



theboar

Student Publication of the Year 2013



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Happy 40th Birthday to the Boar!

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Hall-rific behaviour from freshers

Students complain of unpleasant activities in campus accommodation



» Whitefields has encountered problems: is the behaviour of Freshers this year worse than in previous years? Photo: Warwick Media Library

Georgina Baker

A number of freshers' pranks have been causing controversy in halls this year.

New students have reported cases of stolen alcohol, trolley racing in corridors and rude behaviour towards resident tutors.

The highlights of the past week have been showcased on the 'Warwick Uni Freshers 2013-14 - OFFICIAL' Facebook page.

In one case, Whitefield residents woke up to find an uprooted tree in their kitchen on the morning of Thursday 3 October.

One Whitefields resident, who wished to remain anonymous, explained how it happened: "The

windows have chains to stop them opening too far. They [the culprits] broke that chain so they could open the window and throw it in.

"You've got to remember that... pretty much everything [at Whitefields] can be broken easily. In the past 10 days we've had the maintenance guy in six times."

Sanitary pads, thought at the time to have been used, were also stuck to windows and tampons had been posted through letterboxes at Whitefields.

A victim of the jovial joke remarked: "The tree had me in stitches.

"I couldn't stop laughing as it was just so unexpected.

"However, the sanitary towels were pretty disgusting, although it was ketchup in the end so it wasn't

too bad."

When asked if they retaliated they replied: "Indeed. There was some revenge... urination through their letterbox."

The miscreants were thought to have been the occupants of a rival flat.

However, a few days ago, a truce was called after a meeting with their resident tutor.

An anonymous student said: "I think things will calm down now. People actually have work and can't just party the whole time. Plus we've already been warned by our wardens to stop."

However, another student who also wished to remain anonymous, said: "...it wouldn't surprise me if [the rival flat] did hit us again. Our flat is very much of the mind-set

that we won't do anything but we will retaliate if necessary."

Jamie Hardwick, a first-year English Literature undergraduate living in Jack Martin, said: "I heard from some older students that there is a culture of one-upmanship on campus with each year competing against the one that came before it.

"They said that as far as they knew, the recent stunts are nothing new."

However, students living in Westwood accommodation seemed to be less affected by the general behaviour of freshers.

Alice Griggs, a first-year English Literature undergraduate living in Westwood, said: "We've been egged but that's the worst we've had as who can be bothered with Westwood?"

Travel chaos in Leam

Sam Hopps

Roadworks in Leamington Spa are currently being undertaken by Severn Trent who are investing over £10 million to improve the sewer system.

According to their website this will protect 30 properties from sewer flooding, but will result in road restrictions for months.

The work involves several main streets in Leamington and has been split into five phases, starting in November 2012 and continuing until July 2014.

Severn Trent are currently in the third phase which is mainly taking place along the High Street, but with some work also being carried out in Forfield Place and St Mary's Crescent.

Work on this area of Leamington is due to finish in November of this year, but it may take longer.

When this phase is completed, the sewage works will be moving east to Radford Road and are intended to remain there from December until March of 2014.

These road works have affected the U1 bus route from Leamington to campus.

The U1's route through Leamington has now changed along with its timetable, affecting how students commute to and from the University.

Lai Kay Man, a second-year Biochemistry student, told the *Boar*: "The roadworks in Leamington have made the journeys getting to and from campus a bit longer than usual.

"Instead of getting on the U1 at a stop on Radford Road, I have to walk 15 minutes in the morning to the church.

"It is a bit of a pain."
Continued on page 4

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warwick arts centre

RAG campaigns for cancer research

Euan Long

Warwick RAG is taking part in a national rebranding campaign for the Association for International Cancer Research (AICR), alongside nine other ambassador universities.

The campaign, named SmartyPants, funds local researchers across the country looking into “new ways to prevent, diagnose and treat cancer”.

It supports research on any type of cancer and funds the scientist's time in the lab, not the buildings that the work is carried out in. SmartyPants started at the University of St Andrews on September 14 and will travel to ten universities, arriving at Warwick on October 21 for Week 4.

Warwick RAG will be running a range of events throughout the week including piazza pants parties on Wednesday 23 October and Thursday 24 October in which they will be dancing and selling pants on the piazza.

The week will also be full of dares, or ‘pantics’, given to willing students by the AICR and RAG

members, with the best efforts shown on social media and voted on for a top prize.

Wednesday 23 October will see the Pop! Takeover: “There’s a Party in our Pants and you’re invited!”.

As well as campaign-led events on campuses, SmartyPants has encouraged students to take on a challenge in their pants to raise sponsorship.

Warwick Jailbreak is working in association with the SmartyPants campaign and will be raising money for the AICR this year in the annual ‘escape’ event.

Events across other universities include a zumbathon at Bournemouth University, a safer sex ball at the University of Nottingham, and a roller disco at Leeds University.

At the start of September, Warwick RAG took part in the national RAG conference in Birmingham where a new world record was set for the highest number of people in one pair of pants – 307. The 10ft pants will feature in Warwick's SmartyPants week.

Pants can be purchased on campus from Warwick RAG during SmartyPants week or online for £4.50, which can then be registered for the chance to win a prize.

Uni part of Social Sciences development programme

Lucy Webster

The University of Warwick has been selected to run a ‘Q-Step’ programme, aimed at improving the use of quantitative skills in the study of social science.

The University was one of 15 institutions to be selected to run the programme from 48 possible candidates. Q-Step Centres will also be established at other leading institutions such as UCL, Edinburgh and Oxford.

On the University's website, Nigel Thrift, the vice-chancellor, described the programme as “quite a coup”, bringing with it £1.34 million in funding.

This money will go towards the development of new courses and reworking of existing modules in degrees like Politics. Q-Step Warwick aims to position the UK as a global leader in the social sciences.

There is also money for wider social science education, both at the postgraduate level and in schools. The support programme which accompanies Q-Step works to promote the sharing of knowledge between higher education in-

stitutions.

Modern societies generate vast amounts of data, which could be used to their advantage if it was analysed properly. This is why quantitative skills are being seen as increasingly important.

Such importance is reflected in the additional £4 million which has been allocated to the project, taking the national Q-Step budget to £19.5 million, to be spent over five years.

The scheme is a collaboration between the Nuffield Foundation, the Economic and Social Research Council (ESRC) and the Higher Education Funding Council for England (HEFCE). It also has the backing of David Willetts, universities and science minister.

He said that the programme will “help employers build long lasting relationships with universities” by providing them with appropriately skilled graduates. He summed up the scheme as a “step in the right direction”.



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Delay of SU online book sale causes concerns

Technological problems have prevented a start-of-term site launch

Sian Elvin
Flo Forster

The launch of the Students' Union (SU) new-format online book sale has been delayed due to technical problems.

The system was meant to be ready for the beginning of term, so new and existing students alike could buy their course books.

In previous years, there had been one overarching book sale in Week 1, Term 1. This year, however, there will be the opportunity to buy books all-year-round, and to easily view which books are available for purchase. Students looking to sell their books may also find it easier to locate potential buyers.

Cosmo March, democracy and development officer at the SU, said: “Like with any newly-developed software, a lot of testing is required to make sure it runs without problems.”

“Given that the system will benefit hundreds of students and will run all-year-round, we want to make sure we get it just right and don't rush the job. We hope to have the system launched on Monday 14

October, but this is not set in stone.”

Jordan Wyatt, first-year Computer Science student, complained: “Essentially the delay of the book sale is a massive hassle... because we haven't actually been informed as to what's going on.”

“We've had more information about plant and poster sales as opposed to information about books often needed to help advance in our course.”

“Paying £50 for a textbook I'm not guaranteed to even use at this point isn't really an option for me.”

“When a lecturer repeatedly advises you to buy a book which... you could have already got relatively cheaply, it's a bit frustrating being left in the dark.”

However, Mr March insisted that the new system will be a benefit once in place: “A flaw [of the old system] was that it was just at the start of term, and was incredibly congested with huge queues.”

“The online system means students can buy and sell books whenever without enduring the endless queuing. It also removes the issue of students stealing books from other students at a second-hand book sale that was a huge financial

risk to the SU.”

Last year's system meant the SU had to collect 5000 used books from students in under six hours. The books were catalogued, sometimes inaccurately, and stored in the Copper Rooms. Books were also sometimes lost, stolen or sold for the wrong price.

Previously, the SU took 15 percent of the profit from each book in order to offset the costs of the book sale. This year, however, the seller will be required to pay a £1 administration charge.

In most cases, this will mean an increase in profit for sellers. A student selling a textbook for £20 will

be able to receive a 95 percent profit instead of an 85 percent profit under last year's profit charges.

Potential buyers will be able to search for a specific book, their course or a module, and the system will return all the relevant books in stock. If the supplier is a student, the buyer and seller will be put in contact in order that they can complete the transfer between themselves; if the supplier is a company, the book will be delivered to the buyer's home.

Mr March added: “I hope that lots of students use the system, making their lives a lot easier and saving them money.”



» The sale launch has been delayed. Photo: somegeekintn / Flickr

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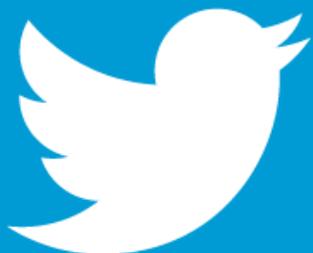
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Student raises housing concerns at conference

At a regional Labour Conference, a Warwick student spoke of a housing crisis

Ibtisam Ahmed
Ann Yip

At a Labour Conference, Warwick student James Handy raised concerns about the housing crisis affecting Warwick and Leamington residents.

James Handy, second-year History undergraduate, criticised the coalition government as a 'coalition for the privileged' in his speech to Labour delegates in Brighton.

The price of a home in the UK is now six times the average wage and investment in housing has been cut by 60 percent.

James said: "In Warwick and Leamington the number of households who privately rent has doubled in the last ten years, but there remains a chronic shortage of affordable rented accommodation."

He also told the *Boar*: "Previous governments of both colours are partly responsible for the housing crisis. The current crisis is a product of market failure to build sufficiently, made worse by the short sighted 'Right To Buy' scheme."

At the conference, he explained that the government was wasting money on the 'Right to Buy' scheme, helping bankers earn money instead of helping ordinary citizens find a home.

He added: "To make matters worse, this Tory-led government

have cut housing investment by 60 percent, helping to bring house building to its lowest level since the 1920s."

He explained the problem of 'rogue' landlords in contributing to the housing crisis: "Rogue landlords take advantage of high demand, so it isn't surprising that it's a real problem."

"At the Labour Conference, I announced when in government we'll introduce a statutory national register of landlords and letting agents with the power to ban those who are abusive. As it stands, even convicted landlords can carry on just the same."

He supported the Labour Party's plan to build new homes: "We will also tackle the long-term problem by building 200,000 homes a year along with giving councils the power to buy land off developers, telling them to use it or lose it."

He explained his own experience of dealing with 'rogue' landlords: "...myself and my housemates are currently being charged hundreds out of our deposit for the need to dispose of rubbish bags. This, by a landlady who has tried to threaten us into paying her own energy bills!"

Shadow housing minister Jack Dromey said: "The next Labour Government will tackle Britain's housing crisis by building homes on a scale no government has done for a generation, and in doing so

creating hundreds of thousands of jobs and apprenticeships."

John Parkinson, associate professor at the Politics and International Studies (PAIS) department, commented: "It is difficult to come up with one single solution for the housing crisis because it is not a consideration of just one sector."

"It is far more complex than just saying 'housing' as one thing that needs to be solved."

"That being said, this is definitely a problem that needs to be tackled, but it needs to be approached practically."

According to the BBC, the current average UK housing price in Coventry, Leamington, Kenilworth and Earlsdon is £145,769.



» James Handy speaking. Photo: West Midlands Labour Conference

In 2003, the Monetary Policy Committee's review of UK housing policy suggested that a surplus of demand for housing was causing a rise in prices.

It concluded that the government needed to do more for affordable housing and suggested infrastructural changes such as more land allocation.

James was the Warwick and Leamington delegate at the Labour's 2013 Conference and helped to draw up and propose Labour's Housing motion.

He is also a student member of Warwick Labour and is a Youth and Student Officer for Warwick and Leamington Constituency Labour Party (CLP).

Freshers' round-up

Aakanksha Jaiswal
Daisy Sibun

Freshers' Fortnight was off to a flying start as thousands of first years poured into Warwick ready to start their university experience.

The Students' Union (SU) organised a range of events for new students which kicked off with the MTV Welcome Parties.

The fortnight also saw a performance from DJ Jaguar Skills, the rock-metal night Crash and the return of cheesy tunes in Pop!

Laura Sparks, a first-year Engineering student, told the *Boar* about her experiences of Arrivals Weekend.

"The first two nights were the funniest because everyone was getting nervously drunk."

However, she also added that the drinks at the Copper Rooms were so expensive that it put her and her flatmates off going back to many more events.

"I came home with bruises and a nose bleed, but it was still a good night!"

Lizzy Denny
First-year History student

Some students complained about the boisterous nature of the crowd in Monday's Paint Party in the Copper Rooms.

However, first-year History student, Lizzy Denny, was more positive: "I came home with bruises and a nose bleed, but it was still a good night!"

Others didn't manage to snap up tickets in time for the events.

Ben Kercher said: "I couldn't even go out on campus on my birthday because tickets were sold out."

The sports, societies and volunteering fairs this fortnight also gave students the opportunity to immerse themselves in university life.

Some of the most obscure societies such as the Hummus society, Skydiving society and the Cheese and Chocolate society made an appearance, hoping to attract new members.

There have also been reports of a mysterious Power Ranger paying visit to various kitchens on campus. The identity of this sociable vigilante has not yet been confirmed.

Although the excitement of Freshers' Fortnight has subsided, first-year MORSE student Nishil Bathia had some words of advice for all new students.

She said: "It's not the places you go, or the things you do, but the people you're with that makes all the difference."

PolSoc gender representation controversy

WASS has complained that there is a lack of women on the Question Time panel

Sian Elvin

Concerns about gender equality have been raised over the Warwick Politics Society (PolSoc) Question Time event, which is to take place on Wednesday 16 October.

Issues raised at the event will include the use of chemical weapons in Syria, the party conferences, and the Robin Thicke controversy.

The Question Time panel was originally made up of five men, including Jack Rankin from the Warwick Conservative Association, Warwick Labour president Robert Ankcorn, Theo LeQuese from the Warwick Greens and Tom Diamond of the Warwick Liberal Democrats.

Stuart Shevlin was also to sit on the panel as an ex-campaign advisor, who was not affiliated to any party.

PolSoc academic officer Aidan Press is to chair the event.

However, a number of students complained on the event page and in the Warwick Anti-Sexism Society (WASS) group about the lack of female representation.

They said that if the panel is to discuss an issue which affects women – the controversy over whether the song by Robin Thicke *Blurred Lines* should be banned as it has been at other UK universities – the

panel should have a female representative.

Third-year English Literature student Abbey Lewis said: "It's terrible but unsurprising that PolSoc wouldn't even realise an all-male panel was unacceptable."

"They follow a long tradition of politically-minded people who don't value women's voices and don't understand the importance of promoting women's voices in a male-dominated discipline."

"As hosts, PolSoc have a responsibility to make sure that their event is representative, and they've failed."

WASS released a statement on the issue: "We feel that PolSoc has a duty as a representative student society to be inclusive, and this means ensuring adequate female and minority representation at events such as Question Time."

"We believe that failing to have women's voices represented further encourages the marginalisation of women's opinions, a problem which is rife throughout society and one which certainly should not be accepted in any situation."

"While we appreciate that this act of sexism was not intentional by any one individual member and that there was no intent to offend, the incident cannot be excused on these grounds."

President of PolSoc Charlie

McKnight told the *Boar*: "I don't want this to be a battle of statements – it's just an unfortunate situation. Perhaps it simply shows something about the nature of student politics."

"We reached out to Politics societies asking for people to chair the panel, and only men came forward."

"We had informed the societies that there would be no women on the panel a month prior to this controversy."

"They follow a long tradition of politically-minded people who don't value women's voices..."

Abbey Lewis
Third-year English student

"Our aim is to facilitate campus politics and we apologise to anyone we have upset in this miscommunication."

"We will endeavour to take this into account for the next Question Time."

"We are looking forward to the event and in light of the situation we will aim to be as transparent and open as possible by including the said issue as a topic of discussion with the audience and panel."

As a result of the controversy, third-year Politics student Stuart Shevlin stepped down from his position in order to make way for a female representative.



What did you think of Freshers' Fortnight?
Tweet: @BoarNews
#WarwickFreshers



Sociology students refused feedback for assessed work

Students on first-year Sociology modules were left disappointed

Georgina Lawton

Students in the Sociology department have been left angry and disappointed after being refused feedback for assessed work last year.

The *Boar* has learned that students sitting the first-year modules Researching Society and Culture, International Perspectives on Gender, Social Welfare in Britain and Media Sociology did not obtain feedback for coursework when they asked after Easter.

One second-year Sociology student who did not want to be named told the *Boar*: "I emailed one of my tutors, as did other students, asking why."

"I was told that the reason we were only given [feedback] for one [out of four modules] is that they are trialling a system to see if they can give constructive feedback on all at a time when obviously there is an intense workload for marking essays."

"[It's] annoying. Especially as it

was unclear to most students as to the fact that we weren't going to be getting feedback."

Miguel Costa Matos, undergraduate social sciences faculty representative at Warwick Students' Union commented on the issue.

"Departments need to forget the days when they could get away with not giving quality feedback on essays, let alone any at all. I sincerely hope this was all just a big misunderstanding."

"[It's] annoying. Especially as it was unclear to most students as to the fact that we weren't going to be getting feedback."

Anonymous student

When the *Boar* contacted the Sociology department, they said no students had complained directly to them and that their policy was within the rights of the Undergraduate Handbook.

Catherine Lambert, director of undergraduate studies in the Sociology department said: "We ran the process of giving feedback on assessed work on core modules

only as a trial last year with a view to getting efficient systems in place whilst the university is developing the Tabula Coursework Management system, before implementing written electronic feedback on all assessed work from September 2013/2014.

"This policy was made quite clear from the outset in the Undergraduate Student Handbook 2012/13, made available to all students."

I did not receive any complaints from students, and would have been very happy to hear them and respond to them through the appropriate mechanisms."

However, the second-year Sociology student believed the department has another reason for refusing feedback.

The student said: "I've been informed by a postgraduate student/ seminar tutor that the number of hours needed to thoroughly mark papers mean that if tutors do so they are effectively earning less than minimum wage per hour."

"Hence why postgraduate tutors are reluctant to sometimes give full feedback."

Students win award for allotments

Robin Kerrison

Two Warwick students' outstanding contribution to the Allotment Society has won them a regional award.

Chris Maughan and Laura Buchanan were named as the West Midlands Local Food Heroes 2013 and were presented with a trophy by representatives of Local Food, a £59.8 million cross-organisation programme managed by the Royal Society of Wildlife Trusts which distributes grants to food-related community projects.

Maughan and Buchanan were initially nominated by a fellow member of the Allotment Society and senior research technician at the School of Life Science, Carla Sarrouy, for their outstanding contribution, enthusiasm and commitment to the Allotment Society and food-growing in general.

The pair were shortlisted by a Local Food panel before an online public vote determined them Local Food Heroes 2013 for the West Midlands.

"I gained a passion for growing after volunteering on organic farms in the UK and abroad which opened my eyes to the importance of local and sustainable food growing," Miss Buchanan told the *Boar*.

She added: "I also think the allotment is a beautiful tranquil place

which can also be used by students to relax and make friends which is also important."

Last year, the Allotment Society began selling its produce at Warwick University food cooperative stalls at their allotment every Tuesday.

Mr Maughan explained to the *Boar* the manifold reasons for which students flock to the allotment: "Growing food provides a simple way in to a lot of complicated and often disconnected issues: health, the environment, land rights, labour conditions, community engagement, horticulture, etc."



» Laura Buchanan and Chris Maughan. Photo: NUS

"This means that people come down for a number of different reasons."

He added: "Whatever they were initially expecting, however – and I include myself in this – participants often realise they are on quite a different journey than the one they thought they were on."

The Allotment Society at Warwick is part of a National Union of Students scheme known as Student Eats.

It received £315,337 in grants from Local Food in 2012, £8000 of which went to the project at Warwick.

Leamington road closures cause chaos

Continued from front page

Max Van Der Post, a second-year Maths student, said: "It is annoying because the journey now takes longer. I keep being late for my lectures because the bus takes so long to get through all of the traffic in Leamington."

Olivia McLaughlin, a second-year French and History student, told the *Boar*: "The road works affected a lot of my friends, who weren't sure where to get the bus from or how long it would take to get onto campus at the beginning of term."

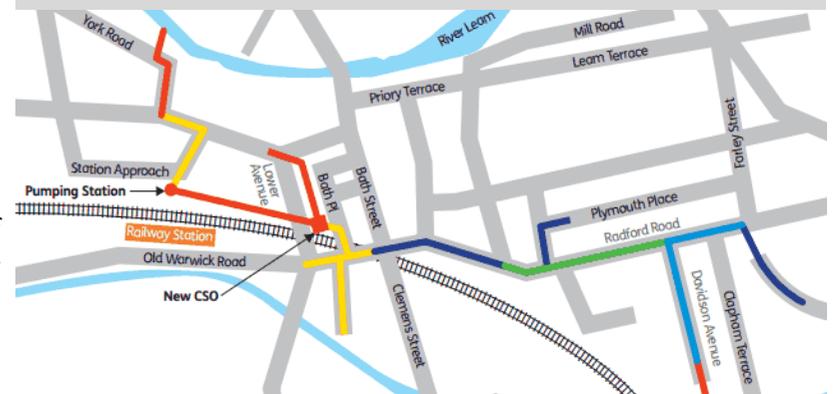
"It's just been really inconvenient and has meant that what would

normally be a simple journey from point A to B has become a complicated diversion in a place none of my friends know that well yet."

On the other hand, David Linderman, a second-year Accounting and Finance student, who lives in North Leamington, has been largely unaffected by the South Leamington road closures.

He commented: "The road closures have not affected me personally, though I would say I hope they are closed for worthwhile improvements."

"Otherwise it would be better focusing on roads elsewhere where work is more needed."



» Roadworks by South Leamington. Photo: Severn Trent Water

Warwick hosts World War One workshops

Derin Oduyungbo

The University of Warwick is marking the 100th anniversary of the First World War by hosting a series of specially commissioned workshops which will be open to the public.

The series of four workshops are designed to delve deeper into the war period and will look at various documents and artifacts from the conflict.

These workshops will be held at Warwick's Centre for Lifelong Learning (CLL).

Dr Will Curtis, director of the Certificates programme at the CLL, told the *Coventry Telegraph*: "We are really excited to be offering this series of workshops to mark this nostalgic anniversary. The Certificate programme offers a vast selection of subjects including History, English Literature, Child Psychology and Film Studies."

Dr Stuart Jennings, coordinator for the series of the workshops added: "1914 will always be memorialised across the UK. Most families have their own personal history of the war and 2014 will be a year in which many will seek to fit these into the wider context."

The first of the workshops, 'Records from the Great War, 1914-1918' will look at material obtained from record offices, newspapers and the well-known Imperial War Museum.

Students will then be introduced to the work of a number of artists in 'Painting the Great War'. This workshop looks at how artists depicted the events of the war, with a session on how war art was collected after the First World War.

The workshop 'Ode to a Rat' will take a look at how war poets are traditionally viewed.

The 'Animal Farm: humans and animals in modern European history' will give students an insight to how animals were used in the Great War, with a concluding discussion on George Orwell's famous novel *Animal Farm*.

Edward Biondini, president of Warwick's HistSoc, expressed his delight with the commemorative workshops: "These workshops are a fantastic means of commemorating the centenary of World War One. They seek to ameliorate the historical curiosity amongst both Warwick students and members of the wider community, exploring such a pivotal part of peoples' lives, family histories and the patriotic fervour of our nation."

COMMENT

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Editors' Letters



Boris Boar

Boris' views on campus news.

It's the North and South divide made larger, but in reverse: where the northerners live in their large white, bourgeois houses and the southerners live in their more modest climes...ROYAL Leamington Spa. As you've heard, the divide has been worsened recently by a wall of Hadrian proportions: the terrible, terrible pipework on Bath Street. I've even heard of a tragic, yet beautiful, story where two lovers, the man from the top of the Parade, the woman from St Helen's Road, had to brave the arduous Sydenham redirection that metaphorically and physically divided their love, just to get to and from campus. What heroism. I mean, it's basically a tale of two cities, what with Leamington being such a colossal size that a walk from one bus stop to the next rivals that of the laughably so-called 'metropolitan' areas of London. High Street redirection: you may be getting a pipe dream, but you're ruining the dreams of divided Leamington lovers everywhere.

I am an advocate of a totally equal society as much as the next person but I sometimes think persistently defensive campaigns can err on the side of rashness. Let us not, after all, rush to the conclusion that PolSoc deliberately exclude women's voices: mistakes can be made very easily. Having said that, on the surface it does seem a daft move not to have a gender-mixed panel, especially when you consider that the issue of Robin Thicke's evidently misogynistic 'Blurred Lines' is a topic of discussion. The issue of fair and equal representation is one of paramount importance and is something this incident should prompt a reflective and sober recognition of. The issue is one of Blurred Lines itself but hopefully one which will result in Warwick campus emerging from it with clearer vision.

Dumping thousands of enthusiastic freshers on campus was never going to be a squeaky clean experience. Most are very hygienically challenged. The average pre-drinking session on campus produces twelve leftover bottles of dubious contents, eight chairs in random places and a lot of new places in which to be sick. This year's freshers will go through the rite of passage that is an alcohol-fuelled rampage through their halls. It probably seemed like a good idea to prank someone by hiding their plates until it gathered mould. Basically, for Warwick students, fun tends to equal mess. All I will say is that the Mondays, Wednesdays and Fridays when cleaners come will be the best days of your life. Alternatively, you will have been locked out of the kitchen with a biohazard sign on the door.



"Work hard, play hard"

Sian Elvin
News Editor

"Second year is serious," they said, "you need to start settling down."

With this advice in hand I trotted out of my final class and proceeded to attempt my own version of "settling down" over the summer. Of course, this involved flying to Central America, travelling halfway across the country to go to a music festival and launching myself into as many (unpaid) writing projects as I possibly could.

The result? I was left with a bunch of mind-blowing, life-changing memories, but also a bunch of... well, nothing in my bank account. Dragging my empty savings box to the small town of Leamington Spa, it then suddenly dawned on me that yeah, life really has started to get serious.

Faced with the daunting prospect of bills, buses and hundreds of books to read a week, you'd think that I would have laid my exciting summer to rest and just got on with my degree, quietly studying and saving money at the same time.

Take two: I get myself a job working a ridiculous number of hours over Freshers Week, start a new project and join yet another new society. I just can't help myself; I constantly have to be busy (a reason why I'm boring you all with this article), setting myself new challenges and pushing my limits as far as I possibly can go.

Why? I don't know. Perhaps because I don't quite know where my boundaries lie yet – if that bungee jump didn't kill me, surely nothing can – or maybe I just want to get the most out of my uni experience.

Why should I pay £9,000 a year just to get exactly the same degree as someone a year older than me for a third of that price? Why shouldn't I spend every penny of that student loan the government has given me, if they have the cheek to charge that sort of money in the first place?

Many say that university is meant to be the best three years

University is meant to be the best three years of your life; I intend to make it so.

of your whole life, and I intend to make it so. Even though it counts this year, that doesn't mean that my degree has to become the be-all and end-all of my life. Fun doesn't end after Freshers.

So I've taken on a clichéd yet, for me, new motto: work hard, play hard. I am taking my degree seriously. You'll see me in the library by day. But I really can't promise you that I'm locking myself in all night too.

Settling down? Pah. That certainly isn't what university is for!



"Life lessons with Miley"

Maya Westwick
Lifestyle Editor

There comes a point in every girl's life where you just need to style your hair like Angelica Pickles' favourite Cynthia doll and crassly gyrate with Robin Thicke whilst vigorously rubbing your vagina with a foam finger. For Miley Cyrus, that time was August 25 2013.

Ever since that fateful night many celebrity scandals ago, Miley suddenly became social media's most wanted and has faced an array of criticism. The paparazzi seem to be waiting for her next move with bated breath as she actively does everything in her power to destroy her Disney girl image.

Straying away from trying to tame the girl that clearly can't be tamed, let me be the first to say, I absolutely LOVE Miley. She entertained me growing up and now reassures me that 20 doesn't mean turning into an adult overnight but rather experimenting with all things dirty and reckless. So what if she lives on the wild side, forgets to cover her nipples and sticks her tongue out at every given opportunity? She's a young girl loving life and quite frankly I think we could all do with a slice of Cyrus pie. I mean who doesn't want to lick a hammer and swing naked from a wrecking ball?

You're probably reading this now shaking your head in disapproval

and mentally judging me for being #TeamMiley, but before you start sharpening your pitchforks, I will say that if I've learnt anything from Cyrus-gate, it's that people are going to criticise you no matter what you do. You have to make a choice between living to please other people and living to please yourself.

Taking the focus off Miley and speaking more generally, choosing to live as you please, to do what you want and damn the world is probably the most courageous thing any young adult could do at this stage of their life. We are so conditioned to want to fit in and so fearful of breaking the mould that we'd rather suppress our desires than give in to them if it means avoiding criticism.

Being 20 should mean having the freedom to be as adventurous as we like. Who knows, we could be the generation to bypass the mid-life crisis because we've already acted on every impulse and taken every chance. I'm not saying we do a total 180 and end up in rehab like the majority of rebellious celebs; what I am proposing is that next time we find ourselves in a situation where we have a choice to make, why not make the wrong one?

There's no law that tells us we have to be perfect all the time. So let your hair down and remember, everything in moderation...even moderation.





»Cartoon by Charles MacDonald

US Gov Shutdown: Warwick Style

The shutdown is a travesty that will affect America's most vulnerable

Will Tucker

“Stop! Who goes there!” – the shout startles you as you are used to near silence and deserted streets. The rubbish remains uncollected, piled in heaps outside the halls, which have not been cleaned in a week. Only the security vans are seen, circling endlessly making sure people aren't actively doing anything. “What are you doing trying to get into that lecture hall?”

Whilst this scenario may seem far-fetched, this is a metaphor for exactly what has happened in the United States over the last week. All services carried out by the federal government have been suspended, bar a handful that count as ‘essential’, such as national security, defence and air traffic control.

This means that for many Americans, their jobs in the public sector, and some social security payments that they rely upon will be immediately halted. National monuments will be closed and some food and environmental standards will not be checked.

The problem could not be more serious. The US is slowly crawling out of recession, but continuing uncertainty over the shutdown, and (as much as some Republicans might like to believe otherwise) the

support for the economy which all this government spending provides risks a return to recession.

The sad thing about this is that it could all have been so easily avoided. An ancient measure designed to control government spending means the federal government is only allowed by law to be funded one year at a time and so a new funding law has to be passed every year.

Passing an annual budget is a formality in most countries. For example, in Britain the Houses of Parliament have to vote on the government's budget, but the government's Commons majority makes defeat all but impossible. However, the US system makes this quite a lot more complicated.

The two chambers of Congress, the House of Representatives and the Senate, each have to approve the bill. It also has to be signed by the President. Because these are all elected separately, it is quite possible for them to be controlled by different parties. Currently, President Obama's Democrats control the Senate, but their rivals the Republicans control the House.

Historically, this has led to some horse-trading, but normally a compromise is met, as the American system's famous checks and balances are intended to restrain abuses of power. But in recent years the Re-

publicans have become more and more unreasonable, fuelled by their extreme-right faction, the Tea Party, who see ‘big government’, President Obama's very modest healthcare reforms, government spending and liberal social attitudes as responsible for the US's relative decline as a superpower.

