



theboar

More than just hot air



fb.com/warwickboar



twitter.com/warwickboar

Wednesday 4th November, 2015

Est. 1973 | Volume 38 | Issue 3

Warwick's dark cloud looms

University set to fail to meet emissions target by 2020

INSIDE: Nigel Thrift's final interview

Books

Marlon James: Booker Prize
Winner 2015
Page 23

Music

The near death of the
independent label
Page 25

Travel

Culture Shocks: My time
with a native tribe
Page 37

Sport

Warwick Surf pace 3rd in
BUCS
Page 40

Photo: Warwick
Media Library

TeachFirst

To book your place, sign up via our website:
teachfirst.org.uk/graduates



Toib Olomowewe
Teaches: Business Studies

Registered charity: 1098294
**EMPLOYER
PRESENTATION**
2 NOVEMBER | 6:30PM
ROOTES BUILDING

Sponsored by:



J.P.Morgan



accenture

warwick
arts centre

Editors' Picks

Transgender Eastenders TV (p. 33)

You don't watch *Eastenders* anymore, do you? It doesn't matter really. What is more interesting is that the BBC have made the decision to delve into more gender diversity when casting. Callum is justified in wanting a more inclusive national broadcaster, where the interests of a number of different communities from whatever racial, ethnic, sexual or other background should feel more involved with what is on their screens. However, I have a funny feeling that in a dark corner of Broadcasting House, there is a HR manager ticking off another box on her 'Equal Opportunities' target list. How disappointing.

Hiran Adhia

Should we read the classics? Books (p.23)

Having studied English to degree level, I've found book politics to be a real and dangerous phenomenon. Being asked 'what's your favourite book?' always incites a certain degree of panic as most of us wonder what's the most acceptable answer; Dickens seems far too obvious (and would be a lie in my case), but something more modern might be judged badly. Whether or not you can still be said to appreciate good literature if you haven't read the classics is still a pertinent question, and both articles in Books' tête-à-tête do a great job at defending their views. Definitely worth a read.

Bethan McGrath

Skirting with controversy Lifestyle (p. 18)

Our Lifestyle editor Lizzie made it clear during our Freshers welcome talk that, while her section may be bright magenta, it's by no means just for women.

In her excellent section this week, Sport editor Shingi Mararika is out to show that the same goes for skirts. Check out his article for a fresh perspective on hetero-normative attitudes to street style, not to mention an even fresher photo of The *Boar's* resident fashion icon himself.

Jake Mier

The death of indie labels Music (p. 25)

Having spent much of my life desperately trying to distract from my own lack of an engaging personality through an increasingly esoteric choice in music, I was enthralled and disappointed in equal measures by Christopher Sanders' piece on the death of the indie label. As it turns out I was being sold a lie the whole time! A cabal of shady tastemakers keen to prey on impressionable youngsters such as myself had been slipping me Pavement CDs while I slept. Luckily, not all is lost: we may be able to gain some semblance of authenticity in the world of "independent" music after all.

Sam Evans



Editor-in-Chief
editor@theboar.org

Hiran Adhia

Deputy Editors-in-Chief
communications@theboar.org

Sam Evans
Bethan McGrath
Jacob Mier

Sub-editors
subeditor@theboar.org

Hannah Campling
Halimah Manan

Director of Business
business@theboar.org

Harshini Singh

Head of Sales
sales@theboar.org

Lauren Garvey &
Pim Pearce

Head of Marketing
marketing@theboar.org

Iris Du

Head of Distribution
logistics@theboar.org

Simran Thakral

Head of Apps
apps@theboar.org

Kate Mant

NEWS
news@theboar.org

COMMENT
comment@theboar.org

FEATURES
features@theboar.org

LIFESTYLE
lifestyle@theboar.org

FINANCE
finance@theboar.org

ARTS
arts@theboar.org

BOOKS
books@theboar.org

**Connor O'Shea &
Arthi Nachiappan**
Joe Lester
Matt Barker
Alex Ball
Lily Pickard

Nour Rose Chehab

Blessing Mukosha Park
Lauren Bond

Elizabeth Pugsley

Alexander Shaw

Sophie Dudhill

Lucy Skoulding

FILM
film@theboar.org

GAMES
games@theboar.org

MUSIC
music@theboar.org

TV
tv@theboar.org

SCIENCE & TECH
science@theboar.org

TRAVEL
travel@theboar.org

PHOTOGRAPHY
photography@theboar.org

SPORT
sport@theboar.org

Kambole Campbell
Tom Hemingway

Ali Jones

**Stephen Paul &
Jess Mason**
Ollie Ship

Carmella Lowkis

Selina-Jane Spencer
John Butler

Jack Prevezer

Shruti Dayal

Shingi Mararika
Sam Nugent



WE WANT YOU!

To write for your student paper

Email the section editors above if
you want to write for the paper

Get in touch:

SUHQ, Floor Two
University of Warwick
University Road
Coventry
CV4 7AL

communications@theboar.org



theboar is the University of Warwick's
editorially independent student
newspaper produced entirely by and for
students.



theboar is printed on 100% recycled paper
Leave your paper for someone else when finished



Except where otherwise noted, theboar and the
works in theboar are licensed under:
<http://creativecommons.org/licenses/by-nc-sa/2.0/>



“You will never get things right”

Robert Ebenburger and Matt Barker interview Warwick's outgoing vice-chancellor Nigel Thrift

What would you say is your legacy at Warwick?

If you start talking about your legacy, you have seriously lost it.

Having said that, what I like to think is that we put the University in a position to keep going. That is probably the single most important thing you can do.

What are your biggest regrets about your time as vice-chancellor?

Of Warwick's endowment, a very large part goes into things like student bursaries. We do not have the money that places like Oxford and Cambridge have, which allows them to balance the socioeconomic background of students. I am frustrated we could not do even more in that respect.

The trust relationship between the University has been damaged on several occasions during the last year, such as violence in handling the Free Education protests and lack of student consultation over rebranding the University. How do you think trust between students and the administration could be improved?

When such events happen, they will have a dividing effect – one simply has to deal with that.

Communication is always going to be a difficulty, and even more so with social media: stories just go and by the time you have presented your side of things, the story is already done and dusted.

Different groups of students also communicate in very different ways: this adds to a difficult exchange of information. If we can get communication right, we can improve trust in the institution.

You will never get things right so far as

some students are concerned.

Why did you decide to rebrand Warwick, and why now?

We did it now because it is Warwick's 50th anniversary. The brand had become quite tired and it was remarkably similar to some other universities, who basically pinched it. It was not distinctive any more.

Some students thought that the crest would be deleted from public memory, but that's not the case, we're still using it in all sorts of ways.

What we were looking for was something that represented a university which has got to 50 and gone to the next level.

Should students have a say in the University's management and long term strategic decisions, like rebranding?

Students are massively represented in the University, and indeed in the management of the university. We are one of few universities that have the Students' Union president on the main management board of the University. I go mad about this, because I genuinely believe we are doing all we can.

Have you ever felt the media treated you unfairly? When?

It comes with the territory. Whether you like it or not, in institutions there has to be someone to criticise, because the institution feels amorphous. Someone is really evil, and it's as straight forward as that.

It's sometimes not very pleasant, but a lot of it is so extraordinarily personal that it becomes impersonal.

See *The Boar News* online for full interview



WILL WARWICK EVER BE GREEN?

CARBON EMISSIONS

TARGET: **60%** REDUCTION BY 2020

REALITY: **1%** REDUCTION SINCE 2005



Warwick **fails** to meet emissions target

Billy Perrigo investigates reduction of carbon emissions at the University over the past 10 years

Warwick University is failing to meet its carbon emissions reduction targets, according to sustainability consultancy Brite Green's Carbon Progress report.

The ambitious targets were agreed as part of the Climate Change Act of 2008. Warwick's target was a 60% reduction in carbon emissions between 2005 and 2020.

According to the new report, Warwick has only achieved a 1% reduction on 2005 levels so far.

The report also predicts that Warwick will only achieve a 1% reduction by 2020.

However these figures are based on overall emissions, and do not take into account University expansion, which Warwick has been

undergoing across this period.

But even using a measure that accounts for the University's expansion, Warwick performed relatively poorly.

When emission was measured in CO₂ per m² of floor space, Warwick comes 104th out of 121 UK universities surveyed, actually increasing emissions per m² by 0.92%.

Measuring by CO₂ reductions per GBP of income, Warwick comes 85th out of 121. This does represent a 20% reduction on 2005 levels, however.

Brite Green have admitted that their methodology has some limitations.

In the report's introduction, they state: "The findings of this

report highlight the scale of the challenge of delivering meaningful emissions reductions in absolute terms while also achieving commercial growth."

Hiba Ahmed, a representative of Warwick Green Party Society, accuses Warwick of "green washing" the issue. She said:

"We talk about how Green week is a thing and has a strong green presence on campus yet the University is at the bottom of the People and Planet rating this year and continues to collaborate with companies such as Rolls Royce, who directly profit from climate change."

"We already knew the University had a massive carbon footprint and this is just another example

of just how little is being done to tackle these issues."

In a statement to the Higher Education Funding Council (HEFC), Warwick said: "A focus on energy-intensive research activity inevitably has knock-on effects to energy use and consequent carbon emissions."

"There have been some notable successes in reducing carbon emissions across the university, resulting in both absolute and relative reductions in emissions."

Despite the HEFC handing out £90 million in grants to UK universities as a way of encouraging emissions reduction, universities across the country are falling behind their targets, according to the report.

However, communications manager Alex Buxton stated: "I'm not aware that we have received any share of the £90 million grants from the Higher Education Funding Council as part of the climate change act in 2008."

"Significant examples of the Universities commitment to sustainability include constructing quality and efficient new buildings, and investing significant capital in the University heat network to reduce carbon emissions."

Across the sector, emissions are predicted to fall only 12% by 2020, compared to the original goal of 43% set in 2008.

There are no financial penalties for institutions who fail to reach their 2020 target.

Student stories from around the globe

Ana Clara Paniago and Sarah Morland report on news affecting students away from Warwick

Japan Hit reform with turntables

Tokyo's iconic Shibuya crossing was flooded with students in designer street-wear earlier this month, protesting prime minister Shinzo Abe's controversial security reform bill, armed with loudspeakers and turntables.

The bill, which was passed a month before the demo, has faced widespread opposition and called to question to nature of democracy in Japan.

It reinterprets the post-WW2 constitution, enabling the military to engage in overseas conflicts as opposed to being a purely defensive force.

The protests, which began a year ago, are led by the Students Emergency Action

for Liberal Democracy (SEALDs), and have received media attention for their striking style, visuals and party ambiance, contrasting the last rallies of that scale in the 1960s.

SEALDs has also campaigned (unsuccessfully) against a bill criminalising journalists and whistleblowers for the publication of "sensitive" information.

It recently called for opposition parties to form a united front against the ruling Liberal Democratic Party.

Aki Okuda, the 23-year-old founder of SEALDs, has toned down his public appearances since he recently received death threats against his family.

France Students fight climate change

The World Wide Fund for Nature (WWF) has launched a student-orientated challenge in France to teach teenagers of the dangers of climate change and how they can prevent it.

WWF's project is said to be part of the coming COP21, also known as the 2015 United Nations Climate Change Conference, which will be held in Paris next month. The first step will be to allow the students to reflect on what is going on around the world. This will take place in numerous schools around France for half a day.

Schools are able to choose between var-

ious themes, such as biodiversity and sustainability. More than 500 students have already signed up to take part, including undergraduates from the Paris School of Business and Grenoble Ecole de Management.

According to WWF, this will all have a point system where schools across the country will compete to see who is the most environmentally-conscious. For instance, if they dedicate one day per month to discuss these issues, they will receive 1500 points.

On Earth Day, 19 March 2016, the three best schools will be awarded for their efforts.

Warwick launch cancer research partnership with university in China

Warwick
surpasses £50 million goal

Alex Brock

The University of Warwick has revealed that it has surpassed its goal of raising £50 million to invest in teaching and research by the end of its 50th anniversary year.

It was announced on 16 October that over 12,000 donors had contributed to the overall total of £73 million since the campaign's launch.

The money will be used to benefit students, as well as to fund research that will address a number of medical and global problems.

For example, £19 million will go towards medical research being carried out at Warwick, such as investigations into cancer and infectious disease.

Over 12,000 donors had contributed to the overall total of £73 million since the campaign's launch

£29 million will be used for student scholarships, whilst £2 million is for the Warwick in Africa Programme which helps over 200,000 teachers and learners across Africa in Maths and English education.

The announcement followed the Festival of the Imagination, which celebrated Warwick's 50th Anniversary.

On the first day of that festival Warwick University also unveiled "The Ripple Effect", a new art work piece by artist Philip Melling that celebrates and includes the origin of every donation in excess of £25,000 made to Warwick since its foundation.

£29 million will be used for student scholarships, whilst £2 million is for the Warwick in Africa Programme.

Aisha Zahid

Warwick have recently announced their partnership with Sun Yat-sen University in China.

A Memorandum of Understanding (MoU) was signed on 21 October between the two universities, creating a research partnership focusing on the diagnosis and specialist care of cancer.

The MoU was signed by Professor Lawrence Young (pro-vice-chancellor at Warwick) and Professor Chao-Nan Qian (vice president at the Cancer Centre at Sun Yat-sen) at Mansion house in London.

There are several specific areas that the research will focus on, including: nursing, digital pathology, anti-cancer drug development, as well as systems biology and precision medicine.

Professor Lawrence Young commented: "We are delighted to be consolidating our collaboration

with the Sun Yat-sen University Cancer Centre (SYSUCC) by signing this agreement today.

"This represents a milestone in the interaction between our two institutions and demonstrates the mutual benefit of our partnership.

"Working together to train future cancer specialists and to develop new anti-cancer treatments will significantly advance our mutual ambition to bring benefit to cancer patients in both China and the UK."

"This represents a milestone in the interaction between our two institutions and demonstrates the mutual benefit of our partnership."

Lawrence Young

The memorandum will allow the training of SYSUCC senior on-

cology nurses at the University of Warwick, along with the training for SYSUCC pathologists at Warwick, University Hospital Coventry and Warwickshire too.

This collaboration has also attracted support from the Royal Society National Science Foundation

The two universities have worked together previously, initiating various developments such as a research programme to develop anti-cancer drugs for a highly prevalent cancer in southern China.

This collaboration has also attracted support from the Royal Society National Science Foundation who are aiding the development of new anti-cancer drugs.

Photo: WMG Warwick/ Flickr

South Africa Tuition fees protests

Demonstrations continue in South Africa after president Jacob Zuma agreed to freeze tuition fees on Friday.

The movement began on 14 October in protest against the proposed 10-12% fee hike but has developed into the largest nationwide protest since the end of the apartheid.

It now demands greater racial equality in universities and free education for all, as promised by the current government over 20 years ago.

The country has a National Student Financial Aid Scheme (NSFAS), which this year subsidised over 400,000 out of

900,000 public university students.

However, many fall in the gap between being too rich to qualify for the scheme and too poor to afford fees, which are on average R 100,000 a year.

Angered by Zuma's decision to announce the freeze from inside a media room instead of directly to the crowds waiting outside, students continue to campaign and three universities remain closed.

Police have used tear gas, stun grenades and water cannons against protesters.

A popular placard reads: "Our parents were made promises in 1994. We're just here for the refund."

USA Students act against Donald Trump

Students from West High School, Sioux City (Iowa), lined up in protest outside the establishment as they tried to "silence Trump".

Donald Trump was scheduled to give a rally on 27 October. This is his second rally in the state in less than a week.

Over 600 people were present, ranging from current students to alumni to even the school board.

Their goal was to show solidarity and protect students who are being targeted by Trump's racially-charged anti-immigration policies.

According to the protesters, Trump's rhetoric is already affecting the day-to-

day lives of many minority students.

Teenagers have been using his derogative phrases and hate speech to torment Latino kids, suggesting that they are all illegal immigrants and criminals.

More than a third of the students attending West High are Hispanic. The protest was not cancelled by the school as they strongly promote anti-bullying policies and freedom of speech.

As the protest was held along a main road, passers-by responded accordingly. Some responded with cheerful honks, meanwhile others with rude comments.

‘They keep building on green spaces’

Billy Perrigo investigates how students feel about Warwick campus

CAMPUS LOOKS...



"FAIRLY" OR "VERY" ATTRACTIVE **63%**

"NOT VERY" ATTRACTIVE **29%**

"HIDEOUS" **5%**



Yet 58% of students still think Warwick has a reputation as a ugly university...



"They keep building on green spaces, which were what attracted me to the uni in the first place."



"The walk to Sherbourne was a treacherous and dangerous one... It only got worse as the year went on and the geese got horny."



» A snap of Rootes on campus Photo : The JR James Archive / Flickr

A new survey carried out by the *Boar* has found that only 63% of Warwick students would describe campus as "fairly" or "very" visually attractive. 29% said campus is "not very" attractive, while 5% of respondents called it "hideous".

But there are signs that perceptions are improving. Of the freshers who responded, over three quarters (76.9%) answered that campus was either "fairly" or "very" visually attractive. The lowest result came from those in fourth-year and above, of whom only 50% liked the look of campus.

In contrast to these figures however, from the 100 that responded to the survey, 58% of students surveyed still believed Warwick has a reputation as an ugly university.

Students also raised concerns that constant building works were negatively impacting campus life.

One respondent said: "it's disheartening to see some projects taking months and months while others, such as the WBS buildings,

were constructed quickly and are now in use."

A large percentage of students complained about the lack of green space on campus. One second-year said: "They keep building on green spaces, which were what attracted

58% of students surveyed still believed Warwick has a reputation as an ugly university.

me to the uni in the first place."

However, the University argues that building works are ultimately in the best interests of students.

Of all the second, third and fourth-years questioned, 57% said campus looked a little or a lot better than when they were a fresher.

This number rocketed to 88.9% for second-years, unsurprising given the current lack of roadworks compared to last year.

Over 30% of respondents said the Humanities building was the least attractive place on campus. The University seems to agree, and is currently consulting students and staff on how best to improve the building, which has been around since the University's opening in 1964.

Many students, however, had good things to say about campus. A fresher claimed it was "beautiful in autumn". Many also agreed that campus looks "much better than last year".

However, there was one persistent problem that no amount of improvement work could solve:

"The walk to Sherbourne was a treacherous and dangerous one... It only got worse as the year went on and the geese got horny."



What's your least favourite part of campus?
Tweet: [@BoarNews](#)

‘Ugh, go on then’ – George Lawlor consents to workshop



» Photo: George Lawlor (left) and Lily Pickard, Deputy News Editor (right)

Chris Tobin

Tab journalist and Warwick student George Lawlor, who controversially objected to being invited to attend Warwick Students' Union's 'I Heart Consent' workshops earlier this month, reversed his decision in a conversation hosted by BBC Newsbeat.

The video shows Lawlor talking to Warwick SU women's officer Josie Throup about the aim of the workshops, to educate students about sexual consent.

At the start of the term executives from all societies were invited to take part in consent workshops as part of the National Union Of Student's 'I Heart Consent' campaign.

These workshops are aimed at reducing sexual harassment and assault on campuses.

George Lawlor, a third-year Politics and Sociology student, was invited to attend a workshop as part of his role as an exec member of Warwick Conservatives.

Lawlor's criticism of the campaign and of his invitation to take part gained attention not only on campus but nationwide, with coverage from the BBC, the *Independent* and the *Guardian*.

Josie Throup issued a plea to Lawlor and other critics to "have a heart"

After the SU's women's officer Josie Throup issued a plea to Lawlor and all the other critics to "have a heart" and take part in the campaign in hope of reducing sexual harassment, *BBC Newsbeat* hosted a discussion between Throup and Lawlor about the article, the campaign and the wider issue of sexual violence.

In the video, Lawlor comments: "I didn't write the article well enough, I may have said the wrong things."

"I don't regret writing the article even if I may have written it wrong, because it got the discussion going. That's all I ever wanted, and I'm sure that's all you ever wanted as well."

Throup went on to ask Lawlor if he would attend a workshop in the future, to which he agreed: "Not because I feel like I need it. But because I'm a writer and someone who has criticised it I feel like I should have a look".

First-year Classical Civilisation student Ellen Rodda told the *Boar*: "When the majority of people are sexually assaulted by people they know it's imperative that all students, especially those in positions of responsibility, attend these classes."

Second-year Philosophy student Joseph Lester added: "At least this whole thing has actually increased awareness of the workshops, and created a conversation."

Namazie speaks

Anthony O' Malley

Following the controversial overturning of the decision to ban Namazie from speaking at the university, on the 28th of October, the outspoken secularist campaigner finally made it to Warwick.

Last Thursday, the political activist Maryam Namazie, who in 2005 was named 'Secularist of the Year' and in 2007 founded the Council of Ex-Muslims of Britain, spoke to Warwick Atheists, Secularists and Humanists (WASH) about her views on Islam and apostasy in the modern age.

Additional police officers were posted to most of the doors and entrances of the Maths and Statistics building in which she spoke.

Fortunately, no security threats arose during the talk, and the session progressed smoothly without serious disruption.

The session was divided into an hour long presentation, which was then followed by an hour of audience Q&A.

Benjamin David, President of WASH, introduced the event as "the largest event in the history of the Warwick Atheists, Secularists and Humanists society."

He also spoke about his experience in dealing with the SU crisis following Namazie's initial rejection from coming to Warwick.

He said that censoring activists like her would only serve to "create an environment incapable of expending real discretion."

Following this brief introduction, Namazie told audience members that she believed the SU's claims of her views being "inflammatory" and "inciting hatred" were "absurd".

She added: "The days when unconditional free expression in universities is long gone. Religion has always had a privileged place in societies, and critics of religion have never been free to express themselves."

Namazie's talk ranged from the Charlie Hebdo killings earlier this year and the problems she has with the veil and burka, which she described as a "body bag" and "mobile prison".

She also discussed her controversial nude protests in support of women's liberation.

During the Q&A, one audience member questioned her on the effectiveness of nude protesting, saying that we should "use logic to oppose these problems, rather than using nudity and flashing our bodies."

Namazie rebutted these claims by saying that nude protests help bring "worldwide attention to misogyny and injustice towards women", which she said is a devastating yet harsh reality for females in countries such as Iran and Bangladesh.

» For more information see *The Boar News* online

Warwickshire mansion set to host dozens of refugees

Sarah Morland

A luxury 27-bedroom Diocese-owned Warwickshire mansion may soon be hosting dozens of Syrian refugees, pending the Council's decision.

Offa House, on Village Street near Leamington, was put on sale in October two years ago after its closure as a spiritual retreat centre. However, the Diocese of Coventry has removed it from the market as they await planning permission from the Warwick District Council.

The Georgian mansion, which comprises of 27 bedrooms, a conference suite, coach house and chapel, was estimated at £1.25 million when it was marketed as a hotel or private school in 2013. Diocese spokesman Graeme Prin-

gle said the manor required some minor repairs.

The application, submitted on 20 October, proposed a "change of use from diocese retreat house to short-term residential accommodation for refugees for a period of up to 5 years."



» Photo: Andy F / Geograph

The idea came from a refugee reception held last July, where the Bishop of Coventry praised the role of local leaders in the crisis and told refugees: "We are so glad that you are here in Coventry, and that you are safe. We know that you and your people have suffered in terrible, terrible ways."

Last month, over 80 bishops signed a letter to Cameron, urging him to accept 50,000 refugees fleeing war-zones in the next 5 years.

After receiving no response, the letter was made public on October 19th, a day before making the application.

Current UK commitment remains 20,000 refugees, or 0.03% of the current population. This is substantially less than Britain's western European neighbours, including Germany, Sweden, Italy and France, despite many public pleas and appeals from people for the UK to do more.

The Diocese has contributed to the humanitarian emergency by sending donations such as blankets and clothing to the controversial "jungle" camps in Calais.

Offa House is currently unused.

Holy Pens: It's a bit of a Sham

Billy Perrigo

A self-styled 'prophet' in Zimbabwe is selling holy pens that are said to help students pass their exams.

The appropriately named Pastor Sham Hungwe claims the more you pay, the more likely you are to pass.

The pens, which cost \$0.15 have been selling for as much as \$20.

They have reportedly been popular as hundreds of pens have been sold to congregants.

"My son is not very bright and I think this will help him"

Customer of Pastor Hungwe

One customer said: "My son is not very bright and I think this will help him. With the knowledge he has acquired this pen from the man of God, I think it is going to work."

Julie Ombregt, a second-year Business and Management student, commented: "I wouldn't buy a holy pen because I'm not an idiot".

But Morgan Blake, a second-year Mathematics student, thought the pastor was justified: "Gotta pay for the priest's holy time or whatever...if I weren't studying maths, I would be a faith healer."

"After all, at the end of the day, a pen is a pen."

Sam Lawrence, a Drama student, said: "I'd be happy to buy a holy pen. I'd like to have more faith in my stationary".



» The News Team loves democracy / photo: The Boar

Did students care about the Autumn elections?

Hazal Kirci

After much campaigning and nail-biting tension, Warwick students have had their say in the autumn elections.

The ballots have been counted and our final officers, representatives and execs have been chosen.