Things have got so bad that it seems some Republicans would rather see the US economy tank, and citizens go hungry or wanting, than President Obama be a success as President. His supposed left-wing values, the existence of which seems highly questionable, and to a certain sad extent, his colour, are a source of much ire amongst some Republicans, and it appears clear they will do literally anything to stop him.

So, whilst in the 50 states the temporary shutdown of the national government seems bad enough, there is one place where matters are even more perilous. The District of Columbia, in which the capital Washington is based, is not in a state, so the regional and local functions of the government are not carried out by such a body, but instead directly by the federal government, as is the case in England with our unitary state.

This means that literally anything the government does, from sanitation to firefighting, will soon

cease as the DC government runs out of cash to pay for them. To go back to our analogy, it may be bad enough for students and staff living off-campus that they cannot use the library or attend or give lectures, but for those on campus (DC) their cleaners, repairmen, wardens and even the night bus will all be out of action.

That it has come to this is a sad indictment of some on the hard-right's reaction to the challenges facing America. And just like Rootes with no cleaners, America without help for those who need it most is too horrible to contemplate.



»photo: Flickr/spornographer

Image is everything

Andrew E. King

Image, seems to me, more important than integrity in the current climate. The multitude of messiah-like individuals with a mission to change the world means that a just cause is no longer ‘enough’ to warrant interest. Messages need to be marketable to get off the ground – the content of what you're trying to say, whether it's “buy my brand” or “save Syrian soldiers” – needs to be assisted, if not propped up, by a catchy slogan and a pretty face to be taken seriously.

Political parties seem pretty in-tune with this: the Conservative Party have long been trying to get rid of their image as “the nasty party”, and politicians seem to be getting younger, prettier, slicker (and arguably making the public sicker) by the day.

Even Warwick SU politicians got on board with the idea: “Stick with Nick” was written on flyers around the university all of term 2. This makes voters, or at least some voters, sit up and listen when they talk and remember their face as well as their name.

Some charities also seem to be catching on: Help for Heroes have managed to market themselves more successfully than, say, Blind Veterans UK by making their name alliterate and their mascot a bear with a broken bone. This allows them to not only capture attention but offer them the opportunity to retain it: you are turned onto them by their name, allowing them to deliver their message.

Indeed, the main group of messengers who seem to be missing the importance of marketability is political causes. Particularly, in-university petitioners – some external groups such as Surfers against Sewage have made themselves marketable, for example – are clueless to this cause. They use arguments such as this: “sexualizing/trivializing ourselves would dampen our message”.

This may be true, but particularly in a university environment, the number of people your message reaching is also important to consider. A dead-end slogan will reach only the people you manage to make awkward eye-contact with at the Societies Fair. A pop-out personalized image will be a talking point, causing a butterfly effect and reaching many, many more.

My question is this: is your unaltered identity of message worth a stunted audience? You'll likely find more people believe in your cause than you know: you just have to find a way to reach them, and the easiest way to do that may be an alteration of brand.

I'm not debating whether image being worth more than integrity is a good or bad thing, I'm merely stating that it is, and that political people of the university might gain from adapting to that.

STUDENT SOAPBOX

Lauren Clarke

“Rude Mother Duckers”

Having worked in The Dirty Duck for the last three years, I'd say I was well versed in pretty much all the goings on at the old watering hole. However, this is not going to be a gushing review of our pub. Instead, I am going to use my limited inches in this paper to moan profusely about the worst kind of customers in the Duck.

From the customers who don't understand that a queue is indeed a queue, to those who think that waving at me is going to make their food arrive any quicker, union outlets are not short of people who think that being rude to the establishment staff is going to make anything happen other than make us wish you hadn't walked in the door.

Union staff are unanimous that working in the union is, overall, a great thing to do and a pleasant experience. However, it is the tiny minority of rude customers who can make your six hour shift feel like one of the seven circles of hell. Something as simple as barking your order at a member of staff without even a hint of a 'please' or 'thank you' is just bad-mannered. I'd like to hazard a guess that if some students' mothers saw how they treated some union staff that they'd be dragged home by the ear to wash their mouths out with soap.

As a cautionary tale, I am going to share my worst experience with you all. Picture this: busy shift, food being taken to tables left, right and centre. One table of students had been waiting for their food, but rather than sit quietly decided that rattling their table number at me was going to magically make their order next. When called over to their table, I told them that because we were so busy food was taking longer than anticipated and then apologised profusely. I'm sure we'd all agree, a situation handled rather well. However, when I turned to walk away and heard one of them say "well she's probably not even a student, with no GCSEs, working here." Actually, I have GCSEs, A-Levels and a degree from the university whose pub he was currently sitting in. However, rather than say anything, I just had to walk away with a smile and take it.

As staff we are just doing our jobs and most people probably don't realise how much impact their actions or words can have. I understand that 'the customer is always right', but that doesn't give a customer the right to act out - courtesy costs nothing.



A game of republicans

Chris Hyatt

As an eight-year-old I would never let my little brother touch my Pokémon Game-boy game. Never. As harsh as it may sound, I realise now that it was the cornerstone of my authority over my young sibling. If he got his grubby mitts on it would have unleashed an irreparable torrent of deleted games and playtime compromises. But it's hard to blame a four-year-old for anything. I like to think that both he and I have matured enough to settle our differences without ridiculous demands. However, the U.S. Obamacare dispute suggests that such a reality may never be the case.

Since its conception, Obama's healthcare law has been hounded by angry Republicans who demand it be consigned to oblivion. Worse, like a petulant child, they have instead elected to let the country fall to pieces around them in some sort of vindictive bid to show the Democrats that they mean business.

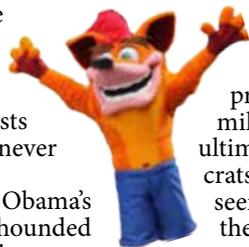
Obamacare has long been the Obama administration's most auspicious policy. It is tied so inextricably to the broadcasted values of the current administration that its abandonment would do irreversible harm to the integrity of the party. This is clear, so how can the Republicans rationally expect their adversaries to withdraw?

At the time of writing, the Republicans aren't giving Obama any satisfactory options. Political suicide or watching your country haemorrhage upwards of \$300 million dollars a day isn't reasonable. The opposition's objection to the law was duly noted a long time ago, yet they sit there, content in their perceived moral high ground, while public spaces close down pending a resolution to their petty power plays.

The stunt reeks of desperation. Not the fear that the bill might ruin their country, but the fear that Obamacare might work. That it might genuinely improve quality of life for millions of Americans and ultimately hand the Democrats yet another term. They seem to be working from the position that, irrespective of any good the bill might achieve, they won't let it through.

What is possibly most frustrating is that they don't see how much harm they do themselves by pursuing this course of action. Denying OAP's their holidays and shutting down the NASA cataclysmic asteroid alert Twitter isn't going to do their 2016 campaign any good.

Unfortunately we can only sit and wait, all the time hoping that the Republicans just settle for a turn on Crash Bandicoot before their country lies in tatters or we're wiped out by a dirty great space rock.



» photo: Flickr/Loren Javier

The notion of nation

Jack Simpson

We live in an increasingly globalised world, and so often hear that the very concept of nation is becoming increasingly less relevant. It is paradoxical, then, that Scotland is under a year from considering a question that goes to the very heart of their national identity: whether or not it should stay a part of the UK.

While polls indicate that the 'Better Together' campaign maintains a consistent lead, it is striking that, as the 2011 Census reveals, most Scots see themselves as 'only Scottish'. This is despite the fact that England and Scotland have been unified for over 300 years.

That most Scots regard themselves as Scottish alone is perhaps a timely reminder that one's sense of nation is highly organic. Indeed, far from nations amounting to 'imagined communities', the product of arbitrarily imposed boundaries alone, the national identity that one has affinity with is instead based on the deeply held ties of shared cultural histories and values.

The massive difficulties experienced in governing artificially constructed states like Iraq and Syria is further testament to how a common set of cultural ties underpinning a state is highly critical in ensuring that state's social and political stability. Consequently, when bodies such as the European Union respond to globalisation by requesting ever greater powers; they pay

undue attention to the difficulties in manufacturing popular identification with their institutions.

This is not to deny that there is a rationale for nation states acting as collective 'blocs' in areas where they share common aims with one another; this is undoubtedly an eminently sensible response to the challenges that globalisation brings to individual states. Notwithstanding this, it appears overwhelmingly unlikely that such 'blocs' will ever possess the ability to usurp national institutions that intuitively command the trust and authority of those that they serve.

Few would deny that globalisation is reshaping the world around us.

Few would deny that globalisation is reshaping the world around us. Nevertheless, the fact that the trend in recent years has been towards greater devolution of powers to Scotland and Wales, with the former now considering complete independence. This shows how historical ties of nation are residual and often unbreakable.

Nations are therefore not mere social constructs, but the basis for the entire identity of many. They will continue to play a hugely influential role in determining how citizens see themselves - and from which source they wish to be governed - irrespective of globalisation.

Angola Three's Freedom came too late for me
Jamie Sims laments how America cannot be considered 'post-racial'

Barack Obama's rise to become the first black president sparked claims that the United States had become a "post-racial" society, a colour-blind utopia where the long legacy of slavery and segregation had been overcome and people were judged by the content of their character, rather than the colour of their skin. Meanwhile in Louisiana, in a prison built on a former plantation where prison work details pick cotton, a travesty of justice has been perpetuated for more than four decades on three innocent black men.

The tragic case of the Angola Three demonstrates that claims of a society that has moved beyond racism are far-fetched. Albert Woodfox, Herman Wallace and Robert King were accused of murdering a prison guard and convicted in the 1970s. No physical evidence was presented, the widow of the murdered officer believed them to be innocent, a bloodied fingerprint apparently left by the killer matched none of the three men and the men had solid alibis for the night of the murder - these are among numerous other evidences of corruption and facts that tell against their guilt.

The campaign to free them alleges that their conviction was politically motivated - the response of an institutionally racist Louisi-

ana prison system to a successful Black Panther organised against prison rape, poor conditions and brutal abuses by guards. It is no coincidence that these three Black Panther leaders were framed for a crime at a time when the movement within prisons was garnering outside media and political support. The warden said on record that their solitary confinement is necessary, not because of their alleged crime, but because they have shown "no rehabilitation" from "Black Pantherism".

The Angola Three have paid dearly for their political consciences, collectively having spent over one hundred years in solitary confinement, a practice considered abhorrent by the UN and by many psychologists who have studied the impacts of confinement in a box for twenty three hours a day on the human psyche. To call forty years in solitary torture is not mere hyperbole.

Robert King's conviction was overturned in 2001 and he was released. Albert Woodfox has been acquitted by multiple courts but has

not been released; he too will die in prison if the state of Louisiana continues to re-convict him. Last week Herman Wallace, who had been weakened by terminal liver cancer, was ordered released by a judge who had to threaten the prison warden with a second court order

in order to secure Herman's immediate release. On his deathbed, Wallace was released, to die days later in hospital, a free man surrounded by loving and committed supporters. Despite this last act of "mercy" for Wallace, justice delayed was justice denied; in a last act of spite, prosecutors sought to re-indict him as he lay dying.

The Angola Three have inspired many; documentaries have been made chronicling their plight, a broad movement has consistently fought for their release and Scott Crow's activism was inspired by Angola Three campaigning, including the Common Ground Collective which helped thousands of Hurricane Katrina victims.

No case more completely demonstrates the enduring impact

of racism on class and criminal justice in America; it is clear that African-Americans get a poor deal from the "justice" system. The Drug War imprisons an obscene number of blacks, far out of proportion to their percentage of the drug-using population. One-hundred-to-one racial disparities in crack and powder cocaine sentencing laws were only corrected in the past few years. The death penalty, like the rest of the prison system, exhibits a racial bias. This leads to travesties like the execution of Troy Davis by the state of Georgia despite seven of the nine non-police witnesses recanting and many accusing another of the nine as the real killer. By all accounts that case was a judicial murder of an innocent man and a racially motivated one at that.

Ultimately, the Angola Three illustrate all too clearly why those who call America 'post-racial' are incorrect. When evaluating race in America we must look, not at the race of the figurehead in Washington but at the nation's prisons, inner cities and at the Deep South states where Jim Crow is not as far behind as many would like to assert.



» photo: Flickr/OldShoeWoman



Have stories like this to share? Email:

comment@theboar.org

Get involved in first year

There've already been a couple of articles this term that have advocated doing as much in your first year as possible, getting involved in societies, sports and other things. Here I'm also taking that stance, but for a more depressing reason.

Not everyone you meet at Uni is going to be your friend for life.

It's sad, but true. You might think it's obvious to say, but let me level with you, and I'm especially talking here to those in their first year here at Warwick. Often you don't choose who you live with, and that can cause problems.

When you arrive you often want to get involved in as much as possible. That's why so many freshers leave the societies fair with a lot of barcodes and far less money than they did when they entered. However, when you arrive, often the first people you meet are your flatmates. It's a little daunting at first, but then you remember that they're in the same position, probably living away from home for the first time, just as eager to make new friends as you.

The first few weeks are great. You all go out together, get varying degrees of drunk, spend lots and lots of time together, and often you think "this is it, I've found those friends for life, and this is so awesome." You don't go to societies. Why would you need to? You have your friends already. Then things can sometimes go wrong.

Just like any sort of relationship, too much too fast can lead to burn-

I beg you to give some societies a go. You'll have far more in common.

out, sometimes to spectacular degrees. You begin to slowly realise, as you spend more and more time with these people and the afterglow of Freshers has worn off... you don't really like these people. They might not even like you (no idea why, I think you're great, they're just wrong.) Suddenly you panic, as the time comes to pick accommodation and you realise... you might not want to live with any of these people. You're not sure who your friends are at university any more. Suddenly everything's not so great.

That's why I'm writing this now to implore you to give some societies a go. More often than not, the people in the societies you're interested in will have more in common with you, even if only for that shared interest. It gives you an opportunity to meet a wider variety of people. You can identify the people in the societies who are your best mates, without being forced to spend all your time with them.

Then, who knows? You might even find one of your friends for life, and not just 'til Christmas.

Matt Davies

Post-Debate Round-Up

"This house believes that the Arab Spring has done

Aaqib Javed

more harm than good"

Nadeine Asbali



So after a tense, informative and at times controversial debate I've had time to digest the myriad of opinions and experiences shared by panel and audience alike. The motion was flatly rejected by the audience, which should come as little surprise given the stereotypically liberal attitudes that most students possess. However, with a significant number of the listeners opting to agree with the proposition, it is evident that what started as a brave and passionate push for freedom and justice has now become a far more pessimistic affair.

Barak Seener, a RUSI expert in the Middle East, and Dr. Maria Holt, a specialist in Middle Eastern politics, attempted to uphold the proposition by painting a pessimistic picture of the stagnant revolution. Citing the dangers of "Islamism", both Seener and Holt highlighted the apparent failure of the ruling non-secular AKP party in Turkey to maintain a stable democracy as an example of religious based politics failing to succeed in a viable democracy. Though this claim is contentious as the AKP has been in power in Turkey for more than 12 years, both panellists were keen to stress the dangers of religious-based ideology interfering with the Arab Spring. Dr. Holt also cited the decision of Libya to allow polygamy in a post-Gaddafi era as another indicator that the Arab Spring had failed those who have strived to topple regimes.

Dr. Noel Brehony and Meg

Munn MP, who have studied and worked in the Middle East respectively, argued against the motion, stressing that any change in a regime must be met with caution and nurtured rather than be expected to instantly appear successful. Meg Munn MP argued that a new found ability in the region to demand rights would increase the amount of autonomous activism citizens undertook, which would lead to an increase of political and social rights. Dr. Brehony stressed that the presence of non-secular political elements within Tunisia, Egypt and Libya did not mean that the Arab Spring could be construed as a failure but instead displayed a newfound political freedom now present in nations that had been ruled by dictatorships.

Although one can easily determine that the Arab Spring has brought about a great deal of suffering and political strife, the very fact that the seedlings of change have now been planted in the minds of those who now believe their voice, once suppressed, has value and power, is enough to determine it a success. If we were to judge revolutions on the grounds of suffering, then both the French and American revolutions should be deemed as failures. No transition from a bloodthirsty dictatorship to a peaceful democracy has ever run its course peacefully. Whether we are pessimistic or optimistic, the Arab Spring will be no quick fix to a more democratic Middle East.

The premise was flawed from the outset, and the course of the (albeit engaging) debate did little in the way of proving otherwise.

A centralised Arab voice was certainly lacking. To discuss in such a blasé, arrogant manner just how wrong the Middle East has got it, all from a very limited Western paradigm, can (and arguably did) appear patronising and counter-productive. To exclude the very subject of this discussion, is to reduce a fiery, passionate movement to mere cold facts and figures. What is a very human movement was stripped of its human element, and rendered detached and secondary.

An idea that seemed to resonate amongst those who supported the motion, was that the success of the Arab Spring should be determined by just how 'pro-West' the post-Arab Spring governments are. It is highly ethnocentric to force a grassroots movement, conceived in North Africa, to adhere to Western templates of geopolitics, society and laws – or else be deemed a failure. As long as we continue to compare our own long-entrenched liberal, democratic norms with countries who are only just experiencing the dawn of democracy after decades of autocracy, then discourse will continue to be unconstructive and riddled with superiority and judgement.

Another recurring theme was the ongoing issue of women's

rights. It is naïve to assume that such ingrained issues within the culture will be uprooted and revolutionised so swiftly, and even more so to assume that misogyny has grown worse as a result of the Arab Spring. Given that sexism has long been an issue within the region, it is completely unfounded to reason that the Arab Spring has caused more harm than good for females. Despite doing little in the way of massively emancipating women, it has, at least, allowed a platform for public discourse and leeway for small gains in the battle for female equality. Contrary to the picture of rife female genital mutilation, rape and child marriage painted by some, a shift in thinking is certainly beginning. There are now more women in Tunisia's Congress than our own equivalent. A matter of years ago, in Libya, it was seen as scandalous for a woman to pursue a Law degree, yet now the highest position in Benghazi's judiciary is held by a woman.

Having experienced both a pre- and post- revolution North Africa, I find it difficult to accept the motion (which was rejected by the House). The Arab Spring has not rendered the Middle East a hopeless vacuum, but it has not revolutionised it beyond recognition either. What it has, crucially, achieved is the alleviation of iron fist suppression of discourse, which is already beginning a much anticipated paradigm shift, clear to anyone open-minded enough to see it.

Say "No!" to Student Squalor

George Ryan

So you're out in the real world now. You've chosen to live in one of Coventry or Leamington Spa's student areas, surrounded by countless other Warwick scholars. There were many expectations of leaving the sanctity of 'the bubble'. Spending the summer flicking through the IKEA catalogue, you had it all planned out for the year ahead. You'd picked out that perfect BOBBY bookcase for your room, maybe a ALFHILD FÄGEL or a TRÅDTÅG or two.

The days before you picked up your keys were full of excitement, with little trepidation. For you were going to be in charge of your own kingdom, and everything would be rosy. Then you move in.

The first few days are spent coming to terms with how overblown your dreams were. You realise that IKEA is an hour away by bus and you don't really need cushions to be happy. After you'd spent five minutes looking round your future house back in December or so, now, instead of planning the wild underground parties for it, you start to wonder what that persistent smell of feet is coming from the cellar.

You notice that your freezer is warmer than most parts of your

house and that it would be quite nice to have hot water for more than an hour a day. But maybe you're just moaning and being fussy.

Whilst student accommodation is never going to compare to the houses you were imagining whilst daydreaming to Location, Location, Location, you still have rights as a tenant that you shouldn't ignore. Neither should your landlord.

Just because you are a student, doesn't mean you should spend a year living in squalor and misery. If you discover your property is damp, tell someone. If your freezer stops working and the landlord says it's fine, it's not. Speak to your letting agent. When you sign your contract, there are obligations not only upon yourself and your housemates, but on your landlord to provide you with somewhere that is safe and fit to live in.

It is too easy to shrug off problems as being part of the student experience. But living in a damp house with no hot water is not what you are paying £X,XXX pounds a year for. Don't just put up with it. If your landlord is uncooperative then speak to your letting agent if you have one. The Students' Union and the University also have services that can help you if your living situation is not what you expected.

Don't suffer in silence, speak up for yourself.



»How to explain the Arab Spring to a Dead Hare
Cartoon by Charley-Kai John



Overworked, Unpaid: Placements to die for? Laura Bird takes a look at the today's working culture for interns

Sleepless nights, constant headaches, non-existent lunch breaks and immense strain on your closest relationships. Unpleasant aspects of working life reserved for those of us who roost within the chrome, marble and glass of the corporate world as a graduate. Right? Right? Wrong.

The phenomenon of being an intern has been under intense media scrutiny over the past few months; global headlines coining unpaid schemes 'slave labour' existing hand in hand with UK 'zero-hour' horror stories. This week, Chinese electronics giant Foxconn, who produce products such as the Playstation 4, admitted to student intern labour violations including allegations of employing 14-year-olds, forcing graduate interns to work on assembly lines and compulsory overtime. You would assume that UK employment law safeguards against these types of

exploitation, but UK internships, paid or otherwise, foster exactly the same working environment. Why? Applicants' desire for a job leads to a feeling of obligation to live the life of unpaid overtime, all in the name of that endorsement on LinkedIn.

Internships might better be considered week, month or year long job interviews. We've all come across job interview comedy sketches as well as a fair amount of real-life shockers (a personal viral favourite being the woeful tale of Alan Bacon, a graduate forced to "dance like a robot" during an interview for Currys). Apply the

The fact is, interns are not forced to work so late: they choose to.

anxiety, pressure and unnecessary over-preparation for your average graduate job interview to a longer period and what results is some-

thing altogether unhealthy.

A particularly tragic case of the desire to impress prospective employers occurred this summer in London: Bank of America intern Moritz Erhardt was found dead in his flat after allegedly working 72 hours straight without sleep or a substantial break. It later transpired that he had suffered an untimely epileptic fit. Bank of America commented on the issue, highlighting amongst other duties of care their policy of an in-house 'buddy' system to look out for interns.

The fact is, interns like Moritz are not forced to work so late: they choose to. The tragic loss of such an intelligent, motivated and successful young mind can't be attributed to any single company. Instead, to blame is a universal, poisonous working culture that has embedded itself within our generation in response to ever-increasing graduate unemployment rates. Consider this

plea to all prospective interns for the coming year: take care of yourselves and be realistic with your work ethic. We all want to land a placement to die for: at no point should this statement become literal.



Closed for Business: US Government Shuts Down.

Concerns grow as US Government remains in shutdown after budget

The US government has commenced a partial shutdown as its two Congressional parties have failed to agree a new budget. Recent disagreements between Barack Obama and Congress over the US budget, has left the government in a state not seen for 17 years.

The Democrat-Republican standoff stems from the refusal of the Republicans to pass a budget which contains Obama's health-care reforms, dubbed *Obamacare*. Obama has accused Republicans of blackmailing America by demand-

ing spending cuts and changes to *Obamacare* in exchange for voting to re-open the government, and raising the debt ceiling before the October 17 deadline.

With neither side looking to budge, the deadlock remains, and the US government ceases to run at full capacity. All 'non-essential staff', estimated at more than 700,000 people, have been told to stay at home, whilst national parks, museums, federal buildings and services have also been closed.

Obama has warned that the shut-

down would have "a very real economic impact on real people, right away," it appears, however, that the severity of the consequences will depend upon how long it takes to reach an agreement.

If a conciliatory approach is taken and a compromise between the Democrats and Republicans can be made within the next few days, the recovery of the US economy will not be jeopardized, with ramifications being fairly limited.

Yet, if the shutdown lasts longer, the effects on confidence and consumer spending will be far greater. Goldman Sachs have already estimated a fall of around 0.9% in US GDP this quarter if the dispute continues for more than two weeks.

There is also a more pressing matter arising too: the US government must reach an agreement in order to rise their debt ceiling.

As the US is already up to its borrowing capacity, the money will run out should both sides fail to resolve the deadlock by the ever-looming deadline of October 17th.

Indeed, Christine Lagarde, head of the IMF, has said it is "mission critical" that the US agrees a new debt ceiling in order for the country to continue paying its bills.

Furthermore a report released on Thursday by the US Treasury department said "negative spillovers could reverberate around the world". They also added that there are potentially catastrophic ramifications to credit markets, the value of the dollar and US interest rates if both sides fail to resolve their differences.

Alice Cobb



Have something to say about the U.S. shutdown?
Tweet: @BoarMoney

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money@theboar.org



What's the deal with...

Mergers & Acquisitions?

Welcome to 'What's the deal with?' *Boar Money's* new column. Here, *Boar Money* will explain different issues in Finance in a different, unique way. Consider this column the salt & pepper canisters offside rule equivalent. Here goes...

Warwick University is rife with wannabe bankers. One phrase that you will hear thrown around is 'M&A'. Everyone wants to be an Investment Banker, and everyone wants to go into M&A, but what does this mean?

Traditionally, M&A refers to inter-company consolidation. A merger is a combination of two companies to form one new entity, whilst an acquisition is the purchase of one company by another. Advisory is a closely related phrase. Usually a function within an investment bank, M&A Advisory is concerned with providing advice for the execution of a proposed M&A deal. Need a little more explaining? Okay. Picture this:

You're out in Smack. Vodbulls are £1, and pre-drinks were a success. Time to get on the pull. Prove to yourself that you are capable of enticing a member of the opposite sex, and forget about it the very next morning.

When two people hook up, that's a merger. Both parties consent to the combination. As with mergers, there is the element of target selection. Some people prefer blondes, whilst others, brunettes. Some companies prefer high growth profiles, others prefer companies with proven track records. Mergers also come in different forms. You can have a merger of equals, when two companies of the same stature join together, or when two 7s get with each other, or they can be unequal, when two companies of different levels of power combine, when a 9 gets with a 2. Acquisitions on the other hand come with a little more reluctance. When you wouldn't normally get with someone, but, with sufficient vodbulls, or a valuation premium, you are a little more up for it.

Of course, you would never go 'on the pull' without your trusted sidekick, your partner in arms, your wingman. This guy is your Investment Banker. He is your M&A advisor. He is there to weigh up the pros, and the cons, and to assist you in any way he can. Value the goods, and advise you on your plan of action. Your wingman does all of the origination work, scouting out potential targets, and markets you as best he can. If you exchange terms and conditions, and the deal goes through, the banker receives his fee - Vialli's on the way home should do the trick.

There you have it: Mergers & Smack.

Benjamin Shaw

Is there space for creative thinkers in investment banking?

Agile minds think there's *space* for no one else

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Your town, your choice

Ben Sundell reports on the new Street Wardens scheme in Leamington Spa

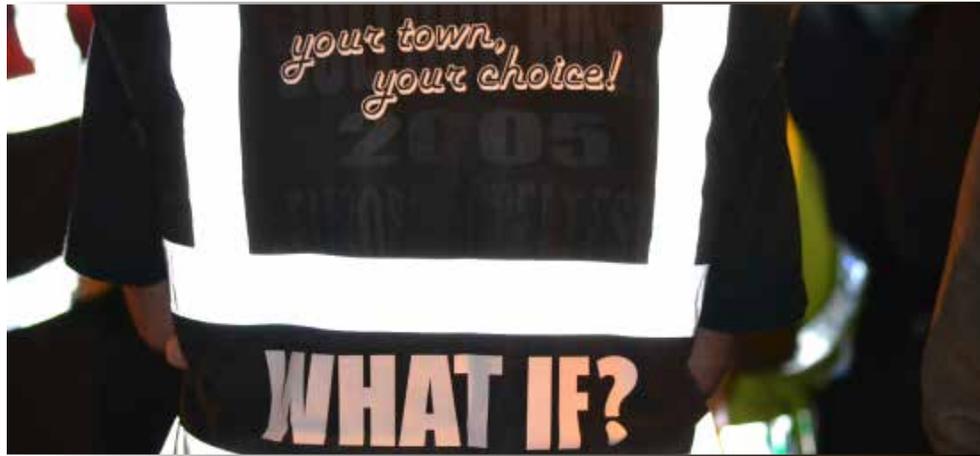
Monday of Week One this term was one of the best times I've had as an officer of the Students' Union – and it all started off with a discussion about dog poo!

Now granted, that in particular, wasn't my personal highlight of the day... but it was actually part of something much wider and much more exciting. Those of you who know what I've been working on over the last couple of years will know that a big priority of mine is to do everything we can to better engage with the local community.

The launch of the Love Community campaign has heightened our presence in the local area. One way this has happened is through substantially increasing the number of community forums we attend. Going to these – as some of us did on Monday – is a great opportunity for us to engage with the issues that are affecting the areas we live in. If you think discussions about dog mess are my favourite way to spend a Monday night you'd be wrong, but these forums also help build a much needed bridge between students and residents, helping us to listen to any concerns that they have, but also giving us the chance to show just how much students give to our local area and a platform to stand up for, and represent you.

Students are an amazing and vibrant part of the community and should never be regarded as a subgroup, or made to feel unwelcome because their residence is more short term than others. You might not know for example, that students living in Leamington bring in £64.5 million a year as a contribution to the local area. You might not know either that students are actually a high risk group of being a victim of crime or anti-social behaviour and are very rarely the perpetrators. It is things like this which we are ever keen to make sure we convey to you and the rest of your area, so we make sure that both you and your neighbours have the best living experience possible.

As we have developed our community strategy over the past year we have realised this more and more – and have been determined to develop what we are doing in the local area. We have developed a fantastic partnership with Warwick District Coun-



» High-viz on the raz photo: Ben Sundell

cil's Community Safety team and Warwickshire Police – and they are some of the most student friendly people I've ever met. Their team have run a number of events in the past called 'Your Town Your Choice' – and after working closely together last year, we were able to agree a partnership where this event would be run on a student night. And what better option than the Monday night of Week 1, outside Neon?

It was an absolute pleasure to have been involved in it – and I'm really excited about the next one! The aim of these events are to promote safe and responsible drinking when people are on a night out, and to help people get the best out of their evening, without letting drink ruin their first night out of the year!

During the evening we ran a number of events. We had a great team there including Cat, our Welfare and Campaigns Officer, Erin, our Education Officer, and some of our staff. Spencer Street was shut off completely, to make sure everyone was safe and to avoid any repeat of the overcrowding incidents of last year. In the big space that we had then, in partnership with the local police, ambulance and council services there were lots of different stalls and gazebos put up, with loads of different features and freebies in each. The main stall had games like the 'drinks time machine' – where you can project what you would look like if you drink certain amounts

of alcohol over a period of time, the breath test – where you can see how much you've consumed and make a plan for the rest of the night, and freebies like condoms, attack alarms, lollipops and plenty of bottled water. Neon were also really helpful and got involved with our event. They gave us a number of free queue jumps, which we were able to give out to anybody who could successfully put someone in the recovery position in one of the stalls.

In addition to this, there was a really extensive welfare presence on the night. If you go to an event in the SU you will notice that we have a high provision of first aid and stewarding to help in the event of something going slightly wrong on the night. Unfortunately, most other venues don't offer this kind of care, and often this can leave people very vulnerable if they are leaving when they've had a bit too much to drink. So it was really great to see our local services giving up their time to cover the event and make sure our students are safe with extra ambulance and first aid support drafted in specifically for the evening to partner in the event – the work done on this night really was invaluable and could well have saved lives.

It was also exciting to see the work of the Street Marshalls in action for the first time. It is really encouraging that the University are funding an extension to this already existing Leamington scheme in order to bring the

marshalls onto the weekday student nights as well as the weekends. Already the benefits have been seen to vulnerable students – with the marshalls being there to help people into taxis, usher first aid support, diffuse potential conflicts and even to walk people home if they need. They go around in pairs – with a male and a female marshal always together, and they carry welfare cards listing all of the available support services from the University and the Students' Union, to give out should someone need it. Having heard the reports of how their first few nights have gone, and having had the opportunity to meet with them, they are all very friendly and it seems like they are already making an impact in helping students feel safer.

I was really happy with how the night went as a whole. Most of the students who were going on the night out ended up coming over and engaging with the Your Town Your Choice event. While they were probably enticed by the glowsticks, queue jumps and lollies more than anything, it was great to just get people having a little think about what they are drinking on a night out to make sure that everyone has an enjoyable and safe time. For me too, it was culmination of a whole lot of unseen work that has been going on for over a year now, and it is great to see some of it come to fruition. Students are absolutely incredible and are a great part of any community and I won't let anyone say otherwise – it is a joy to be able to be involved in some of this stuff, in supporting our students in the local area. There is a lot more that we want to do in developing the Love Community campaign with things like the social action projects – but for now, I'm delighted that we have made some great partnerships with some really student-friendly teams. We've done some good work to help promote safer drinking and now you can genuinely feel safer on nights out.

See more photos at theboar.org/features



Have you seen the Street wardens around?
Tweet: @BoarFeatures



» Meet the team photo: Ben Sundell

Tinder: What's love got to do with it?

Frankie Bond investigates the latest trend in social networking



» Seedy or sexy? Tinder's pixelated advertisements leave everything to the imagination. photo: courtesy of gotinder.com

I WANT TO GO OUT WITH YOU screams Rachel McAdams at Ryan Gosling in the Notebook, as he hangs precariously from the fairground wheel dressed like a cross between Tiny Tim and Lenin. For our generation, steeped in popular culture, love was what Ryan taught us it was; a momentary spark between two soulmates, occurring for just a brief second in the unlikeliest of places. It might be a fleeting glance at the fairground, a second hand bookstore in Notting Hill, an awkward meeting in a biology class (Bella & Edward) or even on the subway with another man (although I've never heard another English person call it that, I'm willing to assume James Blunt meant the tube and not the roof of a nearby sandwich shop).

The point being that the intertwining of fate and chemistry was rare; like Ryan we had to seize our moment to turn an accidental collision of eyes into hand-holding picnics, walks in the park and long conversations about feelings. And then along came Tinder.

Tinder is an unstoppable juggernaut that is fundamentally changing the way young people approach each other. Within six months of its launch the app had 500,000 users and was growing by five percent every day. Although it won't reveal official numbers on members, Tinder now has 50 million matches and over 50 marriages to its name (and presumably a few divorces as well). This has all come with a predictable helping of moral panic from the media. The Telegraph noted alarmingly that Tinder was 'making it easier for teenagers to have casual sex' whereas Vanity Fair fingered it as a culprit in the on-going digitised sexual revolution amongst teenagers. This apparently also includes Snapchat and

Skype, where 'sometimes they strip for each other or masturbate together'; a description frustratingly at odds with my own experience of Skype, which typically involves tidying my Uni room for twenty minutes before my parents shout 'you're going to have to speak up' as they stare scared and confused into the webcam like the subjects of a hostage video.

Tinder's genius is that it has managed to pull off the most unlikely of tricks; making internet dating socially acceptable. It's easy to forget this was a medium once considered by young people to be solely the preserve of paedophiles and elderly women with cats (the Saville and Boyle demographic, if you like). 'Tinder works because it has managed to destigmatise online dating' says Doug Haines, from the dubiously titled London School of Attraction. Today, almost every student is on Tinder, and the question as to why a demographic that goes out several times a week and comes into contact with thousands of new people every year would need an iPhone app to help them meet has largely faded into the background.

Tinder is different to most dating sites. Rather than bothering with the usual series of preferences, Tinder opts instead for an aggressive form of aesthetic egalitarianism, where users are distinguished only by five carefully chosen Facebook photos and their rough geographic location. The annoyingly addictive function of allowing users to swipe left and physically discard hundreds of prospective suitors every minute gives the app the feel of being kidnapped at gunpoint by Paddy McGuinness, shoved into a van somewhere on the outskirts of Bolton and being forced to be the male contestant in 'Take Me

Out' on a never ending loop until you really cant stand the sight of another mildly attractive blonde girl called Jess. According to the Huffington Post students can even be found referring to 'Tinderitus' - the sensation of having a sore thumb from swiping so much, though it's worth noting they definitely made that up.

Even more worryingly, Tinder has taken the great social problem of our age and managed to make it fundamentally worse: Facebook stalking. Ten years ago, if you crept in through someone's front window and started ruffling through the holiday snaps on their

fridge you'd have been sectioned. Now, however, it's become commonplace to look so far back through the photos of some girl from your old school you never really spoke to that it becomes unclear whether she's using a retro instagram filter or you've genuinely reached a point in her timeline before the advent of digital photography. In the run up to many an essay deadline there are people I've stalked so intensely it would probably be less weird, though admittedly more legally problematic, if I'd just followed them home that night and watched them sleep.

Now Tinder is allowing us to trawl through photos of people we've never even met. It can be done anywhere, anytime, around anyone. My personal preference is a large park or public space with the distance set to half a mile; then if you are to encounter rejection you can at least walk around and ask for some feedback afterwards.

The founder of this emerging cult is a man called Justin Mateen, who himself has apparently found dates through Tinder and coincidentally is also someone I sincerely hope dies alone. Justin claims he is reinventing the way people meet: 'In the real world you're either a hunter or you're being hunted' he says, perhaps allowing for the possibility that the slightly creepy, *Hunger Games* lens through which he views relationships may have contributed to his status as a single man.

Yet despite all this, with young people having rated each other over 4.5bn times, the Tinder train seems unlikely to be stopping anytime soon. It seems we've given up waiting for that magical moment when the clashing forces of fate and circumstance collide, in favour of trying to sleep with most people in a ten mile vicinity who can take five decent selfies. According to Mateen, there's even Hollywood celebrities who use Tinder regularly, though he can't say who. That's probably what Ryan Gosling does these days. He's given up scaling fairground rides in search of love and settled for just sitting in a darkened room scrolling Tinder, messaging girls about how much he wants them, all of them, forever, him and them, everyday, until he swipes to the left and starts on the next one.



» Don't you wish? photo: via YouTube, The Notebook copyright of New Line Cinema

Want to write for Features? Let us know! E-mail features@theboar.org to pitch your ideas

The Curious Incident of the Dog in the Night-Time

Issac Leigh finds the seven Olivier Award-winning production works a curious magic in bringing autism to the public eye



» Mike Noble (Christopher Boone) in the National Theatre's *The Curious Incident of the Dog in the Night-Time* (photo: Brinkoff/Mogenburg)

It's that book that everybody says they've read. When telling people that I was going to see Apollo Theatre's seven-time Olivier Award-winning production of *The Curious Incident of the Dog in the Night-Time*, the reaction was universal: "That's the one about the boy with autism, right?" That, and so much more.

For those who are only acquainted with the plot in these very simple terms, *Curious Incident* is a novel released in 2003 by Mark Haddon about a 15-year-old boy with Asperger's named Christopher Boone. Christopher attempts to solve the murder of his neighbour's dog, Wellington, while trying to adapt to tumultuous family circumstances. In the meantime, he develops astonishing abilities in mathematics, eventually securing an A* in his A-Level exam amid the mayhem.

The protagonist of Marianne Elliott's performance was originally played by Luke Treadaway, who scooped the award for Best Actor at the Olivier Awards in April, before Mike Noble took over in September. These were giant shoes for Noble to fill, but he was superb. From sliding to the ground in moaning distress to repelling all attempts by loved

ones to touch him, he convincingly rendered the quirks of living with Asperger's.

It was Treadaway who admitted that before playing the role of Boone, he knew "pretty much nothing about autism." Many of us would admit that we are in the same boat. When confronted with a teenager in obvious distress, how many of us would try to understand Christopher rather than reject him as "weird"? How many of us would condemn a boy who actively repelled any attempt at physical contact as rude, rather than trying to find the reason why?

Aside from the characteristics of Asperger's Syndrome, one of the more educational functions of the play was to show just how much of Christopher there is in ourselves. He understands the world in simple and factual terms, breaking down information into regimented blocks and absorbing it: often to humorous effect. And yet he is remarkably calm in the circumstances when it transpires his mother (Amanda Drew) has left to shack up with neighbour Mr Shears (Daniel Casey), a truth Christopher's father (Trevor Fox) attempts to skirt around by telling him she died of a heart attack. He simply over-

comes his lack of independence and fear of the unknown to find a way to get back to her.

This powerful human element is neatly enhanced by the innovative theatrical elements of the production. Playwright Simon Stephens had originally talked of the "adaptation problems" he feared when first trying to translate the original novel to the stage, but director Elliott dealt superbly with these challenges. The explosion of figures appearing onstage when Christopher is distressed – he calms his troubled mind by repeating the geometric sequence – visually conveyed his mathematical thought process; don't we all think of certain comforts or memories to assuage our angst? The artificial black box set, too, conveys a sense of claustrophobia, which frustrated children and parents everywhere can identify with.

Most significantly, the dramatic conceit of the play works seamlessly. Elliott tweaked the original plot of the novel slightly, making Christopher's special-needs teacher Siobhan (Rakie Ayola) decide to transform his story into a play. The result is a mixture of narrative and action, as Ayola reads us segments of the plot before handing pivotal scenes

onto Noble.

Clunky? Not at all. In fact, it brings the acted scenes into sharper focus. As a result, you could feel the suppressed emotion when Christopher played with his train set in an attempt to shut out the anguish caused by his father and mother's separation, and his father's attempts to erase her from Christopher's consciousness.

Make no mistake, making this production work cannot have been easy. The book remains revered, and an insensitive or lazy play would have taken some of the shine out of Haddon's original creation. Instead, it offered something deeply moving which both demonstrated Christopher's unusual qualities and also the characteristics we all possess: obstinacy, curiosity and sensitivity. The only difference is that those of us who did not understand Asperger's might not have noticed the brilliance in Christopher, only a "difficult case". As well as providing a thrilling spectacle, *Curious Incident* has done everything in its power to change societal attitudes to autism.

Currently booking until October 2014.

What's on

1984	Hamlet: NT Live	Shunga: Sex and Pleasure in Japanese Art	Roots	» Rosalie Craig as Princess Althea in <i>The Light Princess</i> (photo: Brinkoff/Mogenburg)	Tomorrow: Elmgreen & Dragset	The Positive Hour
15-19 Oct, WAC, from £6 Risk-taking Headlong explore Orwell's ever relevant, perhaps timeless, dystopia	22 October, WAC, £15.50 Rory Kinnear stars in this dynamic version of Hamlet, shown for the NT's 50th birthday	until 5 Jan 2014, British Museum, £5 for students Explicit and beautifully detailed work, exhibited to shed light on a taboo form of Japanese art	until 30 Nov, Donmar Warehouse, from £10 The centrepiece of Wesker's postwar trilogy where ideas clash with domestic rural life	until 2 Jan 2014, V&A, FREE A site-specific installation by Scandiavian duo; a stage set for unrealised drama	16 - 19 Oct, WAC, £7.50 for Students WUDS present April de Angelis' play that brings a new perspective to gender and sexuality	

The Light Princess

Julia Dorrington reviews a new, fairytale musical at the NT. Read online at theboar.org/arts.

Until 9 January, £5 with EntryPass for Students.

The Warwick Souir

Music through
the decades

p. 25



The history of the
Koan

p. 19



Alumni
memories

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40 years of headlines

LIFESTYLE page 18
Fabulous fashion or faux-pas?

BOOKS page 20
What will be you reading in a decade?

SCI & TECH page 26
The rise of technology



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» "The Morning After" Cartoon by Charley-Kai John

The State of the Boar Address

We've come a long way, and we're only going to bigger and better places

Dan Mountain

40 may seem like a grand old age for a newspaper that operates on nothing but the blood of freshers, the sweat of finalists and caffeine, but we're still practically suckling at the journalistic teat. While other campus publications at your old and wise universities may be paying taxes and spending their week nights considering whether to watch *Antiques Roadshow* or *Bake Off*, we're only just finding our feet.

The *Boar* seems to have come on leaps and bounds in the last few years, even going so far as to win Student Publication of the Year! This is certainly something you'll hear us brag a great deal about over the next few years (or decades) but it truly is a monumental achievement and would not have been possible without a long history of fantastic writers, editors and business people just like you. The *Boar* is your campus newspaper and its successes only ever reflect the calibre and commitment of the people who choose to take part.

Over the next 40 years I'm predicting a torrent of awards, publication on five different continents, a wing of the library named after us and, ooh, maybe some air-con-

ditioning in the office (oh, one can only dream!)

Print journalism isn't dying. There is still plenty of room for decent newspapers, put out by dedicated teams that have a good eye for detail and a good ear for stories. But print journalism certainly is changing. There is no better training ground than your campus rag and we're definitely going to have to change and evolve in order to keep up with the industry. What this means is more online content (like our rather beautiful website), movement on to other mediums (like our radio show) and more integration with social media (I'm not lying when I say that the *Boar* literally ceases to function without Facebook).

Print journalism isn't dying. There's still room for it. But it certainly is changing.

There are some moments in the publication's history that seem utterly baffling. 60 page issues being printed weekly sounds like an ideal recipe for a failed degree and a tear-soaked office. Getting in to £10,000 of debt is enough to make us sorely regret ever having the audacity to even consider purchasing a brand new pencil.

Another great mystery, one unlikely to ever be solved, is just how we came to acquire our name. Deciding to call the campus newspaper of a university renowned for its ducks, and with both an elephant and a bear on its crest, the *Boar* is something that seems doomed to be one of the great mysteries of all time, up there with 'what was Stonehenge all about?' and 'just what exactly happened to Cuba Gooding Jr's career?'

Across all 14 sections of the paper, the editorial team have been trying to deliver you only the best possible content. Sometimes this takes the form of an exposé on some seriously screwed-up kebab ingredients in Leam, or sitting down and talking with the latest occupation movement. And sometimes this takes the form of whinging about messy freshers, Vice-Chancellors that fail to be Thrifty, and reviews of the latest Made in Essex Shore.

It's also worth taking a moment to mention the unsung heroes of the *Boar* – the business team. Without them we wouldn't be able to produce what you're holding right now, we wouldn't be able to acquire sponsorships and advertising, and we'd be far more reliant on the SU.

We really pride ourselves on our editorial independence from the SU and our ability to be self-sufficient. Granted, we got ourselves

into a stupid amount of debt, but through some hyper-intelligent money-management and business accumen, we've managed this year to finally get our balance on the right side of zero.

It's hard to express just how cool it is to be part of a team that produces the paper that you're holding in your hands right now. The amount of hours that we put in to this paper instead of our degrees is probably a good indicator of just how stupid we all are. But I suspect that producing a year's worth of fantastic journalism will probably bring us far more pride than a degree anyway.

So next time you pick up a copy of the *Boar*, know that it's been sent there with love. Know that a lot of people have sat and thought and scratched and stressed over line placements, typography, grammar and all sorts of other nonsense that would probably never occur to you.

Know that there is a group of brave souls wandering the campus this very second, bleary-eyed and thirsty for a story. Just waiting for that moment when we discover what exactly has been living in the Koan all these years, or how exactly Costcutter keeps their prices so unreasonable.

Student journalists are an odd bunch, but we really do care about giving you a good read.

40 Years of Headlines

Chris Hyatt

1973 - Mobile Phoney? Martin Cooper invents the first portable mobile phone

1974 - Watergate scandal. Nixon "impeaches" himself by resigning

1976 - First Bite of the Apple. Steve Jobs and Steve Wozniak found Apple

1977 - Light Speed. Star Wars becomes highest grossing film franchise in history

1978 - Grave Error. A laughable attempt is made to steal Charles Chaplin's coffin. It is recovered 15km away

1979 - Dawning of a New Era. Margaret Thatcher becomes first female Prime Minister

1980 - Let It Not Be. John Lennon shot dead

1982 - Heartfelt Recovery. First permanent artificial heart implanted in a human

1983 - Any space for women on the shuttle? Sally Ride becomes first American woman in space

1984 - Off The Wall results! MJ wins record of The Year for "Beat It" and Album of The Year for "Thriller" at Grammys

1986 - Clouded Judgement: Cloud of Judgement. Nuclear disaster at Chernobyl

1989 - Chinese get Square. Tiananmen Square flooded with students in a pro-democracy protest

1990 - Another Brick Out of the Wall. The Berlin Wall finally falls. East and West Germany are united

1994 - I-rish this happened sooner. IRA declares ceasefire in Northern Ireland.

1996 - Bull-ied by the hype? Britain panics about Mad Cow Disease

1997 - Titanic Success! Titanic released in theatres and becomes highest grossing film in history at the time.

1999 - Worst Y2K Scenario? Y2K bug panic spreads round the world on New Years Eve.

2003 - Hussein We Can't Get Anything Done? Saddam Hussein apprehended by the U.S military

2007 - Browning Street. Gordon Brown replaces Tony Blair as prime minister

2008 - Van Gogh away... 3 Men in ski masks steal 4 paintings worth a total of \$163 million from the Zurich Museum in broad daylight.

2009 - Obama Self in the History books. President Barack Obama is sworn in as the first Black president in history

2010 - "Oil Fix it I Swear". An explosion on a BP oil rig releases an estimated 42,000 gallons of oil per hour into the Atlantic Ocean.

2011 - No mar Gaddafi. Col. Muammar El-Qaddafi killed by rebel troops in Surt

2012 - Lon-done with the Olympics. The official closing ceremony marks an end to the London Summer Olympics

A bit of Hist-boar-y

Roxanne Douglas relays the highlights of the last forty years

In the Boar-gining

From the online archives, first published in the
 Warwick Boar - Week 9, Spring Term 2004 -
 Volume 26, Issue 17



» Shots of campus in the 1970s photo: sunion.warwick.ac.uk/boar and warwick.ac.uk/alumni/news/warwickconnect2012

One might say that any good stories should start with the phrase "So they were drinking 13 pence pints...", and not just because it is rather telling about the state of inflation (or at least the SU's pricing policy). Incidentally, this is exactly how the *Boar* story begins. Picture the scene: two enthused and slightly drink-addled undergraduates, Godfrey Rust and Kasper de Graaf sitting at the bar, probably in 70s-tastic bell-bottoms and mullets (we don't actually know due to lack of documentary evidence, but it is fun to imagine), mulling over what their recently conceptualised student newspaper should be called.

Founder Godfrey Rust once wrote: "We wanted something that would convey a sense of instant history to cover up the (then) appalling newness of the place (and encourage more Americans to invest)... Coventry, we thought, had an elephant as its symbol, and Warwick had a bear. Or perhaps it was the other way around. Anyway, neither of these had the required cachet. After experiments with other possible fauna we stumbled on the idea of a boar. Exactly whose the idea was I no longer remember, but I am certain that draught bitter was only 13p a pint. The pun was dreadful, but it was my round and there seemed to be no one to stop us."

And lo, on the 11 October 1973 the first *Boar* was published as a merge with the student paper known as *Campus* that was circulated around the 1960s. 23 editors, 40 years, a website and countless printed papers later and the paper is still going strong. Since then the publication has gone from strength to strength, but it has not always been plain sailing.

After experiments with other fauna we stumbled on the idea of a boar. Exactly whose the idea was I no longer remember, but beer was only 13p a pint.

For some foolish reason for a brief period in 1988, the *Boar* changed its name to *Mercury*, though by the end of the academic year it thankfully reverted to the *Boar*. Puns are a staple of the *Boar's* identity: can you imagine how many fewer puns we would be able to make with a name like *Mercury*? (I tried to think of a *Mercury* based pun at this stage to illustrate my point, but I couldn't, case in point). In the late 'noughties' the *Boar* reduced publication from weekly to fortnightly due to financial troubles, and five years ago

was £30,000 in debt. However, due to the fabulous business team, the publication is now in positive figures, and is proudly one of a few papers in the whole country that finance our own publishing, existing both financially and editorially independent from the Students' Union.

With this said, the paper has gained much critical acclaim; the first recorded award is in 1990, the paper won the Impact Award for most improved publication at the Guardian Student Media Awards. In both 1994 and 1998 it was nominated for Newspaper of the Year. Ones to Watch Media have recently given us more *Boar*-love and awarded us Student Publication of the Year this year. The competition had two rounds: firstly the public voted online (and the *Boar* received the most online votes), then there was a panel of judges who also selected the *Boar* as their favourite – so really we won twice.

It's been a great 40 years, let's raise a 13p pint to 40 more!

Incorporating the newsheet known as *Campus*, Godfrey Rust and Kasper De Graaf could hardly have chosen a more exciting time in the history of the Students' Union to launch the *Boar*. The five year battle to place under student control the soon-to-be constructed 'second Rootes social building' (modern day Union South) was nearing a thrilling, and ultimately victorious end.

"If we don't do it this time we can look forward for many years to being no more than an inefficient and rather petulant youth club", boomed the *Boar's* first ever editorial. The voice of the students was clear – a week later the *Boar* pictured over 1,000 students crammed into the Workroom (later the Airport Bar and now 'the Bar'), with all but three voting in favour of "nothing less than full Union control of the Second Social Building."

However consensus had failed to spread to the University – Pro-Vice-Chancellor Scarsbrick had dismissed the Warwick Union as the "centre of barbarism" and the "phalanx of ignorance". *Boar's* Droppings (the first recorded incarnation of Mysterons) noted scathingly Scarsbrick's alleged reputation for being a doodler in meetings. Fortunately various University committees were more charitable, by Christmas the students had their building.

By Issue 3 things were really in full swing – Editor Godfrey Rust had resigned – front page news at the time. Not content with editing one publication, new editor Kasper De Graaf set about launching "the Broad Left Journal." By the end of November he too had left, scholarly pursuits winning over. A year later he became the only man to serve for two years as Union President.

'Democracy and the EEC', 'The Breakdown of Consensus Politics' and 'Democratic Socialism in Britain' may hardly set the pulse racing on the student of 2004, but in 1973 they were deemed worthy enough for Tony Benn, Shadow Secretary of State for Trade and Industry to occupy the majority of page two for three consecutive weeks.

In Issue 12 Barry Russell returned to Warwick for the second year of his French degree, the previous twelve months having been spent as "Theatre Editor of London's radical-chic 'Time Out' magazine." – a few months later Education Secretary Margaret Thatcher was welcomed onto campus.

Of course, there were some similarities with the *Boar* of today – fees protests, housing crises and the indiscretions of the Rugby club all had their place (see Issue 4, page 3). But it's not just the parents making it up – student life in the 70s was that little bit more exciting. It was to be rent strikes in the summer of 1975 that prompted a three week occupation of Senate House – with Union officials supposedly promising to withdraw when a police force of 30 or 40 turned up.

Ultimately, the University had the last laugh. Five hundred boys in blue were ordered and at an alleged cost of £12 the *Boar* estimated a near skint Union being left with a financial headache totalling £8,000.

Today we laud an electoral turnout of under 20 percent. In 1974, almost 40 percent of students came to the polls, and the *Boar* claimed: "almost inevitably indifference triumphed."

Jake Morris



Let us know any campus history that you know
 Tweet: @BoarFeatures

Fabulous fashion through the ages

From bell-bottoms to Juicy Couture, Scott Harris navigates 4 decades of fashion

When you come to university, it's clear to most people that it's a pretty diverse and liberal place – societies, sports, international student body. In terms of fashion, students feel they can dress however they like (and rightly so!) in a bid to express themselves in ways their high school never allowed. Fashion sense becomes a personal thing, a way to communicate individuality and independence. Look under the desk in a seminar and you'll notice a variety of creepers, trainers, flip-flops. Celebrate, for the days of uniformity and homogeneity are behind us! But you can forget about that as I wade my way through the last forty years of fashion, making as many sweeping generalisations as possible.



70s

'70s fashion is undergoing a revival at the moment, with platform shoes becoming once again part of everyday gear, along with tortoise-shell glasses, eccentric knitwear and paisley shirts. Anyone who's seen That '70s Show will have a solid stereotypical view of what the '70s looked like – and I say embrace the stereotype! It's serving as inspiration for new trends and styles. Having said that, flares and bell-bottoms can stay in the past where they belong; nobody needs to see that. The decade also saw the rise of denim jeans – little did they know that twenty years down the line "double denim" would become a thing courtesy of JT and 'N Sync. And that's why the '70s were great.



80s

Leg warmers? Sweat bands? No, thank you. Since when did we look to exercise videos for support when it comes to fashion? Come on, fashionistas of '80s, sort it out. The casual look of the '70s and the legacy of Fame were shortly overshadowed in the UK in the wake of Punk, as obscure fashion statements became more and more popular. Boy George and the Culture Club is the obvious example of 80s experimental fashion. But did people really wear that stuff? It quickly became cliché, and young people moved on – to shoulder pads! Dynasty actresses and Princess Diana give good examples of "the career woman", whatever that means, and aspects of this fashion are starting to show through in recent styles. Just check out Rihanna or Miley Cyrus's Instagram.



90s

Considering I like to think of the '90s as "mine", I know virtually nothing about what people wore. I spent most of the decade wearing blue dungarees with a red car on the front. Didn't everyone? Denim was once again taking the world by storm. GAP began branding itself as "staple" clothing – no one's wardrobe was complete until it contained at least seven pairs of jeans, a denim jacket and numerous denim shirts (all in different washes, of course). Apart from this, no single trend really tied the '90s together. Look at the Spice Girls: even on stage they didn't co-ordinate their dress sense, what with Scary's obsession with leopard print.



00s

Abercrombie and Fitch. Superdry. Von Dutch. Jack Wills. Tiny hand bags. Massive hand bags. UGG. Juicy Couture. In the '00s, if it had a logo, you bought it. And in a fortnight, when it was no longer trendy, it was out with the old and in with the new. No one really knows how to define the general style of the '00s, and that's because even at the time no one knew what was cool. Now it seems we've outgrown the constant need to cover ourselves with brands. With the growing popularity of 'thrift-shopping' and the resuscitation of vintage styles, we've almost decided to take the best bits of the last 40 years' worth of fashion and created a hybrid sense of style. And I'm pretty happy with that, aren't you?

» Fashion has gone through countless changes, and back again, since the first issue of the *Boar* hit Warwick campus photo: [wikimedia commons](#) and [Flickr](#)/

Retrospective: Dating through the decades

Megan C. Hills talks through the changes that have taken place in the world of romance

Whether it be 1974 or 2013, when you stick a few thousand young adults in a confined place (e.g. university), there's a high probability that the majority of them are going to date. We've charted how the dating world has changed since The Boar first started back in the 70s and broken down mating rituals decade by decade:

70s

The seventies kick-started the sexual revolution; dating was no longer chained to prim and proper courtships and gender roles everywhere were in glorious crisis with the rise of second wave feminism. Unlike the dating courtesies of nowadays in which it's frowned upon to date more than one person at a time, it was standard to see a few people at a time- you dated to get to know someone rather than to cement your new relationship. Fewer people were getting married and, unhappily, divorce rates were on the rise. At least everyone had disco, glitter and gloss by the bucket load and (most importantly) John Travolta in platform shoes to keep couples swaying to anthems of sex and love.

80s

The very first dating sites were set up in the 1980s and video-dating became an actual thing, masses of mulleted men and Farrah Fawcett wannabes were uploading recorded dating profiles in horrifically embarrassing attempts to impress the opposite sex. (You can find some relics on YouTube, I cannot recommend them enough.) Everyone now had to compete with the relationships they saw at the movies, whether it be a Breakfast Club-esque love/hate infatuation or an all-encompassing Dirty Dancing passion-expectations were putting pressure on everyone. Moving in with a boyfriend/girlfriend was no longer seen as taboo as people put off marriage in favour of their careers, women were taking control of their own sex lives as pornography and sex settled into the realms of normality. However, the tide of sexual proclivity and acceptance began to slow as AIDS came into the picture, bringing condoms and abstinence groups with it.

90s

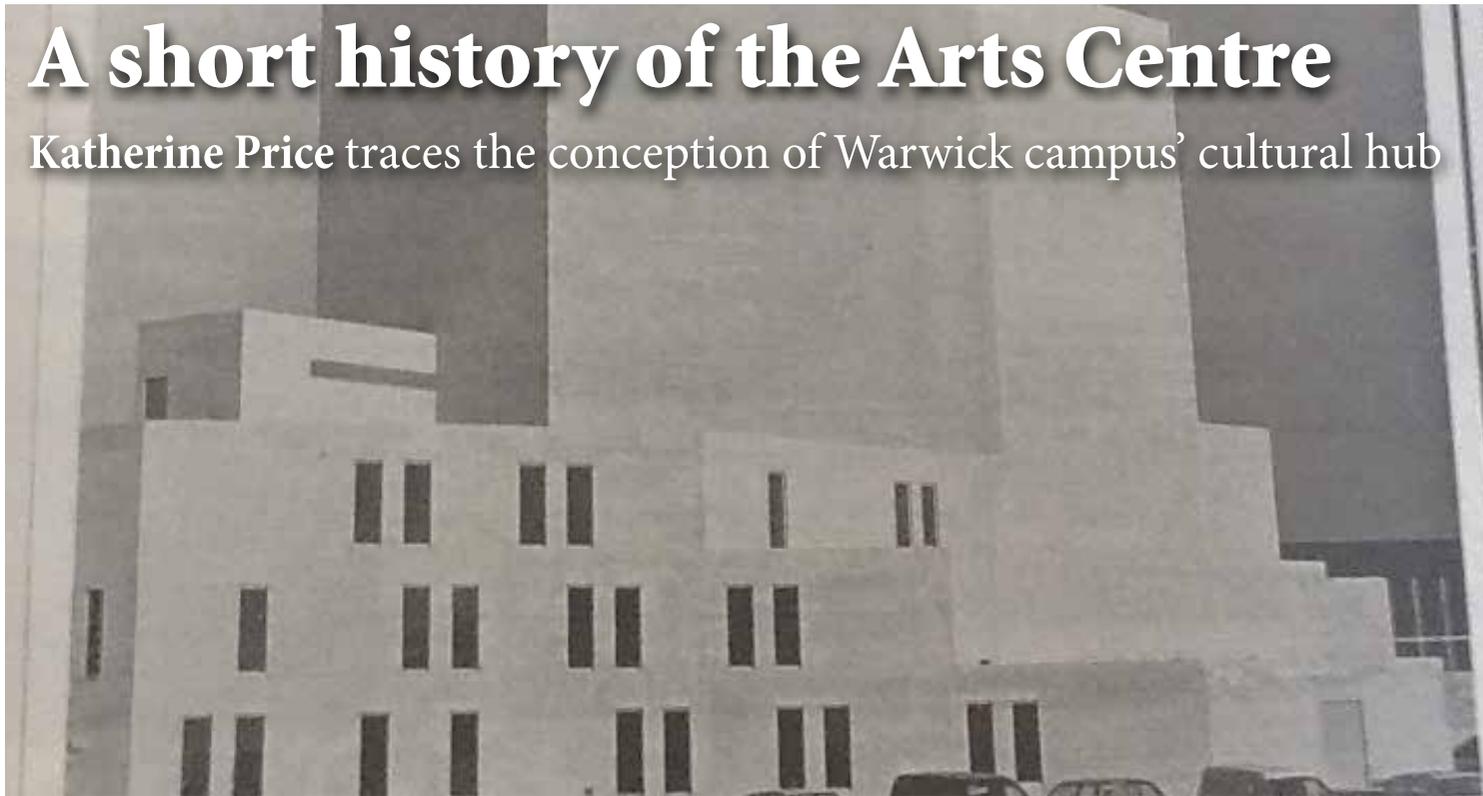
Two words: mix-tapes. Men and women everywhere were meticulously crafting the perfect cassette tapes for the people their hearts had settled on, hoping Nirvana, Radiohead and even the Spice Girls butterfly-inducing lyrics could say everything they wanted to say. Internet dating was easier than ever before as the first instant messaging platforms were created and meeting new people was as easy as entering a chat room. Phones were revolutionizing the way that dating worked- before the 90s, you had to arrange to see someone face-to-face to talk to them. You didn't have to physically be with someone to 'be with' someone, you could now drop someone a text or a phone call in your spare time and flirt the hours away.