The elections took place in week 3 in order to elect part time officers as well as exec members for the Students' Union's new execs.

Standing for the voice of foreign students from the EU is Sophie Warrall and the representative for international students from outside the EU Maneka Sharma.

Both Sophie and Maneka expressed a desire for non-UK students to be able to learn from and help each other during the difficult journey in attending a university in another country.

Joining Sophie and Maneka as officer is Selina Noakes, who stood for the role of part-time and ma-

ture students' officer. In her manifesto, Selina pledged to work hard to get part-time students heard and more involved.

Unlike these roles however, the election of three representatives did not have such smooth outcomes.

These positions included a medical faculty representative which did not have any running candidates.

The same was the case for postgraduate representatives for the Social Science and Science faculties.

One postgraduate who did win at elections however, was Fiona Farnsworth.

Now the new representative for the Arts faculty, she is an ex-journalist for the *Boar's* book section.

Fiona expressed interest in increasing mental health advice for Arts students tackling problems specific to the heavy-duty writing and reading they often face.

While three officer positions were not filled, democracy and development officer, Olly Rice,

suggested that this year's elections were in fact a success.

He claimed: "Despite difficult circumstances, we smashed last year's all-time high autumn election turnout [2416 people voted to be exact] so I'm very pleased with this outcome even if there is a lot more to be done."

Also according to Olly, most, if not all, of the postgraduate positions rarely meet the minimum requirement of votes, which makes Fiona's win an even more significant one.

The elections also selected members for the SU's new execs. Each exec will work under a sab-batical officer.

Of those elected to the new execs for democracy, funding, welfare, societies, education, postgraduate and sports, 22 were male and 18 were female.

When looking a little deeper into the results however, almost all sports positions were taken by female candidates, while postgrad-

uate and funding execs were predominantly male.

However, despite the reforms to the system, many students still did not feel engaged with the SU elections.

Both Anna Fletcher, a second-year Biomedical Science student, and Anthony O'Malley, first-year English Literature and Creative Writing student, did not vote in the elections.

In Anna's case, she described having "not enough involvement" while Anthony didn't vote due to a lack of knowledge of the SU's function as well as the election itself.

Ceri Mitchell, a first-year English Literature student, commented that, becoming involved with Warwick's Free Education group gave her the opportunity to meet and mingle with some of this year's candidates.

She added that she voted because of this and not because she wanted to have her say.

Doggy de-stress day returns

Natalya Smith

Doggy De-stress Day, Warwick University's Students' Union (SU) hosted the event again on Monday 26 October to raise money and awareness for Guide Dogs UK.

As part of the SU's Disability Awareness Week programme, Warwick Raising and Giving (RAG) society teamed up with Guide Dogs UK by inviting students to spend some time with guide dogs and puppies of all ages after paying a £2 entrance donation.

The event proved to be as popular as it was last year, with over 1,700 people on Facebook saying they would be attending.

Students could guarantee some time with the dogs by signing up for a slot online from midday the previous Thursday; 400 slots were filled within the first few minutes of being open.

Event organiser and Warwick RAG Vice-President Aine Donnelly estimated that over 500 people turned up on the day.

Throughout the day, students visited a stall selling merchandise and giving out information about the charity, while some of the dogs were walked around the SU Atrium to give more students a chance to pet them and discuss the charity.

The total amount of money raised during the day was £1351.28.

Some of this money was raised by holding a raffle, the winner of which will get to choose the puppy's name.



» Photos: Natalya Smith / The Boar

20% OFF AT STREET

EARLSDON - COVENTRY



ASIAN INSPIRED STREET FOOD

Show a Warwick Uni Student / Staff card and get 20% off your food bill!

Cannot be used in conjunction with other offers. Ends 30.11.15



Contact Us!

24-26 Earlsdon St
CV5 6EJ



#11 & #11U buses to Earlsdon Street



streetrestaurant.co.uk



[/streetrestaurant](https://www.facebook.com/streetrestaurant)



[@streetrestaurant](https://www.instagram.com/streetrestaurant)



[@streetearlsdon](https://twitter.com/streetearlsdon)



info@streetrestaurant.co.uk

Discover Earlsdon, Coventry's best night out!



Editors' Letters

"A woman in a man's world"

Selina-Jane Spencer
 Science & Tech Editor



Professor Lisa Jardine (12 April 1944 – 25 October 2015), was the woman who taught me that standing up for the interests of other women is not bolshy and does not make you a 'femina-zi'. Watching out for each other is the duty and responsibility of all women who can do so.

Before I met Lisa Jardine, I had never thought of myself as a woman in a man's world. I had been in all-girls education for seven years and assumed that university and the workplace would be similar.

I would be able to: discuss my ideas; debate controversial opinions; be taken seriously when talking about my feelings and feel safe doing so. When Professor Jardine spoke about her experiences working in male-dominated fields, I was presented with a strange dystopia – an environment in which I would have to struggle to be heard and to fight for the security I had so far taken for granted.

What inspired me about Professor Jardine was that she had succeeded in so many traditionally male-dominated fields, not by subsuming her womanhood to their patriarchy, but by working with and for women to gain the equal opportunities she deserved.

As a maths student, it was shocking to hear about the sexism she experienced studying Maths at Cambridge that eventually led to her changing degree. During her time at Cambridge Lisa Jardine joined the Feminism Society who wore badges

saying "behave badly" – she was to wear this badge inside her lapel for the rest of her life, as a reminder of female solidarity.

Reading the tributes to Professor Jardine has demonstrated to me that I am not the only one to have benefitted from Lisa Jardine's fierce protectiveness of other women.

Suzanne Moore cites the time that Lisa Jardine took her to one side and told her to speak up more in meetings. One woman told the story of needing to go to an urgent parent-teacher meeting whilst trying to calm a child in a pram – Lisa Jardine stayed and looked after the baby without a second thought.

It is small acts of solidarity like this that I try to perform in my own life. This weekend on the train I sat across from a girl who was very uncomfortable, as a strange man had been staring open-mouthed at her for over 15 minutes.

We spoke for a bit and I pointed out that she would not be "making a scene" by telling him off, merely asserting her right to be safe in a public space – she spoke to the conductor and was moved to first class.

Although there are obviously problems with bystander intervention, I'm sure we have all seen women treated in ways that just feel wrong.

Lisa Jardine taught me that I could trust this feeling and insist that we are not spoken over or made to feel ashamed of our opinions and feelings. She taught me that it is important to behave badly, to ensure

"Let's fight sexism"

John Butler
 Science & Tech Deputy Editor



Over the past couple of weeks, the issue of sexism has seemed to be everywhere: in the media, on the lips of those around me and particularly on campus.

Like most of my male friends, I would describe myself as a feminist. Although there's still some stigma about men identifying as such, it's obvious that men and women should be treated equally.

I consolidated my views on the issue as a pretty basic and fair concept: treat people how you wish to be treated, gender doesn't come into it, right?

Recently, I've ended up walking female friends home after dark, simply so that they don't feel at risk from those around them. I might not live in the most refined part of town (South Leamington has its own particular charms), but that shouldn't mean that anyone should ever feel unsafe walking somewhere, due to the time of day and their gender.

I feel wrong treating my female friends differently by offering to walk them back, knowing I'd be laughed at if I proposed the same to a male friend. With the fallout of George Lawlor and 'consentgate' still racking around my mind I felt, as someone who believes in equality, like I was submitting to the sexist mindset.

When I put this to one of my friends, she said: "I wish you didn't have to, but it's sadly necessary." On the walk to her's there weren't any problems: no-one closely following us, no-one lurking just around a

street corner. But the possibility had been there, and that shouldn't be the way it is.

I felt like I was going against the values that make me the person that I am. Even worse than that, I felt that I was demeaning her as a person in some way – something I would never willingly or knowingly do.

I tried to shake this off; surely the problem lies with those who cat-call, intimidate and threaten passers-by on the basis of their sex? It was at that moment that my friend's words rang true for me, and made me realise that it wouldn't be necessary in an ideal world – unfortunately our world isn't ideal.

The real problem lies with those who hold views of equality but don't stand up to others who act in a discriminative manner. This can't be a battle that women simply fight alone. The inequalities within our society that stem from sexism are a problem to people of both genders, and are certainly a problem for me.

I look forward to a future where I don't even give the notion of walking someone home, for their piece of mind, a second thought. However without working together unilaterally to fight sexism, it's a future I just can't believe in.



Do you agree with John?
 Do you have more to say?
 Comment online:
theboar.org/comment

Reader's response: To Beth Hurst's "I walk home...with keys between my knuckles"

I'm a male Warwick student and feel there is a side to the consent story that is seldom heard: I too have been the recipient of unwarranted attention on a nightclub dancefloor.

One night, whilst waiting for some friends at Neon, I feel something jab into my arsehole. Naturally I assumed this was my mate returned from the bar. When I turned around, I was surprised to see a girl sat on the floor grinning and waving up at me, her friends around her wearing facial expressions between bemusement and indifference.

I shook my head and walked away; there was nothing else I could do. I could try and have a word about that not being OK, but if anyone sees a heated discussion between a man and a woman in a nightclub, I would be assumed the aggressor and be either chapter-

oned away, kicked out completely or punched in the face. No, the safest course of action for me was to meekly walk away and let this creep get away with trying to give me an impromptu prostate exam.

I felt a little bit sick. I just couldn't understand: firstly that someone would think that was an appropriate place to stick a finger, and secondly that they would show no shame when caught. I told my mates of course, and my story was met with a mixture of laughter and disgust. And all the while, I couldn't help but wonder how different this situation would have been if I was the one on the floor and she was the one minding her own business.

I think there's an incredibly small chance any anal intrusions on my part would have been welcomed as a quirky flirting tactic.

If a girl does it, it's really funny and I'm essentially powerless to protest. If I do it, it's sexual assault.

I'm not trying to downplay the insecurities and fears of women in these situations. I just want to say that often when these discussions are had, there is an implication that men are predatory and their victims are women. And I don't dispute that this is a problem, but it does also go the other way, and I don't feel that is always made clear.

Whilst my size, relative to my attacker, meant that I was in a position to just be angry instead of afraid, my status as a man means that I'm expected to 'be a man' and that I wasn't really in a position to challenge this girl on her appalling behaviour.

The other issue is that this is a source of embarrassment for me, and I don't feel like

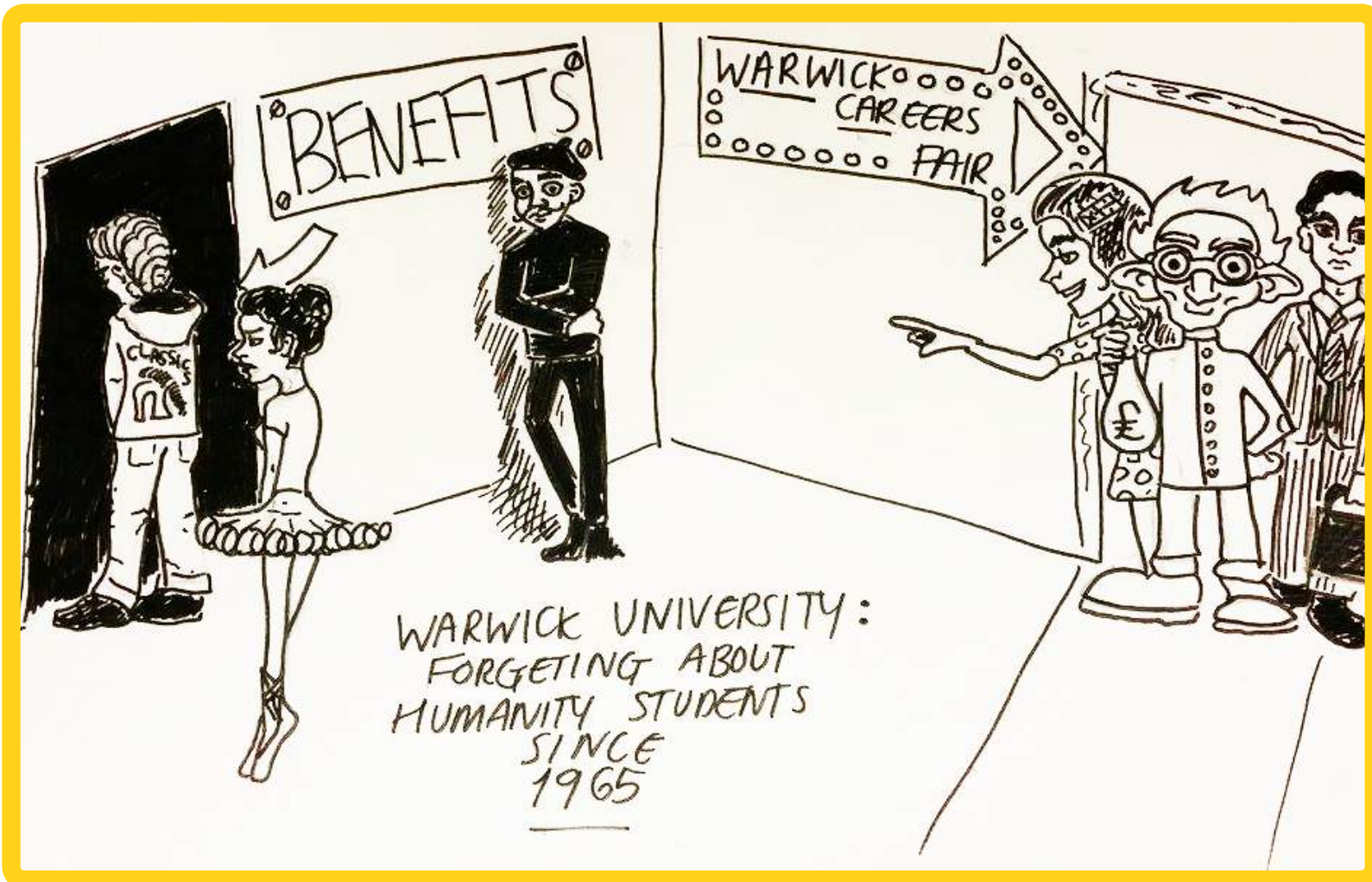
I'm really able to talk about it seriously because there is a stigma attached to it. The only way I can acceptably bring this up when talking to people is as a light-hearted anecdote, but the reality is that I really just wanted to hit that girl in the face for assuming she had the right to wear me like a finger puppet.

The implication is that as a man I need to seek consent from anybody I wish to engage physically with, to avoid being labelled a sex pest, but also that as a man my consent to unwanted advances is implicit. That's both a sexist attitude and one that I don't think is that uncommon.

So I welcome Beth Hurst's words as a message but I would like to challenge the stereotype that my being a man gives you an implicit backstage pass to my back stage.

Anonymous

Cartoon Corner



» "Warwick Careers Fair" Cartoon by Jennie Watkin

Generation Z: A future in a digital world?

Kier Heath-Griffiths discusses privacy for the next generation of public figures

Introductory lectures for first-years never fail to make a song and dance of the esteemed reputation of Warwick students and our global high standing: our ticket to go on to do great things.

Minus some inflated hyperbole, this is all very true. Warwick students can - and do - go out and put themselves amongst the trailblazing professionals of the world. The problem, though, is that our generation is afflicted with an issue that others haven't been.

Namely: that stupid picture of you with the questionable-looking rollup when you were 16, helpfully captioned 'Friday highday', ever so slightly contradicting the professional demeanour which you stressed in the interview.

It's never been claimed that teenagers are paragons of reason and virtue. The perennial sense of teenage angst has only been exacerbated by social media.

A lack of foresight and a want to impress leads to tasteless pictures posing with a bottle of Glen's.

Thankfully, most of us mature, have a harsh life lesson or two, and grow into an adult with a touch of humility under our belts.

However, evidence of your crin-

gey teenage self is harder to remove than you comprehend at the time.

If my Facebook feed is at all typical then, by trawling through the social media accounts of al-

most any one, you can find examples of:

poorly worded political opinions/offensives joke, oversexualised photographs, indulgences in drinking or drug-taking or just general buffoonery.

It's getting much harder to sweep past antics under the carpet.

This creates a problem for the next generation of public figures.

Today's leaders already have their personal lives dissected to the point of an autopsy. The same goes for pretty much any

generation of tabloid hacks, general busybodies or people who simply don't wish you well will have all manner of material to create vivid character assassinations.

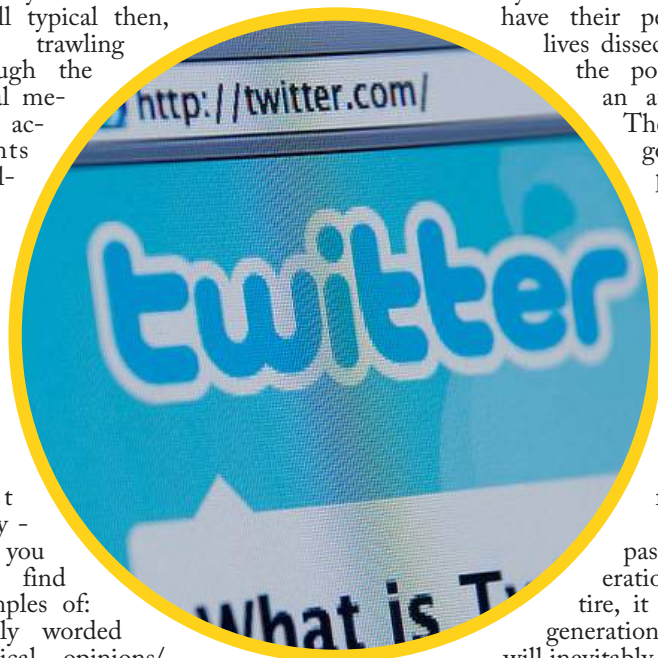
The next generation of public figures, then, will have to factor in the very real possibility of seeing their hedonistic exploits splashed out on a full-page spread in *The Sun*.

Faced with such a stark dilemma it seems that at least some of the gifted minds of tomorrow may bury their idealistic ambitions and settle for the world of HR instead.

This prospect could be a huge loss to society.

However, one such way around this - ironically - might be to take a leaf from the book of the Catholic Church. If, for instance, on taking up a position we confessed our digital sins publicly and tweeted 500 hail Marys, then the scandals of the future could be nipped in the bud.

Whether you take this idea literally or not, eventually we will have to start cutting some slack - or face no one stepping up to the podium.



public figure.

As past generations retire, it is our generation who will inevitably fill the void.

Yet, this is a world where a bad tweet can ruin a career and the cyber sins of our ignorant teenage self are considered fair game.

The result being that the next

» Photo: spencerholtaway / Flickr

TRENDING ON CAMPUS

October edition

Elections
A democratic vibe has taken over campus as the SU held its autumn elections on October 22.

Halloween
Important decisions were discussed on campus this month. Toast or Neon? Sexy witch or sexy nurse? Superhero or Supervillain?

Freshers
'There are so many hot freshers!' 'Have you been to the freshers fair?' 'Fuck it, I've got freshers' flu' are things that have been said frequently in October.

Selfie Spoon
Spotted on campus: students with spoons taking selfies on their smartphones. Wait, what? Why, internet? I don't always get you, but I love you.

Leam roadworks
Students that live in Leamington Spa aren't too happy with the Parade closing. I mean, Stagecoach was bad enough before, but with the bus diversions, getting to campus is just hell.

New road
The new road is nice, sure. But is it safe? Students have been getting hit by cars quite frequently and it is raising a safety concern for the university.

Maryam Namazie
After banning the secularist activist from speaking at the university, the SU received a lot of backlash from free-speech advocates.

'I Heart Consent'
Many articles were written and many Facebook rants were posted. The workshops have led to quite a controversy around here.

“Oh, so you are going into teaching?”

Beccy Willmetts discusses her frustrations as a humanities student at Careers Fairs

For a few years, I thought I'd study Biochemistry at university. As it turned out, I changed my mind at the last minute, and decided to study English Literature, which I love.

Many people are confused by this huge change of heart, which I can understand. What I find a little annoying, however, are some people's reactions of disappointment, as if they believe doing a humanities or arts subject is somehow lesser than maths and the sciences.

The idea of a hierarchy of academic subjects is nothing new, and at this point nothing but a minor irritation for most arts students, who often joke about how they are “not doing a real degree”, how few contact hours they get and where the £9000 they are paying for their education is actually going! Recently, however, my jokey exasperation with these weird social hierarchies and supposed dichotomies

between faculties that can easily, and often do, work together, turned to actual frustration.

At Warwick's recent Autumn Careers Fair, I found there to be a disproportionately large focus on areas like business, consulting, management, technology and finance – and little to no options for anyone interested in other things.

There was no representation of industries such as television, film, radio, writing, publishing, editing, arts, performance, curating, academia, or journalism – in fact, the only obvious options available for humanities students who didn't want to go into some kind of advertising role for a large corporation seemed to be law or teaching.

Whilst I admire those career paths, I was frustrated that the “Oh, so are you going to go into teaching?” question you always get from distant relatives as an English student somehow translated across to a university Careers Fair as well!

I also couldn't help but notice a

distinct lack of opportunities for science students who wanted to do practical lab-based work, such as for

ing science students, seemed to be very much pushing the marketing, business and advertising aspects of their companies rather than practical science, which I imagine would be disheartening for those students who are interested in continuing that aspect of their degree.

I was disappointed that the fair seemed to display such a narrow-minded view of what students are actually capable of doing with their degrees. Many of the options available seemed to further reiterate the low regard that society seems to have for subjects that are not obvious money-makers or that lead to typical city jobs, which is a real shame.

Those jobs are obviously important, but they are not all that there is out there. The job market is varied, and the world needs culture, media, research, non-profit companies and academics alongside lawyers, teachers, business-



ities, in the health-care sector, or as academic research.

Even the tech companies, who were supposedly interested in hir-

I was disappointed that the fair seemed to display such a narrow-minded view of what students are actually capable of doing with their degrees

men and bankers. To wholly ignore certain fields – which I'm sure plenty of Warwick alumni have gone on to succeed in and will continue to do so – is a real oversight, and a disappointment to many students I spoke to after the Fair.

This was supposed to be a Fair for everyone – it was supposed to help people think about their future careers – but all it ended up doing for me was exacerbate the already pervasive feeling that a humanities degree has little practical application in life, aside from teaching, which I know is not the case. There are plenty of interesting and diverse job opportunities for students of every subject and faculty, and I hope that in the future the university's Career Fairs will reflect that!

Photo: maysbusinessschool / Flickr

Arts students, who often joke about how they are “not doing a real degree”



Campus: Is the new road safe?

One week, one road, two accidents. After spending all last year rebuilding the roads through campus, is the result a more dangerous system or is there more to it?

The University has implemented a shared space road system, whereby the separation between road and pavement is minimised, and there is greater integration between car and pedestrian traffic.

In practice this means lowered curbs, and little distinction between road and pavement.

The idea behind such a road system is that it encourages priority of pedestrians over cars, and without any signage drivers are forced to drive slower and be more aware of the situation. They are claimed to have a positive effect with regards to both road safety and traffic volume.

However, they aren't without controversy. A survey of 600 people found that 63% rated their experience with shared spaces as poor, and 35% avoided them completely.

So, with such a mix of opinion on their safety, was it really the best

idea of the University to build a shared space road?

At first glance, the accidents suggest not. But before I dismiss the road as a complete failure and suggest we are tormented with yet more roadworks, let's look a little deeper.

For a start, the pedestrians involved have both admitted that they were at fault in some way; one was not paying attention and the other mistimed her venture into the road.

There is rarely one cause of a situation, so pinning the entire blame on the road is like pinning the blame of the whole financial crash on one or two bankers.

Secondly, the idea that you can somehow label a road as dangerous without reference to its danger prior to the new layout is absurd. In that vein, the last two years there have been no accidents on that road, although a student was tragically killed on the Cannon Park road in 2014.

Finally, two accidents in one week is bad, but their timing could be pure coincidence and there may

not be another all year. Of course, there is no actual way of knowing whether this is the case without a time machine.

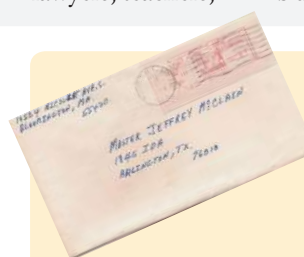
At the same time, common sense also needs to be used. There is no longer a pedestrian crossing; whether the shared space is dangerous or not, there can be no doubt of the increased risk in removing a crossing.

So, only time will tell just how dangerous the road really is, but it looks like there is already an increased risk compared with other years.

With so little structure to the road, and with no crossing, it's easy to understand how confusion could arise between traffic and pedestrians.

That's not to say the fault lies in one place only. While there really should be a crossing in such a busy area and the University should continue to monitor the safety of the new roads, students need to be aware that this is still a road and should be treated as one.

Matt Barker



Dear Mr. Bojangles (name edited for safety's sake)

This letter is not to say that I don't respect you for the fact that even in the dusk of your life you still have the desire to learn and be in education, when most people your age would be spending their life's savings on traveling the world on 70+ corny cruise liners or tutting at the unsuspecting younger generations in Sainsbury's for daring to breathe. I genuinely think you have every right to be sitting in that lecture theatre, rubbing shoulders with aspiring, ambitious twenty-year olds – as long as you pay the fees, right?

No, I write to you to request, to plead even, for you to just chill the fuck out.