Present day

And that brings us to the present day, where a cheeky Facebook stalk is an unspoken pre-requisite if you fancy someone and it's not uncommon to have had sex before your first date. Courting rituals include: scanning Grindr for anyone in your immediate area, smashing your body against another person's genitalia/butt in what is known as a 'grind', Facebook messaging into the early hours and instagramming sickeningly sweet photos of you and your date at the zoo or less sweet photos of the two of you eating each others' faces. That said, relationships get a lot more serious a lot sooner on- which may have a lot to do with the ease of being able to contact someone at any point in the day with the tap of a few keys and a send button. If you haven't already, wander over to 40daysofdating.com where two best friends commit to dating each other for forty days to see if their relationship will go anywhere, detailing their experiences in boldly honest interviews and quirky illustrations.

A short history of the Arts Centre

Katherine Price traces the conception of Warwick campus' cultural hub



» The Arts Centre in the 70s, photo: MRC

Just a year after the Boar was created and newly toddling, Warwick Arts Centre was opened in 1974. And it's a privilege that we have on our university campus the largest Arts Centre in the Midlands; indeed the largest venue of its kind in the UK, excluding the Barbican. Not many universities can boast of having such a venue on their doorstep. Today it stands proudly in the shadow of the Koan, presenting all Warwick students with the opportunity to avoid their degrees in whichever artistic manner they choose. You'll hopefully even graduate there in the Butterworth Hall one day. But how much do you know about this great Warwick institution?

The Arts Centre came about as a venture between the University of Warwick and a mysterious anonymous benefactor, who donated £400,000 towards its development. The intention was to provide an arts resource to the local people of Coventry and War-

wickshire in a green environment. Billing in at £1 million, in October 1974 the Warwick Arts Centre was opened by names like playwright Eugene Ionesco, actress Dame Peggy Ashcroft, West Side Story composer Leonard Bernstein and composer Sir Michael Tippett.

During the 1970s the Arts Centre set its precedent for being a platform for thought-provoking, quality material, challenging the boundaries of the arts. In the first few weeks, a double-bill of Tom Stoppard plays graced its stages, as well as the famous Amadeus Quartet performing Mozart, Bartok and Beethoven.

The Butterworth Hall, perhaps best known to students as the most daunting venue for exams, was completed in 1981. It had a further £6.9 million redevelopment in 2008/9. Its opening performance back in the 1980s was Warwick Symphony Orchestra and Chorus' rendition of Beethoven's IX Symphony, which cost 50p a ticket and sold out completely.

Later into the 1980s, the Mead Gallery was built, making space for the cinema, the University bookshop and a new restaurant. The expansion and improvement of the glass atrium, current cinema and Mead Gallery were then undertaken in 1997.

Former Boar arts editor David Levesley, now studying at Columbia Journalism School, fondly remembers using the Arts Centre dressing rooms as 'private revision chambers.' Because of the amount of time he spent there, he even got a special farewell from the Arts Centre café staff at his graduation. 'It's a weird, erratic family who know everybody... As proven when I was selected out of the blue by the music centre to impersonate David Attenborough for a Christmas concert voice-over,' he said.

It came, it saw, it Koanquered

Julia Dorrington

As a icon of Warwick, the Koan has huge student interest surrounding it but despite being a potential alien space ship, having a mind of its own via Twitter and looking kind of pretty at night, how much do we actually know about this enigmatic and notorious sculpture we walk past everyday?

As part of Lilian Lijn's Koan series it is the first of its kind, constructed in 1971, and it utilises highly original combinations of industrial materials and artistic processes. Lijn is recognised for pioneering the interaction between art, science, technology, eastern philosophy and female mythology. Lijn writes that her work is 'a constant dialogue between opposites, [the] sculptures use light and motion to transform themselves from solid to void, opaque to transparent, formal to organic.'

Standing at 6m tall, our White Koan was installed outside the university in 1972 after moving from the Hayward Gallery in Lon-

don. It is intended to represent the Buddhist quest for questions without answers, the Kōan, to test a student's progress in Zen practice. It promotes peace, calm and thoughtfulness while also exploring light and motion in a hub of social and artistic activity.

Perhaps the Koan has failed in its quest to illicit Zen practice but it certainly has provoked the 'great doubt' in a number of students. Over the years it has become the centre of some student myths including that it stands over a tunnel which allows senior staff to escape from their neighbouring headquarters, that it was the nose cone of a failed Apollo mission, and that someone lived inside it. So much speculation has led to the Koan becoming one of the most iconic pieces of art on campus and thus in the age of social networking, the Koan has been personified through Twitter (@warwickkoan), created into memes and placed into comic strips. Its popularity also sparked a petition to change the university logo to include an image of the Koan. Its presence is at the heart of Warwick student life.



» An alien spaceship, or a work of art? photo: Flickr/GilesStephenson

From Boar to Frogmore

Warwick alumni Jeremy Page, returns to The Boar 30 years on



Back in the day – and my 'day' was 1976-1980 – everyone read the Boar. Or so it seemed to us. On publication day volunteer sellers were a familiar sight around the campus, and stopping to buy a copy on the way to a morning lecture was a ritual observed by most.

My brief was to write reviews of plays staged in the Arts Centre theatre and studio and occasionally in Benefactors Lounge by the likes of WUDS (Warwick University Drama Society), SAG (the Socialist Arts Group) and others. As with most areas of activity in the late 70s, politics tended to be a consideration. The Drama Society itself was bedevilled by factionalism and prone to collective hissy fits. Different groupings would periodically charge rival groupings with partiality in awarding the coveted slots available for student productions in the Arts Centre. The occasional coup was staged, the odd splinter group formed. Toys were thrown loudly, sometimes histrionically, out of prams.

Against this backdrop, to praise a production by the 'official' Drama Society could, in itself, be seen as a political act, especially if the reviewer himself – as in my case – was someone actively involved in student drama, albeit without any professed allegiances. There were times when I resorted to publishing my contributions to the Boar under an alias. Rather unimaginatively, Jeremy Page would occasionally masquerade as Ymereg Egap, the latter's contributions tending to be more controversial than the former's.

At some stage in my time at Warwick a rival publication, *Vixen*, which prided itself on taking an independent line (all too often, in reality, a rather predictably right wing line) emerged, and several Boar contributors, myself included, were persuaded to moonlight, mindful of the lack of any necessary connection between the world of journalism and tiresome abstractions like loyalty or honour. But *Vixen* petered out after a few issues, seen off by a resurgent Boar, and things returned to normal.

Post-Warwick I co-founded a magazine, *The Frogmore Papers*, which publishes poetry and prose. More than 30 years later I'm still editing it. It's a very different publication from the Boar, but my experience on the paper has proved nonetheless useful. When required to review a collection of indifferent poems by someone who, inconveniently, happens to be a known associate, I know just what to do. Ymereg Egap taught me.

What will you be reading over the coming decade?

Helena Skinner looks ahead to what we can expect from the next decade of books, and towards the 50th Boar anniversary

The next few years promise to be hectic in the literary world; the well-publicised release of several continuations of literary favourites is expected to divide critics. Indeed the novelty of celebrity authors imitating the style of deceased writers is beginning to wane. There are also a few surprises in store for fans of America's cult classic *Catcher in the Rye*. Here are just a few highlights that we anticipate will usher us into the next decade with great excitement and controversy!



Sophie Hannah *Poirot Series*

The decision to allow popular crime novelist Hannah to continue Agatha Christie's legacy was a revelation. Due to be published September 2014, the media coverage will attract a legion of fledgling fans to Christie's work. With the final installment of the ITV adaptation of *Elephants Never Forget* coming to our screens next year, if Hannah's work is a success, evidently David Suchet will be sporting the infamous 'tache for a few more years.

Helen Fielding *Mad About the Boy*

Hardly worth mentioning, the latest installment of the Bridget Jones franchise has caused a ruckus on Mumsnet as author Fielding divulged her decision to kill off the one-dimensional character of Mark Darcy. Anyone immoderately distressed by this exposé may find solace in the fact that Colin Firth 'had to process' Fielding's disturbing plot disclosure.

J D Salinger *The Last and Best of the Peter Pans*

As a consequence of Salinger's compulsive need for privacy, his huge body of unpublished works is relatively unknown. Salinger's desire to have his work posthumously published has elicited much speculation about *The Last and Best of the Peter Pans* (1961), which features *Catcher in the Rye's* protagonist Holden Caulfield. The opportunity to ascertain a greater understanding of the literary enigma of Caulfield is set to rouse huge renewed interest in Salinger's work. Four other titles are to be released between 2015 and 2020: *A Counterintelligence Agent's Diary*, *A World War II Love Story*, *A Religious Manual*, and *The Complete Chronicle of the Glass Family*.

Haruki Murakami *His Years of Pilgrimage*

Ever increasing in popularity, Murakami's latest novel has been well received by critics in Japan. Owing to the success of *Norwegian Wood*, *Wind Up Bird Chronicle* and *1Q84*, Murakami has consolidated an extensive English language fan base. The translation of *His Years of Pilgrimage* is still being composed, but the release date is anticipated for September 2014.

Margaret Atwood and Howard Jacobson *Hogarth's Shakespeare Project*

In line with the seemingly fanatic trend in a continuation of works by much loved literary figures; Shakespeare is naturally the next victim. To commemorate the 400th anniversary of the sonneteer's death, 2016 will see the release of a compilation of modern adaptations of his best-loved plays. Margaret Atwood and Howard Jacobson have taken on the task of respectively adapting *The Tempest* and *The Merchant of Venice* for 'modern times'. Jeanette Winterson and Ann Tyler have also been attributed to the project launched by Hogarth publishing house.



What are you looking forward to in 2014?
 Tweet: @BoarBooks

Happy Birthday, Boris Boar

Boris Boar blew his candles out, making a wish with all his might.

Bored of birthday bashes in Birmingham zoo, Boris longed to look at the world beyond. He couldn't help but wonder what was out there in those un-munched meadows.

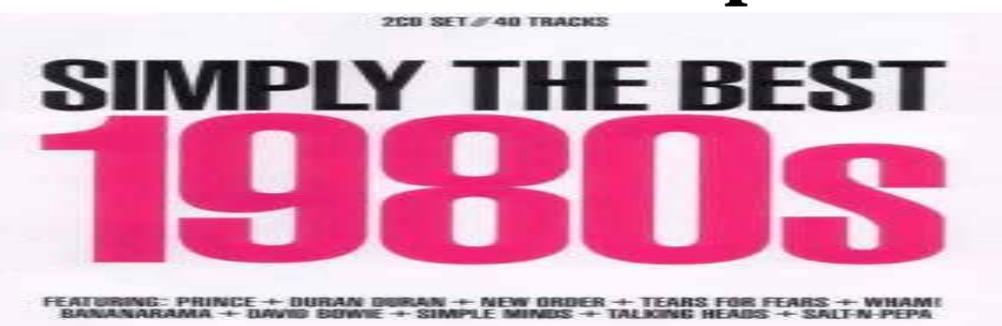
He'd spent the year asking the animals where their feeders fed themselves and where the children went when the world was dark, but none of them knew the answer. But Boris couldn't keep his mind off these questions. He had decided: if he was going to find out, it was going to be down to his own two tusks.

So he blew his candles out, and when brother boar asked, he said yes, he had made a wish. Then he said no, he couldn't tell, otherwise it wouldn't come true. Boris smiled to himself as the other boars slipped into sleep.

Boris bid his good-byes by tracking his tusks across the tarmac in symbols some of his family would understand, then set about his work. He bit into the fencing, with the intention to bore through it. It didn't taste good: like the tablets he'd had to take when his tummy had worms – but he kept biting anyway. By sunrise, the hole was big enough. Silently he stumbled through the hole, trying not to wake anyone, and suddenly he was free. His birthday was over but his wish had been granted – Boris escaped from the zoo, Boris bored his way through.

Andy King

A book-blast from the past...our picks from the past 40 years



A book from the 80s Harley Ryley

I first read *The Color Purple* aged 17. I hated it. I hated Celie, I hated feminism and I hated that my English A Level teacher was calling feminism 'womanism'. I hated that I was forced to analysis gender roles, and I didn't understand the way it was written.

No longer forced to study this novel, I returned to it this summer with the aim of reading it anew, with no preconceptions. I didn't hate it all. In fact I found the dialect and the endearing nature of the novel's protagonist, Celie, to be utterly engrossing, and suddenly realised that the uprooting of stereotypical gender roles was actually fascinating. I particularly love the subtlety of Walker's comment on Christianity. Celie soon abandons the white, patriarchal 'God' that she addresses early in the novel, and replaces her faith with something closer to home, something which I hadn't noticed back when I first read it.

It was at this point that I recalled something Alice Walker, the author, said about the actual colour purple: "I went walking through the

redwoods and swimming in the river and noticed that in nature purple is everywhere," she had mused in a radio interview in 2012, "and it's interesting because we tend to think that in nature you would see more red, yellow, white [...] but actually, purple is right there. And in that sense, it's like the people in the novel. You think that [...] what's happening to them is unusual, but actually it's happening somewhere on your block almost every minute."

And she's right. As I've grown up, I've seen again and again the pressures of race and gender plague even in the playground. What I didn't understand then, I do understand now: just how important *The Color Purple* really is. Since its publication in 1982, it has caused controversy and outrage, which has continued to tiptoe on the edge of censorship issues. I even, I probably shouldn't admit, own a 'I Love Banned Books' bracelet which sports the cover.

Whether its allure is its controversy, or whether it is the cathartic final pages, one thing is certain: Alice Walker was writing in the 1980s, with a resonance that rings even today.

Review: *The Handmaid's Tale* Carmella Lowkis

Often hailed as a figure-head novel of feminist dystopian fiction, Margaret Atwood's *The Handmaid's Tale* is both exciting and thought-provoking. For many, sci-fi is seen as a genre that caters primarily to men, with female characters reduced to side-line love interests. Atwood's novel breaks this mould, delivering a cutting critique of gender expectations, while remaining true to the pessimistic projections of the dystopian tradition.

Atwood's vision of the future is set in a barely-distant version of America, where familiar locations such as high-schools, libraries, and theatres are re-appropriated for more sinister uses, including the repressive 're-education' of women. Now called the Republic of Gilead, America operates under a strict caste-system, which puts women right at the bottom.

The protagonist, Offred, has been assigned the position of 'handmaid' – a woman whose sole duty it is to conceive for a wealthy couple. In Gilead's society, women are the property of men – even Offred's name cleverly reflects this, being a portmanteau of the classification "Of Fred". If she fails to conceive, she faces a future as an 'unwoman', and deportation to a radioactive wasteland. If dystopian fiction is the result of asking "what if X happened?", *The Handmaid's Tale* begins with the question "what if feminism was reversed?"

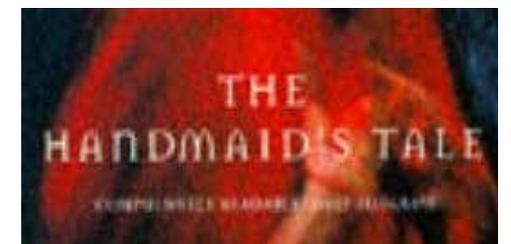
Although Offred is the novel's protagonist, she isn't perfect: she lies, she has affairs, she can be cowardly. She's human. This complex, multi-dimensional quality to Atwood's characters is one of the novel's greatest strengths.

Normally placed in the science-fiction

genre, Atwood has been keen to label *The Handmaid's Tale*, instead, as "speculative fiction". The distinction here is that science-fiction deals with what might happen if we possessed new, fantastical technologies, whereas speculative fiction makes its projections based on what already exists in our world. Because of this difference, there is an unsettling normalcy about Atwood's vision; every feature of Atwood's Gilead is entirely feasible in the present day.

Above all, the novel is a cautionary tale, particularly dealing with the injustice of traditional gender roles; the danger of a society ruled by religious dogma; and the problems that arise with political intervention in sexuality. Perhaps Atwood's view of fundamentalist religion is over-critical, but there are still obvious elements of truth in her observation of the social problems in the modern western world.

Despite a publication date of 1985, the worries of gender inequality and political prejudice are still alarmingly contemporary, which is perhaps why the novel enjoys an enduring readership.



» photo: flickr/smiteme



The Exorcist: A retrospective

Hayley Westlake reviews the film that still creeps us out, 40 years on

Four months, four weeks or even, in some unfortunate cases, four days is enough time for a demanding audience to see and soon forget a film churned out from Hollywood's cinema production line. Perhaps we offer a few chuckles, jerk a couple of tears, puff out a few sighs, ("not another Michael Bay catastrophe..."), but it takes real emotional impact for a film to remain with us way after we've reached the bottom of the popcorn box. How then has William Friedkin's *The Exorcist* survived an expanse of forty years, a time in which the film has found its impact stretching right the way through an international cinema culture? Simply enough, this is an example of how our fascination for horror and controversy matched with cinematic genius and a mastery of the horror genre have produced a film able to withstand the erosion of time.

The date is 26 December 1973. Record-breaking crowds fill the streets outside

cinemas across the United States, nervous tremors pulsating through the queues, as people desperately anticipate the on-screen adaptation of William Peter Blatty's best-selling novel. The experience proved too much for some. As the film's success climbed and the speculation spread, newspapers began reporting hysterical audience reactions to the film, with some members fainting or vomiting in the cinema aisles. Despite being met by mixed reviews after its opening, *The Exorcist* undoubtedly struck a quivering chord with the public. Fast becoming one of the highest grossing films of all time, the audience's response to *The Exorcist* was, and often still is, one of extraordinary shock and captivation.

Not often in cinema is the image of a glowing streetlight enough to send bubbling nerves through the stomach, and bristling chills running down the neck. Perhaps one of the most iconic images, not just within

the horror genre, but also in cinema history, is the silhouetted figure of a man, strikingly stood below the glowing bulb, amongst an almost tangibly dank gloom. The man, Father Merrin (Max Von Sydow), an elderly priest and archaeologist, has arrived at the Washington home of successful actress Christine MacNeil (Ellen Burstyn) and her daughter Regan (Linda Blair). After witnessing some deeply disturbing behaviour from Regan, in her desperation Christine seeks some more "specialist" help, believing her daughter to be possessed by a demonic spirit.

More than just a horror film, *The Exorcist* has left an impenetrable legacy in more ways than one. Audiences still remember their intense first experience of the little girl possessed and the unforgettable piano solo of Mike Oldfield's tantalisingly chilling *Tubular Bells*. Equally as enduring is the film's cinematic influence; it's highly likely that even if you haven't seen the film, you will know of

» The inaugural issue, October 1973 photo: MRC the infamous head-spinning-spider-walking-crucifix-debasing moments, which have so far failed to fade from cinematic memory in the 40 years since the film's release.

The Exorcist was one of a number of demonic-child horror films to be produced around the late 1960s to the mid 1970s, which included the equally hair-raising *Rosemary's Baby* from Roman Polanski and Richard Donner's *The Omen*. It is still, however, *The Exorcist* that frequently, and deservedly, claims the title of best horror film of all time.

The *Boar* shares its 40th anniversary with a cinematic and cultural phenomenon, and far from fading into four decades of history, both have become more vibrant with age.



What's your favourite film of the 70s?

Tweet: @BoarFilm

The 70s anti-hero...

Ibtisam Ahmed takes us back to the 70s, when the streets were mean and the heroes meaner

The 1970s saw a resurgence of the mob film genre that had taken off in the 1930s. With films like *The Godfather*, *Mean Streets* and *The Godfather: Part Two* coming out in successive years and reshaping the cinematic landscape, it would not be a stretch to call the 70s the decade of the anti-hero. At a time when the world was coming up with new ways to challenge the status quo, these on-screen troublemakers were becoming the perfect artistic expression of anti-authoritarian sentiment. Forty years on and audiences are now enraptured not with the likes of the anti-hero, but with the superhero. Men in capes, spandex and iron suits are the new saviours of cinema. Similar to the steady rise of the gangster genre, the superhero genre had its beginnings in the noughties but became the dominant form in the 2010s. Similarly, the gangster genre, superheroes have become the latest conduit of



the frustrations facing the world today. And, contrary to the word 'hero' in their name, they are as much an expression of discontent as their gun toting predecessors.

Their emotional similarities – flawed, scarred and usually selfish – aside, there are striking resemblances that make both gangsters and superheroes strongly anti-authority. They are both reviled by the status quo. This is easy enough to understand when considering the Corleone family, for instance, whose actions are directly antagonistic to local government.

But consider superheroes for a moment. You would be hard-pressed to name a single film in this genre where the word 'vigilante' is not implied, if not directly used. The police are notorious for their bumbling failure to capture the protagonist in these stories.



Of course, in both cases, we cheer on every effort to thwart the elite. In *Scarface*, we are genuinely satisfied when Tony Montana becomes the head honcho of his operations despite our better judgement. And *Iron Man 2* would not be half as entertaining without Senator Stern's comeuppance at the hands of one Tony Stark. Even the big blue Boy Scout himself is considered a threat in *Man of Steel*. And yet we never side with the government. As the down-trodden masses, we are much happier to side with the outcast, the everyman, never mind that we might not be able or even willing to do the same things they do.

It is worth pointing out that these charming, steel-jawed and, yes, violent, anti-heroes have become popular in times of discontent. We might go to the movies in order to es-

cape from reality, but woe betide anyone who thinks film-makers are simply here to make a quick buck. The 70s saw the rise of anti-Vietnam sentiment, the rapid growth of the civil rights movement and a general feeling of hostility towards power figures post-Watergate.

Fast forward to the present, and Occupy, the Arab Spring and the debacles of government scandal after government scandal dominate the socio-political landscape. If life truly is the muse of art, then it should be no wonder that we will always be ready to root for the 'underdog', not the 'establishment', never mind the fact the person we root for might not appear to be the same all the time. Or maybe we just really hate taking direction.



Have we grown up or are we just as bad as our parents' generation? Tell us on Facebook

Birthday messages from across the Boar-d



ALUMNI

The *Boar's* Class of 2013

Six recent graduates chart their experience of student journalism and where it's taken them since...

I first started writing for the *Boar* in my second year at Warwick. At first, I found the idea of writing for a print publication quite unnerving. Not only did I find the process disconcerting, but I significantly doubted my own abilities. Why would anyone want read, let alone print, the unintelligible drivel I had the audacity to submit for publication? But in due course this self-doubt was banished by a

number of fantastic section editors at the paper. I was given the feedback and encouragement that I sorely needed. The more I wrote for the *Boar*, the more I enjoyed the process and the more I started to believe my articles were not entirely insufferable. I got increasingly involved in the editorial side of things and found this equally rewarding.

I used my experience at the *Boar* to secure various internships in journalism, including one with the *New Statesman* political magazine. More importantly, I met many wonderful people who will surely remain friends for many years. I owe the *Boar* a passion for writing and a huge amount of self-confidence. I also owe it biscuits. In the thousands.

James Evans



During my time at Warwick, I slowly but surely ascended the arts journalism ladder from naive exhibition reviewer to deputy arts editor to arts editor proper. My editorship was short but sweet and only came after initial disappointment in the boardroom. Was it TLC who said, 'if at first you don't succeed...?' No, Aaliyah.

Outside of student journalism, the route into arts journalism is less straightforward. My advice: don't just ask writers and editors at the Nationals what they do in their flashy-sounding positions; ask them how they got there. Not only should this give you ideas of how to get to your end goal (by traditional, but also alternative routes), but it ought to encourage you that, for the most part, their path hasn't been straight forward either.

So far my journey has taken me to journalism hotspots, into the somewhat exclusive art world and down some relatively irrelevant avenues. I've done work experience at the *Guardian* and the *Evening Standard*, which were most useful for their names' inclusion on my CV thereafter. I've been a guest journalist for Citizens UK, and am currently working for an architectural organisation as their press assistant, as well as at a magazine publishing house. In the coming months I'll be writing the literature for an exhibition, which is held in Cologne, and curating my second exhibition. Remember, hitting the jackpot for you may not mean working for a national. And with that ironic turn of phrase, I should mention – at present, when payment is offered to me, I feel like I've won the lottery.

Rachel Guthrie

My time at the *Boar* utterly transformed my university experience and shaped my career in journalism. I jumped straight in as soon as I got to Warwick and totally fell in love with it. It became my life for three years, and I loved every opportunity, from reporting, live-blogging and taking photos, to editing, sales, working with the union, university and a range of other news organisations.

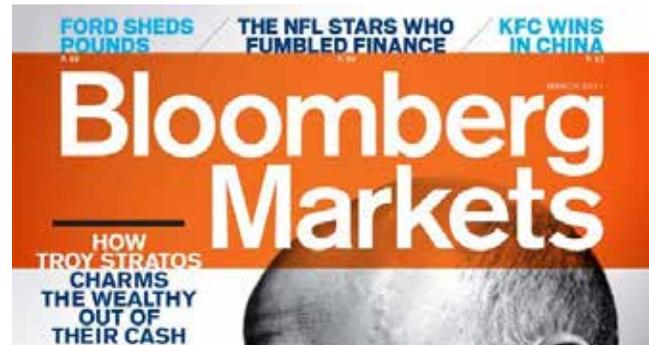
My work with the *Boar* led me to cement some fantastic friendships, invaluable knowledge and work experience across the media, from the *Coventry Telegraph* to *The Times*. It honestly wouldn't have been possible without my experi-

ence in student media.

Currently I'm working as a reporter for a publishing website, and editing at *Wannabe Hacks*, and I'm hoping to secure some freelance work with the BBC soon. I'm due to start an MA in newspaper journalism in London in the autumn, and I can't wait.

Someday I'd love to edit and manage again, but I can't wait to get out into the world as a reporter and really make a difference to people's lives. I loved every second at the *Boar*, and wouldn't change a thing. Thank you for a perfect start to my career!

Natasha Clark



A student rag is like your first car: a special, cosseted place to knock off rough edges before you buy something more serious. Missed typos are minor scratches; a lousy headline, a smashed wing mirror. You work hard and strive for perfection, but nobody ultimately gets hurt – or fired. My first 'go' at journalism began in March 2010 when I wrote for the Money section and crossed off another of my first-year objectives. I wrote on the spectre of a hung parliament ahead of the general election hammering the pound's value. Somebody must have read it, and it was thankfully bang on, so there was much to rejoice. It spurred me to write more articles in that vein, and I soon progressed to edit the section twice, either side of a year in Madrid. Afternoons in

the office that asphyxiated you the longer you laid up were essential experience for clinching work higher up. It meant by the time I began as a reporter intern for *Bloomberg News* in London this summer I was comfortable in a frenzied newsroom. Hitting deadlines, writing concise copy, getting 'scooplets'; these were all skills initially developed at Warwick. *Bloomberg's* puritanical banning of throat-clearing words like 'but' and 'however' was a step-up, but I adapted, as you did in those tight parking spots in your Corsa.

Alex Pashley

The *Boar* seemed, to me, utterly impenetrable. I wanted to get involved so badly but the only contact I had was the fact my flatmate was music editor and I did a panto with the editor in which I wore a binbag as a cape. Between them I discovered when the editorial board was to bring in new editors and, not knowing what I really wanted to do, I just sort of asked to apply for arts. I was up against my eventual successor and absolute goddess Rachel and somehow won it. Nineteen months later and I was so happy with everything I gained from the position: through it I was recruited to write for *Broadway Baby* at the 2011 Edinburgh Fringe and in 2012 I was their theatre editor, planning schedules for 94 writers, scheduling in 800 reviews and then editing them throughout the festival.

Between this and other experience I wangled I was able to convince Columbia J-School in New York, one of the best journalism schools in the world, to take me on for their Masters. Tash, who was editor for most of my time on the paper, wrote one of my references and I owe her the world for that. After accepting my place and whilst producing a play in Scarborough, I managed to convince the *Sunday Times* to give me an internship and I'm still writing elsewhere in an increasingly wide spectrum of fields. This would never have happened without the *Boar*. I owe them New York. I owe them everything.

David Levesley



I started at the *Boar* in my first year in 2010. I knew I wanted to do news writing so got stuck in, going to the weekly news meetings and writing as often as I could. I became news editor with Rozina Sabur in my second year and then finally editor in my third year with Jordan Bishop. Both were great to work with and I was very lucky to get the chance to have such prominent roles in the paper.

The *Boar* gave me such great groundings for the world of journalism. I went on to do placements at local newspapers and radio stations including the *Coventry Telegraph* and now I am doing a Masters in Broadcast Journalism at City University London. There is little doubt that my experiences at the *Boar* helped me get on to the course – it demonstrated a passion for journalism and dedication, even just through

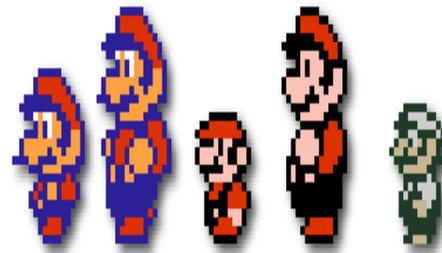
writing and getting stories.

I met some of my closest friends on the *Boar* and I have so many happy (and stressful...) memories. My time at University wouldn't have been half as good without the *Boar*.

Chris Hackett

Gaming through time

Tolga Kuyucuoglu, Tom Kane and Richard Brown travel through gaming history



As the video games industry grew and the market became increasingly saturated and competitive, games and series that had fantastic potential fell by the wayside. So, we at *Boar Games* decided to take a look back at some of the franchises that have weathered the storms of time and remain as popular today as they were when they were born.

1965- University's inception

It was a lonely desolate world in which the gaming universe laid dormant, waiting to explode. Rest assured though, the first steps were being made to develop the industry we all know and love now today. The world's first ever computer, the PDP-1, created in 1959, hosted one of the earliest digital games on record in 1963; space war. Its influence can still be seen today in arcade games such as *Space Invaders*. Thankfully the days of the PDP-1 are far, far behind us, and we can enjoy the fruits of the earliest gaming pioneers today.

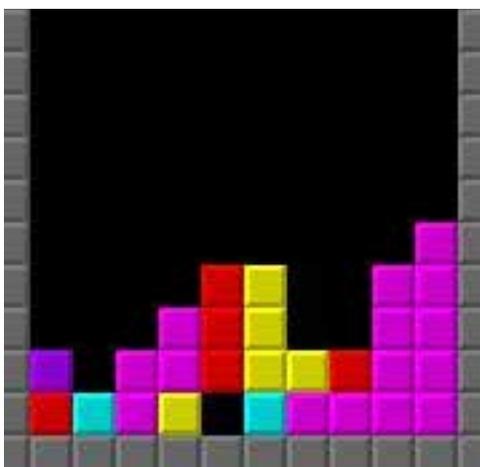
1981 - Mario

Originally conceived as the character 'Jumpman' in Nintendo's 1981 arcade game *Donkey Kong*, the lovable Italian plumber has gone on to star in more than 200 games across four decades. From high-end platformers *Super Mario 64* back in 1996 and *Super Mario Galaxy* in 2007 to spin-offs like *Mario Kart* and even *Mario Tennis*, it is the adaptability of Nintendo to constantly re-imagine the world of the Mushroom Kingdom that has made it the best selling video game franchise of all time. It is a testament to the popularity of the character that more than any other, Mario has become a pop-culture icon, spawning TV shows, comic books and even a feature film, the horribly ill-planned live action *Super Mario Bros*. For a concept that is so solely character-centric, it seems stunning that a series can have such longevity, but as long as the Nintendo creative team control the future of our portly protagonist, the outlook seems as bright as ever.