Stop with your millions of questions at the end of each lecture. If you have these concerns, Bojangles, use your email account – that's what it's for. Or, better yet, go see the lecturer in your own time. Not when all your fellow course mates just want to get home, get into their pyjamas and have shit to do. Like eating chocolate, or watching the next episode of Gogglebox. Yes, that still counts as shit. To. Do.

Stop interrupting the lecturer with these said questions, Bojangles. Stop destroying classroom etiquette by blaring out your sentences without raising your hand.

Not only is it not polite, but it also discriminates against those that do take the time to extend their arms into the air and wait for the invitation to speak. We want to be heard too, you know.

Stop asking the damn lecturers if you can hand in your essays late. If we can't, as the youngsters struggling to learn the ways of the world and be free of the comfort of our mother's wing, then you, as a weathered adult, most certainly are not allowed special “I'm too old to use a computer” consideration. Society favours you, you cannot have the lecturer as well. You just don't understand, Bojangles, you just don't.

And, please for the love of Zeus, stop falling asleep in lectures. We all do it, I know, but when you do, there is always that fear, scratching at the back of our minds, that you have died. You are a small little old man, Bojangles, and when you fall asleep in our lecture and don't move for at least twenty of our GMT minutes, it is not a crime to want to check your pulse. It's very distracting to have a possibly deceased course mate, unmoving and unresponsive.

Enjoy your time at Warwick, Mr Bojangles.

Yours sincerely,
Jennie Watkin (a disgruntled lecture mate)

'Do you think that ME is a real illness?'

Jessica Smith is appalled by YouGov's recent poll and how insensitive it is to sufferers

Myalgic Encephalomyelitis (ME) otherwise known as Chronic Fatigue Syndrome (CFS) affects around 250,000 people in the UK – a serious condition that can cause long-term illness and disability.

The condition is characterised by a persistent fatigue that can lead to significantly reduced mobility and an inability to carry out simple daily tasks, such as brushing your teeth. While the cause of CFS is not yet known, ME is a medically recognised illness which affects thousands of sufferers throughout the UK.

However, the 'professional' polling company YouGov seem to have forgotten this in their latest poll which asks (rather insensitively) 'Do you think that ME, sometimes called Chronic Fatigue Syndrome, is a real illness or not?'

I can't work out why YouGov are even asking this question in the first place. The World Health Organisation (WHO) are clear that ME holds a fully recognised status – as it has done since the 1960s. So why is this question being asked to uninformed members of the public rather than medical professionals?

How can an illness even fail to be real? When 250,000 people



"Perhaps YouGov could leave the ill and disabled population alone"

» Photo: mateusd/ Flickr

suffer from severe muscular pains, psychological difficulties and insomnia (among many other serious symptoms), how can the 'real-ness' of Chronic Fatigue Syndrome even be called into question?

Perhaps YouGov could leave the ill and disabled population alone, instead of creating a stigma around ME which misinforms the public into questioning whether Chronic Fatigue Syndrome is a real condi-

tion at all.

Why shouldn't the most vulnerable people in society be open to the help and support they need instead of being dismissed as someone whose illness is a sham?

The danger of polls like these is that they can lead to society stigmatising those with the most severe disabling forms of ME as people who are just 'unwilling to work'

– when in fact the condition can be severely disabling and for many forces them out of work.

There has been debate over the classification of the condition. The WHO classified CFS as a chronic long-term neurological condition and this classification has been accepted by the Department of Health.

However, controversy still surrounds the decision as to whether

it is in fact neurological.

Given the context of this debate, is the poll suggesting that if the condition is neurological, it shouldn't be recognised as real?

Whatever the poll is suggesting is certainly unclear – but what is clear is exactly how real ME is to its sufferers (and of course, health professionals...) as they struggle everyday with the severe symptoms that they have to endure.

Let's not make it worse.

The *Boar* contacted Freddie Sayers, Editor-in-Chief of YouGov, who said: "At YouGov we take pride in our ability to shed light on sensitive issues: by having reliable data on everything from what percentage of the population is truly racist to whether people believe in the science of climate change, we make a valuable contribution to monitoring and understanding big issues."

"The only way to find out whether people believe something is to ask them, but it needs to be done with sensitivity and in this case the wording understandably caused offense. For this reason, we have taken down the ME poll from the website and we hope people that have been upset by it will accept our sincere apologies."

What is Putin doing in Syria?

If you've been living under a rock or living on a university campus in the middle of nowhere, then it may be news that Putin is doing things again and everyone is freaking out.

He took a couple of chunks of Georgia in 2008, he took a couple of chunks of Ukraine in 2014 and now he's in Syria.

Whilst a literal reading of that would be a much more exciting world, topless and mounted on a bear, I of course mean Putin's 'little green men' as they are affectionately termed by the world media, are in Syria.

Resplendent with tanks, decent equipment and a new efficient army structure (things weren't quite as easy in Georgia as he'd hoped). His plan is to end the conflict soonish with a political solution and keep Assad, his ally, in power. Right.

How has all this been received in the West? For the most part media were very impressed with old

Vlad's decisiveness. In a West a bit war-weary, having made a few big mistakes over the last few years, America's relative power declining and with Europe having an increasingly long list of woes – they are understandably for the most part being quite hesitant about what to do and when nowadays. 'Should we ever get involved? If so when and how much? What will the public think?'

Such things mighty Putin cares not for. It is here we see a difference in the immediate connotations of the word. On the whole we tend think of decisive = good, and hesitant = bad. More elaborated: decisive = get things done, strong leadership; brave and hesitant = dilly dally, unsure, cowardly.

This obviously does apply for a bunch of situations. In the case of a child drowning in a pond (how do they fall in a pond anyway?) one would hope relatively little hesitation would be made before doing

something. Act fast. Save the day.

However, the Middle East is not like this. The Middle East has now got quite messy (yes we have a large chunk of the blame for that). Indeed one struggles to think of a situation that has an easy solution or an intervention that has helped.

The Afghanistan and Iraq interventions? Not so good. Turkey and the Kurds.... Israel and Palestine... touchy issues. Even lovely little Lebanon is now facing trouble considering one fifth of its population are Syrian refugees (it had a nice balance of different groups before which stopped anything kicking off).

The only good news to come out in a long time is the Iran nuclear deal, recently made between the West and Iran to allow it civil nuclear reactors and lifting a forest of sanctions in exchange for measures to stop it enriching uranium to nuclear weapon level (read 'win-win'). But now I informatively digress.

Why has Putin gone in and is it worth the risk? Well, Russia is in trouble. The Donbas regions it took from Ukraine are now quiet and relatively unpopular.

Its economy has shrunk from 2 trillion to 1.2 trillion USD from all the sanctions and low oil prices (over 50% of their economy is reliant on oil and gas). It used to be okay with Turkey and now it's not okay with Turkey (violation of airspace does that).

Assad's Syria represents one of his last allies in the Middle East and the only warm water port outside the former Soviet Union they still have access to. So they've gone in.

So far there are even some signs it isn't going very well.

He's bombing lots of rebel targets but the rebels are still gaining ground (so far). What happens from here? He doesn't have that much time (read -4.6% growth). A decisive victory would involve beat-

ing the rebels, and doing something about the Kurds and ISIS. Right. And what if he loses?

He's lost his Syrian ally, lost a lot of blood and treasure, peeved off the West, and yes, well. It'll be interesting to see what happens.

The crux is that it's a big gamble and so far, decisiveness may be confused with desperation. On the plus side, if it goes badly for Putin we might get the lovable computer geek Medvedev back for a bit or something.

The downsides are continued humanitarian disaster in the Middle East. It's becoming cliché to point out, but all talk of geopolitics and strategy can take the focus away from the tragedy for the Syrian people.

Whatever happens, at the moment there is no 'nice' solution in sight.

Tom Grimes

» Photo: mfosa/ Flickr



RAG volunteer raises mammoth amount for charity

We talk to Poppy Barrett-Fish about her adventures, as this week's *Featured Name on Campus*



Features: Hi, Poppy. So what motivated you to get started with this fundraising project?

Poppy: I've always wanted to climb Kilimanjaro and run the London Marathon and I have done lots of fundraising before. When both opportunities came up in the same year I couldn't say no!

F: What made you want to raise money for the Meningitis Research foundation in particular?

PB: It was definitely through my involvement with Warwick RAG. They introduced us to the charity and I was shocked to see how many young people at university are affected by it and I wanted to do everything I could to help the charity.

F: How much support did you get from friends and family for your fundraising?

PB: Yes everyone was very supportive. I got a few of my friends to run a half marathon with me so it was nice to see them actively getting involved. My mum also supported me through my London Marathon training process by riding her bike next to me!

F: Was it hard to get people to actually commit to giving you money?

PB: Initially it was because people didn't believe that I was actually running the London Marathon and climbing Kilimanjaro! But the day before the marathon I got loads of sponsorship by spamming Facebook!

F: Onto the marathon itself. How did you push yourself to run those 26.2 miles?

P: The first half was fine and ac-

tually quite enjoyable. The second half was much harder but the crowd was very supportive and listening to music definitely helped me finish!

F: Tell us how you had to train for Kilimanjaro?

PB: Luckily my marathon training coincided with my fitness training for the trek! But because the hardest thing about climbing Kilimanjaro is the altitude and lack of sleep it was really hard to prepare for those elements. I also have asthma and it made me uncertain about whether or not it would affect the climb. I didn't know many people before the climb which I was apprehensive about, but in the end we all became great friends and bonded. I definitely couldn't have finished the climb without their support!

F: What was it like when you arrived in Tanzania? Did you experience any sort of culture shock being so far away from home?

PB: Not really, because I was fortunate enough to have the opportunity to volunteer for a month in a school in Ghana before I did the climb! I was definitely excited to experience African culture again having enjoyed my time in Ghana so much.

F: What are the different stages of the climb?

PB: The first day we trekked through the rainforest and it was quite a relaxed walk as we could take our time and enjoy the natural beauty of our surroundings. On the second day we started to walk above the cloud line which had incredible views and we'd begun to see miles and miles of breathtaking

views of the mountains and forests. After a while it started to get very arid and extremely dusty, I've been so dirty in my life! It was a shock but eventually we all stopped and fully threw ourselves into the climb. At this point the altitude really started to kick in but fortunately I didn't have any problems with my asthma!

F: When did it really start to get difficult?

PB: Definitely the day before summit night as we were all very tired and it was a long and cold day. The hardest day was summit night itself because we had to climb for 10 hours straight in freezing cold weather after two hours sleep! It was gruelling but definitely worth it. The feeling I had once reaching the top was completely irreplaceable; it was worth all of the blood, sweat and tears!

F: So obviously raising £3k is incredible, are you proud of yourself?

PB: Thank you very much! But I'm most proud of everyone that supported me, both with pledging their sponsorship and helping me along the way before the marathon and the climb.

F: Should we expect to see you doing any more fundraising in the future?

PB: Unfortunately I think I've run out of people to beg, borrow and steal from to give me sponsorship! But seeing all the amazing things Warwick RAG has done during my time at university, I am definitely motivated to take up more fundraising efforts before I graduate and I really encourage everyone else to get involved with RAG as much as they can!

The Great House Hunt of 2015: Leamington vs. Canley

Cedric Conboy

By this point, first years should be thinking where they would like to live next year. Being a resident of Canley, and having been one for two years, I shall be defending the suburb staunchly. However, don't think for a second that this doesn't mean I haven't understood the benefits of living in Leamington. This won't, by any means, be an exhaustive list of comparisons, but it should definitely help!

Canley

The main benefit here is the proximity. Canley is, at its furthest point from the centre of campus, 0.9 miles away: 18 minutes walking

distance. Being this close to campus means you can get to your lectures in minutes. One of the best things about this proximity is that you can go home, make lunch and be back to uni in time for your lectures.

Also, Canley has fantastic rail links. You can get a train from Canley station directly to London Euston.

Equally you can go in the other direction, direct to Birmingham New Street in half an hour. From Birmingham you can go almost anywhere in the country.

Not to mention you can get to Leamington in 15 minutes and, if you have a rail card, for the same price as a bus. Now I don't know about you but I would take 15 minutes on a train over 45 on the U1

any day.

But I think one of the most pertinent perks of living in Canley is the rent. The average rent in Canley is £80 a week per person. That is cheaper than Rootes. And the quality of the accommodation is vastly better. With this much spare cash, as well as not having to worry about shelling out £200+ for a bus pass (as you have to in Leam, unless you drive).

Leamington

Leamington Spa is not a hard sell. Anyone who has been there knows it is pretty. But, more importantly, the majority of your friends will be there. Whether they are in North or South they will always be a short walk away. Another great

thing about Leamington is the vast variety of restaurants; something Canley is lacking (unless you know how to cook better than restaurants, in which case everything is swell).

There are 199 restaurants in Leamington Spa. My favourite is Momenti, which did the single best chicken saltimbocca I have ever tasted. I told the waitress to go and hug the chef after I finished. It would be ignorant to say that the rail links in Leamington are not as impressive as those in Canley; there is a direct to Birmingham which gets there 3 minutes quicker than the Canley train. By the by, if you haven't seen the new Birmingham New Street, or "Grand Central" station, please do. It is magnificent.

Most of the big parties will be happening in Leamington. In that respect, Leam is 'where it's at'. Smack; Neon; The Assembly; Dukes; Zephyr Lounge; Moo bar... the list goes on and on. Each of them have their unique charms, well apart from Smack. This isn't even to mention the vast amount of bars and social spaces in the town. So if you don't want to get completely and utterly hammered and cast into a room full of (but not exclusively dedicated to) sweaty, morally questionable students, there are places for you too!

So there it is, a brief view of the pros and cons of both places. Be sure to consider Kenilworth and Earlsdon, both of which are fabulous. Choose wisely...

50th Anniversary



To celebrate Warwick University turning 50 this year, *The Boar* is running a series of interviews with notable alumni and prominent figures in the world of media. Everything we do here is intrinsically linked to both of these areas, so what better way to celebrate our university finally coming of age?



Baroness Valerie Amos

The UK's first black, female head of a university

Having graduated from Warwick with a degree in Sociology in 1976, Baroness Valerie Amos has gone on to become one of the most illustrious alumni that this university has ever seen. Having held prestigious positions in the United Nations, Cabinet, House of Lords and been offered a Labour life peerage, she is now the first Director of SOAS. With this she makes history, as the first black woman to be elected to run a university in the United Kingdom. We spoke to Baroness Amos about her mesmerising life and career:

The Boar (Hiran Adhia): Having been at Warwick when *The Boar* was founded back in 1973, what was it like to study at an up-and-coming academic institution? Is there anywhere in particular that holds fond memories for you?

Baroness Valerie Amos: One of the reasons that I was interested in Warwick is because the course (I studied Sociology) was well ahead of its time. It was a place where you could do anything from gender studies to race relations which was cutting edge. Since then, not only has Warwick managed to expand and extend, but it has still remained at the cutting edge of higher education.

For me at that time it was to have the opportunity to look at all of these areas that I was interested in as well as being a great place to meet students from all over the world. The student societies were very also active. I was very involved with the African society and we had some great parties which I will never forget!

Boar: With just 20% of professorships in the UK held by women, and a significantly smaller percentage from Black and Ethnic Minority backgrounds, how do you think your appointment as Director of SOAS will change the way that students view the potential of black women in higher education and academia?

We had some great parties that I will never forget

BVA: Well, I think it would be a real tragedy if the change depended on one appointment. However, I can understand that I am a role model because of the position that I am in. What I am interested in is the fact that we have such high levels of under representation - what concerns me is that there is a level of complacency in the UK around issues of representation of women in all walks of life, not only academia.

If you look at other countries, such as the US, these issues are taken much more seriously. In this country, we don't seem to put in place those policies that will see a fundamental change in our institutions. It is not just about effective leadership, but wholesale organisational change. It is about challenging that societal culture that thinks that this is still okay. And that needs to happen at a number of different levels.

I have made it very clear that this is one of my priorities to try and will ensure that it is well attended.

Boar: The concept of a powerful black

woman is often criticised or seen negatively. How have you found the motivation and strength to continually break through these barriers and grasp the same opportunities as those who perhaps don't have to try so hard just to stay in contention?

BVA: It is a very good and difficult question. Everyone's experiences are different and that is why I am often loathe to give advice on how people can deal with this head on.

I am one for who my background and upbringing were incredibly important. I am an immigrant and my parents made it very clear that if we were well educated and had confidence in that, it would lead to less barriers having to be overcome.

I am a very solutions-orientated person - if something is put in my way, then I try to find a way to get around it. Some of this can be immensely personally challenging and use a huge amount of energy, but I think that each and every one of us has the focus on what is important to us.

I said that to a person a few years ago: if you are going to challenge every single thing which you are faced on a daily basis, then you wouldn't get up in the morning. We all have our threshold and make our decisions on what we can handle. I always say, as much as possible, you have to do it yourself. I am very prepared to work hard. I need to enjoy a job that I am doing, even if it is difficult and challenging; but I also need to be able to do it in my way.

I think it is important for me that I am not trying to emulate someone else, that I am doing the best that I can in the way that I feel

is best to do it. But I have had a tremendous amount of support from people I have never even met, as well as family and friends!

I think it is important that those around me to keep it real.

Boar: You have clearly had a very illustrious career that has spanned from the red carpets of the House of Lords to the white walls of the United Nations. What one piece of advice would you give to Warwick students, staff and alumni about life during and after university to be able to replicate the same success?

BVA: As much as possible, try to be yourself and hold onto the things that are important to you and are your passion.

I have done a whole range of different jobs, but tackling inequality and social injustice has been the most important thread in all of this for me. Those are the issues that are a touchstone.

We all have things that we are passionate about in this way. And it is a privilege to be able to work and give recognition to those things which are your passion.

As much as possible, try to be yourself and hold onto the things that are important to you and are your passion





Editor: Alexander Shaw
money@theboar.org

Maintenance Loan? I support it!

Danielle Taylor
discusses the changes to
student grants and what
it means for us



» The changes announced by George Osborne MP have received criticism from various student bodies from across the country, as well as Labour MPs photo: altogetherfool / Flickr

It's slightly unusual to come across a 'Tory sympathiser' in a student newspaper (after all, students are notorious for being socialist vegans and who 'found their true selves' on a gap year building schools in Tanzania), but as a student who didn't qualify for a maintenance grant by a few pounds, I feel as though the new Tory plan is justified and actually promotes equality.

£22.50

The monthly repayment of an average Warwick student on an expected salary of £24,000

Earlier this year, in the aftermath of the Conservative win at the General Election, it was announced that to help reduce the deficit, George Osborne was going to remove maintenance grants and, instead, the money would be given as a loan.

At first I was slightly apprehensive about this new proposal; it appeared as if grants were going to be completely removed and that no alternative would be offered. However, when reading about this matter thoroughly, I realised that grants were going to be converted into loans.

Now, I truly do understand people's frustration – many argue that this change deters students from applying to university due to the prospect of the amount of debt that they'll have towards their

end of their studies. However, I think this is utter rubbish. The maximum grant allowance a student is entitled to receive is £3,387, compared to the £9000 a year the student spends on studying, this is merely a fly in the ointment.

So, time for a case study: if a student does not receive the grant and takes the money in the form of a loan, they will owe Student Finance £37,161 (providing they are on a three year course).

You only start to pay back your loan after you earn £21,000, and you then pay 9% of anything you earn over that salary. The average Warwick graduate salary is £24,000 and, therefore, the student will be expected to pay 9% of £3,000 annually so £270 a year, or £22.50 a month. It would therefore take 137 years to pay off. See where I am heading? (Just for the record, if the student received this money in the form of a grant, it would still take 100 years to pay off), therefore, students will not feel this burden financially as a result of this change in government policy.

Now enough of the maths – I agree that was pretty boring

£37,161

The average student debt of a three year course student

ing – and one last reason on why I agree with Osborne. When we, as students, gradu-

ate and get into 'the real world', we will all be on the same footing – that is, we will all be equal. We will all have a degree from Warwick and the same opportunities have been offered to us.

Why then, should people effectively be given free money because of their circumstances as a child? Why should those who had household incomes above £42,875 have to pay more than those on an income a few pounds less?

A student's household incomes doesn't matter at 21 – they are adults, they are left to fend for themselves.

I could argue several other

"I believe that the changes made will contribute to a more equal system. By the time we leave university, we have relatively equal job prospects, and the income of parents should not hinder our chances at university."

Connor O'Shea

points against maintenance grants, or at least that everybody should be entitled to one, but I am running out of space. I came across a lot more conservative in this article than I actually intended to.

But, on a serious note, this lack of equality that surrounds student grants and loans is just part of the wider issue: I think everyone can agree that Student Finance and its distorted calculator needs a serious re-evaluation.



The changing face of HSBC

Oscar Wingrove

The World's Local Bank remains the most memorable slogan in the banking industry, despite being introduced over a decade ago.

Since 1993, when HSBC moved its headquarters from Hong Kong to London, they have built up one of the most valuable banking brands in the world. The bank is currently undergoing fundamental changes that will determine its direction in coming years.

In response to local economic conditions, the bank is selling its operations in Turkey and Brazil. Growth in these regions has been lower than expected and this has been combined with high interest rates and low levels of savings.

These factors all reduce the demand for HSBC's services and loans in those countries. Its businesses in the US and Mexico are also under review and are at risk of disposal. This is a complete reversal of the bank's historical strategy, which involved expanding into as many territories as possible.

HSBC's management are now adopting a more nuanced approach, where they pick their territories carefully and cut unprofitable operations. The bank may be finally relinquishing its reputation as a truly global bank.

The biggest change HSBC is considering is moving its headquarters from London back to Hong Kong. The bank is optimistic about the future of the Chinese economy, with the CEO Stuart Gulliver recently announcing his prediction that China will outgrow the global economy for years to come.

HSBC has hired 4000 more staff in South-East China this year, clearly indicating their interest in the region.

The predominant reason for HSBC wanting to move its headquarters is dissatisfaction with UK banking regulation since the

financial crisis. George Osborne recently introduced a UK bank levy, which is a tax on UK banks based on how much assets they own. This tax hits HSBC particularly hard because of the enormous number of assets the company holds worldwide. By moving to Hong Kong HSBC would be able to avoid this tax entirely.

By the end of this year it is likely that the British government will introduce a "ring-fencing law" for UK banks. This law will completely separate the retail banking segments of UK banks from their investment banking segments. The retail banking segment is the area that deals with ordinary customer accounts, deposits and loans such as mortgages.

The purpose of the law is to protect the bank accounts of the general public by ensuring that the retail section of the bank will be able to continue operating even if the rest of

The biggest change HSBC is considering is moving its headquarters from London back to Hong Kong

the bank fails. Although this law may be positive for the British public, it would be very disruptive for HSBC and would result in a large number of expensive structural changes. The company is keenly aware that it could avoid these restructuring costs if it were to move back to Hong Kong.

Ultimately it is very difficult to predict which options the bank will take in the next few years. HSBC's management are under pressure to make choices which will determine the company's success over the next decade or more, for better or for worse.

» Photo: Wikimedia Commons



What is TPP?

Sumeeta Ganesan looks at the positives and negatives of TPP



» TPP is widely considered a pivot to the East away from Europe photo: Wikimedia Commons

After years of negotiation, trade ministers from 12 countries managed to reach an accord regarding the Trans Pacific Partnership.

As per New York Times reports, the United States said it was merely "an important first step". The agreement has definitely taken a leap in terms of progress, as previous meetings in the last few months all proved futile with various obstacles, bringing it to a halt time and again.

The Trans Pacific Partnership is probably one of the biggest initiatives by Barack Obama before he steps down as the president of the United States.

The Trans-Pacific Partnership is an extensive free trade agreement involving 12 member countries- United States, Australia, Brunei Darussalam, Canada, Chile, Malaysia, Mexico, New Zealand, Peru, Singapore, Vietnam, and recently, Japan as well.

The TPP is expected to be larger than the North American Free Trade Agreement (NAFTA), the world's largest trade region at present. Involving 12 major economies (3 NAFTA members coupled with 9 other nations), the TPP agreement will be responsible for 40% of the world's GDP and 26% of the world's trade.

While expected to be a boon in terms of promoting growth and access for several economies, it will pose challenges in terms of copyrights and patents as well as minimum wage regulation.

The Trans Pacific Partnership is capable of promoting more job opportunities and boosting exports, and, as well as acting as a catalyst to economic growth for the 12 countries involved, through this agreement trade

barriers will be eliminated, which would encourage transfer of skills, goods and services between the members.

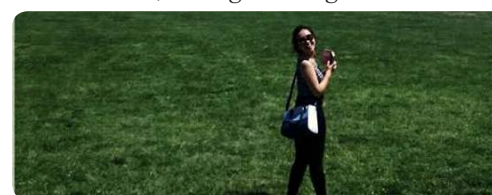
According to the US officials, this is said to be the world's most progressive and forward looking agreement thus far and this can be seen through the improvisation in the agreement by President Obama.

For an average individual, TPP impacts can be seen through the dwindling of the minimum wage. This may be evident because companies, in an effort to minimize cost while still abiding by the minimum wage requirement, will begin to outsource the work.