1982 - Pac-Man

Buckner & Garcia's 1982 song "Pac-Man Fever" sums up this arcade favourite perfectly. If you haven't heard it, I implore you to search it out. The song conveys both how addictive and incensing this game can be – as well as how 80s it is. It's easy to forget, but the original *Pac-Man* was released 33 years ago. Since then there have been more than 30 *Pac-Man* and *Pac-Man* spin-off games, yet the original format remains largely unchanged and is extremely playable. Many people will have spent considerable amounts of time trying to outrun Blinky, Pinky, Inky and the bizarrely nicknamed Clyde before they turned blue and it was our turn to chase them, but the temptation to play one more game always proves too much. *Pac-Man* has huge replay value, arguably more than the most astonishing open world games, especially if you're attempting to achieve a perfect score which as of 2009 had only been achieved six times. The challenge the game presents surely means that *Pac-Man* will endure for many years to come.

BG: (Before video games)



1985 - Tetris

The music. The colour scheme. *Tetris* oozes a nostalgic vibe from start to finish yet remains one of the most played and loved video games of all time. There is something eternal and timeless about *Tetris*, yes retro, but as brilliant a way to waste an hour now as it was back in 1985. While many of the games on this list have had many incarnations, in various states of evolution, *Tetris* has managed, according to Guinness World Records, to be the most ported game of all time, appearing on more than 65 different platforms. The fact that a variant of *Tetris* can be found on mobile phones, calculators and even, at M.I.T, on the side of a building can only be testament to its addictive simplicity, global appeal and uniform brilliance.

1988 - Madden

While a sports series may not have the same romantic allure of a memorable adventure series or the simple charm of a successful arcade game, *Madden NFL* is more than deserving of its place on this list. Since 1988, the American Football franchise, named after former coach and commentator John Madden, has monopolised the arena of sports gaming. It is the relationship between the series and the real-world sport that has allowed *Madden* to have such a long and successful history. The NFL publicise the game as a means of recruiting young players and as such, as the popularity of American Football has grown around the world, so the prosperity of *Madden* has increased. It is fitting that as, in 2013, the *Boar* celebrates its birthday, so does *Madden* with the release of *Madden 25*, a landmark moment in the history of sports gaming. We can but hope that both carry on long into the future.

1991 - Sonic

Sega's *Sonic the Hedgehog*, created as a mascot to rival Nintendo's *Super Mario*, has featured in more than 40 games since his eponymously named inception in 1991, as well as starring in a comic and television series. Although critically acclaimed in the 90s, Sonic games have fared less well in the world of 3D gaming; the series' lowest point arguably came in 2006 with the release of *Sonic the Hedgehog* on the seventh-generation consoles. For this reason its perhaps best not to dwell on the present but to look to its heyday and to happy memories of playing Sonic on the Sega Master System II, which despite its infuriating D-pad, was the period in which Sonic was at his Chaos Emerald chasing best. We will have to wait until the next installment to judge the future health of the Sonic brand, but it is safe to say that Sonic's legacy is ensured because of the quality of those early games.

Today

Gaming technology just keeps getting better, with the cinematic worlds in RPGs, the real-time combat in war games, and the 3D technology pioneered by Nintendo. Who knows where games will go next? With Google Glass in development, could we see virtual reality before the *Boar's* 50th anniversary? Only time will tell...



What's your favourite game from throughout the ages?
Tweet: @BoarGames

Good Times, Bad Times...

... you know the music industry has seen its share. And, thanks to the wonders of artistic license, we're able to appreciate the peaks and troughs of a lifetime in music, from a campus-based perspective

The booming '70s

Oh, how I wish I had lived my Fresher days in the 1970s! The long hair of my teenage years would only have been welcome, although my beard might have been more frowned upon, being some 30 years before the release of *Iron Man* (I'm alluding to RDJ here, as opposed to the Black Sabbath song).

I imagine rolling up to campus with *Rumours* in the collective consciousness even more so than it is today, while the music-based evenings would surely have been dominated by psychedelia and blues rock. As The Clash boldly claimed on the title track of *London Calling*, phony Beatlemania had bitten the dust, and the resultant power struggle in the British music scene spawned a decade flooded with albums, rock symphonies and anthems which remain among the greatest of all time.

By the time the *Boar* arrived in 1973, T-Rex's 'Get it On' and Elton John's 'Crocodile Rock' were already classics, and the albums of the summer included *Aladdin Sane* and *Dark Side of the Moon*. The ancients of the time – those bands you thought had gone, but kept coming back for more – why, they must have been The Who and Led Zeppelin! Both titans had established their respective sounds during the reign of John, Paul, George and Ringo, and were now branching out into more artistic directions.

However, the boom of great music always has its plagues, and we admittedly did see the dawn of the one-hit wonder, alongside the horrible influence of the Eurovision Song Contest: arguably the X Factor of the day.

Robin James Kerrison



The body-popping '80s

Rather predictably, *Starter for Ten* comes to mind when thinking of university in the '80s, replete with political protests, perms and 'Pictures of You'. But with or without James McAvoy, it would still sound awesome. This is, after all, the decade which spawned The Cure, The Smiths, The Jam, Joy Division, and Echo & The Bunnymen, and personally, it feels like the most appropriate era to soundtrack the university experience. Here's why...

'80s music became distinctly political. Songs voiced opinions on unemployment, war, the environment and gave a platform for the disenfranchised youth to channel their anger. Similarly, university is a time when most of us engage with politics for the first time, and come in contact with that scary thing called the "real world", perhaps best epitomised by The Replacements' hauntingly true lyric: "dreams unfulfilled, graduate unskilled". (Not to put a dampener on things.)

Lest we forget, the '80s also saw the release of *The Breakfast Club* and Simple Minds' 'Don't You (Forget About Me)', epitomising the whole "identity crisis" shebang that many of us undoubtedly suffer during our three (or more) years of negotiating romantic dilemmas, essay crises, and ruminating on what the hell we're actually going to do with our lives...

Whatever we end up doing, there's nothing like shimmering synth lines, angsty lyrics and effervescent dance-floor fillers to see you through the transition. After all, what better way to sum up a night out at one of Leamington's fine establishments than hearing the Pixies muse about having "your feet on the air and your head on the ground"?

Nicole Davis



The flag-bearing '90s

The year 1999 is drawing to a close, and brings with it the dawn of a new millennium. However, within the last decade, the musical world has provided students across campus with enough discussion to last a lifetime. It therefore feels right to revel in the moments which defined the musical life of Warwick University in the '90s.

Nirvana emerged at the turn of the decade, and since the release of *Nevermind* in 1991, they have been the stock feature of every student's music collection. No other album from the following eight years quite caught the angst which goes hand-in-hand with student life.

There can, however, be too much of a good thing: a sentiment voiced by Damon Albarn in reference to the sea of grunge flowing out of the USA. What followed was the uniquely British phenomenon of Britpop. The movement gripped Warwick students as campus appeared to swarm with oversized Doc Martens, excessive utilisation of plaid, and hair transforming into colours more commonly noticed in rainbows. Fandom reached boiling point when 1995's "battle of the bands" between Blur and Oasis resulted in a public brawl amongst impassioned students outside the SU.

Despite its popularity, the Union Jack-clad musical movement wore thin fairly quickly among students. The phenomenon eventually gave way to more guitar-driven (and arguably, more mature) music, thanks to the likes of Radiohead, Pavement and the Pixies. Even Blur dramatically changed their style with the releases of *Blur* and *13*, which provided some of the most powerful music to ever have come from these isles.

Flora Havelock

The confusing '00s

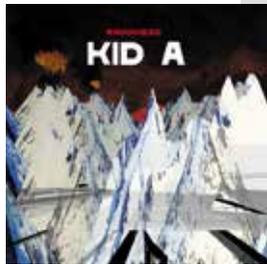
Whilst the Millennium bug might well have been a myth, undoubtedly, some dark lurgy was contracted by the music world when the fireworks went off... and it didn't visit the GUM clinic in time.

In the year of our lord 2000, A1 were at the top of the charts whilst Radiohead released *Kid A*. Then things just got weirder. The internet happened; attention-spans and music scenes contracted; Craig David had a career. It was impossible to fully process such madness as everything began to give way beneath us all at once.

Warwick couldn't escape, of course, so it spent the decade tossing wildly between the sublime (Squarepusher '03, Tinariwen '05, Amerie '07, The National '10) and the ridiculous (The Hoosiers. Pendulum. Headlining the 2008 Freshers' Ball. Dear God). With bookings increasingly restricted by music promoter chains, each new ENT digivolution was forced to get creative for their music fix, throwing an extra shade of bizarre onto the canvas (e.g. the "new rave" era of 2009; Eliza Doolittle and the robo-gorilla in 2010), in a vain attempt to hide past traumas and make their mark. All we could do was watch (and listen) as this splatter of colour hit the walls; sometimes bemusing, sometimes beautiful, always fascinating, in its own unique way.

So we beat on, kissed goodbye to Final Fling and said hello to Warwick Summer Party. It was the best of times; it was the worst of times. The music was bloody awful. The music was wonderful.

Christopher Sharpe



The hashtagging '10s

It's hard not to be envious of music fans from the past sometimes. The Beatles, Led Zeppelin, Queen; I'm reminded of a question I often hear at Pop!, as yelled over a frenzied rendition of 'Livin' on a Prayer': why don't they make music like this any more?

In fairness, the contemporary music industry does seem to be producing new phenomena, almost on a daily basis. So far in the decade of hashtags and YOLO, students around campus have brushed up on their Korean to learn the words to 'Gangnam Style', while asking two vital questions: "what rhymes with 'hug me'?" and "what does the fox say?"

From Wiley's SU no-show – his sudden onset of jetlag so short-lived that he managed to muster the fortitude to play London's Ministry of Sound the same night – to inflated arguments on the merits of twerking and the best time to finally stop playing 'Get Lucky', the twenty-tens (or is that "teens"?) have had their fair share of talking points.

In more optimistic news, stellar releases like *Channel Orange* and *AM* continue to adorn the airwaves of Radio Warwick, while Bombay Bicycle Club, Feeder, Noah and the Whale and, latterly, Katy B have all helped brighten the (typically British) weather at Warwick's Summer Party over the last few years.

Coupled with recent acoustic gigs and on-campus shows from the likes of Wild Beasts and Nicolas Jaar, there's certainly no shortage of new talent at a time when artists seem to have more avenues than ever to make a name for themselves. Here's hoping the next few years prove just as fruitful.

Sam Carter



The prospective '20s

Change is a strange mistress to go courting. Whenever we attempt to track certain progressions or achievements across a particular timespan, rather contrarily, we are always made more aware of what has remained constant, rather than the advancements made.

The U1 still clatters and exhales noisily as we hop aboard to depart campus in the winter of 2023. The guy I end up sitting behind is skimming through the latest edition of the *Boar* (still just about clinging onto its status as a printed publication, even in the wake of its 50th birthday). I catch a glimpse of the Music section before it's flicked aside: there's a heated debate feature regarding Oasis' reunion tour.

There are a couple of big albums out this month. Arctic Monkeys are on the cusp of releasing their twelfth record: a funktronica effort, which *NME* has already given 10/10. Also, David Bowie is finally ready to release his follow-up to *The Next Day*, just in time to qualify for this year's (Barclaycard KPMG Ginsters) Mercury Music Prize.

But in spite of such veterans still thriving, the world of music has moved on in its own quiet way. The introductory question of "what kind of music do you like?" seems to be dying out. With the ever-increasing need for artists to appease their fans through the consolidation of various sounds, genres (or conventional ideas thereof) have become a thing of the past, as boundaries are blurred with almost every new release. It's quite nice, albeit in a mind-bendingly chaotic fashion.

The U1 is finally pulling away. Looking out at the vast range of new accommodation blocks (and the 2017 goose reserve), I idly fish my headphones out of my bag, settle back into the dusty seat, and tune into the sound of the times on my iPhone 9. Things aren't too bad.

Michael Perry

The rise of technology in forty years

Five writers look at the rapid advancement of technology since The Boar's founding in 1973



The 1970s

The 1970s was possibly the greatest period for innovation since World War Two. To put it into context, everything that has happened since Tim Berners-Lee introduced hypertext-transfer-protocol in 1991 has been slow progress; the rapid rise of the smartphone since the early '00s has been snail's pace next to the rapid progression of the home computer in the '70s.

Federico Faggin, Ted Hoff and Stanley Mazor took the integrated circuit of the '60s and shrunk it down into the Intel 4004, the world's first microprocessor; Alan Shugart of IBM introduced the floppy disk and ethernet was developed by Robert Metcalfe of Xerox. Between them, they laid the foundation of modern computing, allowing transfer of data through networked wires. Physical media and the microprocessor allowed computers small and cheap enough for home use. By the end of the decade, video games were into their second generation and printing became accessible for the home user too, with the invention of both laser printers and inkjet during the decade. Software developed alongside hardware: the C programming language and the gorgeous Unix operating system both made their debut in the early '70s.

Spacecraft technology also had a stratospheric rise in the '70s: the Voyager 1, which passed into interstellar space this summer, was launched in 1977.

Robin Kerrison



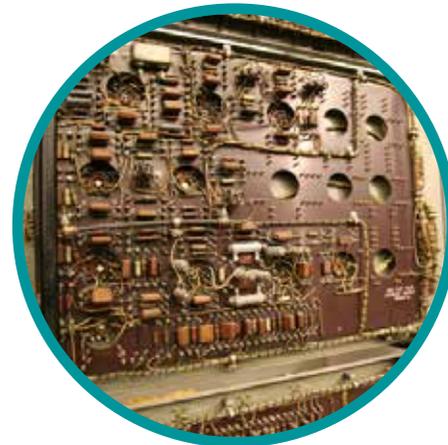
The 1980s

Forever remembered as a time of big hair and even bigger shoulder pads, the 1980s was a decade marked by change. While Frankie said "Relax" and Harry met Sally, scientists were beckoning in the modern technological age. 1982 saw a revolution in personal music ownership, with the release of CDs to replace vinyl LPs and cassettes. The brand new Sony Walkman allowed tapes to be played on-the-go, straight from pocket to ear via personal headphones. And the advancements didn't stop there.

With the invention of the VCR, TV programmes could be set to record. It suddenly became possible to nip to the pub without missing Corrie. The same technology gave birth to camcorders, which let people capture and relive family memories. Devices such as the fax machine, answering machines and brick-sized mobile phones led to profound developments in the communications industry.

A new generation of PCs brought computer technology deeper into the heart of the home. In 1984 Apple released the Macintosh 128K. With its new-fangled mouse and user-friendly system, it proved an instant hit. Meanwhile, around the world, academics had begun to communicate using a system of computer networks that would one day become the internet.

Hayley Simon



The 1990s

S-Club 7 and Viagra aside, Tim Berners-Lee's invention of the World Wide Web at CERN, developed from the 80s concept of interconnected TCP/IP networks, ticks all the boxes in terms of advancing in leaps and bounds.

Still unknown to most, Berners-Lee has managed to retain relative anonymity the world over, despite having instigated what is arguably the greatest upheaval since the agricultural revolution ten-thousand-years ago.

Whilst telegraphs and telephones succeeded in reducing the inconceivable vastness of the world, and made the concept of man's domination over nature seem less than utter fantasy, the internet has in two short decades collapsed the planet Earth to a mere pinprick, and opened myriad doors hitherto unforeseen by even the most fantastical futurists.

We now benefit from instantaneous communication, live-feeds from the midst of disasters and warzones alike, and access to the sum-total of mankind's accrued knowledge; giving anybody the power to learn, to connect, and to be heard.

And we accept this marvel without a blink, without a moment's thought to the sheer magnificence of the resources at our fingertips; the internet has become wholly subsumed into our lives, and fundamentally altered what it is to be a citizen of the modern world.

Harry Manners



The 2000s

Although the first commercially available mobile phone, Motorola's DynaTAC 800X, was launched in 1983, the Noughties were the decade of the mobile phone. They evolved exponentially during the decade, with phones packing more and more functionality and becoming centre-piece to people's lives with each passing year.

The first ever mobile call, made using a prototype that weighed two pounds and had a battery life of 30 minutes, was made in April 1973, a whole decade before the DynaTAC and only six months before the first ever edition of the *Boar* was published, in October.

The year 2000 saw the launch of the classic Nokia 3310, which featured a magnificent 84x84 pixel monochrome display and now-legendary battery life and overall sturdiness. In comparison, the most popular phone of 2010 was the iPhone 4, a device that just ten years ago would be considered by many to be deep in the realm of science fiction.

We now use our phones for so many different things that their original purpose has almost faded into the background. Your mobile phone has become your guide to unfamiliar locations, a fountain of knowledge when a burning question has to be Googled on the spot, a friend to keep you entertained on those long bus rides. It can be whatever you want it to be.

Cayo Sobral



What's in store for the future of technology?

Ellie May

The current decade has produced technology that the generations before us could not have dreamed of, and the future holds even more exciting prospects. One of the most promising of these is the invention of 3D printing - a concept which could change the world as we know it.

By creating a digital model of an object, a 3D printer can then be programmed to sim-

ply 'print' out the object by laying down successive layers of material, then fusing these layers together to create the final product.

This could revolutionise the mass production of products, such as clothing or mobile phones. But there are even more exciting possibilities. By printing layers of living cells, using 3D printers to produce organs may be a real possibility in the future. The new organs could then be transplanted in to humans to replace failing organs; A huge improvement on those with illnesses currently waiting on an organ donor list,

forever having to face the risk that they may lose their life if one is not provided quickly enough. Instead, 3D printing could completely reform the world of medicine and save lives!

So, in the 40 years that the *Boar* has been producing its issues, technology has developed beyond our wildest dreams, making the once-impossible a reality. And, as sure as it is that the *Boar* will carry on its legacy, technology will continue to advance at an ever increasing rate.

TV in '73: The Invention of Ceefax

In the age of iPhones, Wi-Fi and rolling news channels, we are never more than a few metres away from an immediate source of information. But what preceded these 21st century inventions? In the same year that this very publication came into being, the BBC began their first test transmissions for the Teletext system Ceefax – a name derived from its proximity to the phrase “see facts”. Don’t worry,

I didn’t realise either!

The innovative resource, which officially began running on BBC television a year later, in 1974, suddenly provided TV viewers with a wealth of knowledge at their fingertips, granting access to breaking news and sports stories, weather and travel. For audiences resigned to waiting for the 6 O’Clock News as an up update on the day’s events, Ceefax’s constant stream of information was a new and exciting introduction to the television experience.

Perhaps the most entertaining aspect

of the Teletext system was the adrenaline-fuelled moments of news-browsing it could evoke. I am confident I am not the only person to have spent many an hour sprawled in front of my TV, waiting with bated breath for my team’s football result to appear and then frantically searching for the ‘Hold’ button before it scrolled away and resigned me to a twenty minute wait until it reappeared.

Greater minds than mine were regular users as well, with ex-Prime Minister John Major admitting to regularly checking the cricket scores on Ceefax in between Downing Street meetings.

Sadly for Teletext enthusiasts such as myself, the Ceefax service closed down in October of last year, to coincide with the final digital switchover in Northern

Ireland. But whilst it may be gone, it will never be forgotten. You can keep your BBC News channels and Internet TVs – Ceefax will forever remain as one of the true innovations of television history.



TV in '13: The Netflix Conquest

On Sunday September 22nd, 39 years and 49 weeks after The Boar was first distributed across campus, Netflix became the first non-TV network to win an Emmy. In fact, it won three. And was nominated for many more for the delightful Kevin Spacey-starring, House of Cards. One of these awards was none other than the prized Best Director award for David Fincher, surely one of the greatest directors working in modern film. Netflix, as we all know (students make up a good proportion of their target market), is an online streaming sight aimed at “binge watching” whole seasons of multiple shows at once.

Netflix’s success seemed, upon its conception, inevitable. Iplayer, 4OD and all other copycats already made the “unmissable, unmissable”. This is a world in which the only thing worth watching live on an actual television, in the historical 1973 sense, is a sporting event or, if you lack social life and/or literacy, the Big Brother results show. Why wouldn’t a site that lets you watch both old and original tel-

evision that stars a Texan, camera-winking Kevin Spacey, blow all the out-dated competition out of the waters?

But to an older audience, say a 1973 audience, the idea sounds a little strange. Television back then was organised very much around family viewing, around event TV.

Netflix has killed event TV. Event TV is slain. Beyond all possible resurrection. No longer does a family sit around the TV in pyjamas on Saturdays to watch the latest episode of Happy Days. Netflix has not only changed the screen we watch TV on, it has changed the entire way we think about the medium. A future in which programmed television descends almost completely into quasi-biblical On Demand listings is not unforeseeable. We’ll get back to you on The Boar’s 80th.



The Good Life, 1975-1978



Some Mother Do 'Ave 'Em, 1973-1978



Fawlty Towers, 1975-1979



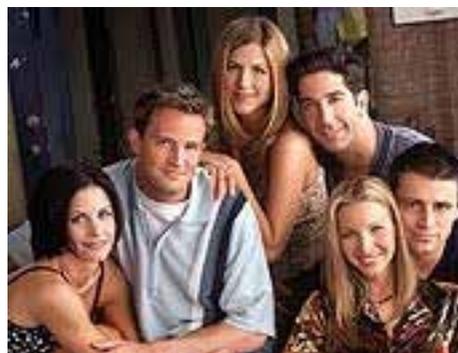
Cheers, 1982-1993



Blind Date, 1985 -2003



Saved By The Bell, 1989 - 1993



Friends, 1994-2004



The West Wing, 1999-2006



The Sopranos, 1999 - 2007



The Wire, 2002 - 2008



Games of Thrones, 2011 - ??



Girls, 2012 - ??

Around Europe in 40 years: Now and then

With the EU, we can see more of Europe than our *Boar* ancestors - Abbey Lewis tells us more

Most people travelling this year will take easy intra-European travel for granted. No visa required, just a ticket; for just over £300 a young person can buy a train ticket that allows them in and out of almost every country on the continent.

It wasn't always the way. In 1973, when the illustrious *Boar* was founded, there was no EU travel laws and no Schengen Agreement to make border crossings smoother. Some countries in Europe were off limits to travellers from the UK. So where should intrepid *Boar* travellers venture to this year that our predecessors couldn't?

1) Dubrovnik, Croatia

In the last ten years, Croatia has become a top destination for both city and beach junkies. From sports teams on tour to history

buffs, young people stream from the UK to Dubrovnik or Split every summer. Even the King's Landing set in *Game of Thrones* is Dubrovnik's coast! But as recently as the early 1990s, Croatia was embroiled in a tragically violent War of Independence as the former Yugoslavia broke up into the many countries that now make up Eastern Europe. The war was characterised by violent sieges, battles, and horrific ethnic cleansing. Tourism to Croatia has been instrumental in the rebuilding of its economy and its perception of itself as an independent nation; and, of course, the sun-baked orange roofs of Dubrovnik are one of Europe's most beautiful sights.

2) Prague, Czech Republic

Now considered one of the most beautiful cities in Europe and a must-stop on any backpacker's itinerary, Prague's long and cultural-

ly rich history was overshadowed by Communism in the 1970s. At the height of the nation's period of "normalisation", any signs of opposition to the regime were persecuted with violence. While Prague wasn't completely out of bounds, it was considered one of the more dangerous places for young people from Western Europe to travel to. Only four years prior to the *Boar's* foundation by Warwick students, a Charles University student in Prague committed suicide in Wenceslas Square, setting fire to himself in protest.

3) Berlin, Germany

In 1973 the Berlin Wall was still 16 years away from destruction. Travel from one side of the Berlin to the other was, in the vast majority of cases, impossible, and the city existed in the shadow of one of Europe's greatest symbols of Cold War fear. Every Cold War superpow-

er had nuclear weapons with Berlin in their range: not the ideal atmosphere for a weekend break. Today, Berlin is easy to get to and cheap to stay in, and maintains its status as a young tourist's favourite for its mixture of stunning architecture and thriving nightlife. Berlin, Prague, and Dubrovnik are just three highlights of a Europe that would have been difficult for this paper's founders to cover for their Travel section. As today's young travel writers, we are incredibly fortunate to have the access to Europe that we do. From East to West, North to South, don't overlook the beautiful and diverse continent just across the ocean.



What's your favourite European destination?
Tweet: @BoarTravel



» The old town of Dubrovnik, setting for Kings Landing in *Game of Thrones* photo: wikimedia commons



» The astronomical clock in Prague's old town square Photo: wikimedia commons



» Then and now: the protests at the Berlin wall in 1989, and the messages of peace that can be seen today. photos: wikimedia commons

WINNER of The *Boar's* 'Guess the Headline' competition

"Armed forces defeated in campus battle"

Headline first published in *The Boar* in November 1973. The nearest correct answer was given by **Matthew Chesher**, who has won 2 tickets to see comedian Richard Herring perform live at the Royal Spa Centre on October 17th. Tickets can be picked up on the day of the performance; Marston's PR will be in touch with the winner to arrange.



From Shankly to Simpson: this is 1973

Josh Murray takes a look back at sport 40 years ago, from the Five Nations tournament to US winning the Ryder Cup

Whether an interview with the men's hockey captain ahead of a Varsity clash with Coventry or a nostalgic look back at the London Olympics, The Boar has been providing insightful articles on the biggest stories in sport for 40 years.

So let us cast our minds back to the first year of this very publication, and take a look at the main events that made the back page in 1973.

Football: Liverpool began their domination of English football under Bill Shankly as they claimed the First Division title.

The Reds' strike-force of Kevin Keegan and John Toshack scored 39 goals between them to help their side edge out Arsenal by three points and Don Revie's Leeds United by seven.

It was the first time that Liverpool had been crowned champions of the top tier since 1966.

In Europe, Shankly's men added the UEFA Cup trophy to their league title after beating Borussia Monchengladbach over two legs.

In the European Cup, Brian Clough's Derby County reached the semi-final stages, defeating Eusebio's Benfica on the way, before being controversially knocked out by Juventus - it was later proven that the Italian giants had bribed the referee.

At the time of writing, England can seal qualification to the 2014 World Cup in Rio, Brazil, by beat-

ing Poland at Wembley - but they should take heed of England's complacency in 1973.

On June 6, Sir Alf Ramsey's side slumped to a 2-0 defeat against

baller of all time, Bobby Moore. Arsenal midfielder Alan Ball was also sent off.

In October, Poland put paid to England's hopes of qualifying for



»Former Liverpool manager Bill Shankly. photo: Andy Nugent

their Eastern European opponents in Chorzow in a World Cup qualifier.

Perhaps the most astonishing element of the match was that it contained two glaring errors from arguably the greatest English foot-

the tournament with a 1-1 draw at Wembley.

Brian Clough had branded opposition goalkeeper Jan Tomaszewski a "clown" before the match, but the custodian pulled off a number of spectacular saves to defy

England. Despite having 35 shots, only Allan Clarke managed to beat Tomaszewski. A few months later, Ramsey was sacked by the Football Association.

Rugby Union - Five Nations: The annual Five Nations Championship (which became the Six Nations Championship in 2000 with the addition of Italy) ended in an historic five-way tie - the first time in the tournament's forty-four year history that the entire quintet of teams ended on the same number of points.

Between January 13 and April 14, the five participating nations of England, Scotland, Wales, Ireland and France won both of their home fixtures and fell to defeat in both away fixtures to ensure every side finished on four points.

England lifted the Calcutta Cup after Peter Dixon's brace of tries helped them to a 20-13 victory against Scotland at Twickenham.

Golf - Ryder Cup: The Old Muirfield course in East Lothian played host to the Ryder Cup as the US overcame Great Britain and Ireland by a score of 19-13.

The American team, led by captain Jack Burke, Jr., were locked 8-8 with their opponents at the end of the second day's play, but provided a dominant display in the Saturday singles event to maintain an incredible unbeaten streak stretching back to 1957.

Great Britain and Ireland's star golfer Bernard Gallacher contract-

ed food poisoning at the end of the first day to cut his tournament short, whilst the great Jack Nicklaus amassed 4 ½ points for Team USA.

Tennis: Margaret Court won three of the four Grand Slams in the 1973 calendar year, and in doing so became the first mother to win the French, US and Australian titles in the Open era.

Court, who went on to become a Christian minister, previously won all four titles in 1970, and still holds the record of most Grand Slam titles (24).

Despite this, fellow tennis player Billie Jean King was voted the female Athlete of the Year by Associated Press, while O.J. Simpson, the American football player, was recognised as the male equivalent.

And finally...

At a time when Manchester United fans are beginning to fear their club's invincibility, perhaps this story will ease some of the worry. At the end of 1973, United goalkeeper Alex Stepney was joint top-scorer for his side with two goals after a torrid start to the season. Moaning about David Moyes? It could be so much worse.



Is sport better now
 than in 1973?
 Tweet: @BoarSport

Season ticket to see Coventry City? That's £17, please

Isaac Leigh

Fans often complain that the cost of watching football matches is extortionate - and they're probably right.

If you'd like to see Mesut Ozil and Jack Wilshere strut their stuff for Arsenal every week, the cheapest season ticket price is frozen at £985.

Tottenham Hotspur and Liverpool are widely praised for their attractive football, but many would balk at the cost of over £700 to see them play every other week.

But in 1973, the cost of watching our local team Coventry City in the Sky Blue Stand was a maximum of £28, compared to £171 in 2013 - when the club don't even play in their own stadium.

'Juveniles and OAPs' could buy their tickets for just £13 - and that's before you take into account the difference between covered and uncovered seating.

In 1973, City were clearly worried about their fans shivering in the winter, for season tickets in the open air were subsidised to the ex-

tent that it only cost £14 for adults to see the Sky Blues each week, and a mere £7 for the younger and older generations.

It was probably worth it, too. In 1973, City were in the old Division One alongside the likes of Liverpool, Leeds United and Manchester United (who were actually relegated in the 1973-74 season).

They won 48 per cent of their home games, although a shaky away record meant they could only finish 16th in a 22-team division.

It was still well before the club embraced the likes of Cyrille Regis, Dion Dublin and Steve 'Oggy' Ogriovic - club legends all - but Coventry were a powerhouse in English football.

So what went wrong?

Contrary to popular opinion, the Sky Blues have only recently fallen into the lower reaches of the Football League.

They were relegated from the Premier League in 2001 after 34 years in the top flight - a record that only Everton, Arsenal and Liverpool could match at the time.

In 1998, they ended in 11th, their highest-ever finish in the Premier

League, and reached an FA Cup quarter-final.

The club moved to the Ricoh Arena in 2006 after 106 years at Highfield Road, bowing out with a 6-2 demolition of Midlands rivals Derby County and won their first home game 3-0 against Queen's Park Rangers at their new venue. However, it was with this relocation

The cost of watching City today is almost ten times as much as in 1973

that their problems really began.

In 2007, Ray Ranson and hedge fund managers SISU took over the club just 20 minutes before they were due to go into administration.

They briefly stabilised and achieved a string of mid-table finishes in the renamed Championship, but were eventually relegated in the 2011-12 season after a tumultuous campaign.

Manager Andy Thorn, who had replaced Aidy Boothroyd in March 2011, was sacked at the start of the

League One season, and replaced by Mark Robins.

Robins then left for Championship side Huddersfield Town and was replaced by Steven Pressley, the former Heart of Midlothian and Scotland international.

Pressley has had a lot on his plate since joining the club. I actually spoke to him in April after his side's 1-1 draw with Brentford, and he was optimistic about mounting a promotion challenge this season.

Little did he know what was round the corner for Coventry City.

The club had been embroiled in a row with Arena Company Limited (ACL) for over a year over unpaid rent totalling £1.3m, but the dispute came to a head this summer.

Stunned supporters were told that due to the club's inability to pay back the loan, their club would be moving to Northampton Town's Sixfields to play their home games - a relocation of 35 miles.

Fans vociferously opposed the move and there were fears that the club would cease to exist in its current form.

After going into liquidation, the club were deducted 10 points for

the start of the League One season by the Football League - a lenient punishment given that the stock sanction for clubs in administration is 15 points.

But City's first 'home' game has set the tone for a promising start to the season. They edged Bristol City 5-4 in a televised thriller, and after Sunday's 3-2 victory over managerless Sheffield United, Pressley's men sit 16th (and they would be fifth were it not for the points deduction).

So what deals are the club offering to entice back their disillusioned fans?