For example, companies would prefer to pay less to Vietnamese workers who obtain 52 cents per hour as their minimum wage. Hence, American workers would need to compete with such low wages as companies would prefer lower-paid foreign labour.

Besides that, based on the TPP agreement, intellectual property laws would be strengthened. In other words, patents and copyrights will be even more protected. This may be an obstacle to the access of generic drugs, especially in poorer countries. Establishments such as Doctors Without Borders are opposing this aspect of the agreement as it would make medicine much more expensive.

TPP could also be viewed based on its impact on ASEAN countries. Some ASEAN countries involved in the TPP are also in AFTA (ASEAN Free Trade Agreement) such as Brunei Darussalam, Malaysia, Singapore, and Vietnam. The political response to the TPP would prove to be challenging not just for these countries, but also for those not included in the agreement such as Indonesia and Thailand.



Recently, societies on campus such as Warwick Economics Summit have been examining, as part of their WES goes Global campaign, the effects of the TPP and what impact it might have on trade and services throughout the United States and Asia as a whole.

Lifestyle



Editor: Elizabeth Pugsley
lifestyle@theboar.org

Skirting with controversy

LFW special: Shingi Mararike discusses why real men wear skirts

Tired, frustrated and completely lost for outfit ideas, on the eve of London Fashion Week, and having lapped Westfield Shopping Centre for the umpteenth time, I paused and took a deep breath. Then I decided to throw caution to the wind.

"The next thing I see that I remotely like - I'm buying." And that was it. Venturing into the men's section in Zara, I saw a sleek piece of black material that looked like a cross between shorts and jogging bottoms, and halted. Mesmerised, I snatched at the label. "Trousers with overlaid skirt", it read. "Flipping hell, I like those!" I thought.

Yes, I, a male, decided to wear a skirt. Not because I lost some sort of cruel wager, not because someone dared me to, but because I wanted to. Although I didn't think about it at the time, caught up in a classic moment of pay day impulse spending; behind a male's decision to wear any form of clothing deemed feminine lies an incredibly powerful statement - a slap in the face of the stifling gender norms that have dominated our ways of thinking and made the world of everyday fashion too rigid for far too long.

The following day as I trudged out of the house adorned in an all-black ensemble with the loose fitting, slightly frilled skirt as the centrepiece, I spared a thought for all the preconceived rules of heter-

onormativity I was daring to break from. The first questions I asked myself were: "What have I been taught for 19 years? What do people think it means to be 'manly' in a sartorial sense?" Where I come from in East London it was all about baggy jeans, tracksuits and trainers. If you're looking to jazz things up and look dapper for a special occasion, a standard white shirt, trousers and drab pair of smart shoes would suffice. Just make sure you look like the big, burly male

Behind a male's decision to wear any form of clothing deemed feminine lies an incredibly powerful statement

you're supposed to be, that's all. If your jeans were a little too tight or your shoes were a tad too different to what people were used to you were promptly dismissed, labelled a "batty boy" (or any other manner of derogatory term), cast out and stigmatised.

The journey from my house to the heart of the city was interesting to say the least. I'd taken risks before, but nothing that induced so many horrified glares and inquisitive glances. Staring on the tube, staring on the platform, and more staring on the street. Once I

reached the show rooms in Soho it all subsided. The fashion crowd for all their pretentiousness and slavish love of trends, found the idea of a man in a skirt pretty normal. The marked contrast between the wider world and the fashion mob was refreshing, but at the same time a reality check. In this day and age, minus a set of exceptional circumstances like fame and notoriety, you can't get away with gender neutral clothing without drawing audible gasps from the general public.

Whilst it's acceptable for the likes of Kanye West, Jaden Smith and Jared Leto to don skirts, the idea of your average bloke outside of the 'fashion bubble' daring to wear one is still an unlikely prospect. The idea hasn't quite crossed over into the mainstream social consciousness, but change is coming. Slowly but surely the world of mainstream menswear is beginning to transcend gender lines. With the odd skirt now available on a men's high-street clothes rack near you, who knows? The future could belong to Andy in an a-line and Perry in a pencil skirt.

» Photos: Shingi Mararike



Tell us what you think - tweet us @BoarLifestyle to join the debate!



Criticise - don't victimise

Rebekah Holland critiques the retaliation to *The Tab's* I Heart Consent article

Unless you've been living under a rock for the past few weeks, you will have definitely heard about the controversial article written by George Lawlor regarding the I Heart Consent workshops - and no doubt you'll also have an opinion on the matter.

I wholeheartedly disagree with the articles written criticising the workshops and, having attended one myself, regard them as a very progressive step forward in tackling the growing problem of sexual assault at universities. The media responses to the uproar, however, have not been progressive at all - instead, it has been entirely salacious.

The media's retaliation to Lawlor has been welcomed intensely by the majority, without actually being looked at critically, despite the fact that these responses may be flawed

too. It is important to take a more analytical approach to the media frenzy that has unfolded.

The media responses to the uproar, however, have not been progressive at all - instead, it has been entirely salacious...

The main thing apparent from the fallout is that, as soon as an opinion contrary to that of popular belief is expressed, the media seems to hang these individuals out to dry. Yes, what he said in his article is unpopular and if he had attended one of these workshops before openly attacking them, his argument may have been very different. I think his arguments are funda-

mentally flawed and, to be honest, completely wrong. But, none of this should take away from the fact that he is still entitled to his opinion; just as we, the majority, are entitled to the opposite opinion. We live in a world where we have the privilege of free speech, something we should celebrate, yet people are still being attacked for steering away from the status quo. Surely the idea of everyone having the same opinion on every issue is unthinkable and even undesired. It seems that we have entered a time where we are unable to have an open discussion about a situation without attacking and ridiculing one another.

'Poor journalism' seems to be one of the most notable criticisms against the articles published by the Tab, with claims of them being factually incorrect. However, this all seems rather hypocritical

as the media in response have arguably displayed 'poor journalism' themselves. This has come in the form of newspapers using misleading quotes taken out of context and personal jibes that attack the authors of the controversial articles and simply exacerbate the situation for increased readership. *The*

We live in a world where we have the privilege of free speech...yet people are still being attacked for steering away from the status quo

Independent's headline - 'Student refuses consent lessons because he doesn't look like a rapist' - is a prime

example of this behavior. Countless articles have also remarked and jeered at the fact that Lawlor is an exec member of the University of Warwick Conservative Association, something which, in its mocking tone, seems to be irrelevant and purely a personal attack.

The media's response has been excessive and self-righteous in nature. Simply supporting the cause of the workshops would have sufficed and still proven their point. What cannot be argued, however, is that this debate has only contributed to the growing success of the *I Heart Consent* workshops; numbers of those attending has increased significantly and support for those responsible has rocketed.

If controversy is what the authors were looking for, controversy is certainly what they got.

Welcome to Acne Anonymous

The adventures of 'Pizza Face' and her struggles with acne, as told by Armani Syed

If there's one area of expertise in which my knowledge is plentiful, it is skincare; specifically, skincare for the persistent, people sniggering in the street, kind of acne. And so for all my fellow members of acne anonymous, I'd like to introduce myself: Hi, I'm Armani and it's been six months since my last breakout.

I thought it would be helpful to share my most and least recommended products for treating blemishes. From home remedies to the pricey treatment kits thrown into adverts between Teen Mom and Catfish, I'll give an honest account of what has proved most effective, warts and all (well, blemishes). I am in no way a der-

matological professional; I'm just an individual sharing personal experiences that may not always be effective for other people.

Cheap Tricks

Home remedies or household items that have reported benefits.

Sudocrem

This over-the-counter cream is marketed as a nappy rash treatment for babies, so what better way to achieve that 'smooth as a baby's backside' finish? I would recommend this because of its antiseptic nature; it's an excellent way to shield blemishes from further dirt but it's also effective at reducing facial redness. Whilst its mild nature doesn't boast instant results, as a cream that costs nothing more than a few pounds from drug stores, it's a definite must have.

Toothpaste

This is a commonly heard trick that completely divides nations. Some see it as a random substitute to eradicate those stubborn mini-mountains that products like Sudocrem just aren't equipped to deal with, while others have found that applying toothpaste can cause some skin discolouration in darker skin tones. Generally, when dabbed onto individual spots, toothpaste can prove to be a drying agent that helps absorb excess oils and ultimately causes spots to

shrink. For me, this has worked on occasions, so I would suggest giving it a shot with caution and, if all else fails, relegate the surplus toothpaste back to its familiar oral purposes. **WARNING:** accidental toothpaste in the eye really does sting like a mother...

Homemade masks

These masks are effective cleansers and natural toners. A simple combination of yogurt (or milk), lemon and turmeric powder can prove to be great at cleansing skin, while the yellow tones of the turmeric have been suggested to counteract the colour of blemishes and pigmented scars to help neutralise their harsh appearance, as well as having anti-oxidant properties used for healing. You can experiment for different effects with household items such as honey, oats, and tea tree oil, almost an effective breakfast (minus the latter). **WARNING:** accidental lemon juice in the eye also stings like a mother...

Cosmetic Cures

These are the products that I've discovered in a vast array of stores and websites.

Proactive

This is a product I had seen on TV advertisements with celebrity endorsements and overly rehearsed lines that I assumed was simply a fad. However, when my sister bought the kit (as all annoying younger sisters who are good at their job do), I stole (or 'borrowed'), the kit out of curiosity. It consists of a cleanser, a toner and a repairing lotion for daily use. My skin vastly improved with use of the kit, which leaves you with a nice, clean finish. However, I began to wonder how good anyone's skin would be if they religiously used any three products of this nature for an extended period. My conclusion is that the product was good, but for £60 you could replicate these results with any spot treatment products and regulated usage.

Personal Favourites

My personal cosmetic picks that I wholeheartedly recommend to anyone looking to improve their spot treatment routine are as follows:

La Roche-Posay Effaclar DUO[+] is a great anti-blemish cream priced at £15.50 and worth every penny, as it effectively dries out spots much more consistently than toothpaste.

Queen Helen Mint Julep Masque is available online for under £5 and is a perfect masque for acne. Developed by a dermatologist, it has visible improvements in just the following days.

Finally, the *Neutrogena Wave* is an electronic facial massager priced under £10 that comes with refillable cleansing pads. The exfoliating, electronic motion helps to unclog pores and allow the product to cleanse deeply.

For mild acne, it's worth trying some of these retail products to help existing spots and also as a preventative measure to minimise further breakouts. For intense acne, such as that which is genetic, it's worth consulting a dermatologist to see if they have a treatment suitable for dealing with the root causes of your acne, rather than splurging on topical treatments to no avail. Ultimate. I hope you can all draw some useful tips and recommendations from my unfortunate adolescent adventures as 'Pizza Face'.

» Photo: William Warby / Flickr

Keeping it fresh

Here's all the décor tips you'll need to keep it cool on campus from Daljinder Johal

We all know that university rooms aren't really that aesthetically pleasing. Even if it yours is a bit more acceptable (lucky!), when homesickness hits, it's always nice to have a place that feels like home.

First of all, it's important to consider the size of your room and other specifications. Most articles will provide useful advice on how to keep your room tidy and organised, but, when revision strikes, good intentions often go awry. Bigger rooms can get away with having more stuff; but for a smaller room, like *Whitefields*, concentrate on being selective and choosing key pieces when it comes to décor. *Heronbank* or *Bluebell* are perfect examples of rooms with sufficient shelving and space to include more like a more complex photo display and more knick-knacks.

Colour choice is always an important thing to think about. Bright shades of energetic colours like orange or green will pop and inspire, which is perfect for a student who wants to study, or have a hobby like creative writing, and might spend more time having friends over to socialise. The bare and almost Spartan feel of *Cryfield* would be balanced out by vibrant pops of colours like red, but should keep to a few key modern pieces due to its size. The brown

on brown of *Arthur Vick* needs brighter shades of pinks, blues or purples, yet has the bigger size to handle a wider variety of pieces. On the other hand, for those who prefer to study in their room, softer and cooler colours produce a calmer mood for concentrating, as well as being restful enough to aid sleep. *Sherbourne's* and *Claycroft's* blues, soft greens and wood would benefit from maintaining this muted colour scheme with small earth-inspired pieces like woven baskets neatly paired with bigger, slightly more colourful pieces – much like my personal first year favourite, an A3 poster of Klimt's *The Kiss*, and a patterned throw.

The key is to interpret and change your preferred style in an affordable and accessible way for your room. It often seems that, for the first time someone sees your room, they'll unconsciously notice the things that display your hobbies and interests, as well as anything else that shows your personality. To stick to a budget, mix and match these things with items that fit your chosen style. I lean towards an arty, rustic style so some of my (worryingly extensive) jewellery collection is on display, in some seashells I found in Mexico.

In fact, second hand shops and market stalls are perfect

for a unique find, and websites like Etsy and eBay have always been reliable for me.

A crucial final touch is soft furnishings like pillows and cushions, which can balance out the bareness of halls. They create a cosier environment when you're missing the heating at home, and big rugs can be paired with blankets and throw pillows to ward off the cold and soften the sparseness of the larger floor spaces of *Westwood*.

It's always lovely to remember pre-university memories with photos and mementos of home friends, holiday trips and favourite old teddies, and it's also a good idea to pick stuff up over the year from parties and societies. At the end of the year, you can look back and see how a small, usually stark

» Photo: The HR James Archive / Flickr



These pancakes are amazing – perfect for breakfast, snack or pudding! The best thing about them is that they are sugar-free, wheat-free, delicious (trust me) and so easy to make – super healthy, and no regrets!

You can top them with anything that takes your fancy. I normally use chopped banana and honey (and also add peanut butter if I'm feeling cheeky)

Serves 1 (makes 3 small pancakes that you can stack).

Ingredients:

- 1 banana, mashed,
- 2 eggs, whisked,
- ½ cup of oats/ 50g,
- Cooking oil,
- Topping of your choice - here are some examples:
 - Chopped banana, honey and cinnamon
 - Chopped banana, peanut butter and honey
 - Bacon and maple syrup
 - Berries, yoghurt and honey
 - Nutella/ Jam/ Peanut butter/ Biscoff spread
 - Banana and Nutella
 - Honey and cinnamon

Method:

1. Mix together your whisked eggs and your mashed banana in a bowl until combined
2. Add the oats and stir until it has formed a thick paste.
3. Heat up 2 tsp oil in a frying pan



Ready, steady... pancakes

4. When hot, add a third of the mixture in the centre of the pan in a circle shape and let it cook for around 3 minutes, until the bottom side has cooked through.

5. Flip the pancake over onto the other side and cook for a further 2 minutes. (If you can't flip pancakes then use a spatula, as I am not paying for your cleaning fine when your pancakes stick to the ceiling!)

6. Put the first pancake on a plate and put it to one side

7. Repeat this process twice more until you have three pancakes stacked on your plate.

8. Add your desired toppings and dig in! (I added half a banana, 1 tbsp of peanut butter and a drizzle of honey!)

9. Snap a picture, and send it over to the *Boar Lifestyle Instagram!*

Heidi Selwood



Kneehigh's 'uncontested theatrical ability to tell a story'

★★★★★ Sophie Dudhill reviews Kneehigh's *'Dead Dog in a suitcase (and other love songs)'*

Having seen the equally brilliant *Red Shoes* and *Wild Bride*, I was expecting to see Kneehigh deliver this piece with that signature characteristic charm they carry so well, and I was not disappointed.

Dead Dog in a suitcase (and other love songs) is an adaption of *A Beggar's Opera*, catapulting this 1728 tale into the here and now. The set is an impressive and playful one, almost ghosting an industrial children's playground with a slide and a pole that stands below a noose, hanging centre stage. The actors used the interchangeable elements and levels of the space intelligently, hold the audience's engagement in a fast-moving plotline.

The story begins with the mysterious shooting of Goodman and his dog, a man soon to be re-elected as mayor, directly after he reveals he knows 'the truth and must reveal it tonight'. They are shot by Macheath, played by Dominic Marsh, who then becomes the protagonist of the piece as we follow him on his immoral journey through life, a man who is adamant that he is not afraid to die.

This was the set up for a farcical, comedic yet romantic murder mystery which somehow, amongst the madness, made relevant statements about the morality of current society alongside topical jokes and contemporary stereotypes.

Kneehigh hold an uncontested theatrical musical ability to tell a story. They highlighted the capability of music to change mood

and setting within an instant. The show was creative in every avenue, using elements of punk and rap as well as more musical theatre style moments.

Puppets bring a further dimension again, with babies, animals and Punch and Judy characters all as puppets. Punch represented the consciousness of characters, or voice of the devil, that pops up narrating the thoughts behind the action.

The diversity in mediums that director Mike Shepherd brings to this adaptation is what revolutionises an old tale.

The production is sectioned with some

This was the set up for a farcical, comedic yet romantic murder mystery which somehow, amongst the madness, made relevant statements about the morality of current society

areas standing out more than others. Highlights include the lovely and hilarious, if somewhat initially stereotypical, relationship between Les and his wife Mrs Peachum, the perfect comic villains.

The choreography was imaginative and varied. Polly Peachum's wedding scene felt like a strange dream, with a brilliant saxophonist and twisted musical theatre ele-

ments. It was abstract and engaging, hanging in a limbo of musical and theatrical genres.

Statements are made about wider society through the mockery of the judiciary system as puppets and the policing system though a ridiculed, slapstick character.

Filch, played by Andrew Durand, has the most spectacular tone to his voice. He transforms something as simple as an injury or searching for a lost Polly into a beautifully effortless musical moment.

The audience always has one question posed to them; what the hell is the world coming to? Goodman's wife is the voice of wider issues and the bearer of attempting answers. In a prison cell she says to Macheath, "don't blame the world; we make the world". There is something appropriate about the way she attempts to reason more than any other character, yet all she is left with is a dead dog in a suitcase. Before the very end we are left hearing the hopeless breaths of Goodman's wife. Perhaps this would have in fact been the perfect ending.

This show is brilliantly current in character, style and language. It is intermittently comic in an otherwise topically quite distressing piece. We question how power and money are intertwined, and the effects of rising against corruption. Love becomes part of the basis of this story, which is interesting given its violence and topical nature.

» Image: Warwick Arts Centre

Three Sisters fails to connect with audience

★★★ Sohini Kumar awards 3 stars to The Loft theatre production

Walking into the auditorium, the audience is greeted by a quaint scene: the courtyard of a house with a glimpse of the dining room inside, ornate pieces of furniture occupying the stage, a piano sitting in the corner, adorned with flowers, under an armchair is a small pile of books. It is this intricate stage design that immediately draws the audience into the world of the play.

The cast created striking tableaux, one with the characters seated around a dining table, frozen mid-action whilst Marsha delivers a few lines of poetry; or the three sisters scattered across the stage, each lying, sitting or standing. These moments of rest gave the audience some time to absorb the scene before them.

Similarly, the subtlety in dialogue, the actors' use of silence and intonation, brought Chekhov's writing to life. Yet as the interval drew closer, I found myself unable to quite believe the characters.

Three Sisters is the story of a family longing to return to Moscow. However, as each of the three sisters wistfully sighed Moscow's name, I was not quite convinced of their long-

ing. A conversation with one of the audience members, who happens to come from a Slavic country, also revealed the obvious: despite the importance of geography in the play, there is no other way of identifying the characters' Russian heritage apart from their verbal mentions of Moscow. Even though the actors took time and effort to learn the pronunciations of Russian names, the story could be taking place anywhere.

Admittedly, it is difficult to convey a sense of place in a translated play. It would not help, in my opinion, to speak the dialogue in Russian accents or to plant a Russian flag in the

background, but the production perhaps misses some other potential opportunities to indicate a Russian setting. For instance, the cold weather is not apparent until someone mentions frost. The characters are neither dressed for the cold, nor do they act cold when they are in an outside space.

Regardless of this, the performance still presents moments of engagement. When Marsha says goodbye to Vershinin, or during Andrey's monologue about marriage, it is difficult to tear one's eye away from the stage.

Apart from these instances, I would not say that the performance makes a lasting impression. There is not much one can brand as 'wrong' with the production; some aspects were in fact admirable. Nevertheless, I did not find myself connecting with the characters. I did not share the sisters' longing for Moscow, nor their sorrow at the end of the play.

Thus, whilst the performance is worth a visit to experience and explore Chekhov's story, the Loft Theatre's version does not quite offer anything completely extraordinary.

» Image: The Loft Theatre



Arts Column

Why does Mona Lisa make us smile?



In the Louvre, Paris, the Gallery map highlights exactly where notable works are situated by wing, floor, and room number. Even more than that, certain works are signposted with paper on the walls featuring a picture of the painting or sculpture, and a large black arrow. Almost as if the Gallery staff had got so sick of trying to direct foreign tourists to the Mona Lisa, that a trail of arrows seemed preferable.

After 8 hours of travelling by train, plane, coach and metro - a few friends and I decided to follow the idiot-proof Louvre guide for dummies and weary travellers like ourselves.

Nearly missing the Mona Lisa because the Italian wing has too many ugly babies and hilarious montages to laugh at, we eventually found her. People gathered around the roped-off painting - taking pictures and even the odd selfie.

Within minutes another dozen or so images would be on Facebook, Twitter or Instagram... #Louvre #MonaLisa #Art

For such a famous painting, I realised how little I actually knew about it, other than some probably false information I picked up from the Da Vinci Code.

Yet it's possible, even if you've never studied art, to feel something when you look at her mystifying smile.

A small, unidentifiable stirring, trying to understand something so complex. Essays, books, and films have been made about it and there you are, standing in front of it, not knowing what to think.

The Parisian who told me you need six months to see the Louvre was right. Maybe even longer to absolutely study every minuscule detail of the thousands of pieces of art.

My experience was summed up, standing in front of the Venus de Milo, when my friend questioned "why this armless statue and not another? It's not even that good."

Beth Hurst

It's a wonderful life in Leamington Spa

The Royal Spa Centre presents *It's a wonderful life*, an adaptation from the Frank Capra film by Tony Palermo.

This iconic tale follows idealist George Bailey. As he stands alone on a bridge, he decides that everyone would be better off without him... or would they? It falls to hapless guardian angel, Clarence, to try and save him.

It's a wonderful life is on at Royal Spa Centre on November 15 at 4pm.

Look online soon for our review

Hal Cruttenden on orphans, Ebola and performing with his favourite comedians

Reece Goodall chats to Hal Cruttenden and Warwick alumni Alexis Dubus ahead of charity gig at Warwick Arts Centre

Comedian Hal Cruttenden comes to Warwick Arts Centre on Sunday 8 November, holding a funny fundraiser with three other stand-ups of his choice.

Hal has worked in stand-up and on panel shows, such as Mock the Week, as well as written and starred in his own hit radio sitcom. The four comedians, including Warwick alumni Alexis Dubus, will join forces to raise money for Leamington Spa-based charity Thare Machi Education.

He got involved with the charity by providing a voiceover for a DVD on Ebola in Liberia, later becoming a patron. When he was approached about holding an event, he was incredibly enthusiastic and agreed to turn his Warwick Art Centre tour date into a charity night.

In preparation for this event, I spoke to Hal about the fundraiser, his career, his approach to comedy and new tour Straight Outta Cruttenden.

Reece Goodall: Where did your passion for comedy begin?

Hal Cruttenden: It came a lot later in life. I started out as an actor and was working with someone at the BBC, but not actually doing an acting job. I was struggling as an actor and was doing traffic reports. I'd always loved and enjoyed comedy, and was a big fan of Billy Connolly and Jasper Carrott, people like that. I never thought of doing it until someone suggested it to me. This was in the late 90s, at the beginning of the big boost in comedy, and I just started going along to workshops. It was completely random, I'd never really considered it before, I'd never walked around thinking 'I'm the funny kid'. I thought I was entertaining, I thought I was quite funny compared to my friends but I

I'd never really considered it before, I'd never walked around thinking 'I'm the funny kid'

never thought I'd be able to do it professionally. It was something that, when I discovered it, changed my life – it was like wow. So yeah, it was something that came really quite late. I really was trying to be an actor, or a sort of actor-writer, but then I found stand-up – that's my obsession and it's ruined my life.

RG: You're a professional stand-up, you're on a lot of panel shows and a radio sitcom that was very successful. What did you enjoy the most?

HC: I love doing the radio sitcom because I love the change of working with a team. This can be a lonely job, so when you work with a team it's a wonderful experience. I used to watch Eddie Izzard shows and think that is everything I really want to do, what I want to be, to hold an audience by myself, to have all the glory, for it to be all my own work and my own jokes. That to me is the apex of it. Things like panel shows, yeah you do them and they're okay, but it's not what you got into the job for. It's funny when people call someone a panel show comedian. There's no comedian I know that wants to go into comedy to do panel shows. Panel shows are a means to an end. All comics secretly take themselves much more seriously than other people do.

RG: When you write jokes, are there any subjects that you prefer to write about, or that you steer clear of?

HC: No, there's nothing that I'd steer clear of. If it appeals to you, you don't really want to censor yourself and you've got to trust your instincts. I would censor myself if I knew I was a racist, if I hated women, or gay people, but I'm not those things. One of the things I find most offensive is when you do corporate gigs and they go 'can you not do anything racist or sexist?' and you go 'yeah, because that's not what I do in my everyday

I would censor myself if I knew I was a racist, if I hated women or gay people but I'm not those things.

life'. So I trust my instincts to know I'm not going to do that. I've got a real bee in my bonnet about things at the moment, there's certain things I want to do jokes about but I can't make them funny. When something's really bothering you, like a friend of your wife says something that really annoyed you and you think 'I can't come back and say what I really think of you now,' you can come back on-stage if you do it well enough, if you make it funny enough. Comedy can be a little revenge on all those things that annoy you.

RG: How did you come to be involved with the Thare Machi foundation?

HC: They bothered me on twitter and said 'I hear you're coming to Leamington'. R a - chel

who works there is one of the most brilliant and annoying I've met. come and you're in a cup of voiceo-

of their health education DVDs on Ebola in Liberia. It was really moving but also quite hard because it was health education advice. I had to talk about what happens if somebody falls ill with Ebola in your family. After being directly involved and doing the voiceover, they made me a patron. It's like being a godfather where you can't say no. I thought it was a really good charity and agreed to do it. For the event, I've got brilliant comedians, some of my personal favourites, really unusual comics and all very different. It's going to be a mad evening and I'm the straightest stand-up of them all.

RG: And all the proceeds are going to the charity?

HC: Are they? I thought we were all getting paid? No, just joking. Yeah, it will all be going to the charity and it's such a good charity because it's giving people information. One of the things people need the most in areas affected by illness and disease is information; knowing what's safe and what isn't safe. A lot of work gets held up in these areas because of people doing the wrong thing. With

Ebola, when locals saw the people dressed in white suits with the big masks, they thought they were spreading it. Spreading knowledge is the best way of dealing with disease. We're going to save the world on November 8 – all crises will be over. Actually, they say it might be November 8 when we declare the world Ebola-free – I don't know if that's just luck.

RG: Can you tell me a bit about your latest tour, Straight Outta Cruttenden?

HC: Well, it's not about gangster rap, I came up with the title before I even knew that film was coming out. It's based on the fact that, in my mid-forties, I've started listening to gangster rap again, maybe because I'm quite an angry person. Well, yeah, I using that to Really it's a topics that erred me. married a older, kids, I've got stuff about being an orphan, that sounds sad but

it's actually really funny. I wasn't orphaned as a child, don't worry, but I think there should be more consideration given to middle-aged people who don't have parents any more. It's generally me being very self-obsessed. Socially, I'm pretty self-obsessed, but thank God I have this job so I can have an outlet to talk about myself. It is mainly about me and it's very, very good for my soul when I do anything for charity.

» Photo: Hal Cruttenden.com

Alumnus Alexis Dubus on returning to Warwick for charity gig

I also spoke to Alexis Dubus ahead of his return to Warwick campus for the fundraiser.

'It's always fun returning to Warwick campus. It's where I wrote my first comedy routine, got my first and only "proper" job (sabbatical officer - that counts!) and burned my first Pop Tart. I assume students still eat those.'

'I've actually been back to the Arts Centre a couple of times since to do my tour shows. The first time they even left me a little "welcome back" note in the dressing room, which was lovely.'

'While studying at Warwick, I was involved in pretty much every drama and performing society, quite often to the detriment of my studies (Philosophy & Psychology). As it happened, my path turned out to be making people laugh rather than making people think (although I like to think I occasionally combine the two), so I guess it was time well spent.'

'I still have memories of performing Sweeney Todd in that performance space, involving a barber's chair/trapdoor mechanism that nearly took our heads off on the way down and actually concussed one actor in rehearsals. People assume we must get nervous doing stand-up. If I start sweating on November 8 I'm putting it down to flashbacks to that bloody chair.'

» Photo: Patch Dolan





Photo: Pixabay

Top Ten Halloween Horror Stories

Katie Greenbank and Felicity Bates share the spooky stories that should be on your books bucket list...

1 *The Woman in Black* – Susan Hill

Written in the style of a traditional Victorian horror story, Susan Hill's novel – with its dilapidated manor house, uncommunicative locals and haunted, eerie landscape – taps into our greatest fears, leaving the reader wrapped in suspense, anxiety and mystery.

2 *The Turn of the Screw* – Henry James

Deeply psychological, Henry James' classic ghost story generates an atmosphere of tension and horror through its suggestive and ambiguous narrative, leaving the reader's imagination free to conjure up all manner of nightmares.

3 *The Bloody Chamber and Other Stories* – Angela Carter

Putting an adult spin on the classic fairy tales, Angela Carter's short stories explore the darker side to female sexual awakening,

creating an overpowering, erotic atmosphere with an underlying sense of horror and suspense.

4 *Dracula* – Bram Stoker

This bloody vampire tale with its dark, enigmatic villain and its creepy locations from desolate Transylvanian castles to screaming lunatic asylums is a classic Halloween read.

5 *The Wasp Factory* – Iain Banks

Packed with stomach-turning depictions of animal brutality, human experimentation and elements of the Gothic, Iain Banks' novel examines the dark thoughts of an isolated and disturbed teenager, making this a horrific yet compelling read.

6 *Pet Sematary* – Stephen King

Family pets and young children seem to epitomise everything that is sweet and inno-

cent, but King's nail-biting, cliff-hanger novel inverts these ideas as the newly-departed rise from their graves.

7 *Seed* – Ania Ahlborn

The demonic possession of a child is always an unnerving theme, but as past events are revealed through flashback, Ahlborn refuses to allow the novel to become too fantastical by depicting familiar and relatable scenes to create a psychological chill which penetrates the reader's mind.

8 *The Pit and the Pendulum* – Edgar Allan Poe

Writing in a style heavily focused on sensory experience, Poe transfers the gripping terror and fear of his unidentified protagonist to his reader whilst he undergoes the torments and torture of the Spanish Inquisition.

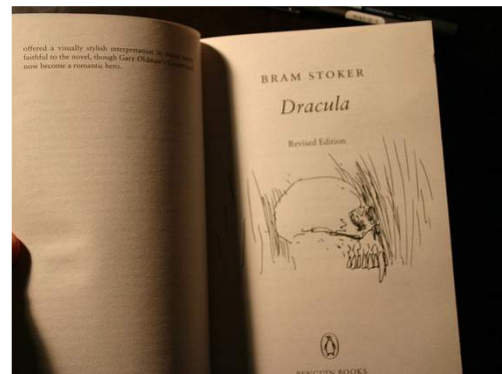
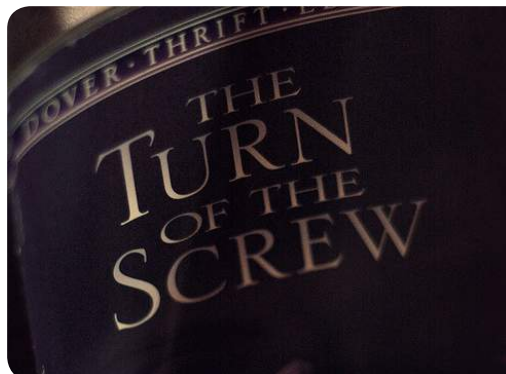
9 *The Monk* – Matthew Lewis

Brim-full of horrific scenes of violence and through skilful use of suspense, Lewis's gothic horror depicts the fall of an angelic monk into the depth of hell through sinful temptations of his demonic lover.

10 *The Legend of Sleepy Hollow* – Washington Irving

Many people will think they know *The Legend of Sleepy Hollow* from its various depictions in popular culture, but the tale is far from straight forward. Its ambiguous plot and the unusual character of Ichabod Crane make for a decidedly different story, yet it is the image of the headless horseman that has become entrenched in our Halloween horror culture.

» photo: Shannon Wise / Flickr, Alejandro Luna-dei + Hammer Films / Wikimedia Commons



Childhood Classics: A Trip Down Memory Lane

When asked about her favourite writer, Sohini Kumar gave a surprising answer

Who is your favourite author?

As an English literature student, that is a difficult question to answer. I am often tempted to answer Jane Austen or Charles Dickens, or another famous writer of classics.

Whenever I tell the truth – that it is someone best known for children's books – people seem surprised.

Why would I choose *Charlie and the Chocolate Factory* over *Pride and Prejudice*, *The Twits* instead of *Great Expectations*? Because children are more difficult to impress than adults.

For a child, books are more easily closed and tossed aside. The books I was never able to put aside as a child have some qualities in common that have solidified their places as my favourites.

According to Roald Dahl, "a keen sense of humour" is important when writing for children.

I cannot help but agree when consider-

ing my childhood favourites.

Matilda's pranks on her family in Roald Dahl's eponymous novel actually made me laugh out loud.

Equally humorous was the *Horrible Histories* series by Terry Deary, which not only made me laugh but also taught me a thing or two. I also enjoyed Judy Blume's *Double Fudge* which features Fudge, a five-year-old who has recently discovered money.



I found Fudge's antics – including making his own currency and dressing as a miser for Halloween -- hilarious.

These were the books that, in making me laugh, made me love reading more.

Another author I read avidly as a child is Jacqueline Wilson. Looking back, it is obvious that many of her books have recurring themes. However, her characters and stories are so diverse that each book offers a new world to explore. Moreover, Wilson's writing

is engaging; I finished some of her books in a matter of hours. She also deals with serious topics without seeming patronising.

Another author that accomplishes this is Michelle Magorian. Like Wilson's books, her novel *Goodnight Mister Tom* kept me reading through beautifully crafted characters.

Similarly, the characters in Hergé's *The Adventures of Tintin* are so likeable that I could not help but eagerly follow their adventures (and almost adapt "Thundering typhoons!" as a catchphrase).

These books are diverse, but are united by their ability to grab and hold the reader's attention. Whether this is through humour or compelling characters, these are titles I could return to countless times.

Even though they were intended for a younger demographic, I hope, if Austen or Dickens ever tire you out, that you give these books a chance.

» Photo: Rodw / Wikimedia Commons

Tete-a-Tete: Should we read the classics?

"There is a danger in heralding classics as superior."

Nicola Paling



As far as I'm concerned, reading is about enjoyment, and as long as you're enjoying the book that you're reading that's all that matters.

This may seem odd coming from an English Literature student who reads on average four books a week for their degree, many of which are considered classics.

My favourite book of all time is *Wuthering Heights* which also happens to be a really famous classic novel. But I don't like it simply because it is a classic, I love the story, and I think the problem comes when certain books are prioritised over others simply because they are considered 'classics'.

Lists of "books to read before you die" always contain numerous classics, but these lists also often include relatively unknown books or different authors alongside the more famous ones. There is a danger in heralding classics as superior, as lots of brilliant lesser known books will be forgotten. It also suggests that people who prefer reading popular novels are somehow less well-read which is both unfair and ridiculous.

I also think there's a problem with the definition of a classic, who is to say that one book is better than or worth reading over another? I would much rather read a popular book that I'm really enjoying, than force myself through a really long book such as *Bleak House* just because I feel like I should.

If you like reading classics, that's great; if you prefer popular novels that's also great. To me, reading should be about enjoyment rather than competition and discussions about which books are better than others. The problem comes when certain books are given a higher status because they are better known.



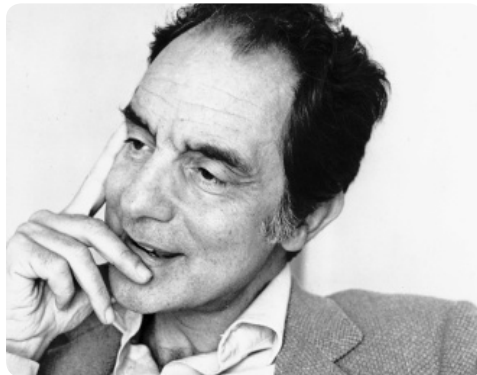
» All photos: Wikimedia Commons



Where do you stand on the debate about the classics? Are you a canon-supporter or not?
Tweet: @BoarBooks

"Classics are powerful, deeply emotional and wise."

Rory McCarthy



To begin, I'd like to refer to the authority of a classic; namely, Italo Calvino's *Why Read the Classics?*: "A classic is a book which has never exhausted all it has to say to its readers."

Basically, there's a reason the classics are classics. It's because they're vibrant and multifaceted, and can offer something different to each reader, something new to each re-reading, something relevant to each generation. If this weren't true, they wouldn't have survived.

A classic isn't a classic because it's old: many of the top Victorian bestsellers - such as James Payn and Margaret Oliphant - have vanished into obscurity while writers who have died in obscurity - such as Kafka and Dickinson - have since become essentials. The only reason they have is because people across the ages have read and loved them.

There's an enhanced degree of difficulty that comes with reading older works, but it's not without its rewards. They're powerful. They're deeply emotional. They're wise.

Macbeth teaches you about hubris and evil, *A Tale of Two Cities* teaches you about self-sacrifice. An adaption of *Macbeth* has just come out in cinemas to intense critical acclaim, whilst plot elements and quotes of *A Tale of Two Cities* were used for key parts of the most recent Batman film, which was a staggering commercial success.

There's an enhanced degree of difficulty that comes with reading

You'll be surprised to find that in Ancient Greek works written two-and-a-half millennia ago, people were having much the same thoughts and troubles that you're having today, and you'll understand people a bit better from that. What stays permanent about people is probably what's most important about people: ancient works concerned family, war, purpose - things that'll always be relevant, even if we think of the past as drastically different from our lives.

You'll understand classical references and their force (between Scylla and Charybdis, anyone?); you'll expand your knowledge of the world and history, you'll learn how people in other times thought and learn more about modernity in doing so, and you'll gain a greater appreciation of contemporary works (the adolescent alienation of *Catcher in the Rye* will teach you a lot about John Green and *The Perks of Being a Wallflower*.)

Ezra Pound once described such literature as "news that stays news." It's good to be informed.

Booker Prize Winner 2015: Marlon James

This year's Man Booker Prize was won by Marlon James' 680 page novel 'A Brief History of Seven Killings'. James is the first Jamaican writer to win the prize in all its 47 years of running and, of his 3 novels, this is my personal favourite.

His debut *John Crow's Devil* (2005) was a rich read focused on the human struggle between righteousness and the will to do wrong in a village where magic and religion co-exist. This got James on the map and his next novel did not disappoint: *The Book of Night Women* (2009) was a fierce novel exploring slavery with a precision that many

James manages to encompass the spirit and soul of Jamaica. It's a gory and breathtakingly honest piece that he writes with flair and originality

ca during the 70s and 80s: the damage done by American colonialism and most vividly the violence and turf war in Jamaica. It's a gory and breathtakingly honest piece that he writes with flair and originality.

He manages to pull together different voices, languages and accents and make them fluid whilst there is a somewhat jarring structure to the book that juxtaposes that, giving the novel grit. It's an exciting read that leaves the reader happily satisfied and all at once ignites a hunger to know more that the reader didn't expect - well I certainly didn't.

James spans Jamaica 1976 to New York 1991 and introduces you to so many different characters, all of them so real - a feat of the true artist. A must read.

Simran Kaur Sandhu



» Photo: David Shankbone / Wikimedia Commons

other authors miss.

The rebellious *Night Women* plotting their freedom from slavery bring to light dark secrets, power relationships and try to bring about an island wide revolt. It's a fascinating read, I must recommend it and it showed a remarkable improvement on his debut earning him comparisons to the stunning Toni Morrison.

Citing reggae music as a heavy influence on his work, James said that he tried to make an educated guess about the fate of those involved with Marley's shooting and felt he had to write them into history rather than let them disappear.

After reading *Seven Killings*, I can't help but say he did that and more. Set after the attempted assassination of Bob Marley, the novel explores its aftermath, following the failed seven assassins that were never caught, the Jamaican gang wars and the various witnesses to the event.

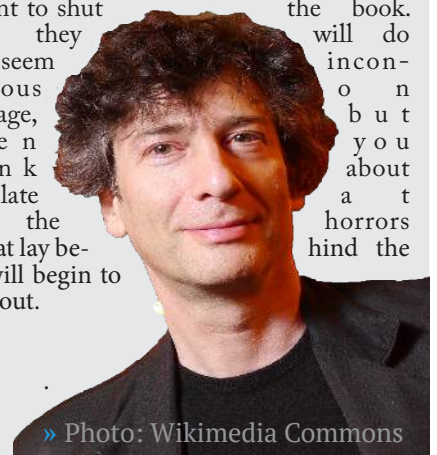
James does not just tell a story. He manages to encompass the spirit and soul of Jamai-

Short Fictions and Disturbances Victoria Potts reviews Neil Gaiman's creepy collection

Trigger Warning, by Neil Gaiman, can briefly be summarised as a tour through different worlds. Each of the 23 short stories intends to address a different mask we wear and skeleton we hold in our closet. The style means it is not just your average scary fiction, but tells tales that have the ability to place something deeply troubling at your core.

With each new chapter a new world appears, shaking you from the comfort of your previous one. Some are more light-hearted than others like Gaiman's reimagining of *Doctor Who*, and a mini Sherlock mystery, while other stories will stick with you. The title of *Short Fictions and Disturbances* is certainly correct. Though I do admit, that not every chapter is as good as the next and sometimes the writing can be a little disappointing, I have no doubt that you won't fin-

ish the book without having one of Gaiman's 'disturbances' lodged in your mind. These tales won't make you jump out of your skin or want to shut the book. What they will do is seem inconspicuous on the page, when you think about them late at night, the horrors behind the plot will begin to crawl out.



» Photo: Wikimedia Commons



Editors: Jess Mason and Stephen Paul
music@theboar.org



The Gospel according to Godspeed

Sam Evans snagged guestlist to Warwick Arts Centre's biggest scoop

On October 22nd of the year of our Lord 2015, myself and your esteemed website deputy editor-in-chief Jacob Mier descended upon the Church of St. Butterworth to hear preaching from The Gospel According to Godspeed. Or in other words, Godspeed You! Black Emperor were playing the Arts Centre and we had nothing else to do that night.

Arriving just in time to see the openers, Dead Rat Orchestra, I'd never heard of them before, but a cursory Google search proclaimed them to be "the UK's leading avant-folk ensemble". Hmm. Even if their website didn't give much away, what we got was a strangely compelling blend of what sounded like Cornish sea shanties and experimental electronica. Some fairly aggressive singing gave way to a hypnotic extended drone piece. This segued into one of the duo sticking a small microphone into his mouth and singing, which was followed by an a cappella song comprised solely of the two of them barking at each other. We were introduced to the closer as it being "a song from the 17th century about inequality – that's all you're getting," which elicited a laugh from the crowd and hinted at an undercurrent of humour throughout the whole event. Which I guess makes sense, because again, one of them stuck a microphone inside their mouth and started singing for four minutes.

The line-up expanded over the next few minutes to include about fifteen guitarists (official reports suggest there were three)

Then finally it was time for GY!BE to take to the stage. It took a while: initially a sole violinist, the line-up expanded over the next few minutes to include about fifteen guitarists (official reports suggest there were three), two drummers, and a cellist. The word epic seems fairly hackneyed these days, but it's one of the only words to describe what unfolded. The sounds coming from the stage were supplemented by black-and-white clips projected behind the band (which as it turns out were from actual real projectors with real film reel), adding

another element to the music. Menuck has been stated as saying the projections "put the whole thing into context", and having now witnessed it live it's hard to disagree. Opener 'Hope Drone' functioned as an introduction of sorts, building the mood with drones and feedback and the word "HOPE" occasionally flickering onto the screen, scratched into images of train tracks. This segued into the incredible 'Storm', a cut from 2000's legendary *Lift Your Skinny Fists Like Antennas to Heaven*, functioning as the closest thing to a religious experience I've ever had. The imagery of mountains and sea juxtaposed with the ensemble's uplifting crescendos stirred



something within me that years of weekly school-enforced church services never quite managed.

If the first half an hour or so lifted us, as they had promised, like antennas to Heaven, the next hour was a slow descent into Hell. Gone were the major key exaltations; in their place were portentous walls of noise that seemed to threaten to consume the room whole. The band played their latest album, *Asunder, Sweet and other Distress* in its entirety, and whilst that had been a somewhat underwhelming release it really, as trite as it sounds, came to life on stage. The background imagery shifted from images of

plants and birds to snakes: again, these visuals were fairly key to setting the mood on stage. By the time the band reached 'Mladic', from 2012's *Allelujah! Don't Bend! Ascend!*, I was ready to end it all (or at least I might have done, if I wasn't having such a great time). The images on the screen were physically melting (can't get that with your .jpps and .gifs, can you now?), and a great sense of dread was enjoyed by all – never has a slowly decomposing film reel seemed so ominous.

I think he smiled, but it was hard to tell under the metres of beard descending from his face

However, not all was lost, and the set transitioned once again into the uplifting (and catchily-titled) 'Unknown (New Song)'. My perception may have been skewed, but I think it was better than most of the material from *Asunder*, which certainly bodes well for future releases. Finally, the band played 'The Sad Mafioso', an excerpt from the longer 'East Hastings' suite from their debut *F#A#∞*. It was here the band's political affiliations became most noticeable. Whereas before there had been vague anti-capitalist leanings, with images of stock markets and city workers rolling past during the most discordant of minor chords, we were greeted by images of anti-war, anti-inequality, and generally quite anti-USA protestors. It seems especially poignant in 2015, where it seems like there's an anti-austerity march every other week in London.

Eventually, the band drifted offstage one by one. Menuck, ostensibly the frontman, and who had sat slightly off-centre and too low down to be visible, gave a single wave and walked off. I think he smiled, but it was hard to tell under the metres of beard descending from his face. There was no cry for an encore. It was obvious that there was no need. We had heard exactly what was intended. Godspeed You! Black Emperor had delivered two and a half hours exactly as they had intended. We had heard their sermon. We saw all that They had made, and behold, it was very good. Amen.

» Photo: Kmeron / Flickr

I Bet You Look Good...still good

Molly Willis

It's the national anthem of any self-respecting indie kid with a habit of getting turned down on rubbish nights out – and now it's turning ten. Arctic Monkeys' stomping debut single 'I Bet You Look Good on The Dancefloor' was released 23rd October 2005 and set the precedent for what would become one of the most exciting rock acts in the world.

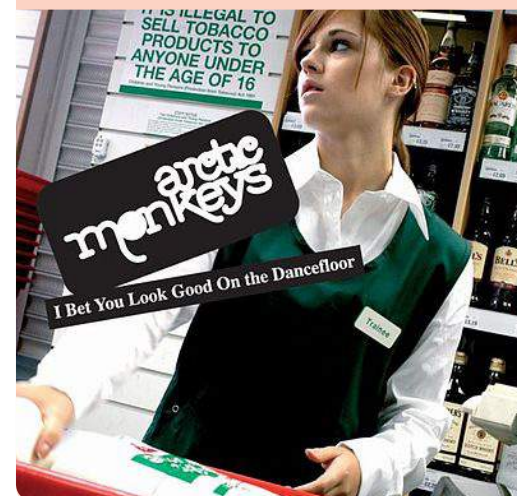
Five albums later and the awesome foursome are less 'dingy Sheffield nightclub' and more suits, sunglasses and fifties quiffs. While most of the band have gone on to be husbands and fathers, they are far from turning in to your stereotypical dad band.

The release of their 2013 critically acclaimed offering AM and the global success of singles such as 'Why Do You Only Call Me When You're High' and 'Do I Wanna Know?' cemented their staying power, proclaiming them as the fellow barons of brooding, sultans of swagger and kings of cool alongside powerhouses such as Queens of The Stone Age. Yet somehow, the band are still defined by Alex Turner's sarcastic ode to drunkenly chatting up some girl who is probably way out of your league.

A decade later and dancefloors flood with anyone between the ages of 16 and 30 as soon as it comes on. When you're packed in to a rainy, smelly festival crowd in between performances, it still gets every person present chanting its bitter poetry. You've probably seen someone with an acoustic covering it, surrounded with teenagers singing along because it's still considered cool to know the words.

Believe it or not, '...Dancefloor' has already been "handed down" to an age group who were too young to listen to it when it first rocketed in to the charts. To put this in to context, I was nine years old on the 23rd October 2005. I had absolutely no clue what the song was on about. But ten years on it has served as the soundtrack to many a night out, road trip or just sitting around pretending I didn't have anything to do.

Despite Alex Turner's attempts to distance himself from many of his earlier creations, Arctic Monkeys' early releases are so brutally honest about what it means to be young, working class and pretty sure you know both everything and absolutely nothing that young people will always go back and listen to them.



Jessica Pratt: Live at Bush Hall, London



A few minutes walk from Shepherd's Bush tube station lies Bush Hall: an independent music venue built over 100 years ago, originally intended as a dance hall. Entering the main atrium, you can see from the plush carpets, curtains and chandeliers that the space has kept a certain sense of surreal grandeur. At almost half capacity, a widely varied audience lounges around the large space sipping over-priced locally brewed beers, and there's an unusually casual atmosphere that many artists would perhaps find hard to harness.

Framed by hanging red velvet and concealed under a mane of dirty blonde hair, Jessica Pratt's initial attempts at audience engagement are almost comically quiet and as awkward as a teenage first date. Yet all is forgotten as soon as she begins to drift her way through her own unique mix of psychedelic 60s 'freak' folk (a label she reputedly dislikes - apologies!) with only an acoustic guitar and support from Cyrus Gengras on electric guitar. It soon becomes clear that the eccentric surroundings add to the can't-quite-put-your-finger-on-it mystique Pratt commands as a performer.