Tim Fisher, the club's chief executive, has offered season tickets for adults in the Standard Zone at £171 - almost exactly ten times the amount of the cheapest season ticket in 1973

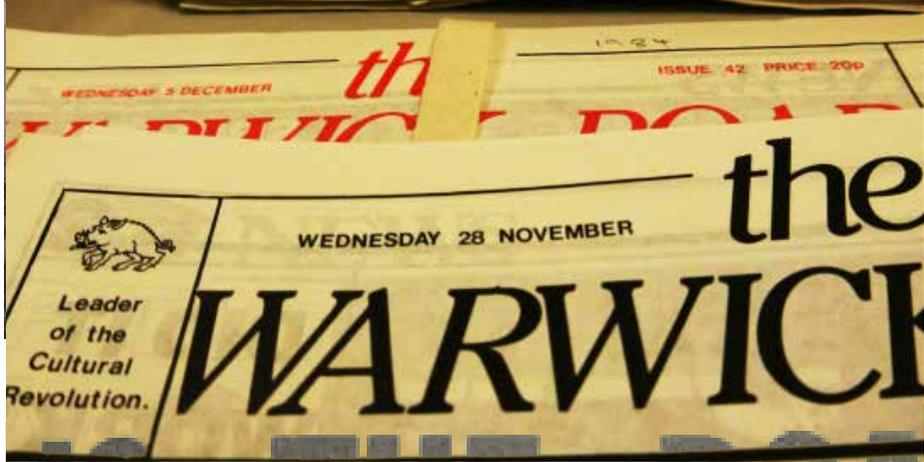
In fairness to the club, they have been inventive in attracting younger members. Junior Sky Blues (JSBs) who are under seven years old have a season ticket for free in the Family Zone, if they want it.

But £17 for a season ticket? We will surely never see anything like this again.

The *Boar* through the years



Warwick Sit-in

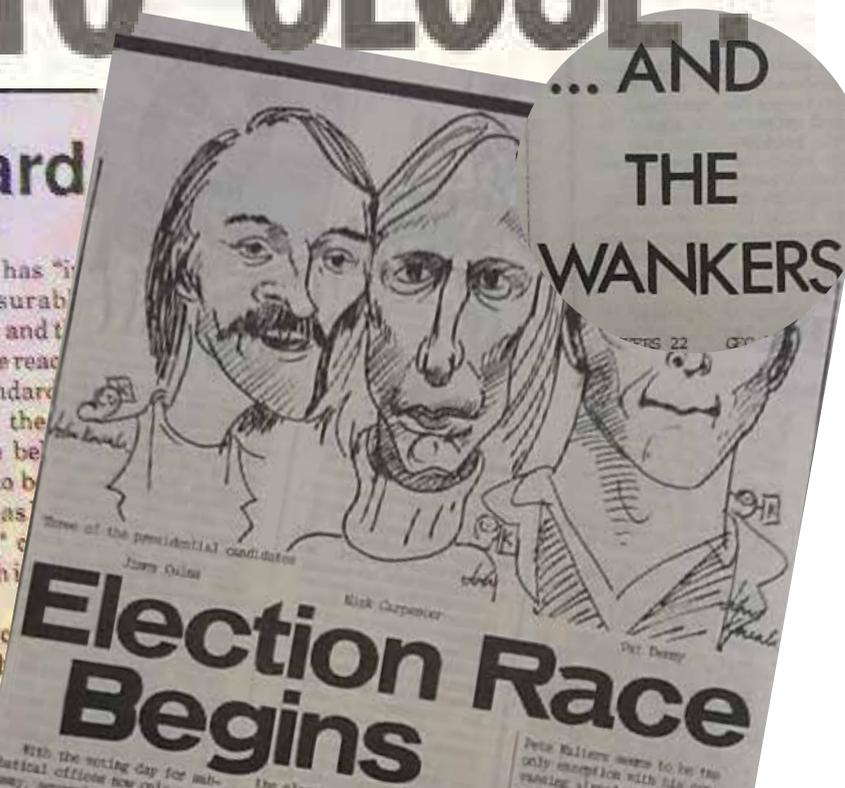


IS THE BOAR TO CLOSE?

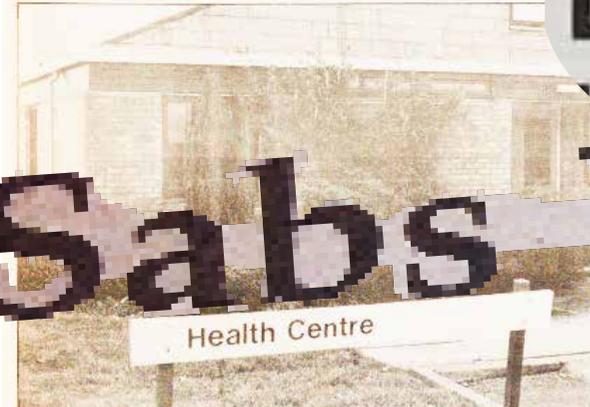


paigining approach year with a more pronal, corporate image" an... the Union... believing that it has "proved immeasurab over the last year and... "some issues have reach... high standars... He bel... to b... as... hi... ds... ber 27th... ege in Londo... tor has prom... osse of hack... re to "keep"

BUDGET: Loan to make up £50,000



Sabs Win



Harassment on campus

Books I hate that everyone loves

Our writers reel and rant about writing that is all wrong



10 things I hate about Holden – Jess Devine

Now, hate is a strong word and while there are many books I dislike, such as the *Harry Potter* series (I know – I’m a monster) there are very few that irritate me so much that I would confine them to Room 101. However, *The Catcher in the Rye* by J.D Salinger is one.

Now many people may read this and just decide that I don’t ‘get it’; that I’m missing the spark of brilliance that has made the novel one of the most treasured books within contemporary American Literature. But there is just something about this novel that makes my blood boil. I can appreciate the fact that it was a breakthrough, an innovative voice of its time and that it helped pave the way for Young Adult fiction to be viewed in a more respectable light. Nevertheless, I can’t help feeling that I am reading the thoughts of an utter moron. I don’t have any sympathy for a privileged white male who, in my opinion, is moaning about how hard it is to be a privileged white male. My heart truly bleeds.

Maybe I’m just fed up with reading about angst-filled teens having an existential crisis. A friend said to me the other day that *Catcher* reminded her of *The Bell Jar*; I was outraged by this comment as Plath’s novel happens to be one of my favourites. It got me thinking, perhaps the reason I hate Salinger’s novel so much is because it didn’t do what I wanted it to – reading it as a fifteen year old I wanted to relate, to empathise but I didn’t. I could completely identify with Esther Greenwood’s feelings of apathy, listlessness and lost sense of purpose as an eighteen year old.

So maybe I hate the novel not so much for what it is but for what it isn’t, or maybe I just hate it. I cannot deny its popularity and influence within literature, and for that I am grateful. However, it has led to the publication of another novel I would gladly throw on a fire, that being Stephen Chbosky’s *The Perks of being a Wallflower*. I severely dislike this novel for many reasons, namely its constant reference to other ‘cool’ American novels and writers and its downright worship of *Catcher* which Charlie, the protagonist, is recommended by his English teacher. Firstly, I refuse to believe any fifteen year old American student had never heard of Salinger’s novel, but also I didn’t believe in Charlie. Much like I didn’t believe in Holden Caulfield.

I am possibly being unfair to these two well-respected novels and I can see why people would like them, but I just don’t. However, I think it’s a good sign if a novel can divide opinion and provide debate; it is not negative to be hated. What an author should really fear is not being thought about at all and Salinger’s novel will be talked about and read for many years to come, just probably not by me.

But we could always just put it down to me being a phony.

What put Sam Steiner OFF The Road

Truman Capote said of Jack Kerouac’s most “seminal” work: “It’s not writing, it’s typing”. And, to Kerouac’s credit, he is a darn good typist. He typed out the whole of *On The Road* in less than three weeks on, if Wikipedia is to be believed, a single 120-foot roll of Teletype paper.

But you already know this. Because it is this mythology of youthful spontaneity, rather than the text itself, that has given birth to the cult of *On The Road*. A cult founded on an infatuation with aching cigarette smoke, jazz music and quasi-bohemian New York pretentiousness that *On The Road* so handily impersonates. The truth is that the novel fulfils a fantasy. It’s a novel about a kid who really wants to be cool meeting a group of really cool kids who do nothing all day long except wax lyrically about how cool they are and how excited they are for the next stage in their cool lives. It’s an exercise in self-indulgence, yes, but the reason we still read it is because we’re fantastical about the setting. It’s the history and culture behind it that makes the book popular not its literary worth.

However, *Catcher in The Rye* and *The Great Gatsby* rank among my favourite novels, both of which share similar story aspects. And, to be less literary about it, *The OC* basically got me through my teenage years which, similarly, can be plotted as uncool people becoming cool and then rejoicing in their equally isolated coolness. This is not why I hated *On The Road*. I hated it because it was empty. The relationship between Sal and Dean could have been incredibly tender and interesting but instead it seems dull, unexamined and annoying. Similarly the treatment of women, other than being sexist, is devoid of any true meaning or emotional connection and thus elicits no emotional response. It’s typing, not writing. Kerouac’s gone and had himself a great road trip and he’s decided to tell us about it in such a way that makes me wish so much that I was there if only to escape the mundanity of this recount.

The not-so-great Gatsby – Richard Brown

Before my vitriolic rant begins, a quick disclaimer: Fitzgerald is a stunningly talented writer. His prose is some of the best I have ever read, especially in the party scenes, but a good set piece does not make a good novel.

As an English Literature student, I love a bit of symbolism as much as the next man, but Fitzgerald takes it to punishing levels. EVERYTHING is a symbol, most of the time relating to the breakdown of the American Dream. Whether the symbols mean something or actually nothing isn’t particularly relevant. What is relevant, however, is the sacrifice that Fitzgerald made in this pursuit. Any sense of depth of character is lost, along with the possibility of a morality that we can challenge, discuss and interpret rather than just accept.

There is nothing in *The Great Gatsby* to make the reader properly think or, perhaps more importantly, care. We, like our narrator Nick, become passive. The characters themselves become little more than symbols, vacuous objects that it is, I would suggest, actively difficult to care about. Even the one driving force in the novel – the relationship between Gatsby and Daisy – where we would expect to see some investment in emotion, is cold, lacking, empty.

The Great Gatsby is not a bad book, but in the context of the reverence with which it is treated, it is hugely underwhelming. The language is beautiful, but it is missing any excitement, any vibrancy. As Ruth Hale said in a contemporary review in the Brooklyn Daily Eagle, “Find me one chemical trace of magic, life, irony, romance or mysticism in all of *The Great Gatsby* and I will bind myself to read one F. Scott Fitzgerald book a week for the rest of my life.” I would make a similar promise, but I have some symbolism to decipher.

The Boy in the Striped Pyjamas - Harley Ryley

The Boy in the Striped Pyjamas was recently revealed as the most popular book for KS3 teachers to use in lessons on the Holocaust, both in Religious Studies and in History. It is a book that has been praised as the most honest and accessible book for young children to begin their education about the Holocaust. A book that has been lauded internationally for its excellent portrayal of the ignorance of many civilians as to what was going on. A book with one fatal flaw... it is built on a completely false concept.

The truth of the matter is that the whole premise upon which *The Boy in the Striped Pyjamas* is based is in itself a fallacy. There is no way that Bruno would have been able to ‘sneak’ into Auschwitz, as occurs in the book. For, if this 9-year-old boy could sneak in, why couldn’t other boys sneak out? The description of Auschwitz, as a wasteland with its tin huts, is a description of Auschwitz-Birkenau. The commandant’s house, in which Bruno lives and which still stands today, is situated at Auschwitz I, a few miles away in the town of Oświęcim. Bruno would

“Historically, it sits in the ranks of the dubious historical fiction that seeks to shock or to entertain, not to offer truths”

have had to walk a little further than to the bottom of his garden to reach Shmeul. Coupled with the sad truth that most children of a young age were sent to be exterminated upon arrival, the seemingly beautiful idea of “though lines divide us” would never, and could never happen. Historically, it sits in the ranks of the dubious historical fiction that seeks to shock or to entertain, not to offer truths.

I am not, however, criticising the way in which the book is written. On the contrary, I found the way in which John Boyne used Bruno’s misunderstanding of words, such as “Out-with” and “The Fury”, made this book one of the most uncomfortable reads I’ve ever experienced. So with this too to consider, what are we left with? A book that is beautiful, moving and almost entirely implausible. Undoubtedly, the innocence which is portrayed is heartbreaking, the fate of Bruno truly thought-provoking and the message poignant. Taken as a fictional representation of the horrors of the Holocaust, this book does its job impeccably. It is not, however, a history book. It should not be used to teach young people about the Holocaust, and it should not be praised as one of the most honest books about the Holocaust. There are so many memoirs, so many true stories of the Holocaust that are far more haunting than this one. And those stories are true. Why are we not teaching young people with these stories instead?

Retail Rescue

» Anna Laycock shares her thoughts on an envious Top-shopping experience

Personal stylists are no longer reserved for celebrities. The latest big thing to hit high street favourite Topshop is personal shopping. Now regular people like you and me can be styled for free by professional fashion stylists.

As a self-confessed shopaholic and massive fan of Topshop, I have been very eager to try out this service for a while but had been waiting until I had enough money to make the most of it. Luckily, I finally saved enough cash and attended my first Topshop Personal Shopping appointment at their flagship Oxford Circus store.

Although I was incredibly excited about the experience, I was also a little apprehensive. What if I did not like any of the clothes picked out for me? What if I felt pressured into spending money I did not have? Thankfully, I need not have worried. The personal stylists tailor the appointment to suit your needs, and are more than happy to go and get alternative items from the shop floor.

After booking my appointment online, Topshop sent me a form to fill out asking for my measurements, clothing size, hair and skin colour, my budget, and what I was looking to get out of the appointment. I wrote a couple of sentences explaining that I was looking for new autumn clothes, that I am quite feminine in my style and that my icons include Keira Knightley and Kate Middleton.

On the day of the appointment I went to the specially designated personal shopping area on the lower ground floor and checked in with the receptionist. The waiting area had comfy sofas covered in brightly coloured cushions and an array of current editions of the best fashion magazines displayed on the coffee table. It seemed like a world away from the manic crowds on the shop floor. Soon my two personal shoppers came to meet me, shook my hand, offered me a cup of tea and then took me through to my changing room.

Inside the room was a collection of outfits, jewellery, shoes and accessories beautifully

displayed. There was a little armchair in the corner, and two mini Lola's cupcakes and a couple of bottles of Evian on the side. Surrounded by gorgeous clothes and with cupcakes, I knew I could easily stay in this room a long time!

The stylists talked through the outfits, asked me which ones I liked the look of and recommended which ones I should try on first. After trying on each outfit, the stylists gave their opinions on how the clothes fitted and what to wear them with. They told me about the latest catwalk trends and how to wear clothes to suit your body shape. They emphasised that it is important to identify which body shape you are from your measurements – apple, straight, pear or hourglass – and then style your outfits to accentuate your best assets.

For hourglass and straight types it is best to emphasise your waist by cinching it in with a thin belt over a dress, or a high-waisted skirt. Apple shaped women should go for v-necked tops and empire waists, and pears should opt for long, flowing tunic tops and wear trousers or jeans that have a slight flare at the bottom. Whatever your body shape, it is always good to elongate your legs by wearing low or mid heels rather than flats and matching the colour of your trousers/tights with your shoes.

During my appointment I tried on so many beautiful clothes and learnt how to style them to suit my body shape. The stylists were lovely and did not pressure me into buying loads; in fact they were the ones reminding me to keep to my budget! I ended up purchasing three outfits and a pair of shoes, all of which I have found myself wearing frequently.

Personal shopping is a sophisticated way to shop. Away from the crowded sales floor and with a personal stylist on hand to attend to your fashion needs, the experience makes you feel like a celebrity. However, this does come at a price. The service may be free, but if you are anything like me you will probably end up spending an awful lot of money. Yet, Topshop do offer 10% off for students which can take quite a bit off the bill when you are making a large purchase. Overall, I would completely recommend Topshop personal shopping: it is perfect for a special occasion or when you feel the need to update your wardrobe!



Share your shopping experiences

Tweet:
@BoarLifestyle

»Oxford Circus Flagship Store photo: Flickr/ Magnus D

Sex & the uni girl

Maya Westwick



Dating can be a truly enjoyable pastime for all those involved. The idea of spending quality time with a person you may or may not be interested in opens up the door to a world of possibilities.

Society has wrongfully enforced the idea that when it comes to dating, or more so courting, the female should be this passive object waiting to be invited out and asked if she has any relevant opinions. Society has also constructed the idea that the man should pay. I object to both of these things.

Honestly, when it comes to dating, especially at university, it's safer to assume that you'll be splitting the bill. Being pleasantly surprised if your date does reach for the bill first is far better than having to awkwardly phone a friend to ask for a piggy-bank raid.

If a guy does make it clear that he's taking me out – it's his night, he's planned it, and I'm his special guest – then I would probably expect him to pay. In any other circumstance, it's further into the student loan I go.

Sex & the uni boy

Andy King



Definite rules on dating lead, unfailingly, to disaster. Whether you're told to never, erm, 'consummate' the relationship before the third date or that the man should always pay, if you try and follow advice to the letter, your dating life will be constrained by it.

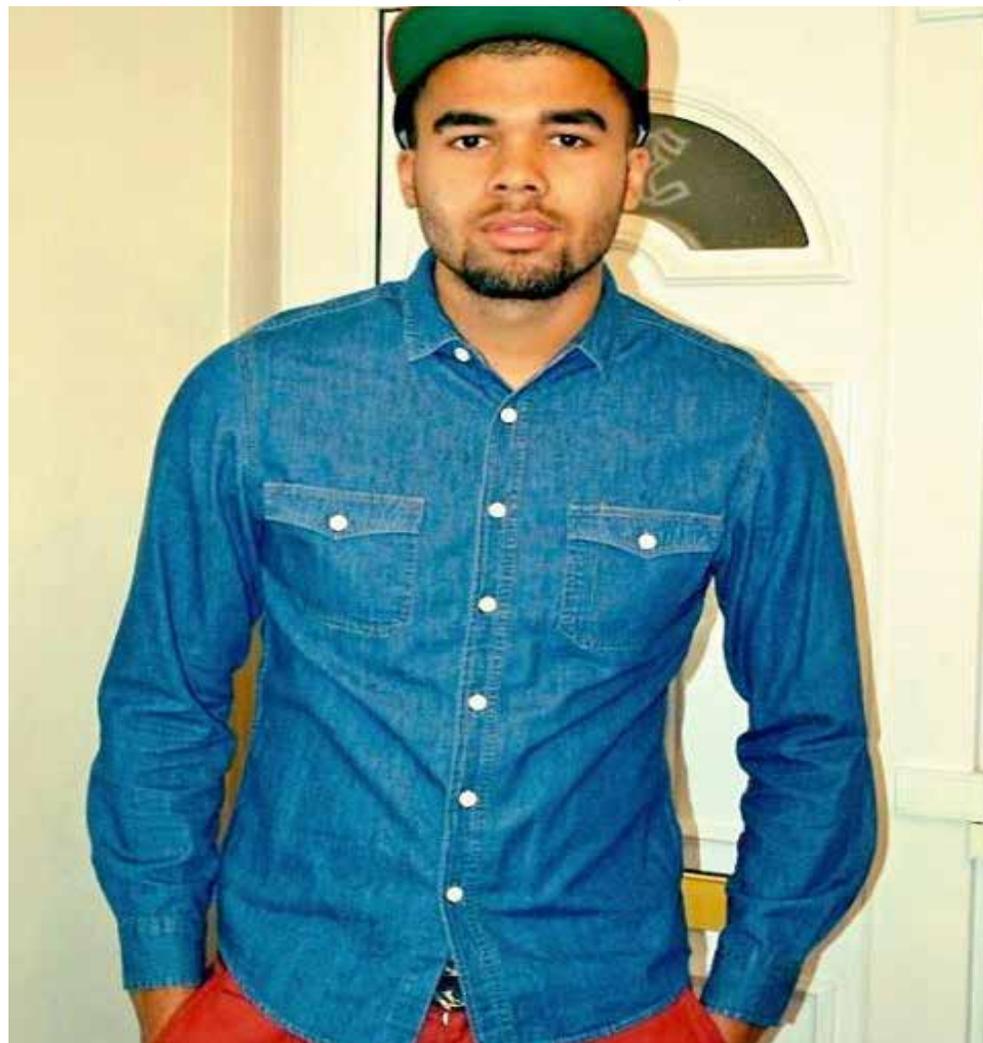
As such, my advice as to whether or not the man should pay is to pay close attention to circumstance. Circumstance, and 'winging it', are what make relationships work. Communication, honesty, trust and great sex also deserve a special mention.

Advice-wise, the only definite thing I can offer is this: it should not be an emasculating thing to have the woman pay. If your girlfriend wants to treat you, let her! A healthy relationship is one of mutual respect and input, whether that be financial (physical) or time (mental) input.

The man should pay if he can afford it and if he wants to. He shouldn't pay if he's merely doing it out of social obligation. If you intend on seeing the person again, you can always pay the next time – or conversely, let them take a turn at it: go with the (cash) flow, baby.

Fashion Forward: Student Style Bible

Lydia Rose Bright offers an alternative way to make first impressions that count this year at Warwick



During the first few weeks of university you've got a lot to think about: there's learning how to get along with your flatmates, running around all the various fairs, signing up to societies, and sussing out your new campus.

University is about making your first connections for later life and finding friends that will last all year, not so much about stressing over what skirt co-ordinates perfectly with what t-shirt in the morning.

But let's face it: although there may be more to life than clothes, first impressions do count. How many times have you struck up a conversation about the band t-shirt someone was wearing? Clothes are how people first come to find something out about you and might even be your first talking point.

Most students see their time at Warwick as the opportunity to reinvent themselves. Nobody knows how you dressed in school or over the summer, and most importantly, nobody cares. I've got some tips on how to dress for your new student life...

1. Lectures

You'll probably notice that everyone is 'all lipstick and effort' for the few first weeks, but as the days go by, it's back to hoodies and skinny jeans. Lecture wear is all about minimal effort but if you still want to look stylish, look no further than the monochrome trend.

A simple black and white palette is the epitome of casual cool. Start with staples: a black skirt from Missguided, crop tops from Primark, and skater dresses. Skorts have been huge this season and are easily dressed down with a plain t-shirt, ankle boots, and some gold jewellery. There's no need to burn

out your loan in Zara either – high quality skorts can be found on eBay for a fraction of the price.

If monochrome isn't your thing, printed trousers are easy to style and look amazing with a leather jacket and boots. Those dresses sitting in your wardrobe are easily dressed down too – throw a chunky knit jumper over them or an oversized t-shirt.

Monochrome doesn't have to be exclusive to the female population of campus. Guys wanting to work that lecture chic look that has all the fashion blogs going crazy should invest in a few statement jumpers. H&M offer a wide range of knitwear for men that won't break the bank and will take your wardrobe from dark and dreary to eye-catching and updated.

Blazers seem to steal the show when it comes to menswear on campus – they offer the easiest way to class up an outfit and make it seem like you didn't just jump out of bed 20 minutes ago to make it to your 9am. Invest in versatile hoodies that you can pair with anything from your favourite pair of skinnies to your most comfortable sweatpants.

It seems like guys at Warwick like to wear flip flops all year round, but don't give in to this trend until the weather is appropriate for full-on toe exposure. Instead, whip out your trainer collection or whatever footwear takes your fancy... just stay away from the flip flops!

2. Meeting Your Tutors

If you want to make a decent start to your academic career then forming good relationships with your tutors is key. Your tutors know that you probably spent the night before getting obliterated playing beer pong, but you don't

need to look like it.

Ladies, try overall shorts with a sheer shirt underneath, they yell out 'I'm sophisticated' much louder than your favourite pair of jeans. A midi skirt is a great option that still lets you look sharp. Tartan is everywhere this A/W, so why not try a tartan dress with a casual coat thrown over the top?

Jeans and a nice fitted jumper work well for men – it shows you've made an effort to make a good first impression but could also imply that you're off to the library afterwards and not back to bed like most of us are. If you're feeling adventurous, prints are also very in this season. Jazz up any outfit with an animal print t-shirt or simply add a burst of colour to the staple outfits you have in your closet.

3. Going Out

Make sure you dress appropriately for the event you're attending: don't show up to the Paint Party wearing something you care about getting ruined, and don't turn up to Altoria wearing trainers and a snapback, chances are they won't let you in.

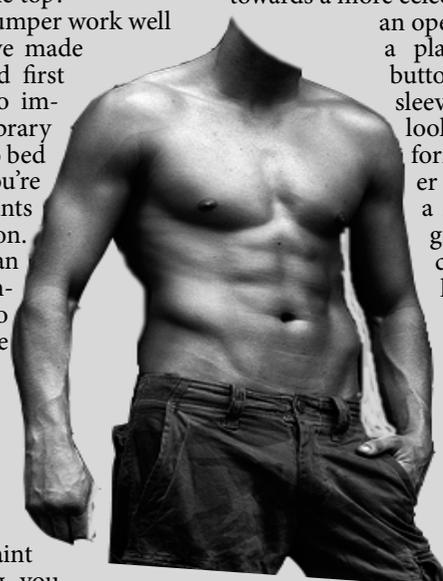
A kimono should be every girl's staple piece this season. They look effortlessly glamorous paired with high-waisted jeans and strappy shoes, or thrown over a cocktail dress. A black cami dress is easy to style too.

Wear it with leather boots or sky scraper heels. If these fashion choices don't float your boat, why not a lace playsuit? Underwear as outerwear never gets old, and there's nothing that makes

a girl feel more confident than a little lace paired with a red lip.

Guys: you don't always have to play it safe with a t-shirt and jeans. Polkadots, tartan and quirky prints are everywhere right now, and make a much bigger statement than a plain Fred Perry t-shirt. If you're not one to sway towards a more eclectic colour palette, go for

an open dark denim shirt with a plain tee underneath, or button it up and roll up your sleeves for a more preppy look. If you're heading to a formal event, you can never go wrong with a suit on a night out; try a slimline grey jacket and trouser combo from River Island. Jumpers are always a safe bet but stay away from v-necks unless you want to look like an extra from *Geordie Shore*.



Autumn/Winter '13 is all about trying something new, so don't be afraid to rock something out of your comfort zone. I expect to be seeing a lot more stylish people on campus!

» photos: Maya Westwick

» photo/Flickr: jessycat_techie, Soulscape, xubangwen, amasc

Filthy/Gorgeous

Filth

Jon S. Baird

James McAvoy, Eddie Marsen, Jaime Bell

97 mins

U.K.

★★★★

How much are you allowed to enjoy a film like *Filth* before you ought to accept that deep down you just might be a slightly terrible person? Granted, there's nothing wrong with a little *schadenfreude*, but I really have no excuse for how hard I was laughing during a scene in which an officer of the law blackmails an underage girl into performing *fellatio*. I blame James McAvoy and that delightfully cloying smirk of his. I can't say I've ever had aspirations to be a crooked cop, but McAvoy's Detective Sergeant Bruce Robertson is at least as bad as Harvey Keitel's *Bad Lieutenant* and he makes it all look like so much fun. Even in the film's final third, where the ugliness of *Filth* at last overwhelms its humour, the laughter doesn't catch in your throat because you feel that Bruce has gone too far. It catches because you realise the extent of the inner turmoil which causes Bruce to lash out at those around him. This is a funny, grotesque and surprisingly sad portrait of a truly sadistic sociopath – and it's covered in the fingerprints of its source material's author, *Trainspotting* writer Irvine Welsh.

The plot exists largely to provide structure to what is essentially a character study. The corrupt, bigoted, womanising, sadomasochistic coke addict Bruce Robertson is in line for a promotion, which he believes will help him win back his estranged wife and daughter. He attempts to get this promotion by undermining all his competitors through lies and manipulation, while applying questionable methods to crack a brutal murder case.

Though the story has multiple threads, the film remains cohesive by placing emphasis on what its events say about the monstrous anti-hero at the centre of it all. The film develops a surprisingly strong emotional core as it delves into Bruce's troubled mind to reveal a psyche wracked with deep-rooted feelings of guilt and inadequacy.

On his second feature film, Jon S. Baird directs his own fantastic script with confident energy and excess, brilliantly mirroring Bruce's own sense of drug-induced unrest. Even if some of Baird's stylistic quirks can be a little smothering, he clearly has fun exploring Bruce's delusions, creating some enjoyably surreal sequences that range from the aforementioned therapy sessions to the overly glamorous, fourth wall-breaking monologues of Bruce's wife. The rest of the off-screen team certainly do a similarly sterling job to uphold the film's sinister, hallucinogenic feel, particularly Mark Eckersley whose smart editing is always on point. However it's James McAvoy's erratic performance which anchors the film by providing the essential human element. Those used to seeing McAvoy playing respectable leading men like the young Charles Xavier in *X-Men: First Class* may be surprised by just how well he disappears into this role. A lesser actor would have been content to put on a suitably menacing performance and call it a day – and there's no doubt that McAvoy does menacing extremely well – but I also found myself pitying him like one might pity a cornered rat. On top of this, McAvoy is accompanied by a terrific assortment of supporting players, most notably Eddie Marsen as Bladesey, the insecure, neurotic focus of much of Bruce's wrath, and Shirley Henderson as Bladesey's wife Bunt, whom Bruce frequently harasses with obscene phone calls.

In Irvine Welsh's novel, there are sections



of the text which are narrated by a tapeworm in Bruce's intestines. For better or worse, this device doesn't make it into Baird's film adaptation, but I bring it up because I consider it to be as good an encapsulation as any of the film's pervading sense of ickiness which is sure to put off many cinemagoers – and perhaps even some fans of Danny Boyle's *Trainspotting*. Yet as sleazy as *Filth* may be, it sim-

ply has too much humanity to be dismissed as a work of shock cinema. It takes a lot of empathy to create a film with this much compassion for someone so malicious. You may laugh at many of Bruce's cocaine-fuelled exploits, but you rarely forget the bloody, beating heart which that same cocaine is quietly pushing to its limit.

David Pountain

Soho Cigarette

Matthew Kent shares his thoughts on the Raindance selected indie feature

Soho Cigarette, the debut feature by Jonathan Fairbairn is a difficult film to approach. It's both frustrating and original, its script meandering whilst also featuring moments of genuine inspiration. It's a film that puts story second to style but isn't too burdened by this because it's made with such confidence and precision. Above all else, the film displays a great deal of talent even if the pieces aren't yet coming together perfectly.

The film follows D (David Galea), a cocky young Italian man who after being kicked out by his girlfriend (Andrea Padurara) is forced to sleep on his friend Luc's (Jean Baptiste Fillon) couch and earn money by taking tourists on rock n' roll tours around the backstreets of London.

It's clear from the outset that *Soho Cigarette* could be labelled as a film that prioritises style over substance. The direction and 'cool' music used are almost always the main focus of the scene. However, when a film is

shot so assertively and the mood of London is captured so beautifully by monochromatic shading and stylish music, it's difficult to view this as a flaw – at least not one that severely affects the quality of the feature.