Simultaneously sounding like a young child and an elderly woman singing English folk from the last century

Although mostly soft and understated, a first time listener will be shocked to hear Pratt's voice, which seems to exist outside

the conventional realm of human vocal tone, simultaneously sounding like a young child and an elderly woman singing English folk from the last century, despite Pratt herself hailing from the west coast of the U.S. As someone who's only heard her on record before, I was sceptical as to how much of her dream-like singing was the result of studio manipulation. Yet Pratt is able to perfectly reproduce her unique style of rapidly sliding from bird-song highs to watery depths, which genuinely give the impression of some kind of studio after-effects.

Her sophomore effort is a collection of unearthly, poetic songs that subtly shift through unusual harmonic patterns

Of course, her voice is not Jessica Pratt's only appeal. Fresh off the release of *On Your Own Love Again* - an album lauded by Pitchfork and Q magazine as one of the best-kept secrets of 2015 - her sophomore effort, like her first, is a collection of unearthly, poetic songs that subtly shift through unusual harmonic patterns. Although as a two-man band the set is notably lacking the expanded use of instrumentation that marks the latest album apart from her eponymous first, the set up works to create the delicate waves of sound which cushion Pratt's ethereal vocals. The mesmerising quality of the final sound on songs such as 'Night Faces' and 'Greycedes' has much of the audience deciding to

sit or lie down with their eyes closed, but this just seems fitting with sense of Pratt's performance.

Her unique style of rapidly sliding from bird-song highs to watery depths, which genuinely give the impression of some kind of studio after-effects

Despite the singer's admission that she's "...a little bit ill" (it sometimes feels like that's a required saying for all live artists these days), her song-writing's main strength - the lyrical prowess - still comes across powerfully. Jessica's hallmark investigation of a yearning, retrospective look at pain and loss is best seen in lead single and principal "Hey I know some of the words to this one!" number 'Back Baby'. To Pratt time is a "glass world" and a "frozen thing/ It encloses you in its crystalline/Look so lovely but you'll have to decide/ That you'd better reconsider all the love you took and then cast aside"; delicate imagery that's mimicked by the gentle interplay between Pratt and Gengras, and some perhaps not so delicate accompaniment from members of the audience which luckily soon dies down. After her brief encore Pratt tells the audience "I've played in London before and every time it's special", and as they amble out of the hall with one foot still in Pratt's dreamy sonic world, this time is no exception.

Lewis McClenaghan

» photo: Bruce / Flickr

The near-death of the independent label

Is there any hope for the indie labels of today?

Christopher Sanders

For the past 15-20 years, labels that were once truly independent in every sense have slowly melted away. Over time, they have become subsumed into a series of larger bodies, forever impressing upon artists the need to be commercially viable, now more than ever before. Labels such as XL, Young Turks, Matador, and 4AD, for example, all claim 'independent' status, yet are, in actual fact, all part of the same unifying body: Beggars Group.

This tricks the listener into thinking that they are listening to the genuine, organic product of an artist who may very well have spent years underground and unnoticed, had it not been for the keen eyes of the 'independent' label bringing them to our attention. Perhaps the figure for whom this is most applicable is the seemingly ever-present Jamie xx. Since The xx's beat maker turned solo producer, there has been a sickly 'packaging up' of his image. For example, the continuity in album covers between his solo work and that of The xx, and the overtly trendy Good Times pop up record shop all point towards the need to brand and commodify an artist. This all comes from the need to sell records. Of course in any industry, money is at the centre of everything, but here it seems to be so glaringly central you can't run away from it.

What this disintegration of independent record labels has given rise to, in connection with the internet boom we have experienced over the last 15 years, is the rise of self-promotion. Websites like SoundCloud and Bandcamp provide a platform for artists to self-release material, and earn a small amount of money whilst doing it. But what you cannot achieve

from self-promotion is the clout a record label has. And with these slowly merging in to one another, and with the potential demise of SoundCloud on the way, it seems like, for the time being at least, we will be subjected to an ever decreasing pool of artists manufactured by ever larger conglomerates.

However, there are a few success stories where real self-governing labels are holding on to their independence, offering a ray of hope. This sense of autonomy has been maintained by the likes of The Quietest Phonographic Corporation, Vanity Pill, Tasty Morsels and Phantasy, for example. It is not necessarily because they have a commitment to a particularly niche genre or scene, but they present less of a need to neatly brand everyone on their roster for the selling of records. (Everything on Tasty Morsels, for example, is free). They all have a DIY feel to them which is, in turn, a sense of honesty and sincerity in the music making, its distribution, and the overall aesthetic of the label and their artists. The hardcore punk scene appears to have embraced this 'Do-It-Yourself' ethos more than any other; here, labels spring up in bedrooms, and EPs are recorded on cassette tapes and distributed for pennies. They're not trying to fool us.

The concept of the independent label is, then, both a dying trend and one typically skewed in its presentation. Though a ray of hope is to be found in the continuation of artists promoting themselves online, and the few remaining independent labels which are committed to allowing the singular vision of the artist to flourish. In the end, these are the distributors which are not trying to pull the wool over our eyes.

» Photo: Danny Ryder / Flickr





Editor: Selina-Jane Spencer
science@theboar.org

Is human embryo genome editing the future of medicine?

Jess Patel debates whether human embryo genome-editing is a useful tool, or a step too far



Scientists in China are pushing at the frontiers of genetics - they have carried out the first set of experiments on genome-editing in human embryos. However, this research raises important ethical dilemmas for the scientific community.

In April this year, researchers at Sun Yat-sen University in Guangzhou published a landmark paper on genome-editing in human embryos, but the significance of the research lies not in the results, but in the fact that it is the first to openly conduct research in this uncertain ethical territory.

After the paper's publication, the influential journal *Nature* published an article from leading scientists calling for a worldwide ban on genome-editing research in human embryos. However, now it seems the tide may slowly be shifting in its favour: a group of scientists have come out in support of the research and the first UK application for a research licence to conduct genome editing in human embryos has been submitted. A decision is still pending.

So what is human embryo genome-editing and why is it controversial?

Genome-editing uses a system derived from bacteria called CRISPR/Cas9, which, when introduced into a cell, uses a 'find and replace' mechanism to replace unwanted segments of DNA with new ones

designed by the researcher. Because the system is highly versatile, it can be targeted to almost any gene within a cell, and relatively easy to use, if applied in human embryos it could be a powerful weapon in the fight against inherited disease. Repairing a faulty gene in a single embryo would eradicate the disease from its future germline, ensuring not only that the treated embryo is disease-free, but that its future offspring are too.

The idea of treating inherited disorders directly at their source is appealing, however there are also ethical and practical issues to consider. One of the caveats of CRISPR/Cas9 is the unpredictability with which it introduces changes to DNA. Although attached 'guide' sequences target CRISPR/Cas9 to specific sequences in the genome, there is still the risk

that the system will introduce additional off-target edits in random regions of the genome. This could lead to unpredictable effects that may not manifest until later in life, or possibly even a few generations down the line. It is likely that future research into genome-editing in human embryos, if given the go-ahead, will focus on ways to minimise these spurious changes.

Of course, no treatment - from a simple blood test to open-heart surgery - is completely risk-free, but what makes genome-editing different from other forms of medical treatment is its inheritability. It places caregivers in the unique situation of treating an individual and that individual's future offspring. This raises questions about informed consent: in the case of changes to the germline, how does a person who doesn't yet exist consent to treatment?

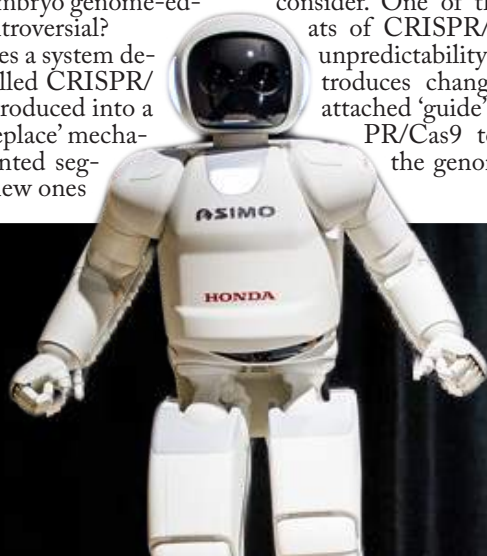
It is hard to imagine anyone raising concerns about having a life-altering disease edited out of their genome, especially if that treatment is the reason for their very existence. But the versatility of CRISPR/Cas9 system means that genes that are not associated with disease could be altered, opening up the potential for exploitation. Why stop at alterations to genes that cause disease? Why not make our children smarter, taller, stronger, and so on?

Although a decision on the application for human embryo research is still pending, one thing is clear - genome-editing is here and it is here to stay. Many of the concerns raised about the technique refer to its potential clinical application, but for a method still in its infancy, that day is still far off. In a controlled research environment, under close regulation, the pursuit of knowledge and expertise in this area will be valuable.

» Ultrasound image of a foetus in the womb
Photos: Dr Wolfgang Moroder / Wikimedia Commons and Creative Commons



What do you think about the ethics of human embryo genome-editing?
Tweet: @BoarSciTech



Robot apocalypse imminent

Clement Mawby bows down to our new robot overlords

» Images: Honda / Wikimedia Commons

From Hal 9000 to The Terminator, science fiction has created enough evil robots to end humanity a thousand times over, but is this likely?

As a part of Warwick's Festival of the Imagination, a panel was held to debate whether the current trend in robotics and artificial intelligence (AI) will result in the "inevitable destruction of humanity".

As we entered the theatre, on the stage in plush leather chairs sat our five panellists, in a mimicked romantic candle-lit setting, starkly contrasting with the topic at hand - bodies and minds made of cold steel. To set the scene while the room filled, we were treated with an old recording reminding us how robots should behave - Asimov's three Laws of Robotics.

The prevailing attitude in the audience was that our demise is not inevitable. The arguments from the panel in support of this shared a common thread; that if it was going

to happen, it would already have happened, and that fears of the robot apocalypse are simply a reaction against change, the likes of which are echoed throughout history - for instance people's initial terror at the idea of the car. They also pointed out that we shouldn't assume that the final result of a supreme AI's

Machines don't need consciousness as we know it to be a threat to human life, and robots can be physically and computationally superior to humans in nearly all ways

lengthy computation would be "KILL ALL HUMANS!"

Arguing the opposite - that our scientists are right now designing and building the parts that may one day reside in the ma-

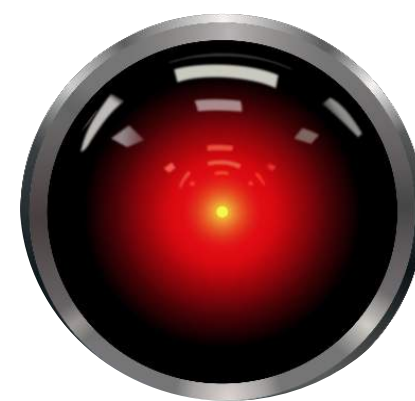
chines intent on our destruction - the panellists brought up the genuinely scary subject of autonomous military drones. They pointed out that clearly machines don't need consciousness as we know it to be a threat to human life, and that robots can be physically and computationally superior to humans in nearly all ways.

Another more unusual point was raised - the lack of ethics committees in a field that is often advanced by commercial and military pursuits, which allows developments to happen unchecked.

Neither of the two sides had clearly won the debate by the time it ended, with several logical fallacies arising from both sides. The opinions of the audience had not visibly shifted during the final vote.

This reporter believes the impact of artificial consciousness to be profound, hard to quantify or predict, and largely overlooked in this talk. While AI past a certain level may

well decide not to harm humanity, it's all the other AI's in between that would be unpredictable, and could conceivably decide to declare war on humanity. If such an AI were to learn from our wartime history, present and near future, we have great reason for concern.



The problem with women in science?

There aren't enough, says John Butler



» Images: Steve Diggle and Creative Commons

I'm a scientist. I'm a male. Surprised? Thought not.

No-one is perfect, and we all say things that are likely to have offended somebody at some point or another. I, for one, can't claim any moral high ground – the unfortunate truth is that, even as a believer in true equality of the sexes, I've most probably been insensitive in some way on this issue before. There is a truth that too often remains unspoken, however: the world of science is inherently sexist.

Back in June, the Nobel Prize-winning biochemist, Sir Tim Hunt, had to resign his honorary professor role at UCL after he made some unacceptable remarks about women in science at the World Conference of Science Journalists in South Korea. On every level, I agree that this was wrong of him, and that his departure from his academic department was necessary – after all, singling out one gender for crying “when you criticise them” and calling for single-sex laboratories so as to not be “very disruptive to the science” is pretty bad by anyone's standards. What strikes me, however, is what it shows about the reality of women studying and working in science.

At every step of my education thus far, I've been in co-educational establishments, with both male and female students both competing and working together within all subjects. The truth of the matter is quite simple: women are just as good as men at science, but are represented incredibly poorly when it comes to the gender divide on STEM courses. Some of my best female friends are more intelligent than I could ever hope to be, and are leading the way on their science courses;

whether that be medicine, chemistry or my own subject, physics. However, I see no reason why anyone should go through any kind of discrimination because of their gender as they work their way towards their chosen career path.

One of these friends, who prefers to remain unnamed, once told me about one experience she had whilst asking students from older years for help with her revision. “Someone in an upper year in my subject told me the only reason anyone would ever help me with physics was “to get into my pants”, she explained, adding: “the main problem is that people don't think [sexist behaviour] is happening”. To go into everything that is wrong with her treatment, I'd need to take over the rest of this edition of the *Boar*. Nevertheless, there are some truly vital points that need to be addressed here, and they need to be addressed now.

It's evident that the older student's statement is completely inappropriate. Everybody should be able to go about their studies without being sexualised simply because they dared to ask for help. Furthermore, the ignorance and lack of action has to stop. There is no excuse for anyone not to step up in the presence of sexual discrimination, whether that be casual or system-

atic. Put simply, we are the only solution.

We, as a student body, need to do more to include and educate people – especially, it must be said, men – in understanding the problems that are present and how to change the way we act in order to both stop ourselves from offending people unintentionally and dissuading others around us from doing so. Within the scientific community we've got an even bigger issue to grapple with – throughout the education system there is a fallacy that the sciences are areas of study for men. In

2014, eight out of ten physics A-level papers were sat by a male candidate. The problem is that this lack of representation within these subject areas leads to the ludicrous belief that women are ill-equipped to study the sciences. They're not. It's as simple as that.

I'm certainly not saying that the majority of men within the sciences are sexist; but while there are still elements of sexual prejudice and discrimination present within our lecture theatres, laboratories and workrooms, we can't continue with the complacent attitude that is all too often shown when addressing this issue. We need to meet it head-on, sooner rather than later.

Warwick research you should know about



» Image: Katerina Gonos

Researcher: Professor Peter Sadler

Area of interest: Designing new anticancer drugs from organometallic complexes (metal ions bonded to carbon-containing molecules).

Methodology: Taking a metal ion (an atom that is charged by the removal of electrons), such as osmium, and attaching specially chosen carbon compounds to it, then testing the result in cell cultures from a range of cancers.

Findings: At least 3 mutations in the mitochondria (energy powerhouse) of cancer cells have been detected; osmium complexes attack these already weakened powerhouses, unlike current platinum-based drugs that target the cell's DNA. Recently one such osmium complex was found to be 49 times more effective than a current drug in more than 800 cell lines.

Why it's interesting: There is a great demand for new cancer treatments, especially as treatment-resistance is a risk. These new drugs could be used after resistance has developed, as they target a different part of the cell. The challenge of interdisciplinary and international work is also highly stimulating; clinicians, biologists, physicists and even mathematicians all have a role to play and need to communicate their specialist knowledge.

Final word: Not only does this research call for novel chemistry, but it has the exciting element of interdisciplinary and international work that is both challenging and brings new perspective to the work.

Katerina Gonos



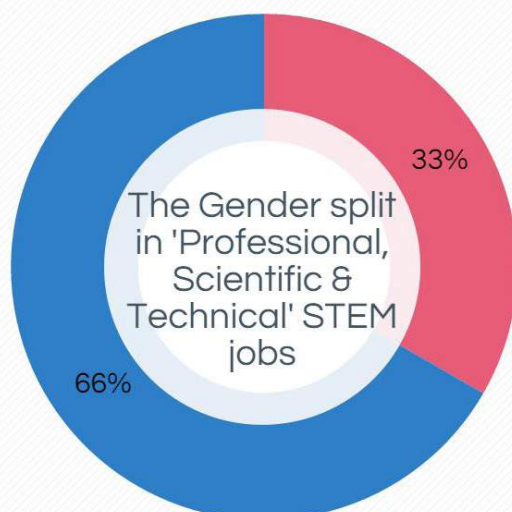
Do you want to write for Science&Tech?
Email us on:
Science@theboar.org

Women in Science: The facts

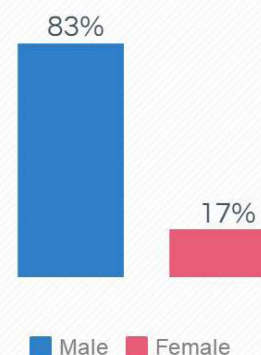


2 in 10

Physics A-Level entries are by female candidates



Undergraduate Computer Science qualifications obtained in the UK





Autumn Hues

Red, orange, yellow and green-autumn is finally here and everything is changing colours.



>>Image : peaceful-jp-scenery / Flickr



>>Image:Vincent Brassinne / Flickr



>>Image: Manizha Khayriddinova



>>Image: Danny Molyneux / Flickr



Image: Balint Vidos



Image: anakakay / Flickr



Fun with Photoshop

You don't need a DSLR or a specialised lens to take a good picture of everything autumn, just whip out your phone and you're good to go! Here are a few tips to give your pictures that professional touch:

1 Selective colour - This command lets you increase or decrease the amount of a particular colour in your photograph. After opening your photograph in Photoshop, go to Image-Adjustments-Selective colour and use the dials to adjust the settings to your liking.

2 Variance and Saturation - This command helps you to bring out the bright colours in your image. To use this setting, simply go to Image-Adjustment-Variance and Saturation and adjust using the dials.

3 Sharpen - This command can be used to adjust the sharpness and clarity of the image. To use this command, go to Filter-Sharpen-Unsharp Mask. This helps to fine-tune your image by adjusting the pixels and their radius.

4 Blur - On the other hand, if you wish to bring focus to your image, by blurring your background this setting may be of help. To use this command go to Filter-Blur-Gaussian Blur; this is one of the best settings for blurring the image as it lets you focus on a particular area at a time.

Interested in exploring different types of photography, covering events and improving your skills?

Join our Facebook group:
“The Boar Photographers
2015/16” to know about our
latest opportunities.





Editor: Kambole Campbell
film@theboar.org

The James Bond films are on what seems to be their seventeenth resurgence into the world of cool – *Casino Royale* made us forget about *Die Another Day*, of course, whereas *Skyfall* did more than just beat *Quantum of Solace* – it was, for many without rose-tinted glasses, declared to be the best Bond ever. Not only was Sam Mendes' first effort beautifully shot, well-acted, and fantastically exciting, it also had a proper story, that gave Bond the most personality and depth he's had in years.

This presents a bit of a problem with the follow-up. It's the old sitcom problem – you're always having to reset to square one by the end of the day, ready for the next adventure, so how do you incorporate genuine character development while still finding time for explody-runny-gunny-action that will rake in the big bucks?

Bringing back Mendes is a good start. He's laid the foundations for a new era of Bond, so why not let him build on it? Daniel Craig, too, is at the very height of his powers in this role. Still retaining his intensity, whilst having recently picked up a dry sense of humour, his Bond has become one of the best: he commands the screen with a confidence that never spills over into cockiness, and the audience is quite prepared to follow him to the ends of the earth.

The opening scene of the film involves an explosive chase through a Día de los Muertos festival. Hey, I never said it was Shakespeare. But the incredible 4-minute-long *Touch of Evil*-style opening shot kicks things off on an impressive note, and for a while it doesn't let up. While MI6 faces the threat of being swallowed up by a drone-happy multinational corporation, faced by a sneering Andrew Scott (whose name is "C", *entendre* intended), we once again see Bond go rogue, as he chases up information regarding a mysterious organisation named "Spectre".

He enlists the help of his old pals; brainy Q (Ben Whishaw), flirty Moneypenny (Naomie Harris) and the newly-christened M (Ralph Fiennes); he also encounters new faces, some well-utilised, some not so much. The former consists of Léa Seydoux, a spiky French accomplice who dives head-first into the action sequences, even if she is treated as a damsel-in-distress; and Christoph Waltz, who may be an obvious choice for a villain, but he's one that lights up the screen with his charisma and signature German drawl. The latter includes Dave Bautista, basically

a rehash of Jaws, and Monica Bellucci – who Bond shags in one scene and forgets about in the next, in the film's most erroneous example of dinosaur logic.

It's certainly true that, compared to the grand departure of *Skyfall*, this is a return to more tradition action-adventure storytelling, one that seems partially geared to ticking off boxes of repetition in fanboys' notebooks. See: a punch-up on a train, a chase between a biplane and a car, a showdown at the villain's lair. But many of the individual ingredients are so well-realised that they're

almost destined to become classic Bond. Mid-way through there's a brilliant, excruciating torture scene for the ages, one that, at the screening I went to, made the audience literally jump out of their seats. And that opening I mentioned earlier, replete with an upside-down helicopter sequence, is as pulse-quickening an action scene as they come.

It's deeply silly, it's overlong, and it's perhaps a little rote. But it's still one of the most fun things you can see at the cinema this year. Bond's back, baby.

Sam Gray reviews *Spectre*

» Image: MGM, Columbia, Sony

Crimson Peak: "A penetrating type of fear"

“It's not so much a ghost story, it's more a story with a ghost in it,” explains budding writer Edith Cushing (Mia Wasikowska). She is not deliberately referring to the events to come, but this comment rings true of the type of horror film we've come to expect from Guillermo del Toro. In many ways, the phantoms are a backdrop to the more frightful story of tainted and corrupted love.

Del Toro's film doesn't disappoint those familiar with his characteristic visual effects. *Crimson Peak* is emblematic of the signature style of fantasy he has become famous for and it is probably one of the most artistic films you will see all year. Similar to his previous work, Del Toro spectacularly conceptualises the fantastical characters in the film. From Thomas Sharpe's peculiar inventions, to the elaborate gothic dresses, the film design is phenomenal for anyone who likes the enhanced chromatic visual and a magnified

version of the gothic.

This symmetry between the real and the fantasy is what makes Del Toro's ghost story so enthralling. The living residents of *Crimson Peak* mingle seamlessly with the fantasy layers cloaking the film. Tom Hiddleston delivers sinister Britishness with ease while Mia Wasikowska effortlessly slides into a

Crimson Peak may not be the scariest film you will see but its terror has a longevity and poignancy.

role she was made for.

There is little love lost when one learns that Benedict Cumberbatch and Emma Stone were the two originally cast to play the leads; the replacements aptly fill the void and

then some.

Most horror films will by no means fail to scare and frighten you, but in the long run they will unavoidably become as memorable as the popcorn you eat; they are short lived sensational thrills. There is a central tragedy locked away in *Crimson Peak*. Del Toro's supernatural realm is a fascinating way of exploring the misfortunes and corruptions of mankind and this is something most films sharing the genre frequently fail to exploit. The ghosts feel like meaningful projections from that world's past.

Their existence is contingent on a world where decisions matter. *Crimson Peak* may not be the scariest film you will see but its terror has a longevity and poignancy. The film is harrowing more than it is frightening but this is perhaps a more penetrating type of fear. It's a ghost story that will haunt you, like all the good ones should.

James Kersley



» Image: UPI Media



STAR WARS: EPISODE VII

» Images: Lucasfilm

TRAILER BREAKDOWN

Our writers collectively geek out about the latest Star Wars trailer

“Who are you?” We see Daisy Ridley’s desert scavenger, probably a Skywalker. The music builds as John Boyega’s Finn is cast adrift. Adam Driver’s husky tones give motivated life to Kylo Ren as the camera sweeps in on his silhouetted figure, cast against the red light of a great destructive force. “It’s all true,” says an all too familiar voice – Han Solo. Here we see a world in which the Jedi have once more become nothing more than legend. The musical crescendo of the theme from *The Empire Strikes Back* blares out as the millennium falcon sweeps over a ruined star destroyer, while lightsabres swing towards each other in a dramatic looking battle. Is it all too good to be true? We’re a world away from the dry senate rooms of the prequels, and everyone is losing their minds. Star Wars is back... in a big way. Someone please give the marketing department a medal.

Daedyn Appleton

I would be lying if I said I didn’t get chills. JJ Abrams/whoever cut the trailer really knows how to hit all the nostalgia points, with much of the music being made up of revamped John Williams pieces and an elderly Han Solo and youthful as ever Chewbacca featuring heavily throughout, alongside newcomers Finn (John Boyega) and Rey (Daisy Ridley). There is also a kind of raw emotionality (people crying in Star Wars!) to the trailer, some-

thing mostly absent from the prequels (no matter how hard Lucas tried). It also helps that every second of the film we’ve seen so far looks gorgeous, and while Abrams keeps it as mysterious as ever, 1 second snaps of things like Finn wielding Luke’s lightsaber and looking monumentally screwed while going up against Adam Driver’s murderous Darth Vader fanboy Kylo Ren are enough to get me even more to see Abrams’s take on the franchise, the undoubtedly massive debut now just under 2 months away.


Kambole Campbell


If the other trailers hadn’t wet your appetite for the new Star Wars film, then this final tease, released last week, does that and more. Personal highlights include the soaring *Empire Strikes Back* theme playing as the millennium falcon takes flight into hyperspace, and a dishevelled looking Han and Leia making a welcome return after over 30 years. Expect the biggest film of the decade so far and you probably won’t be far wrong.

Tom Hemingway



Are you looking forward to the new Star Wars Film?
Tell us more!
Tweet: [@BoarFilm](#)


WARWICK STUDENT
CINEMA


WARWICK STUDENT
CINEMA

Autumn Term 2015

Week Five

TRUE STORY ANT-MAN

AMY HIDDEN (CACHÉ)

PULP FICTION

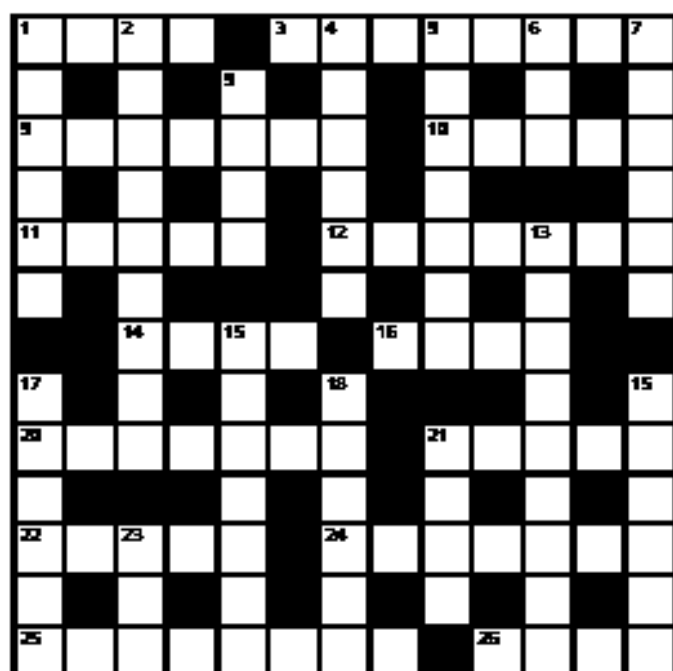
Week Six

TERMINATOR GENISYS ONCE UPON A TIME IN THE WEST

SAN ANDREAS INSIDE OUT

KNOCK KNOCK

How about a study break?



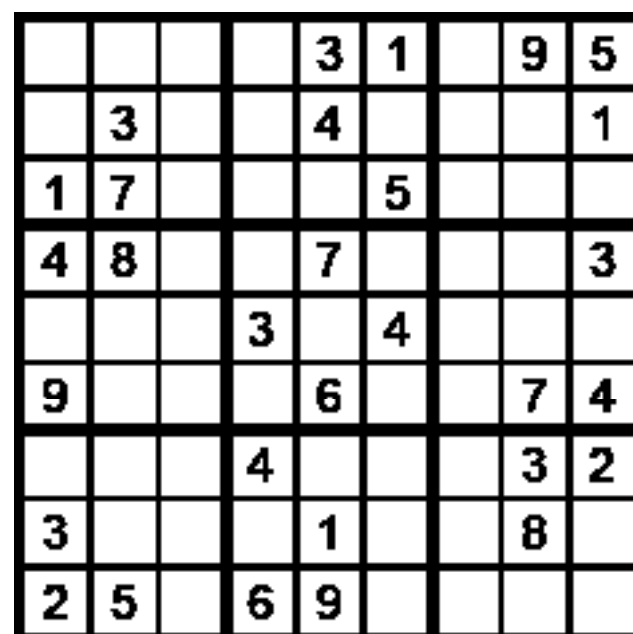
Across

- 1 Couple in a relationship (4)
3 Amusement (8)
9 Coupon (7)
10 Move to music (5)
11 Post a message on a certain social network - as birds do? (5)
12 Breastbone - rum nest (anagram) (7)
14 In addition (4)
16 Small island (4)
20 US pit viper (7)
21 Imbibe - beverage (5)
22 Tune - melody (5)

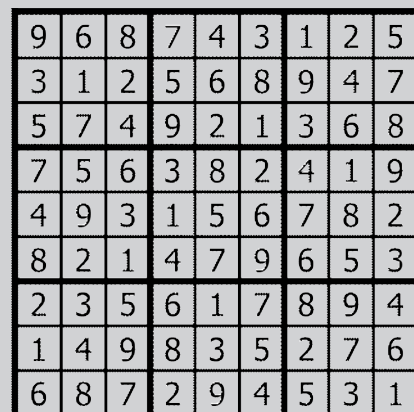
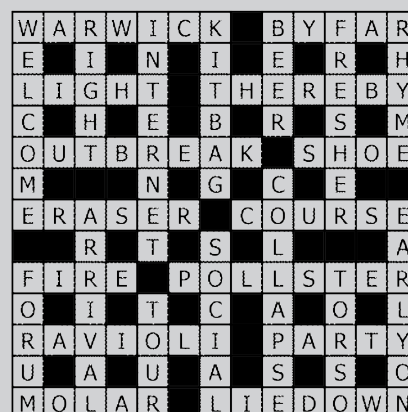
Down

- 24 Clear (7)
25 Fizzy drink - lead me on (anagram) (8)
26 Old Russian emperor (4)
1 Ask (to a party, e.g.) (6)
2 Full of life - Texan rube (anagram) (9)
4 To the other side (of) (6)
5 Female deity (7)
6 Can (3)
7 Damp - hey, rum! (anagram) (6)
8 Gossip (4)
13 State of extreme poverty (9)

- 15 Atomic number 14 - in coils (anagram) (7)
17 Liar PM (anagram) - fundamental (6)
18 Mate (6)
19 Athlete (on blades on ice, e.g.) (6)
21 Trickle (4)
23 Aggregate - total (3)



Last Week's Answers


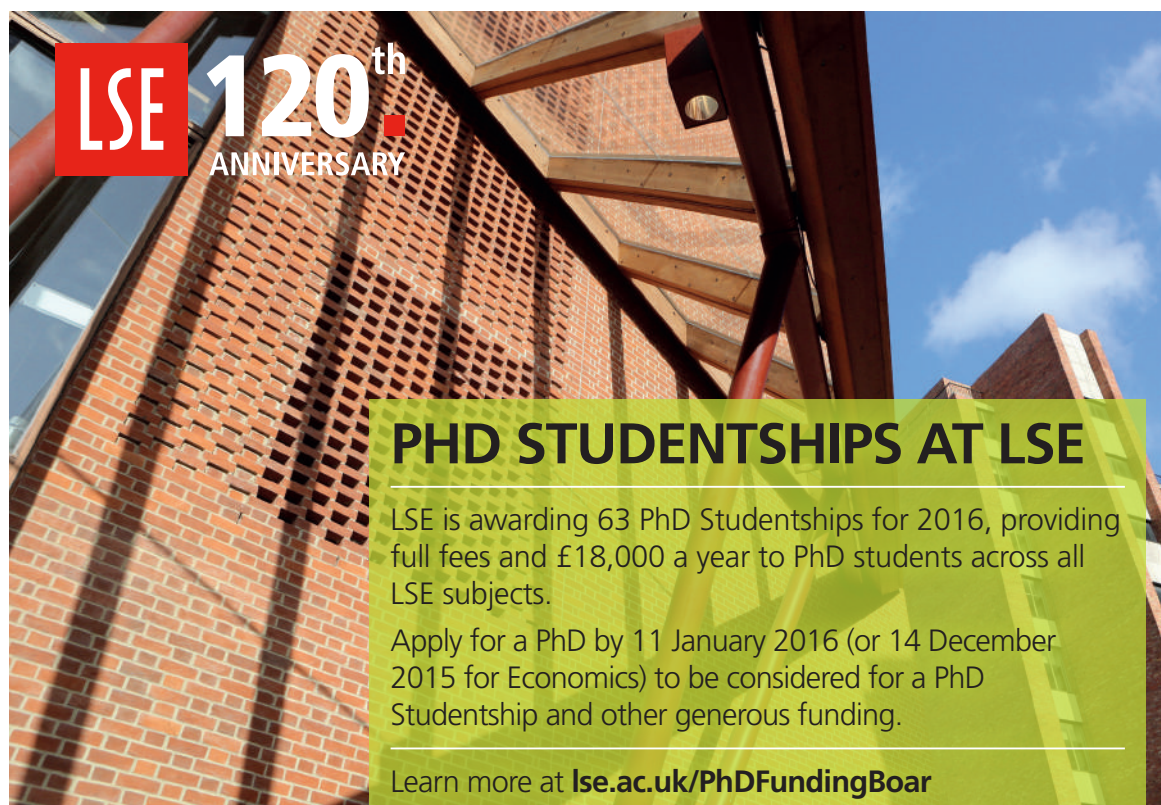


Are you a dab hand with a camera?

We are looking for both experienced and amateur photographers to help with a few projects over the coming months.

If you think you have what it takes and want to get your photos in print and online, then this opportunity is for you!

Email
photography@theboar.org

PHD STUDENTSHIPS AT LSE

LSE is awarding 63 PhD Studentships for 2016, providing full fees and £18,000 a year to PhD students across all LSE subjects.

Apply for a PhD by 11 January 2016 (or 14 December 2015 for Economics) to be considered for a PhD Studentship and other generous funding.

Learn more at lse.ac.uk/PhDFundingBoar



The Boar TV Guide

Boar TV brings you the top five TV shows to watch this fortnight, as voted by section contributors:

BBC Children in Need: 13 Nov / BBC1

1. The BBC promises a great night of telethon entertainment and fundraising; get your Pudsey polkadots and tune in for some fun!

Elementary S4 US Premiere: 5 Nov / CBS

2. CBS's successful answer to the Sherlock Holmes tale is back for its fourth season, with all new adventures, and a visit from Sherlock's father.

Peep Show S9 Premiere: 11 Nov / Channel 4

3. We've all been waiting for this for years, but what will the final season of *Peep Show* bring for Mark and Jeremy?

London Spy S1 Premiere: 9 Nov / BBC2

4. It's the gay spy drama you never knew you needed. With Ben Wishaw and Mark Gatiss among the cast, it's bound to be a hit.

Live at the Apollo S11 Premiere: 9 Nov / BBC2

5. If you're in need of a chucle, the return of *Live at the Apollo* is sure to provide it.

» Photo: US CPSC / Flickr

Trans actor makes soap history

Callum McManus on the latest *EastEnders* casting decision

The past couple of years have seen something of a turning point in the representation of the transgender community in the media. Whilst there is unarguably a great deal of progress still to be made, it certainly seems that trans issues have finally begun to move firmly into the spotlight.

Individuals such as Laverne Cox and Caitlyn Jenner have become pop culture icons in their own right, whilst shows such as *Transparent* and *Orange is the New Black* have beautifully explored the realities of the trans experience and have been rightfully inundated with praise and global attention.

Now, in a move that feels considerably overdue, *EastEnders* has made television history by casting the first transgender character played by a transgender actor to be in a British soap. Actor Riley Carter Millington will join the show as a new regular character, Kyle.

There are many who may ridicule the idea of *EastEnders* as a form of storytelling that ought to be taken seriously, but this would severely undermine the fact that the genre of soap opera is potentially the fictional medium which is best able to influence social attitudes (at least within the United Kingdom). Despite the fact that we live in an age where appointment-to-view television is becoming increasingly less relevant, soaps still manage to garner average live ratings of 6 million viewers repeatedly throughout the week.

We cannot simply dismiss the influential power of a television programme which has so broad a reach: these shows have the ability to permeate the national consciousness and raise awareness of issues in an immediate fashion, one in which regular contact with the central characters creates a powerful sense of both familiarity and empathy.

For far too long trans people have been excluded from telling their own stories whilst cisgender actors have been lavished with awards for portraying them instead.

It is therefore vital that diversity becomes a cornerstone of soap opera storytelling, to ensure that individuals from all walks of life are able to see themselves represented on screen.

In terms of transgender storytelling itself in soap, this will essentially be the most high-profile example of a trans character since Hayley Cropper (Julie Hesmondhalgh) in *Coronation Street*. However, the main difference here is that we are finally seeing a mainstream transgender character being played by an actor who is transgender themselves. For far too long it has been the case that trans people have been excluded from the telling

of their own stories whilst cisgender actors have been lavished with praise and awards for portraying them instead.

Even more reassuring is the promise that this is not just tokenism, with executive producer Dominic Treadwell-Collins saying that Kyle is "going to be thrown right into one of our biggest stories for the end of the year."

This is essential; it shouldn't feel like a transgender character has been created merely in order to fill a quota. Like any other new introduction to the show, they deserve a purpose and story to tell, rather than simply to exist as fetishised window dressing without any involvement in major plots.

As a publicly funded-broadcaster, the BBC's remit should clearly be to represent the lives of the British public. This latest casting, along with the brilliant recent BBC sitcom *Boy Meets Girl* (centred on a love story including a trans woman as the central female protagonist), is hopefully indicative of a culture in which trans stories can stop existing as mere footnotes to the 'main' narrative action of television. This should be a movement towards a televisual landscape in which transgender people can feel as though they are thoroughly included.

There is still work to do; but we must hope that these past few years have seen the beginnings of a true seismic shift in the representation of trans lives.

» Photo: Wikimedia Commons / Monica Helms

New Doctor Who spin-off announced

Will Coal Hill School-based *Class* be as successful as its predecessors?

Just weeks into *Doctor Who*'s critically-celebrated ninth series, it has been announced that BBC Three will play host to a new spin-off series, *Class*. Featuring eight episodes of 45 minutes, it will be targeted towards young adults.

The series will be written by Patrick Ness, best known as the author of the *Chaos Walking* trilogy, and executive-produced by Ness, Steven Moffat and Brian Minchin.

Class will focus on Coal Hill School, a setting well-known amongst *Who* fans. The show is said to be its own entity, featuring all-new characters and villains, although cameos have not been ruled out, neither the Doctor (currently portrayed by Peter Capaldi) nor Clara (Jenna Coleman), his current companion, will be heavily featured.

As of yet, very little has been released regarding the plot of the series, only that it will see classic *Doctor Who*-style threats being faced within the school. Looking back upon past spin-offs, it can be assumed that the series will be more mature than CBBC's *The Sarah Jane Adventures*, but less so than *Torchwood*.

Of course, the big question has to be:

"Will it be worth watching?"

The series has a fine creative team backing it. Moffat, as divisive as he often seems in his role on *Doctor Who*, is a fan of the original show and its mythology. It can only be seen as a positive that he has given his backing to *Class*' production.

As for Ness, he is an adept choice of writer, having won the Carnegie medal for outstanding writing for young adults in 2011 and 2012.

Fan reaction to the spin-off's announcement appears to have also been tempered by the series' deemed lack of importance in a larger 'universe'. A show that may well feature no characters from its parent programme has come as a disappointment.

This has proved the main problem with the announcement of *Class* – a lack of immediate excitement. In an age where the Twelfth Doctor's actor was announced during a live show, and upcoming films have teasers to tease other teasers, this announcement came rather under the radar; made during a *Doctor Who* ratings drop, it felt closer to a cry for help rather than an assured move.

However, there are other ways to look at

this. While not filling fans with initial glee, the prospect of a series without such blatant ties to *Doctor Who* could allow it to become its own entity in a manner which has proven successful for other programmes.

As annoyingly vague as this is, an on-the-fence, benefit-of-the-doubt approach is possibly the best stance *Who* fans can take.

As for casual viewers, the announcement of a series with the less-than-thrilling title, *Class*, will have very likely passed them by. This is a shame, because the seemingly largely isolated premise means that it may prove most enjoyable precisely for them.

James Hibbs



» photo: Doctor Who Spoilers / Flickr



Editor: Ali Jones
games@theboar.org



Next time on Minecraft

Alex Brock considers the rise of episodic gaming as *Minecraft* and *Back to the Future* both get the Telltale Games treatment this month

» Photo: Bago Games / Flickr

Cast your mind back to 2012, when unassuming game developer Telltale released graphic adventure title *The Walking Dead* to universal critical acclaim. The game was particularly revolutionary, sacrificing gameplay and puzzle-solving for character development and an engaging story - essentially becoming an interactive graphic novel. However, perhaps an overlooked reason for the game's success was the fact that *The Walking Dead* was released over five separate episodes between April and November 2012. The success of this episodic game model sparked a new era of episodic gaming, which has included titles such as the recently concluded *Life is Strange*.

The first episode of *Life is Strange* costs just £3.99, a significant factor for those of us living on Tesco-brand noodles

Unsurprisingly, Telltale have stuck with their winning format. In the three years since *The Walking Dead*, they've churned out several more titles at an almost alarming rate, including *Game of Thrones*, *Minecraft: Story Mode*, *The Wolf Among Us* and *The Walking Dead: Season 2*.

There are certainly advantages to this for developers. Creating episodic games takes a

lot less time, as they can focus on one section of the game at a time. Episodic games are also typically cheaper to produce, which means there's also a lower risk investment. Finally, they can adapt later episodes to community feedback and the choices made by players in already released episodes.

The consumer also benefits; cheaper production costs result in a cheaper price - the first episode of *Life is Strange* is available for just £3.99 on Steam, a significant bonus for those of us living on Tesco-brand noodles who don't want to invest an entire £40 in a game. Episodic games also tend to be innovative and well-made, as developers need to maintain a high level of quality to ensure their customers are kept interested in the game over several installments. But as more and more of these episodic games flood the market, the flaws of this particular trend are becoming increasingly apparent.

The episodic gaming experience does come with some unfortunate side-effects. That £3.99 price tag seems alluring but the entire season ends up being a lot more expensive than you first thought. This might not

seem like a major issue, but when you consider how many hours of entertainment you typically get in games such as *The Walking Dead* (about ten hours for the entire season), it's hard not to feel short-changed.

There's also the question of whether the episodic format suits story-based games. These games focus on the player making tricky moral choices that impact the story and character relationships in often unpredictable ways. For my playthrough of *The Walking Dead* Season One, I played the entire story over Christmas, so it was easy to keep track of the choices I made. It was a completely different experience when I played through Season Two as each episode came out. The entire game was released over a nine month period and I discovered it was tricky to remember the choices I had made in previous installments. In fact, it was diffi-

cult to remember recent developments in the story or even the names of the supporting cast (all of whom inevitably die gruesomely in typical *Walking Dead* fashion anyway, so I guess it doesn't matter too much).

The fact that new episodes of Telltale games include a recap on previous installments does not lessen this problem in the slightest, as they're often generic and cover the story in broad strokes. They don't really recount your choices or intricate character relationships in great detail. What you're left with is a muddled and disjointed story, which is particularly concerning for games that emphasise personal choices and character development.

Finally, there's the threat of the episodic gaming model being abused by bigger gaming developers. Recent blockbuster titles, such as *Star Wars Battlefront*, only release a small portion of the single player or multiplayer mode upon release and then require gamers to buy more content over the following months - a trend which could have been influenced by the successful and cheap to produce episodic format.

More choice and innovation in how we play games is never a bad thing, but the success of Telltale Games means the rise of episodic video games will continue, for better or worse.



Want to write for Boar Games? Email us at games@theboar.org

Until Next Time...



November 10
Rise of the Tomb Raider

Lara Croft is back in the long-awaited sequel to *Tomb Raider*, the reboot that explored the origins of the world's most badass archaeologist (sorry Indy). Her mission this time is to locate the ancient city of Kitezh in Siberia, which is rumoured to hold the secret to immortality. The sequel promises to offer a number of improvements, including redesigned combat and a weather system. *Rise of the Tomb Raider* will be released on Xbox 360 and Xbox One in November, whilst PC and PS4 owners will have to wait until 2016.

Alex Brock

November 10
Fallout 4

We're finally going back to The Wasteland! *Fallout 4* is Bethesda's third foray into the post-apocalypse, after the successes of *Fallout 3* and *Fallout: New Vegas*. This time the game is set in Boston, and the rest of New England. We don't know much about the story yet, but we do know that the story begins on the day the bombs dropped, and starts up again 200 years later. *Fallout 4* will be released on PC, Xbox One and PlayStation 4 all at once, and will be available to pre-load a few days before release.

Ali Jones



» Photo: Bago Games / Flickr

Life is Strange: *Polarized* Review

Joanna Jakubowska plays the finale of Dontnod's emotional time-travel saga

Do you think in-game choices should matter? Love dwelling over paths you could have or maybe should have taken? If so, you probably already know about episodic, story-focused gaming *Life Is Strange*, the brilliant finale of which came out two weeks ago.

It's tough to write concisely about *Polarized*. You get to see all your choices unfold in front of you, from the small to the game-changing, from across the previous four episodes, and *Polarized* finally shows off just how selfish the choices you've made can be. You'll try to bend rules and cut corners, but *Life is Strange* forces you to make a choice to move the story on, even if, like me, you end up staring at the screen for minutes on end, agonizing over seemingly impossible choices.

There are no clear-cut answers and *Polarized* lets your failures sink in, sometimes crudely rubbing salt into the wound. It's a summary of all the steps you've taken so far, all the sacrifices you made and

hopes you poured into the characters. Gameplay is more varied this time, as we get to sneak around and even save people.

There are moments where it's a lot harder than previous episodes to figure out what to do, and I really like the way *Polarized* keeps surprising you, letting you think things are coming to a head, only to snatch the rug out from under your feet. Character development races ahead, taking into account the choices you made in the past; some are redeemed, others fall from grace.

Another big plus is the amount of thought put into dealing with mental health, something worth highlighting because of its usual lack of representation in gaming. We get to see the proverbial inside of main character Max's head, her hopes and fears taking on physical shapes. This is an amazing segment of the game, further showcasing your choices.

You set out beliefs Max holds so that they become part of her psyche, and it's

incredibly compelling, very different from what I was anticipating for the finale.

Life is Strange has already left a profound mark on gaming, even if developer Dontnod has obviously modelled its production on Telltale Games', but there's a big difference between the two studios; Telltale lets its stories unfold slowly, leaving choices until the last minute, whereas *Life is Strange* asks you what you want to do.

Do you want to see this character hurt? Will you lie to your best friend? The themes covered throughout the series range from bullying, to abandonment, to suicide. There's no side-stepping the issues, and you have a hugely proactive role.

All in all, this is a great title that you have to play at least once, and for me, the finale is great, even if I was let down by some of its explanations. There's a definite possibility of a second season, so I guess we won't be rid of Max Caulfield for a while yet.



» Photos: Joanna Jakubowska

Casual Gamer Column

Want to play *Mad Max* but hindered by your desire to not bankrupt yourself?

It's not exactly surprising with *Mad Max*'s gasoline-hungry desert to compete with, but as the second instalment in a trilogy, it's a real shame that *LISA: The Painful RPG* is as underappreciated as it is. The game focuses around your quest to find your kidnapped daughter in a world where there are no women left.

LISA takes place in a world that's been torn apart by an unknown catastrophe, in which all semblance of public order has melted away. The men left

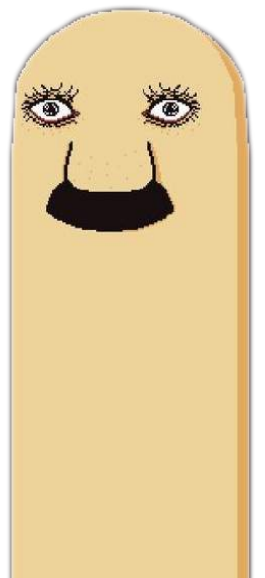
behind are idle, spending their time wrestling, killing for no reason, and numbing their pain with drink and a drug ironically named Joy. Their currency is based around dirty lad's mags, which the player can use to pay for upgrades or new recruits. The strength of the title lies in its portrayal of mental health, or rather the lack of it. I haven't seen any film, let alone game, utilise its visual medium to suit its narrative as well as Dingle, the game's creator, has. Everything in *LISA* has a pur-

pose, be it a seemingly worthless inventory item, a rare cut-scene or a stray line of dialogue, and all work together to help you uncover the plot. Nothing is as it first seems, nothing is spelt out for you, and sometimes you'll be left questioning your sanity as the game progresses. Are the choices you're making right? Is there any actual morality in a world without civilisation? Do the ends justify the means? Will you sacrifice everything for your daughter?

This game is one of the most

compelling RPGs I've ever played, and this is coming from a person who usually avoids turn-based combat at all costs. *LISA* is an interesting example of a well-blended medium with a strong storyline in which you gradually learn the mechanics as you go, rather than having them stand in your way until the end of the game.

If you fancy a crazy ride through your emotions, convictions and outlook on life, check out *LISA: The Painful RPG*. Fair warning though, this ride is not for the





Editor: Jack Prevezer
travel@theboar.org

Dastardly destinations

Fancy going somewhere truly terrifying this Halloween?