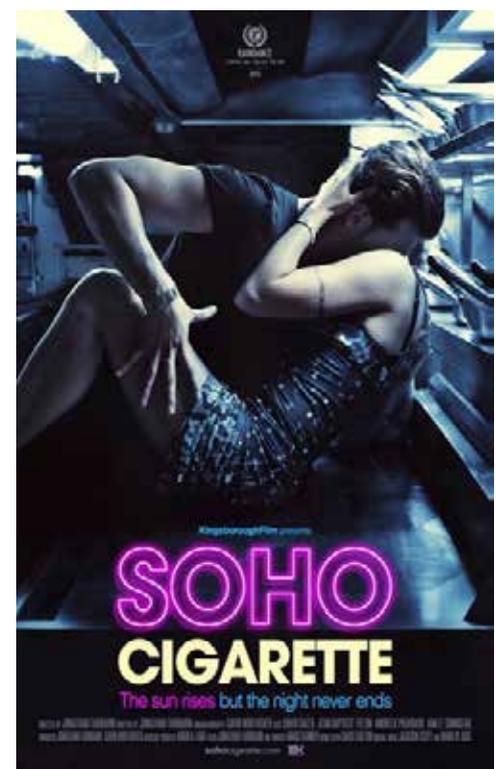
The script is perhaps the film's main failing. It is often ham fisted and fails to make the characters particularly interesting. One can't help but imagine what it would have been like if Fairbairn had spent as much time perfecting his story as organizing his shots. However, even this has undeniable moments of brilliance. At one point Luc explains the parallels between D's ex-girlfriend talking about their relationship and a description of a car accident. It's an unexpected, oddly affecting interaction and perhaps sensing this is one of the stronger sequences of dialogue, Fairbairn keeps the camera in one place and lets the scene naturally unfold. This potential is shown again on one of D's rock n roll tours where an absurd argument between a group of tourists and himself occurs with un-

expected comic value. Fairbairn creates these situations with real flair but unfortunately, he is content to let his characters wander about with not much to say or do for the majority of the running time.

Lead actor David Galea's performance is often clumsy but can also show a hint of gravitas. He is unable to completely overcome the clichéd and one-dimensional nature of his character but his natural talents, like his director, show that even if his skills aren't perfected as of yet, he is still one to watch. The same can be said for the supporting cast who all possess natural charisma.

Danny Boyle once commented that: "Although your first film may not be your most successful or your most accomplished, it has a sense of guesswork, inventiveness and freshness that you never get again". Watching Fairbairn's debut feature, it is easy to see where he's coming from. *Soho Cigarette* is imperfect and its focus on womanizers who never seem to go anywhere without a cigarette in their mouth can be frustrating. However, it's hard not to be drawn into a film where its director has such a natural eye for the composition of a shot and is coming to grips with his art.

It's easy to see that Fairbairn still has a lot to learn, but a sense of a genuine talent emerging combined with a few scenes of inspiration is enough to make *Soho Cigarette* an interesting watch.



» Photos: Top - filmvocal.com
 Bottom - sohocigarette.com

Interview: Soho Cigarette director Jon Fairbairn



» Matthew Kent discusses inspirations, shooting difficulties, and the intrigue of foreigners with *Soho Cigarette* director Jon Fairbairn. photo: jamesednaycox.wordpress.com

What was your main inspiration for Soho Cigarette?

Jon Fairbairn: The main inspiration for *Soho Cigarette* was the streets, the energy and characters of Soho. I've been working in a great restaurant in Soho for six years and through that place I've got to know the fabric of Soho, the underside of the place that makes it what it is. I think most places in London have a kind of transient surface that to the visitor creates a certain impression, but that impression sits on this kind of more stable underside that maybe isn't so immediately recognizable and might actually be quite different from the surface. That's what the film grew out of, an attempt to capture some of the energy and characters that make up that underside.

What was the hardest thing about directing your first feature?

JF: The physical logistics of organising the shoot, making it happen in so many different locations with so many different actors. Every filmmaker I respect has always said, "keep your first feature simple, shoot in one place or shoot close to your house!" And that's what we wanted to do, but the story just didn't want to be simple, and we had access to these great locations. I mean pretty much anything is possible if you have a realistic feel for what it involves, the question is simply whether you're prepared to do it.

Why did you decide to shoot the film in monochrome?

JF: We shot in black and white because we wanted to create a visually cinematic film. Black and white is relatively simple to control, but on a budget of £20,000 there is really no way to control colour and both Gavin (the director of photography) and I both felt that

colour is too important not to manipulate if the film is in colour. We didn't want to make a film in colour just because there was colour there. It would be like getting Javier Bardem to be in your film and then not getting him to act. What would be the point? But you know apart from all that, we just felt like black and white was right. The film looks great in black and white and it feels right for the subject.

Why did you choose to center the film on Italians in London?

JF: Actually there's only one Italian in the film, but there are lots of non-British people for sure. I think the simple answer is I find there's something refreshing, and exotic about meeting people and listening to people from other places. And that is the reality of the London I know, a lot of other places as well. I think there's something fundamentally exciting about someone who comes from somewhere else – its like meeting someone from another planet – I want to know what its like on that other planet! And the most immediate trigger for that interest is their accent – its like a trigger for an adventure into the unknown – maybe it sounds a bit over dramatic to say that but that's kind of how it feels, this person knows things you don't know, they've seen things you haven't seen – hanging out with foreign people is like travelling without moving. So there's something really refreshing about a mix of accents that I love, I always think accents are a bit like music. I mean I love listening to foreign people talking in their native language. You don't know what they're saying so you're free just to listen to the sounds, and its like listening to music, and I think it's a bit like that when you hear a foreign person talking English, the altered accent changes the meaning in some

way, or changes the colour of it. There's a kind of limitlessness to the mixing of foreign people in film that I find really exciting.

How was the experience of working with this group of actors?

JF: Great! Working with professional actors is always the fun part! And good actors make your job as a director so much easier and on a budget this small you really need that. I'd love to work with them again.

One of the most interesting aspects of the film is a girl having died in the backseat of the Mercedes. What motivated you to include this?

JF: I love the idea of a character not actually being in a film, you know exerting an influence purely by their absence. And it's similar in a way to how the Mercedes is a character in the film. I mean you have this young dude, D, the central Italian character in the film, who for want of a better word is a bit of a dick really, and everything he tries to do is based on bravado and trying to prove something but at every turn he fails, it's as if life is laughing at him. And the only two characters he has any kind of meaningful interaction with are the Mercedes and the dead girl in the backseat. There's something kind of funny about that but also very human, I think we get to see his human side and therefore learn to care for this guy through them.

The scene where D argues with the tourists is surprisingly funny, have you ever considered doing a comedy?

JF: Yeah I'd love to write or make a film that people considered a comedy. I tend to explore ideas quite loosely and see where they go so I think it's safer to label something a comedy after I write than before. Having said

that, I've never tried to write to a specific genre, maybe I'd surprise myself!

What directors have influenced you the most?

JF: There are loads but of the top of my head I'd say Wong Kar Wai, Alan Clarke, Jean Luc Godard, Stanley Kubrick, Steven Spielberg, Milos Forman, Richard Linklater, Martin Scorsese, Francis Ford Coppola, Michael Cimino, Bertrand Blier...

You directed from your own script for this film. Would you ever consider directing someone else's script?

JF: For sure, I already have and would love to again (I made a short film called *The Bastards* by Graham Kibble White – 12 minutes inside a Glaswegian debt collection office)

Are you working on anything new at the moment?

JF: Yeah, we have a few projects we're developing but the one we're focusing on right now is based around a restaurant and a slightly crazy chef. It's really a progression of lots of ideas we had for *Soho Cigarette* that didn't end up in the film. I love taking an audience into a cinematic version of a real environment – something Fellini did so well in *La Dolce Vita* and Martin Scorsese in *Mean Streets* – two films that had a big influence on us in making *Soho Cigarette*. You know Soho is so rich for the imagination, there's so much cinematic potential there, and I think making *Soho Cigarette* showed us a way to enter that world so we now want to go back in there.



Will you be rushing to see *Soho Cigarette*?
Tweet: @BoarFilm

Grand Theft Auto V: REVIEW

Joseph Baker reveals why there has been so much hype surrounding GTAV



It's official: Rockstar Games are the masters of gaming hype. If there was ever an example of a game having a huge amount of expectation surrounding its release after months of trailers, press releases and fan baiting, Grand Theft Auto 5 might be it. Lucky then that this, the latest installment in one of gaming's most iconic series, hits the sweet spot in nearly every aspect of its design, and is therefore difficult to stop playing long enough to review it. But, I digress...

Taking place in the dazzling city of Los Santos, GTA 5 immediately distances itself from the serious, colourless Liberty City of GTA 4, with a world that is vibrant and fun to explore. Whether it's the deserts and ramshackle settlements to the north of the map, or the sandy beaches and skyscrapers to the south, Los Santos manages to achieve what many open-world games cannot: it feels alive. You'll marvel at how far gaming has come just by walking down the street and seeing how much traffic is on the roads, how many pedestrians are making phone calls, taking photographs or simply relaxing. Amazingly it's the small touches that make such a large and varied world feel populated, rather than the "empty shell" feeling you might get playing a Bethesda game.

And it's also a world where it is hilarious to cause utter mayhem. This is a Grand Theft Auto game after all, and what would a Grand Theft Auto game be without all the crime, controversy, and crazy capers usually involving fast cars and hordes of angry police officers. The good news is that police chases have become significantly harder, emphasizing the need to either hide from the coppers down an alleyway, or somehow find another vehicle to replace the "hot" one you've been using to escape. It's definitely more authentic than in past outings, in which driving in plain sight into a garage and having a paint-job was enough for police to drop all charges against you. But it does present a new challenge for veteran players, who in lieu of being "wasted" will have to gauge their stupidity (to some extent).

Were it that the same could be said for the story missions which, while not as insane as the Saints Row games, still veer towards the outrageous at times. The most interesting twist is that the player now has control of three different characters: Michael, Trevor and Franklin. Together the three prepare for and undertake a series of daring heists, which are easily the game's highlights as they incorporate almost every mode of transport by land, air and sea, and often have you switching between characters as they carry out different tasks. Even the gunplay, which has generally played second fiddle to driving in past games, is given a boost, as often you'll need to switch between characters to cover one another, or assault a position from three

different approaches. Switching is extremely fluid and can also be done at any time when free roaming the world. You can be driving down the road as Michael, and then switch to Trevor who is passed out on top of a mountain wearing a dress. It's seamless, often humorous, and gives the game a cinematic feel you can see the developers are striving for at every turn.

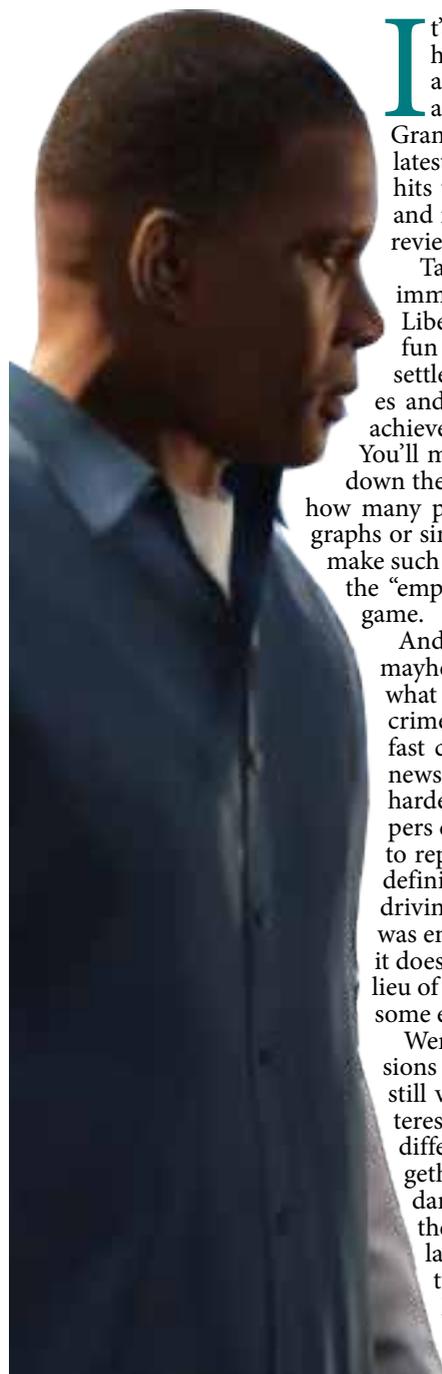
If there were to be any criticism of GTA 5's 30-hour long campaign, it will be that you will miss all the satirical jibes, entertaining characters and madcap heists when there are no missions left to complete. Or, this would be the case if Los Santos weren't so full of distractions; there's activities ranging from golf and tennis to flying lessons and base-jumping. And this isn't including the character-specific side missions you'll encounter as you explore a city filled with unusual people with even more unusual requests.

However, the biggest distraction of them all has to be the long awaited GTA Online, which takes the experience to a whole new level. Expanding on GTA 4's multiplayer has been a refined and well thought out affair, to the extent that it often feels more like an MMORPG than an action adventure game. Dropping you into an online server with up to 16 others, it is up to you to make money and level up to unlock more accessible items. You can do this by engaging in online missions, deathmatches and races with others, or just by robbing a fast food outlet and making a swift getaway. Either way, the message that "crime doesn't pay" continues to be the antithesis of the experience, although you will have to work hard to earn your keep, as unfortunately the big-paying heists of the solo story have not yet made their way across to multiplayer. Nevertheless, most of the time you will be having too much fun blowing things up with your friends to care.

And that's the thing: it's typically quite difficult to find a game where any real criticism sounds pedantic, easily dismissible or not worth caring about. GTA 5 is essentially the same wacky, provocative derisive experience that has defined Grand Theft Auto, but with a beautifully diverse world, exciting gameplay and an extensive online suite, it transcends that definition to have another: one of the best games of this generation. The hype is well and truly justified.



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Editors' Standoff: FIFA 14

The Games editors tell you all you need to know about the latest FIFA

For

Richard Brown

To quote everyone's least favourite Harry Potter character, Dolores Umbridge, "progress for progress' sake must be discouraged." FIFA 14 has arrived, and while the reception has been good, as expected, the same old tired clichés have begun to emerge, a rhetoric that talks of stagnancy and boredom. FIFA is not Pro Evolution. It is widely accepted, and commercially and critically supported, that EA Sports' ultra-realistic style wins out over the arcade stylings of Konami's offering and yet, people complain about a game that has got closer than ever before to an accurate representation of 'the beautiful game'. At this point in time, any changes that need to be made are minimal, tweaks rather than an overhaul, evolution not revolution. That is simply the nature of the beast that FIFA has become.

With that in mind, I would suggest that the tweaks made to this iteration by EA do justify the widespread critical success FIFA 14 has received. Aside from another development to the heightened realism of the gameplay, the redesign of Career mode has freshened up a concept that was in danger of being left behind. This improvement has been coupled with the continued growth and popularity of Ultimate Team, one of FIFA's biggest USPs at the moment. The addition of 'UT Legends' featuring the likes of Pele, Dennis Bergkamp, Marco van Basten and Lothar Matthaus will only further Ultimate Team's reputation and

makes for a game that should satisfy both hardcore veterans of the series and fresh-eyed gamers making their first foray into the addictive and time-consuming world of FIFA.

So to the naysayers, I would say this. If you want radical change year on year, buy Pro Evo. But in doing so, you will be missing out on what has become a seminal series in the history of sports video games, a series that looks set to carry on its dominance for years to come.



Against

Tolga Kuyucuoglu

There is very little to add to the comments that have already been made about FIFA 14. The typical, subtle alterations of gameplay that still manages to captivate a football mad nation leaves us grasping at straws as to what has changed- what makes this game better than the last? Tell me? According to other gaming publications, FIFA 14 gets a 9/10, with "great graphics" and "improved gameplay." Come on now IGN, you said that last year. Is it all repetition though, or is there some merit to claims of annual high scale improvements? I'd be lying if I told you that the gameplay has not furthered FIFA's pursuit of perfect 'realism'.

The first touch no longer enables precise control of that beautiful 40 yard through ball, the best 'right bumper and Y' you'd ever performed. That inspired vision-of-a-pass will rightfully lead to goal scoring opportunities no more. The sprint system has also been debunked. Theo Walcott cannot enjoy accelerating instantly past his defender before majestically misplacing a cross to the far post.

These are but a few of FIFA's developments, another year, another football game a little more like 'real life'. After all, as so many people will tell you, how much can really change in a game designed to imitate another game? There are only so many directions that FIFA can take. Right?

In fairness, EA have tried to innovate and improve various aspects of the game. A more detailed career mode system, and a promising new 'legends' mode adds a fresh look to, what some would argue, is a proven formula.

However, it is in trying to innovate so much each year that FIFA have slipped up. The 'for' section will argue that there's no need to fix what isn't broken, and in some ways I agree. But the truth is that in attempting to gently change an already impressive gameplay system, EA has gone backwards.

FIFA 14

Review: Pokemon X & Y

Deputy editor Helena Moretti gives us the first look at the new generation of pokemon

Pokémon X & Y are the franchise's first foray into the third dimension, released on Nintendo 3DS. You are greeted by Professor Sycamore (who still can't tell if you're a boy or a girl) and he introduces you to the Kalos region, and the world of Pokémon. As ever, you have moved to a new town and are just about to begin your Pokémon adventure. You have a motley crew of four new friends to join you on your journey, and with the choosing of your starter, your story begins. It feels very much like the same Pokémon formula that we all know and love, but it brings a few changes to the table to keep the franchise fresh.

The whole game in general has been given a massive graphics update, and I'd even dare to say that it's the biggest visual change in the main-series Pokémon games so far. From the flashy introduction, to the changing camera angles in battles, the game just looks more advanced. The biggest shock for me was the fact that your in-game mother finally has a bedroom - a real break from tradition!



My one complaint on the graphics front is that the 3D function is, so far, underutilised. Barring a

few battle scenes and evolutions, most of the game is still in 2D. Though many Nintendo aficionados are sceptical of the 3D feature, I personally love it and I think that much more could have been done. Perhaps it will begin to shine later in the game. That being said, the 3D scenes that are shown are brilliant, and in some respects, the sparse use of the technique works for the game. The 3D scenes never feel forced, and you don't get the impression that they're only there for the sake of using the technology. Whether at the start of a trainer battle or during a fireworks display, the third dimension is carefully woven in to enhance, rather than dominate, the action.

Something that Pokémon fans have been clamouring for is character customisation, and X & Y have brought it to the table. Although it's no Sims-style character builder, you get to choose between three basic looks at the start. There's also the opportunity to buy different outfits throughout the game, giving you a little bit more control over your sprite. In the first town, you even have the opportunity to grab roller skates, allowing your character to move even faster than before. When you reach the first big city, you can visit the salon for a cut and colour, giving you a wide range of looks to choose from. Although it's pricey at 3,000 credits a go (money better spent on pokéballs in the early stages of the game), it's nice to be able to model your sprite after yourself, at least a little bit.

Fans of the bait-and-switch training routine will be overjoyed, as the experience system has been given an overhaul. Before,

all Pokémon involved in a battle shared the experience between them, but now they all get the full amount. This is especially handy early on in the game, as you can level up all your new catches easily, whilst still raking in a decent amount of experience for your all-important starter. Not only that, but you can now gather experience when you catch Pokémon as well - even more of an incentive to catch 'em all!

Something that has really surprised me at the beginning of the game is the vast array of types available straight off the bat. The three elemental monkeys from Black & White are easy to find in the first forest, Pikachu is lurking in the grass, and there's even an Azurill for quick access to water gun. The three new starters begin with a move of their type as well, which comes in handy, as your very first battle is against the starter weak to yours. I chose Fennekin, and took down Shaun's Chespin in just two hits. No more waiting until level 10 for ember.

Though this generation doesn't bring as many new Pokémon as others have, the ones it does bring are interesting. Honedge and Klefki (amongst others) are based on inanimate objects, which has caused controversy amongst players, especially those who are die-hard Gen I fans. To those who complain about the newer Pokémon, I must remind you: you are defending a generation that had a rock with arms and a pile of sludge. This generation not only brings some new ideas in terms of Pokémon shapes and styles, but it also introduces the fairy type, an exciting change

to competitive battling. For the first time in 6 generations, the dragon type has a weakness besides itself.

Generation VI brings us up to 718 Pokémon, and perhaps the geniuses behind the franchise have come to the conclusion that more is not always better. I would prefer to see this trend continue throughout the next few generations - a handful of new, well thought-out Pokes and a reshuffle of our old favourites. Finding Pokémon early on that are generally found later in the game is quite exciting if you're a Pokémon veteran, and really does make the game feel different.

I was excited that my copy of Pokémon X landed on my doorstep a day early, and now that I've had a chance to get acquainted with it, I can't wait to get stuck in. As a Pokémon enthusiast, I was worried that six generations in, the Pokémon team would be running out of ideas. I needn't have worried. I've said it before and I'll say it again, Pokémon has a formula that works, so why change it? Just throw in a new type every decade and some new creatures for us to catch. That will keep the fans happy for generations to come.



Freshly brewed talent

Sam Carter scopes out Curiositea for a smooth acoustic performance from Lucy Mason



» Fancy a brew? photo: nicecurve.com

Curated by Radio 1's Huw Stephens, the Coffee House Sessions is a new innovation currently sweeping 40 universities up and down the British Isles. The project entails up-and-coming musicians touring circuits of campus-based tea-rooms and coffee shops, and our very own Curiositea will be treated to the company of such talents every fortnight for the remainder of term.

Artists confirmed for the Coffee House Sessions thus far include:

- Al Lewis (26/09/2013)
- Lucy Mason (03/10/2013)
- Ben Goddard (Date TBC)
- Dougie Crosbie (Date TBC)
- Kerri Watt (Date TBC)

Follow the *Boar* website for online coverage of this term's shows, including interviews with the artists, as arranged by *RAW* and *Warwick TV*.

If you'd like to get involved with future live reviews or interviews with the acts, please contact the *Boar* Music. Otherwise, we'll see you in *Curiositea*!

» Lucy Mason: loves Kodaline, coffee and Phil Collins. Has officially endorsed Curiositea as "cute". photo: coffeehousesessions.com

It's raining outside over the Piazza, but that doesn't deter Lucy Mason from the task of providing Warwick students with some much-needed warmth during an intimate gig in *Curiositea*. The singer-songwriter – described by *Q* Magazine as “a gifted performer in the making” after supporting Jamie Cullum in 2011 – is the latest artist to perform in our SU's café as part of the Coffee House Sessions tour.

After a long and measured soundcheck, Mason appears to relish the challenge of an acoustic set. With the clink of crockery serving as the only source of percussion, Mason's simple introductions and grateful “thank-you's quickly make way for consistently smooth vocals, echoing *The Civil Wars* as she harmonises over the mellow rhythms of her guitarist, Pablo. “It was hard at first, because your voice is centre-stage. You can't screw up,” she confides in the *Boar* after the show. “But now I'm getting more confident, and I've grown to like the simplicity of it.”

During our conversation, it's clear that Mason is the consummate music fan, recalling memories of writing songs in her bedroom and lining up for artists' signatures at HMV. Little wonder, then, that she opts for two cover versions to form part of her *Curiositea* set. Her adaptation of Kodaline's ‘High Hopes’ is a confident take on the Irish band's recent hit, stripping back some of the song's radio-friendly production without dampening its soaring pop melodies.

“I find it really hard to do stuff I don't like. I have to hear a certain quality that reminds me of myself,” she explains when discussing the cover. “The Kodaline song had the most amazing chords and the right melodies, and the lyrics were so smart. The more that we cover that song, the more I fall in love with it.”

As far as her second cover goes, taking on ‘In the Air Tonight’ is a bold move by anyone's standards. Happily, Mason's adaptation of her “favourite song of all time” is a highlight of her set: there are no '80s tendencies

With the clink of crockery serving as the only source of percussion, Mason's simple introductions quickly make way for consistently smooth vocals.

(or Cadbury gorillas) on show here, but this incarnation carries enough atmospheric punch to do Phil Collins' classic justice. “I've been covering that song since I was 16, and it's one of the only songs that I really wish I could have written. I'm so attached to it. I would love for Phil Collins to hear my cover!”

Compared to these musical tastes, Mason's life and work proves rather more difficult to summarise. “I'm Australian – very much so,” she replies when asked about her migration to England and back again. “But the music

scene in London is so different – it's great. Growing up, we'd go to shows all the time, and when I returned, I forgot how much I'd loved that. I think that's always been a part of me since then; coming back here feels just like coming home.”

And what about her music? “I love layering instruments and experimenting, but I still don't know how to define it.” Either way, it certainly carries emotional panache in the campus café, opening with a refrain of “just remember, I was just like you” amongst some intricate work from her guitarist companion. As Mason sings about putting on a “brave face for you” on the highly-personal ‘Roses’, Pablo's deft plucking shifts into robust chords that reverberate around every table in the room.

However, the biggest opportunity for Mason to show off her vocal chops comes in the form of her latest release, ‘Sirens’, as she cries “I will not bow down” with the perfect assurance inherent in any great flagship song. The chorus, catchy and tuneful, pours into the SU atrium as students funnel into the café from the closing Societies Fair next door.

“I'm really grateful that I get to do this,” she tells me, revealing her excitement at being part of the Coffee House Sessions tour. She goes on to wax lyrical about *Curiositea* – “It's so cute!” – and marvel at the university environment as a whole: “It's actually quite intimidating. When I walk into a university, I kind of freak out because there are so many

people around.”

Mason's honesty is matched with a quiet ambition during our interview as she discusses her future plans. “I have a plan to release Christmas songs for ten years in a row, and to do something really lame like a Christmas album!” In non-festive news, meanwhile, Mason is looking to release a new EP and a single early next year, after playing more universities as part of the Coffee House Sessions. For now, though, there's no doubt about her next port of call.

“I'm going to get a coffee!”

For more information about Lucy Mason and her music, find her official page on Facebook here:

en-gb.facebook.com/lucymasonmusic

... and to keep abreast of everything coming to a *Curiositea* near you, make your way to the Coffee House Sessions page: www.facebook.com/CoffeeHouseTour



» Y'know the one. photo: warwicksu.com

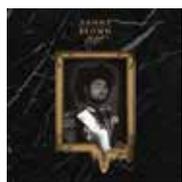
Album Reviews

Blimey, 2013 has been a great year for music. The various scribes of the Boar's Music team have already dished out top marks for the likes of Jon Hopkins, Laura Marling, Vampire Weekend, Kelly Rowland and These New Puritans.

And things show no sign of slowing down anytime soon. Hoping to compete this year is its production. Brown heels of a five-star album review for Danny Brown's *Old* (eyes right), we're still counting down the days for the fourth album from White, whose work on 'Wonderbread' mighty Arcade Fire. In addition, with records as left-field as anything you'll hear a blings from the camps of The Black Keys, Wild Beasts and Eminem, we've got a reason to be excited for the quality of those

Danny Brown
Old

★★★



Clocking in at 19 tracks, and broadly split into two parts in terms of beats and subject matter, *Old* is certainly an ambitious project. As epitomised on 'Dip', what really elevates this album above its hip-

hop counterparts is its production. Brown has invited a wide range of producers, including grime beatsmith Darq E Freaker and From White, whose work on 'Wonderbread' is as left-field as anything you'll hear a blings from the camps of The Black Keys, Wild Beasts and Eminem, we've got a reason to be excited for the quality of those

Aidan Riley

Factory Floor
Factory Floor

★★★★



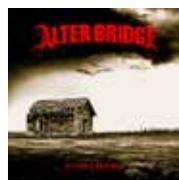
Factory Floor boasts ten tracks of glistening physicality: music which painstakingly builds a towering sonic Siduhe between forebears Carter Tutti and the legions of DFA. Compositionally,

the band thrive on propulsive, enervating structural assonance, trapping listeners in a mesmeric web, glued in place as the melancholy vocal arachnid that is Niki Void circles ever closer. Listen to this record until your ears bleed. Then dance until your feet match.
MP3: 'Here Again', 'Two Different Ways'

Christopher Sharpe

Alter Bridge
Fortress

★★★★



The aggressive sounds of *Fortress* are evidence that even fourth albums can sound refreshing and dynamic. The title track is mysterious and melodic, and (like many songs on the album) it builds until

it reaches a heroic solo, courtesy of the master guitarist himself, Mark Tremonti. Their new style could well be considered as more mainstream, but what really matters is that Alter Bridge are breaking their own stereotypes while still producing energetic music.
MP3: 'Fortress', 'All Ends Well'

Kerry Wallace

Chvrches
The Bones of What You Believe

★★★★



The Bones of What You Believe makes good on the promise of Chvrches' early singles. Each track defies and transcends expectations, beginning as if building to a frenetic climax, before U-turning

into something more restrained and introspective. Lauren Mayberry's voice perfectly accompanies these soundscapes; childlike and playful, yet hauntingly ethereal. Believe in these bones, because I suspect they're something special.
MP3: 'Gun', 'Lies', 'Recover'

Nicole Davis

Haim
Days Are Gone

★★★★



Quite delightfully, almost every track lining Haim's debut is as good as – if not better than – its preceding clutch of singles. These vignettes of broken hearts and hollow pleas

utterly captivate, underpinned by irresistible melodies, breathless inflections, and sumptuous girl-group harmonies. It's not an "important" album by any stretch, but we should be embracing *Days Are Gone* for what it is: a truly excellent assemblage of immaculate pop songs.
MP3: 'Falling', 'Honey & I', 'Days Are Gone'

Michael Perry



Jams of Jaar

Paul McLoughlin discusses the mind-blowing powers of Nicolas Jaar and the Joshua Light Show

» Nicolas Jaar & Joshua Light Show at the Barbican, London. photo: blog.songkick.com

Having scheduled just four UK dates for 2013 – only two of which feature acclaimed visual artist Joshua White (creator of the Joshua Light Show, a liquid-based live art show that has been making psychedelic visuals since the 60s) – Nicolas Jaar's captivating performance at the Warwick Arts Centre provided spectators with an experimental dreamscape that was nothing short of cosmological.

The show began by dispensing mellow, celestial vibes, harmonised by White's implementation of blooming, oily nebulas (which quietly swirled across the large screen behind the artists). Jaar and fellow guitarist Dave Harrington (both of whom recently collaborated together on a new musical project, entitled DARKSIDE) appeared comfortable as they intuitively blended eerie guitar riffs with

beautifully sporadic electronic motifs.

Initial anxieties that the whole event would verge on pretentious nonsense were immediately dashed, as the performers revealed their creative ingenuity and zest for expression. As the musical layers strengthened and took shape, a rhythmic beat surfaced within the milieu of sounds. Jaar began toying with his keyboard, creating rippling beats which looped and intertwined alongside fragments of violins and guitars, while forming dense textures that were akin to those of the most skilled jazz musicians.

The visuals also began to intensify when Jaar stirred 'Too Many Kids Finding Rain in the Dust' into the melting pot, and a plethora of organic shapes bubbled in and out of focus. Geometric patterns flashed for a second before disappearing forever, and a fierce

spectrum of colours exploded and melted down the screen. The bass began to kick in, and the hypnotic charisma of Jaar – who remained shrouded in darkness throughout – strengthened.

The show, initially intended to be a sit-down affair, quickly saw the audience reject their seats and begin to groove to warm pulses of deep house and soulful melodies. Jaar and Harrington exposed new material, too (DARKSIDE's debut album *Psychic* was released earlier this year) and the audience responded well to the pair's improvised jams. Once an Ivy-League student – Jaar studied comparative literature at Brown University – the 24-year-old demonstrated the intelligence at his core by responding well to the crowd, and capitalising on the acoustic properties of Butterworth Hall.

Famed for having a masterful ability to seam together genres from across the board (be sure to listen to his 2011 debut, *Space is Only Noise*) Jaar managed to fuse together saxophone solos with minimalist techno thumps while finding room for tribal chanting, without any of it sounding too busy.

In the end, the set seemed to close all too soon, leaving the audience hungry for more. After a collective cry of "encore", the two men reappeared and continued with the Joshua Light Show for another half an hour, extending their wonderful hallucinatory vision for a little longer.

For some, though, this was still not enough. The stars aligned for a few lucky Warwick students, and Mr Jaar found himself in a kitchen in Leamington Spa, churning out a secret three-hour set which proved to be just as surreal, incredible and magical as his "official" performance.

To find out more about the works of Nicolas Jaar and the Joshua Light Show, check out their respective websites:
www.nicolasjaar.net
www.joshualightshow.com

Boar Jukebox: Cover to Cover

We're now approaching that time when assignments begin to form the crux of university life, meaning plenty of redundant reminders that PLAGIARISM IS WRONG.

But even though we might not be permitted to revamp the works of others, here are some artists who are certainly justified in doing so.

Radiohead: 'Nobody Does it Better' (Carly Simon)

"Sexy" is not a word that springs to mind when thinking of Radiohead. So, when Thom Yorke describes this as the "sexiest song that was ever written", you really have to wonder what they have to bring to the table by covering it. The truth is that Radiohead manage to turn this into a song not of love, but of heartache. Despite this not being explicitly referred to in the lyrics (nor is such a concept distinguishable in the original), Yorke's wrenched vocals suggest that, whoever this incredible figure is, they aren't there to hold him anymore.

Patrick Gill

Jamie T: 'If I Were a Boy' (Beyoncé)

As a massive Queen B fan, I was a little dubious before I listened to this rendition via the Radio 1 Live Lounge, but Jamie T nails it with a surprisingly intimate cover. Raw vocals and stripped-back acoustics are combined with subtle lyric changes to create a clever reworking of Beyoncé's ballad. The original rendition critiques the hypocrisy of male and female roles in relationships, but this cover changes the perspective to that of a badly behaved lad, and the song cleverly becomes a heartfelt apology.

Flo Page

Chromatics: 'I'm On Fire' (Bruce Springsteen)

When 'I'm On Fire' turned up as a B-side on 2007 single 'In the City', Chromatics were not the first ethereal synth-pop artists to cover Springsteen's classic within the space of a year. But while the gothic keystrokes of Bat For Lashes' 2006 version cooled the song's erotic urgency, Chromatics retain the Boss' smouldering guitar palpitations and gender pronouns. In a gesture towards the original's greatness, these Springsteen-ian flourishes are dexterously transplanted into the seemingly native climate which houses Ruth Radalet's arresting female vocal and those billowing curtains of tremulous synths.

Sophie Monk

Madonna: 'American Pie' (Don McLean)

In the spring of 2000, the Empress of Pop unleashed her latest movie offering unto the world. But all that her hoard of hungry fans actually cared about was the cover of Don McLean's 'American Pie' gracing its soundtrack. With a William Orbit co-production echoing soft electronic musings, this was during the peak of yet another turning point in Madonna's career. "She has murdered a true American classic!" screamed the haters. Well, to them, I say she made it better.

Faizan Sadiq

Jeff Buckley: 'Hallelujah' (Leonard Cohen)
(Obviously.)

Michael Perry



Which other tunes have benefitted from a fresh perspective?
Tweet: @BoarMusic

Life on Mars: A reality show like no other

In 2023, twenty-four regular people will embark on the first ever trip to Mars – with no return



» Several rovers have reached Mars, but this is the first mission where humans will step foot on to the planet photo: flickr/tj.blackwell

Emma Mckeown

Just two years from now, twenty-four people will begin a gruelling seven-year training regime for a one-way trip to the red planet, with the first group of four expected to arrive by 2023. Every two years, another group of four will arrive on the planet, eventually growing a small community of people who will live out the rest of their lives on the hostile planet.

Despite the fact that the world's image of astronauts is an elite group of scientists - people who have studied for years and whose job

Over 200,000 candidates applied from all walks of life... and they could all stand a chance, provided the public likes them enough

is considered to be an impossible profession for many - it is a different story for the unfolding Mars One project. The "Key Characteristics" an applicant must have are: resiliency, adaptability, curiosity and creativity. No former "space-training" necessary.

If you were considering it, you're a tad late, as the deadline was the 31st of August this year. But don't worry if you didn't submit an application form, having the ability to walk outside without a spacesuit and to watch the cramped astronauts get cranky with each other on a laptop surrounded by your favourite food will be a lot more comfortable than anything the astronauts are likely to feel once they've broken Earth's atmosphere.

Over 200,000 candidates applied from all

walks of life, from a Canadian high school teacher and a Pakistani business graduate, to a Brazilian Air Force member and a London-based engineering student, and they all could stand a chance... provided the public likes them enough.

That's right, after applying and attending an interview, it goes to a vote. There will be a regional selection, where the local audience will get to choose who will be their representative as the first person on Mars and in the final round, which will be broadcasted internationally, the final few are chosen by the Mars One selection committee. This is where the hard work begins, as those chosen head out to train at a copy of the proposed Martian outpost, where those who can't hack it will see themselves booted out of the programme. They will also have to get used to the idea of being watched 24 hours a day, and not just by the control team.

Applicant Erica Meszaros from the USA is excited at the prospect of going, even if it means leaving behind her parents and her husband of only 9 months, stating that it would be "tough" but that she had "100% confidence in humanity" that humans would make it onto Mars and is determined to be a part of it. However, she won't quite be leaving everyone behind, as she is quite intent on bringing a beloved toy, a stuffed mongoose, which is sure to bring her comfort if she is indeed chosen to start a new life up to 100 million miles away from home.

To help recreate a livable environment in the harsh terrain, and prevent the astronauts from going crazy - which would be a disaster in such a small space - a study was recently conducted on a barren Hawaiian lava field to find out what food should be brought to Mars, how it should be stored and what peo-

ple responded best to. Freeze dried fruit and vegetables were considered, by team commander Angelo Vermeulen, to be almost as good as fresh produce. However, the most popular item? Nutella. It seems likely that, even on Mars, you'll be able to get your hands on the student staple, but it will be used very sparingly. So if you love a daily dose of chocolate spread, maybe this trip isn't for you after all!

Although luxury food being limited certainly sounds unpleasant, there are far more serious challenges that the astronauts must overcome. The risk involved in space travel is estimated to be similar to that of climbing Mount Everest, where for every ten successful climbs, there is one fatality. The threat of injury or death will be constantly hanging over the astronaut's heads. They must be constantly vigilant, as just one tiny mistake could have huge, deadly consequences for the whole team.

As reality shows go, this is likely to be the most expensive ever produced, costing approximately 6 billion US dollars to the Dutch company responsible, Mars One and Interplanetary Media Group, who plan to film the first few years of living on Mars and broadcast it worldwide. Among other instructions, the astronauts are advised not to 'attempt to have children' for the first few years. However, when a child is finally born on Mars, they will technically be the first 'Martian', which has to be one of the most exclusive claims to fame any human will ever have.



Would you go on a one-way trip to Mars?
Tweet: @BoarSciTech

Boost your mood

Ciaran Goold

The first term of university can be a tough time for a lot of students, particularly freshers, for whom it will be the first time living away from home. Homesickness, combined with the effects of alcohol, can lead to some pretty agonising lows. Luckily, there are some great ways to boost your mood, and one of the best of doing this is through exercise.

You would have to have been living in a cave (or perhaps in Westwood) to have missed out on the many sports and activities on offer at Warwick, with events such as the Sports Fair taking centre stage. All sorts of physical activities are available but for those of you who are undecided, the gym is open to all students, for an annual fee of £135 (just £11.25 a month!) on top of your Warwick Sport membership.

So why does exercise boost your mood? Extensive research has shown that a getting a good level of exercise elevates the levels of serotonin and dopamine within the brain. These are neurotransmitters that are important for regulating mood. Neurotransmitters help electrical signals within the brain 'jump' between nerve cells, and the more neurotransmitters you have, the easier this becomes.

When a signal reaches the end of the nerve cell, it causes neurotransmitters to be released, which bridge the gap between cells. At the edge of the receiving cell, the neurotransmitters bind with proteins known as receptors. Once enough of these receptors have bound with a transmitter, a new signal will be released, and will propagate through the receiving cell, starting the process off again. Millions of these 'Synaptic Transmissions' take place every second within your brain - just think how many will have occurred just while you have been reading this paragraph.

In short: the more neurotransmitters present within your brain, the easier it is for signals to be transferred; the more signals that you have bouncing around the areas responsible for positive emotions and moods, the better you'll feel.

So how much should you do? Government guidelines state that young adults should do at least two and a half hours of moderate activity (or 75 minutes of intense activity), plus two muscle strengthening activities per week. This may seem unreasonable as the workload piles up, but even getting a decent amount of exercise a few times a week can have a great effect on your health, but don't go mad! Exhaustion will make your body and mind feel worse.

What other things could you do to raise your serotonin levels then? Well, the term 'Cabin Fever' came around for a reason. Long periods spent in a confined space (your room, for example) can have a detrimental effect on your mood - try getting outside, explore the campus. This also helps to relieve stress, which is another factor that can inhibit serotonin production. However, the most important piece of advice anyone can give you is to do something you enjoy. With the opportunities presented to you at Warwick, there's something for everyone.

Sex Box, Sex Box, you're my Sex Box

Rebecca Webster bares all on Channel Four's groundbreaking new 'no-holds-barred' sex show



» The Channel Four programme is breaking boundaries in the airwaves of British television

If anyone has been perusing Channel 4 recently then you may have recognised the resurgence on our television screens of that dreaded English taboo: SEX!

The BBC have tried documentaries on young Brits' sexual education and, more recently, 'Unsafe Sex in the City' – a documentary following several sexual health clinics and focusing on the reckless sexual promiscuity amongst 16-30 year olds. Channel 4 have now realised that they too can prosper from a frank talk about sex. After all, it certainly attracts the viewers, with an incredible 900,000 recently sitting down to watch the supposedly scandalous show *Sex Box*.

Channel 4 claims to have 'pioneered' a new honest series for a 'Campaign for Real Sex'. The intention is to "reclaim sex from porn" by of exploring our apparent addiction to available and increasingly violent internet pornography. C4 points out that with "hard-core porn just a click away" our generation has been born into a violent, dysfunctional and distorted version of sexual relations. The series promises to pioneer a discussion forum for Brits where we can finally have a frank 'chat' about sexual intercourse and "what really happens behind closed doors."

Whilst their intentions appear honourable, their plan falls short. It doesn't take a scientific study to prove that sex on the television is on the rise, and more importantly is becoming increasingly graphic and precariously

close to the 9pm watershed. Furthermore, it doesn't take a genius to recognise that the country's obsession with porn is also having a potentially disastrous effect on young Britons' relationships with sex, although at least there appears to be room to explore this further. But with the launch of the controversial

It seems like they just got a cheap quickie out of it - let's just hope they changed the sheets

Sex Box on British televisions on Thursday, and with Good Morning America across the pond almost shrieking at the depravity of such a programme, I was pretty excited to see if the show was finally going to have a frank talk about bumping uglies.

Instead, it was all rather dull. The PR promised open discussions encompassing heterosexual, homosexual and disabled relationships across all ages and races, and so far it's hardly offered much of a pioneering exploration of sexual intercourse, even if the volunteers were supposedly post-coital.

Sex Box is a simple concept. Three couples throughout the show are encouraged into an oddly sci-fi, Scandinavian looking box and are expected to perform together multiple varieties of their preferred foreplay and inter-

course, with a red light constantly showing that they are 'busy having fun' to a live studio audience. There are no cameras, and no requirements. The plan hoped that the volunteers would then happily discuss their time in the box, provoking debate and radical honesty about 'real sex'. With a panel of judges, disguised as 'sexperts', you couldn't help but expect them to hold up a scoring card like a bizarre version of X-Factor: Sex-Factor.

Sadly, I was disappointed. As you would expect, the giggly couples hardly shared much at all. The final couple said, "we'd rather not discuss what we did, it's personal". After volunteering to go on a sex show where the whole point is to discuss your most intimate activities. Great – so what was the point in that!? Instead, we listened to some awkward patter that was neither progressive nor even mildly interesting.

Whenever the hour long television show appeared to finally be saying something new, most notably with a severely disabled couple, they explored it in little detail. It may have been some TV ploy to make me tune in next week, but it was incredibly frustrating to watch a frank couple discuss their obviously challenged sex life only for them to be cut off 3 minutes later. Even the homosexual couple seemed to be evasive with questioning despite initial appearances that they would be open about their time in the box.

The presenters were just as awkward, and

whilst I'm all for choice and making the volunteers feel comfortable and at ease, why go on a very frank sex show and not be okay to talk about it in detail? Ultimately, it seems like they all just got a cheap quickie out of the programme; let's just hope that they changed the sheets.

When the final couple were given the opportunity to be given some advice at the end from the experts, all of them gave pretty mundane quips about mixing up your sex life by changing the position each time. WOW, shocking!

While dull in parts and certainly not what Channel 4 had promised, the show was remarkably amusing, if sadly for the wrong reasons. Whilst I certainly don't feel that Channel 4 has just yet revolutionised the lives of thousands of porn-obsessed teens across the UK or really taught us much at all, it did give us a laugh.

Despite all this promise to embark on a new frontier of sexual discussion and debunk old taboos, it retained the stereotypical awkwardness of a group of 12 year old boys laughing at *Playboy* behind the school bike shed.



Would you have sex in a box on Channel Four?
 Tweet: @BoarTelevision

Strewth! Saving in Sydney

Alice Cornelius gives her tips on visiting Australia's most expensive city on a budget

Having lived in Australia for nine months of this year, I would happily accept the argument *ucityguides.com* gives that it is the fourth most beautiful country in the world. Beautiful beaches, gorgeous rainforests, stunning deserts and, of course, lively cities like Sydney are just part of what makes Australia great.

However, tainting this glorious image I have put before you is the fact that, according to the *Telegraph*, Sydney is the world's sixth most expensive city. Having made it my home for most of 2013, I can safely say that every city in the UK, including London, is far less expensive. However, as a self-proclaimed Sydneysider, I can share the tips and tricks to enjoying Sydney without breaking the bank.

The return flight from London to Sydney costs around £1,000, so you won't want to spend unnecessary dollars on things like trains and buses. Everything in the CBD is within walking distance, but you are going to want to catch the ferry to Manly, the bus to Bondi and the train to the Blue Mountains.

Pick up a 'my multi ticket (zone three)' as soon as you get to the city. This costs around \$60, which may sound expensive, but it lets you go as far as the Blue Mountains, and works for every mode of transport. It also lasts a whole week, so if you take advantage of it, it can save you a lot of money.

I wouldn't bother going to the Opera House itself unless you want to pay \$10 for a Corona at Opera bar

Now you've got your ticket, where do you go with it? The Opera House and Harbour Bridge are the iconic images of tourism in Sydney, but I wouldn't bother going to the Opera House itself unless you want to pay \$10 for a Corona at Opera bar. Instead, get

an early afternoon ferry to Manly from the Rocks and you will get that iconic view of the Bridge and the Opera House at the same time. Manly is a great little suburb, with beaches, nature reserves, shopping and plenty of nightlife.

Now you are going to want to go to Bondi Beach, which is filled with lovely cafes and bars, and there is usually some sort of festival there. However, if you are feeling energetic, do the Bondi to Coogee beach walk along the cliff faces; it is a stunning walk and along the way you come across the much nicer beaches such as Bronte and Tamarama, where the locals go (so there are plenty of bronzed Aussies in speedos). It takes a good two hours, so best to set off in the morning.

If you need a break from beaches, Sydney houses some fascinating museums and art galleries, my favourite being the Art Gallery NSW, which, refreshingly, is free to visit.

Because it is so spread out, it is also worth booking a tour around the Blue Mountains. This usually costs about \$60. Your whole day will be surrounded by a blue haze created by the forests of Eucalyptus trees in the valleys, which makes everything feel very ethereal.

By now you'll probably be very tired (especially if you're still jetlagged), so I'll quickly touch on the two types of hostel you can stay at. For \$36 a night, you can go for a big party hostel, such as Wake Up! Sydney. You'll be sleeping in a ten-person dorm, so don't worry about not making friends on your holiday. Wake Up has a huge itinerary of activities for guests, as well as its own bar, Side Bar, which tends to pack out due to the cheap drinks.

The other type of hostel is the more homey type, which I went for seeing as I was staying there for a month. Casa Central Accommodation is a cosy hostel with a big kitchen, living room, free Wi-Fi and free washing. 'Casa' costs \$30 per night for its largest dorms which have beds for four people.

Finally, we get onto the most important section: food and drink. Aussies love drink-



» Harbour Bridge and the Opera House; best viewed together

photo: flickr/crouchy69

ing in the day and watching sport, so join the locals at The Three Wise Monkeys and have a few schooners (smaller Australian version of a pint) of Tooheys Beer.

Clubbing in the city is varied. If you want to save money, stay on George Street, where there are cheap clubs like Scubar and Bar Century. With \$2 drinks, they are usually full of backpackers. The best nights out, however, are in Kings Cross, the party district. They have everything, from the urban beats of Soho Club, to the multi-levelled attraction of World Bar, to the sophistication of Goldfish. Prices vary around 'the Cross', but you won't find a drink for cheaper than \$5.

When you get up, you will be craving a greasy breakfast, which you can get for \$4 at

Aero Café and Bar on George Street.

Chinatown is a prominent part of the city, which you will inevitably wind up in, but don't be sucked in by the hawkers on the street. Head straight to Dixon House Food Court, which has awesome, cheap Asian cuisine. For a nice dinner, I would recommend pretty much all the restaurants in Darling Harbour. They can be pricey, but look out for the meal deals which usually include a main, drink and coffee.

I will conclude with a line I found in the Sydney Morning Herald, "Can you visit the Emerald City without the cost going up and over? - Too right, mate." If you manage to avoid breaking the bank, you will agree that you have found the best place on earth.

A year abroad is a year of opportunity

Robert Demont

As good as a year abroad might look on your CV, there will always be those doubters who look on it as one long party. After all, it doesn't actually count towards your degree, right?

The temptation is always to go for the university option: if the year doesn't count, it's essentially a repeat of first year, in a new, more exciting environment.

But, rather than a big party, I prefer to think of a no strings attached year abroad as a window of enormous opportunity.

Firstly, and most obviously, there is the ability to improve your language skills, irrespective of your level before you moved out there. What better way to learn a language than to be completely immersed in it on a daily basis?

Then there's the opportunity to try living somewhere else, to experience a new culture and to make more friends internationally.

But there's also the opportunity to really add some punch to your CV. Whilst it's impressive enough to be able to say you've lived in another country, it looks even better if you can say you've worked there.

It's not even difficult to find work placements, particularly for language students, to whom the option of working as an English Language Assistant in local schools is presented as an equally straightforward alternative to studying.

It's hardly an increase in workload either. Those taking on these positions are contractually limited to twelve working hours a week by the British Council, a number fairly close to familiarity for arts students, with those pesky essays no longer an obstruction. Instead, you may suffer the occasional bout of marking or lesson plan - but there you can be creative, and get pupils as excited about studying languages as you are.

With such generous hours, I couldn't help but offer myself up to do more at my school in Berlin. As a result, I turned to tutoring

Year 9 students and teaching an extra-curricular English debating class. Having since begun to apply for jobs and postgraduate study, I've found these skills and experiences have transferred perfectly, and easily, onto the CV.

If that wasn't good enough, there is also the obvious perk of earning a salary, and a ridiculously inflated one at that, to ensure you can make the most of this year of opportunity. I personally used my monthly 800 euro income to travel just about everywhere: I ran a marathon in Hamburg, hopped on a bus to enjoy a weekend in Prague, and spent a shedload of money on beer at Munich's Oktoberfest.

Lest we forget, this wage comes on top of a generous Erasmus grant, so I even came back at the end of the year having made a profit. Thank you, European Union.

You're only there for a year, and you don't want to miss the opportunity to go out and see what your new hometown has to offer because of a tight budget.

For those looking for other work placements, companies abroad are often desperate

for interns or employees proficient in English (it is *the* international language, after all), so there are plenty of positions out there for you.

Some companies will even be so keen to have you that they'll come looking for you. Join Erasmus Facebook groups, keep an eye on job listings and sites, and keep an open mind to things you can do outside of your remit as a year abroad student, to give your CV that something extra.

Even those who do opt for the university route, why not look for a part-time job on the side? Tutoring local school pupils is an easy way to start, but there are plenty of other avenues to pursue.

Remember, just as you'd say yes to any social occasion whilst abroad, virtually anything else is a great opportunity too. Say yes to work as well!



Where did you work on your year abroad?
Tweet: @BoarTravel

Investigating the Paralympic Legacy

A Man talks to all the people he can and then writes an article about it.

Earlier this month the chair-woman of disabled charity Scope, Alice Maynard, declared that the 'jury was out' on the 'legacy' of the Paralympic Games. Her verdict, delivered so soon after an entire nation rallied around the achievements of our Paralympic heroes, seemed particularly damning and surprising. So I decided to undertake an investigation of that much-fabled 'legacy' here on campus.

Fortunately, the Warwick Wheelchair Racing Academy agreed to have me attend one of their training sessions, held at Westwood running track. I joined them on a cold wet Sunday, slightly regretting the fact I hadn't elected to remain at home. But by the end of the session I was delighted I had braved the elements, such as the infectious enthusiasm of everybody I spoke to.

The group pride themselves on their inclusivity, and I first spoke to the parents and grandparents of two junior racers: 9 year old Hollie and 10 year old Jessica. A common theme of these discussions was the hefty financial implications of disability sport. Hollie's grandmother told me of the difficulty in winning sponsorship for the construction of a custom-built racing chair for Hollie, 'it feels like begging', she told me. The need for better chairs was typified by Jessica's continuing struggles, it took a good 20 minutes for her borrowed chair to set up properly according to her needs. This was 20 minutes well spent however, for she later set a personal best of 30.7 seconds in the 100m.

17 year old Ben Rowlings also mentioned the financial struggles dis-

abled athletes have to contend with, he's currently seeking sponsorship for a 3,500 replacement to his current racing-chair 'Bruce' ('I spend more time with him than I do my family, so I had to name him', he told me). It appears these financial implications can be overcome, however. He has competed in places as far afield as Abu Dhabi and Switzerland, and travels to campus from Shropshire twice a week, as well as training in Kenilworth on Monday nights. And I thought getting up for a 9am lecture showed commitment.

In his final year of A-Levels, Ben is currently navigating the UCAS system, far tougher than any race for sure. He tells me he's aiming for a place at Coventry University,

because of its close proximity to the track and the university's good reputation for disability sport. Warwick doesn't seem to share this positive reputation, which can't be helped by a total dearth of information regarding disability sport on both the Warwick SU and Warwick Sport websites.

In just the session I attend, Ben completes around 30 laps of the track, explaining why his biceps are about the same size as my neck. Unsurprisingly, Rio 2016 is a serious target for him. I asked Ben why he traveled to Coventry instead of staying closer to home. 'This is a career for me', he said. 'I travel from so far away because this is the quickest track around, as well as because of Job'.

He refers to Job King, coach and founder of the group set up in 2011. Unassuming and understated, Job tells me that when the group started, they had only about 3 or 4 members, and that the team was informal and amateur. Now, Job presides over an eclectic and dedicated team of athletes. He's coached Ben from his first race to international tournaments, and he tells me that this is one of the aspects of his job that he enjoys the most. 'It's nice to see athletes being successful when you've seen them start out', he says. Of course steering the group to success hasn't been an entirely painless endeavor for Job. Initially competitions and racing chairs were hard to come by; the chairs the club currently own have either

been donated by other racers or have been paid for by Job out of his own back pocket.

His enthusiasm is constant as he speaks with a quiet and firm confidence about the future of the group. I ask him about the legacy, initially the point of this article, but he shakes the question off. 'People speak about the 'legacy', but if there was a legacy it happened before the games', he says. 'I try to ignore the political stuff and focus on the sport'. He does, however, believe attitudes to disability sport have changed for the better, an opinion that would challenge Maynard's more pessimistic outlook. 'Disability sport is no longer seen as a hobby, and the people who train here are now seen as athletes'.

My conversation with Job brought my time with the group to an all too soon conclusion. I came to the training session with the intention of learning everything I could about the Paralympic 'legacy', believing it to be the biggest issue in disability sport. However, I now realize this to be too naive an intention. After the conversations I had with people, it struck me that the 'legacy' seemed nothing more than media hyperbole, a political statement and concern, with little relevance to the sport itself. The extreme enthusiasm and commitment disabled athletes demonstrate has not changed, nor, unfortunately, have the funding issues that preceded the Games. It seems then, that we should move on from this cyclical discussion of 'legacy'. Rather than repeatedly discussing this issue in a context removed from grass-roots sport, it seems to me more important to



» Olympic coach Darren Warner giving some tips. photo: Robert Demont

Winning Olympic coach gets to grips with Warwick Judo

Robert Demont discusses the Warwick Judo session headed by the coach who garnered team GB a silver

My first impression of taking part in a judo is a reminder of just how scrawny I am

Everybody has a special memory from the Olympic Games. Perhaps you're thinking of Bert Le Clos emotionally gushing about his son's achievements, or of Usain Bolt once again seeming to break the laws of physics.

One of mine is the semi final of the women's 78 kg judo competition. Great Britain's Gemma Gibbons defeated her opponent to secure her place in the final and, with it, a guaranteed silver medal.

Judo was not an event I expected to stick in the memory, but Gibbons' performance was one of the most iconic of the entire Games.

Last week Warwick Judo Club benefitted from the same quality of coaching as Gibbons herself received, with her coach, Darren Warner, coming to the university to

lead their training session.

I was invited to take part in the session myself, to observe just how the club benefits from having such a decorated judoka as a guest at the club.

Prior to training a variety of Olympic and Paralympic athletes, he himself was a British champion, competing for many years at international level.

"Having worked at such a level, he just sees things differently to everybody else," says president Antoine Remond-Tierez.

"It's especially great for those who haven't tried judo before - who better to give you your first impressions of judo?"

My first impression of taking part in a judo training session is a reminder of just how scrawny I am, as I put all my weight into a push, which my opponent shrugs off as a dog might shake off a particularly irritating flea. At least it's only the warm-up.

Warner steps in, heralded by his call of "matte!" Apparently, that means 'stop'. Lesson number one.

He explains in more detail how to correctly grip your opponent's

clothing, and introduces the exercise that clarifies the whole premise of the sport in one fell swoop: use your opponent's body weight and balance against them.

In other words, if they're pushing you back, pull them further. If they're tugging at you, give them a push. The esteemed coach has made it all clear in one simple demonstration.

I observe as Warner gives one pair a tip as to how they can tweak their throw. Even the more experienced have so much to learn from such a top-level trainer.

Despite now being based in Brighton, Warner spent much of his professional judo career in Coventry, and says he relishes the opportunity to come back each year to lead the students at Warwick - although he admits that coaching beginners is actually harder than internationals.

"You have to be so technically perfect," he explains. "You're the only one who has to have all the answers. It's not like at international level, where you're working with three different tiers of coaches."

I ask Warner what it was like to

work with Gibbons at the Olympics.

Like a skilled judoka who has just been sent crashing down onto the mat, he is laid back about it all.

"It was a great experience, especially being at a home Olympics. The crowd is more behind you and there is more riding on it. But the matchday routine has to be the same as any other.

"Obviously we were delighted for Gemma. She went from having 30 Twitter followers to about 30,000 overnight. Instead of desperately rooting around for money to go out, she was being paid to be seen in places. As a coach, it suddenly becomes a case of keeping them in.

"But the athletes deserve that reward for the hard work they put in."

Perhaps he trained the judo star of the 2016 Rio de Janeiro Games at Warwick last week - only time will tell.



Can you balance sport and a degree?
Tweet: @BoarSport

Warwick coach leads GB to silver medal

Director of Warwick Sport James Ellis managed GB footballers at the 2013 World University Games

It is a common perception that the gulf between supporters and players is ever-widening in this age of celebrity.

So often, sportsmen and women forget where they have come from. As players sign more lucrative contracts, they become more out of touch with the people who support them every week.

This, though, is not the case with Wasps centre Charlie Hayter, who was more than happy to talk to *The Boar* in an exclusive interview about his career.

The 24-year-old former Warwick School student has come a long way in a short space of time since lifting the Daily Mail Cup in 2007.

After studying Geography at Nottingham University, his career has taken him from Nottingham to Worcester Warriors, and then from Moseley to playing alongside the likes of Christian Wade and Tom Varndell at Adams Park.

“Fabio Capello wanted to come into our changing room to congratulate the players. The players were amazed”

“It has been a really enjoyable time,” he said.

“Having signed with Moseley for the start of the 2012/13 season I had a goal to gain a Premiership contract through exposure in the Championship.

“When Wasps came in and offered me the chance in January to sign for them I jumped at it. They are a fantastic club and have a really exciting set of players to be involved with.”

Hayter has a connection with the local area, too. He was captain of the 1st XV at Warwick School, scoring the winning try against Barnard Castle in the 2007 Daily Mail Cup final at Twickenham to secure a 24-23 victory.

He also opened the scoring after less than a minute with a drop goal, and was widely praised for driving his team on to victory. And he admits he has fond memories of his time there, and still keeps in touch with his former team-mates.

“My time at Warwick was a massive aid to me, especially the Daily Mail run we had,” he said.

“Having that pressure of a Cup environment with friends you have grown up with was awesome.

“I still keep in touch with the boys from school, a lot of them live in London now so it is easier to get to see them.”

After leaving school, he did not dive straight into professional rugby, but went to complete his

education.

“After Warwick, I went to the University of Nottingham to study Geography, he said.

“Whilst I was completing my degree I played both at the University and for Nottingham Rugby Club, but I wasn’t exposed to that much game time at Nottingham and was unfortunate with injuries.” It is clear that whilst Nottingham formed a part of his sporting education, loan spells at Stourbridge and London Scottish were extremely significant for his career. He only made one Aviva Premiership appearance for Worcester Warriors after leaving Nottingham - against Northampton Saints in 2012 - before temporarily dropping down to the lower leagues.

“I believe that (the loan spells) were both a huge part in my development,” he said.

“I felt I needed to be playing regularly to get some much needed game experience.”

After starring on loan, he was signed by Moseley, an RFU Championship club based in Birmingham.

He quickly established himself as the star player there, and head coach Kevin Maggs admitted that he couldn’t stand in his way when the call came from Wasps in January 2013.

“He has done fantastically well for us but you can’t stop him progressing,” he told the *Birmingham Mail* after Hayter’s departure.

“Put him in a team with Christian Wade and Tom Varndell and you are developing a very dangerous backline.”

And Hayter himself has confessed it was difficult to leave Moseley after just a few months there.

“It was hard, because it was a good club up there,” he said.

“Kevin was an excellent coach to have, especially for me as he has vast international experience for Ireland at inside centre which is my preferred position.

“It is also difficult to leave a side halfway through a season. Having said that, the opportunity with Wasps was one I couldn’t turn down.”

Hayter scored his first try against Sale Sharks in February in a 33-30 LV Cup defeat, and admits that playing at Premiership level has helped him to enhance his game.

“I think being in a full time environment where you have great players and coaches around you to help develop your game has been the most rewarding thing,” he said.

“It has been good settling in. There is a good team spirit down here and the boys helped me to fit in straight away even though I was new half way through the season.



»A close-up shot of where GB’s finest student footballers lived in Russia. photo: wikimedia commons

Fortunately I didn’t have to do any kind of initiation!”

Hayter has locked horns with the likes of Leicester Tigers centre Manu Tuilagi and Sale Sharks fly-half Danny Cipriani, but admits that he can’t decide who has been his toughest opponent during his time at Wasps. With a smile, he describes it as a “tough call”. But he is a little more decisive about his proudest moment in rugby.

He was named in the RFU Championship XV team of the season after star performances for Moseley, and played against the New Zealand Maoris in November 2012 in a 52-21 defeat.

“That was a really good day, even

though we lost!” he said. “The Daily Mail Cup win with Warwick is also high up on the list.” For Hayter, though, it is time to look forwards rather than backwards. Although Wasps have made a slow start to the season - they are currently second-bottom, with only Hayter’s old club Worcester below them - he has high hopes for the rest of the season on an individual basis.

“Personally I think this season is about getting as much game time as I can under my belt with Wasps and try and establish a position within the team,” he said. A modest reply from a player who has clearly managed to keep his

feet on the ground throughout his dizzying recent journey. Who knows where the boy from Warwick School could be in a year’s time?



What to you think of GB’s silver?
Tweet: @BoarSport