The Skirrid Mountain Inn

For anyone interested in visiting somewhere with a spooky atmosphere and a strong reputation for hauntings, the Skirrid Mountain Inn is the place to visit at Halloween. Situated in the impossible-to-pronounce Llanvihangel Crucorney, a small Welsh village in Monmouthshire, the inn is popular due to its reputation for being not only one of the oldest pubs in Wales, but also one of the most haunted.

The Skirrid dates back to 1110, with 900 years of ghostly history associated with it. Until 1698, the first floor of the inn was reputedly used as a courtroom, where hanging was carried out as a punishment for up to 180 criminals. Rope markings can be seen on an oak beam still in the inn today, adding a macabre touch to the staircase winding towards the guest bedrooms.

Three rooms are available for visitors to spend the night in – if they dare! With an

eerie atmosphere, dim lighting and creaking staircases, a night at the Skirrid is not for the faint-hearted.

These guestrooms have attracted the attendance of numerous groups interested in the paranormal, including TV shows such as *Most Haunted* and *Extreme Ghost Stories*.

If paranormal investigating isn't your thing (and let's face it, it probably isn't), the inn still offers a hearty meal, a few pints, and should you feel brave enough, a suitably spooky overnight stay for you and your mates to have a laugh and scare yourself silly.

The inn is set against a backdrop of the Brecon Beacons, most notably the distinctively-shaped Skirrid Mountain from which the inn gets its name. 'Skirrid' is derived from the Welsh word for 'shiver', an apt name for a place steeped in chilling mythology.

Natalya Smith



The Galleries of Justice

Voted the most haunted building in the UK, the Galleries of Justice in Nottingham are the perfect place to go for a scary day out. Based at Nottingham's old courthouse and gaol, the museum is the previous home of the Sheriff of Nottingham, and so has lots of connections with the legend of Robin Hood and Nottingham's grisly criminal past.

Providing a tour of Nottingham's criminal history, the museum contains lots of genuine, sometimes gruesome artefacts that were used in the torturing of prisoners. It is not simply your average museum though, but more of a day in the life of a prisoner!

Be prepared to immerse yourself, with actors in period costume ready to scare you at every turn, and the opportunity to stand trial in the dock (and possibly do some acting!) before descending into the cells to explore

over 300 years of crime and punishment.

Down in the dungeon, you can learn about the severe punishments prisoners were subjected to, as well as stepping inside real and replica prison cells, from the Victorian era to the present day. To make your visit even more realistic, you can also stand in the courtyard where prisoners were hanged.

If that isn't spooky enough for you, the museum also runs special 'Terror Tours', where you can visit the most scary prison cells that are not usually open to the public, and ghosts have supposedly been seen there as recently as 2014. There is also a Robin Hood tour, where you can see the famous outlaw being put on trial, as well as murder mystery nights.

Nottingham isn't too far away from Warwick, so if you fancy seeing how scared you can get, I would recommend a trip!

Nicola Paling

» Image: andy dolman / Geograph, Fay-erollinson / Wikimedia Commons



An international struggle

Hannah Bettison explains the difficulties of being an international student

Walking through campus, I found myself stuck behind a group of lost-looking people speaking a foreign language. "Great, internationals" I thought to myself with a heavy dose of all-too British sarcasm. Then I realised, I'm one of them.

I've been in the USA at the University of California Santa Barbara for just over a month and, despite my best intentions, in many ways I've become typically 'international'.

However, this has given me a perspective that, I hope, will make me a little more understanding of (and a little less tempted to make stereotypical Yik Yak jokes about) international students when I return to the UK.

A couple of weeks in and I find myself spending lots of time with the Brits I've met in classes here

For starters, I hang out with a lot of internationals but, crucially, not because I'm antisocial or don't want to adapt.

I don't even have a language barrier as an

excuse and yet the initial social activities I attended began a few days earlier than general student move-in, and were aimed at international students. So, other than my Californian roommate, I only had the chance to meet and make friends with non-Americans.

A couple of weeks in, and I find myself spending lots of time with the Brits I've met in classes here.

Arriving as second or third years rather than Freshman means that, other than fellow internationals, many of our American classmates already have established friendship groups and are less interested in making friends with new people.

That said, out of my closest friends here now, about half are American; in fact, much

to my excitement, the Americans even outnumbered us at dinner the other day. But I can no longer fully blame internationals for sticking with people from similar places; it's a practical not a personal thing.

Furthermore, there tends to be a stereotype that international students have a lot of money, and don't always spend it wisely, or at least don't budget in the same way home students tend to. I certainly don't have a lot of money, but being an international student has definitely affected the way I spend it.

Firstly I was prepared for this year to be more expensive as I had to prove I had the funds before I was even offered a place, but I also know that this is a once in a life time opportunity, so I want to make the most of my time here.

If that means I end up eating out more or spending money on trips to Disneyland, it's because I want to experience the culture as much as possible while I still can, even if it means living on rice and pasta for my entire fourth year.

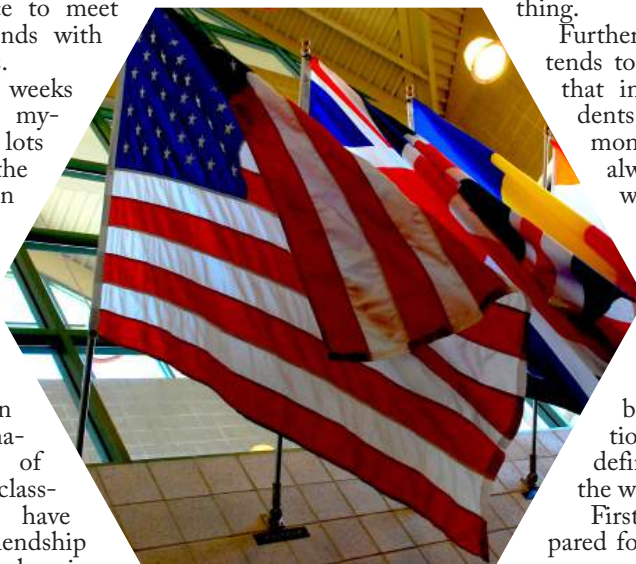
Finally, I like to talk about England...

I certainly don't have a lot of money, but being an international student has definitely affected the way I spend it.

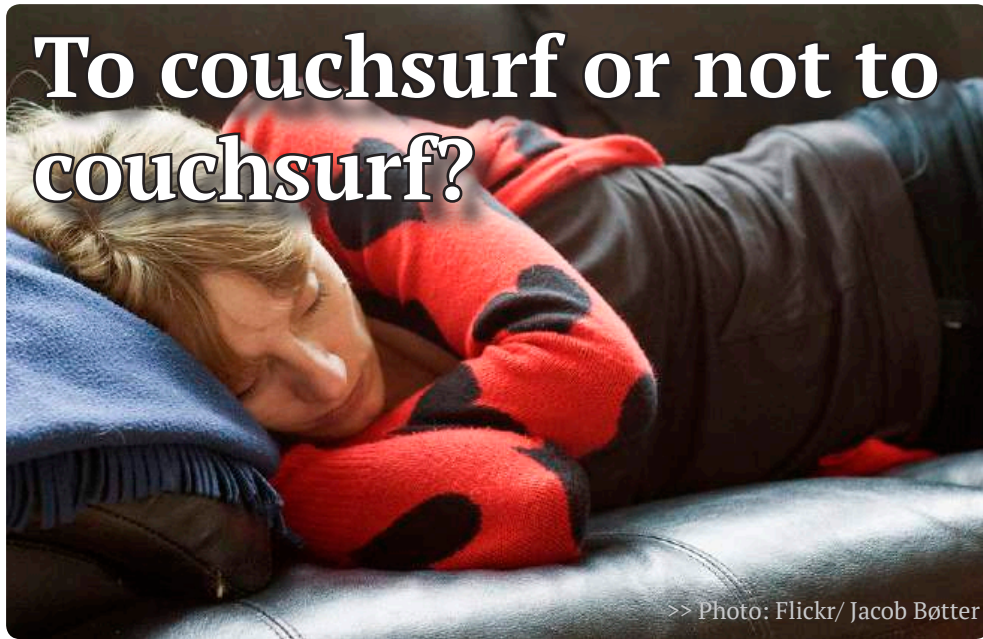
too much. There's a certain 'grass is greener' mentality that I think is part of the culture shock for international students. It's great for making the thought of returning to a place that rarely gets below 20 degrees Celsius a little more bearable but for the Americans, or even other internationals, it's got to grate.

Just over four weeks here and I can now say, as your typical international students, please don't be too quick to judge, it's often not for the reasons I used to assume and, not that deep down, we're really just like any other student.

» Image: Westminster College Fulton MO / Wikimedia Commons



To couchsurf or not to couchsurf?



>> Photo: Flickr/ Jacob Bøtter

Scarlett Mansfield explores the pros and cons of couchsurfing

I have travelled now for a few years, and yet couchsurfing went against every intuition I have ever had, and everything my parents told me not to do (eg. sleeping in some random persons house I met online).

However, in a moment of desperation, stranded with only expensive accommodation in Miami, I turned to the couchsurfing community and finally put my faith in the internet.

Firstly, I'll talk about the benefits. Despite having no references, and being extremely last minute, Jeremy, my first ever host, told me I could get a cab to his workplace and we could sort things out from there.

Upon arrival, he instantly trusted me and gave me keys to his house and car, telling me I could get an uber back to his and wait, nap in his car, or - wait for it - have free tickets to watch the Miami Marlins play New York Mets with some of the best seats in the house! Turns out he worked as the baseball team's equipment assistant so was able to bag me some free tickets. He even invited me to watch them train the next day.

Speaking of unexpected adventures, in San Antonio, my host's neighbour popped over with VIP jazz festival tickets in a downtown park.

I hopped onto the back of his motorbike and was given a great lengthy tour around the city, which happened to coincide with an electronic light story of the Alamo projected on the cathedral.

That's the great thing about it all, you just never know where a couchsurfing night will take you. Every day is a brand new adventure.

Furthermore, it's a great chance to try out and learn new things. From balloon animals, to nudism, there is a variety of hosts that offer some really crazy things! (Yes, one man's profile suggested mutual masturbation because, "no homo, I just like the guest connection"). Don't worry though, I never had these people sneak up on me, I just avoided them if it was listed in their description. But hey, if

you're into that, give it a go.

On the down side, it can be rather sexist. Men do have a harder time finding a place to stay, since many women don't feel comfortable hosting them alone, but also many men would rather their company.

This can lead to some odd situations. A man I met in NOLA stayed with an old, rich man in Miami and ended up giving him nipple massages in return for accommodation. This man even offered him a job as his 'personal assistant' in return for getting a green card to live in the States - weird.

Of course, you also hear the horror stories.

That's the great thing about it all, you just never know where a couchsurfing night will take you

One man had a webcam pointed at the sofa where I slept, and didn't tell me. I figured it was more for Airbnb guests that stay when he isn't there, it still made me feel awfully uncomfortable, and among other odd things he did (like demand I get his drinks all night), I ended up leaving early and switching hosts.

Overall though, I would urge you to take a leap of faith. It was the best thing I could have done. I met some great people, had a great laugh and got to do things I would have never been able to without it!

Oh, and don't forget, it's free! A cost-effective way of seeing the world. Just exercise caution when choosing who to request to stay with, always tell a friend where you're going and have a reasonable exit strategy for a worst-case scenario.

>> Photo: Flickr/ Vladimir Kud



Had any crazy couchsurfing stories?
Tweet: @BoarTravel

Culture Shocks: My time with a native tribe

For me, there is more to travelling than simply posing for tourist shots like holding up the Leaning Tower of Pisa or pinching Lady Liberty.

Having spent six weeks of my summer travelling around South East Asia; specifically Thailand, Cambodia and Vietnam, there is one particular adventure that will last long in my memory.

My homestay with the Black Hmong hill tribe of Sapa, northern Vietnam, was an experience that opened my eyes to both the simplistic, pure lifestyle of the locals who reside here, as well as the beauty of a country that has become synonymous with warfare and tragedy.

The north-western Hoàng Liên Sơn Mountains, some 38km from the Chinese border, is the more precise location of this particular tribe.

Its close proximity to China meant a rich diversity of people living there; although the language barrier was an issue at times- with even some of the Vietnamese people not fully understanding them- their friendly nature meant it was easy for me to tackle this minor obstacle.

Having taken an overnight bus of nine

There is more to travelling than simply posing for tourist shots such as holding up the Leaning Tower of Pisa

hours from Hanoi to reach them, the three day residency began with a hike deep into the mountains from the Vietnamese town of Sapa, my drop off point.

Immediately I was in awe of the ease in which a collection of ladies, far older than myself, took to the treacherous dirt roads

that wound up and around the mountains and concluded for us at their village.

The hike itself revealed to me the remarkable manipulation of the landscape; the residents, having varied the different gradients, have created almost a stair case up the sides of the peaks, allowing them to grow greater quantities of rice. It's a sight that words can only go so far in doing justice.

After a demanding day of travel, arrival at the village meant only one thing; rustic Vietnamese food.

A completely new style of both cuisine and cooking technique awaited me; the villagers here opt for an open fire method of cooking with minimal meat.

Rice is not the only substance grown in abundance there, both cannabis and opium are innovatively used for numerous things. For example, cannabis is used to make the

Cannabis is used to make the hemp for clothing and opium, much to my merriment, for recreational use

hemp for clothing and opium, and, much to my merriment, for recreational use.

I was fortunate enough to partake in the consumption of opium in its liquid form with one of the locals, which was a special experience as it's not often offered to westerners; not without a price attached anyway.

Initially I was sceptical but it was nothing short of ecstasy (pardon the pun). It was the combination of both intense and casual activities that helped shape an authentic insight into the lives of these individuals and gave me a truly unique memory from my time in Vietnam.



Comment Corner

Does Sport **heart** consent?



“I’ve come to learn that when I go out to a nightclub, I should expect sexual advances”

On Tuesday 20 October the Warwick Uni Men’s Hockey Club co-hosted an ‘I Heart Consent’ workshop with our sister club, the UWLHC.

The quote you have just read is the sole statement from that workshop that has imprinted itself so vividly in my mind. Given the recent coverage in the media of the somewhat narcissistic, antiquated views of a certain ‘he who must not be named’, I felt compelled to get the club involved.

I felt the need to help educate those who wanted to learn more. I for one certainly would have benefited from these sessions in my first year.

As we ploughed through the workshop one thing became strikingly clear. Behind every anecdote, every opinion, and every discussion, there was a common thread: the ‘lad culture’ stereotype. Like it or not, it’s here, it exists, and it’s a very real problem not just at Warwick but at every UK university.

As a longstanding member of one of Warwick’s largest sports clubs, I take it somewhat personally that so many of us (not only males) are labelled with the sports player stereotype as sex-crazed, lager drinking misogynists, which is clearly untrue.

However, I do accept the fact that unacceptable sexual behaviour behind the mask of supposed ‘banter’ happens way too often on university campuses. Hence, it was unsurprising that when asked to

discuss their previous education regarding sexual relations and consent, attendee’s responses consisted largely of cringe worthy, dated videos from their Year 6 Biology lessons and next to no education at all regarding consent.

This ‘sport-specific’ workshop we helped co-ordinate looked to address the ‘lad culture’ stereotype, and these gaps in people’s knowledge that seemed so prevalent. Funnily enough, deep down sports clubs genuinely think the same way as everybody else on the issue of consent.

As hockey clubs, we sought to educate our members on the importance of relationships at university, including potential pitfalls and the legal and ethical implications of getting it wrong.

Although, it’s easy to lay the blame for sexual harassment and violence at the door of those with a Y chromosome, the event enabled us to look at instances in which both genders were at fault. A chance for some frank and honest discussion, the workshop was a great success.

Feedback was incredibly positive, with many who attended indicating that they felt better prepared to monitor their actions in public, with a heightened awareness of consensual behaviour.

This is only a step, but maybe we can finally move towards destroying the stigma that surrounds our sports clubs.

» photos: UWMHC

Absolute Boarginners

A guide to pick and mix sports from Joe Lester



It’s week three. You’ve been to the sports fair, you’ve taken home more leaflets than you can physically carry and you’ve been to all the taster sessions you could fit in – but you still haven’t found the sport for you. Shouldn’t it be easier than this?

I was thinking something along these lines in my first term at Warwick. It’s a common problem: you want to try something new but you’re overwhelmed by the endless opportunities. Taster sessions are useful but they often clash with your super busy early term schedule and only run for the first two weeks: after that, you’re on your own.

Pick and mix Sports represents an antidote to this problem. Every week we try out a different sport in two-hour free sessions. Newly combined with Warwick Active, we cover the sports that the ordinary ‘Rock Up and Play’ sessions don’t – from Floorball to Fencing and Quidditch to Climbing, you

get the chance to try things you would never have dreamed of dabbling in, and isn’t that one of the best things about university?

So, if you want to get active this year but you’re not sure where to go, make sure you come along to one of our sessions. It’s completely free to sign up: all you have to do is pay £2 to get into the sports centre for each session, or use your Warwick Sport membership if you have one.

Above all, pick and mix aims to be accessible; you can come as little or as much as you want, it’s the one of the cheapest ways to take up sport on campus and, most importantly, it’s open to people of all abilities. Since you’re going to end up taking part in at least one sport you’ve never tried before (and usually many more) everyone’s in the same boat. So fear not, even if you’re an *absolute boarginner* at one of the sports we cover, you’re pretty much guaranteed not to be the only one.

Having said that, there is still

room for improvement. The clubs we run each session in conjunction with often use pick and mix sports to scout new talent, whilst also using the sessions as a chance plug their own sport. As with taster sessions, it’s also a great way to help you decide on a specific sport; last year, a session with pick and mix persuaded me to join the Chinese kickboxing club – a great experience that I would never have seized on if I hadn’t had the opportunity to try it.

The most important aspect of pick and mix, however, is that we have a group of regular members who turn up every week and really make the group feel like a community. Weekly socials in addition to the regular weekly sessions have helped turn what started off as a bunch of people sweating it out in the taster sessions into a genuine collective.

So, if you want opportunity, accessibility and community, then pick and mix sports is for you.



Oi! Will you be watching the Rugby World Cup?



Johnny Hall says **YES**

"It's a glorious showcase of sporting excellence"

This Rugby World Cup may not have been one for a fledgling England rugby fan to remember, but it has certainly been one to cherish in terms of attacking, exciting and generally unpredictable rugby.

Indeed, in just the fourth game of the tournament, we saw what has been described as "the greatest upset in the history of test rugby" as Eddie Jones's Japan beat South Africa with a last-minute try.

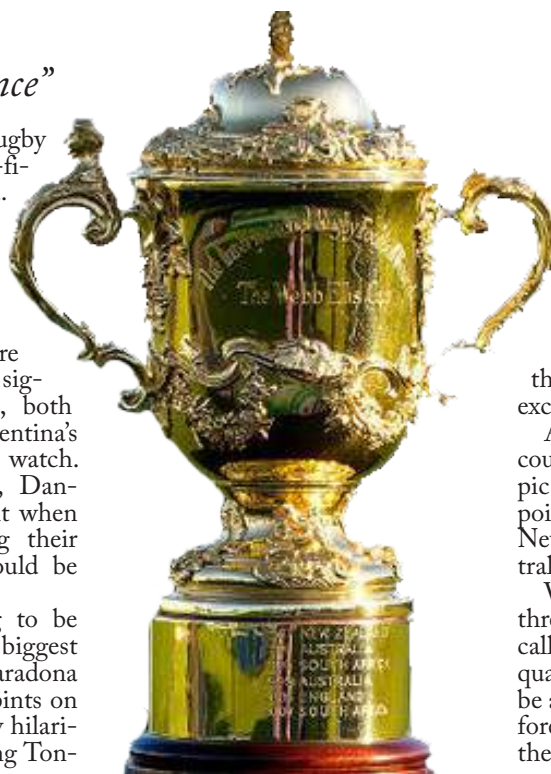
Whilst undoubtedly the highlight of the group stages, the bonus points scheme means that unlike other sports, even one-sided World Cup group games have great relevance. On top of this, and as typical of test match rugby more generally, the pride and the passion of players from all nations shines through every action.

If Japan-South Africa had whetted your appetite for nail-biting

finishes which any neutral rugby fan could enjoy, the quarter-finals well and truly delivered. Home nations Wales and Scotland both performed admirably before ultimately losing by just four and one points respectively.

Furthermore, even where the other semi-finals were significantly more one-sided, both New Zealand's and Argentina's performances were a joy to watch. Argentinian Head Coach, Daniel Hourcade, is surely right when stating that despite losing their semi-final, "our legacy should be the way we play the game".

Plus, it is always going to be entertaining when your biggest fan is none other than Maradona – whether he be downing pints on television or leading frankly hilarious celebrations after beating Tonga.



James Roberts says **NO**

"Two words: Boring and predictable"

Six weeks of rugby, you say? Please direct me to the nearest newly-painted wall so I can watch it dry.

The fact that three of those six weeks encompass a group stage as predictable as hearing 'Swing Low, Sweet Chariot' at Twickenham makes the Rugby World Cup even more excruciating.

A time period in which you could fit one and a half Olympic Games offers up a plethora of pointless match-ups, whether it be New Zealand v Namibia or Australia v Uruguay.

With only two or, at a push, three teams in each group realistically good enough to qualify for the quarter finals, you do not have to be a hardcore rugby fan to correctly forecast each result. Then there are the teams involved. Let's be honest – who really wants to watch Tonga

v Georgia?

Games such as this are nothing more than a play-off to avoid the wooden spoon, just as they were at the last World Cup and each one before that. It does the tournament no favours that for each genuinely watchable game there are five where it is an achievement to sit through the entire 80 minutes.

But when the meaningless matches are over it gets interesting, right? Wrong. In every World Cup, if the southern hemisphere sides are on form they will inevitably come out on top. The end result is a tournament that if you predicted the outcome of every game you would probably end up with a 90% success rate.

No effort wasted watching the games themselves – just think how much paint can dry in that time.

» Photos: ell-r-brown + bagogames / Flickr

Warwick lose out to Oxford in first BUCS game

Despite a valiant effort, the Mens' Lacrosse team are thwarted by the title favourites

Oscar Mayhew

Stepping onto the Cryfield grass for the first BUCS game of the season, Warwick entered their match against Midland 1A's title-favourites Oxford full of endeavour. Although the squad has been overhauled due to a high number of departing players, an industrious pre-season filled with drills and fitness has prepared the side for a year surrounded by high expectations. Whilst this was not the result desired to kick-start the new season, Warwick's battling performance was filled with positives to take into future games.

Initial optimism at the first draw was temporarily dented by Warwick starting the game without a

goalkeeper, who was desperately searching for a throat guard in order to satisfy the referee's safety concerns. Allowing the game to start with the Warwick side-line scampering for the missing equipment, Oxford raced into a lead, capitalising with three well executed goals before Warwick regained their full cohort.

Yet once the sides were evenly matched, Warwick's play began to develop. Quick breaks and incisive passing from captain, Emily Standen, led to two superbly finished goals from Alice Jeffers as Oxford had their backs firmly against the wall. However, poor marking allowed Oxford to regain dominance in the game, with their first home proving a menace in Warwick's backline as the host's

midfield began to look increasingly isolated and frustrated.

Refereeing confusion over a flailing elbow then brought a break in the play, leading to discussion on the side-line over the majority of the Oxford players wearing goggles. While not donned by any of the Warwick side, goggles have become increasingly popular in the BUCS leagues and although there may be reservations over their impact upon peripheral vision, their value to player safety has not been overstated.

As the game reached the interval, Oxford's spells of dominance became more telling, as they found the net consistently. Fast Warwick breaks, particularly from Sarena Clarke on her debut, kept them in the game, with the referee calling a

halt for half time at 10-5 to Oxford.

A galvanising team talk with emphasis placed upon doing the basics right initially did little to thwart an impressive Oxford side after the break, as they quickly added a further three goals to their tally, only kept this low through brave goalkeeping and some robust defending from Warwick. Yet after this spell under the cosh and with some wholesale changes, Warwick flourished. Clarke and Standen were again at the forefront of this resurgence, using their pace to exploit gaps in the Oxford defence as Warwick began to claw back at the heels of their opponents. Two precise finishes brought Warwick right back into the game once more, as Oxford struggled to deal with the home team's pressure.

Yet hopes of a comeback were soon dashed as Oxford's superior fitness and match practice began to take its toll, making the most out of a temporary man advantage when the referee caught onto some Warwick swiping. The game drew to a close with Warwick firmly pinned in their own half as Oxford continued to extend their lead, briefly relieved by some great stick work and a precise finish from Gunisha Vig, leaving the final score 19-8.

Despite the loss, Warwick can look proudly upon their performance against an impressive Oxford side. Effective communication at this stage of the season is always a telling sign of a team with great potential and there is no doubt that the season's ambitions remain high.



Surfsational

Warwick defy the odds to claim **3rd place** at BUCS Championships



» Photo: Kate Mant

Set in the SU atrium nearly a week later, it still hasn't sunk in. Warwick, the most landlocked university in Britain is home to the third best women's surf team in the country.

The image of the team clutching their 3rd place cheque in a state of disbelief has been steadily plastered over Warwick's sporting social media streams. A result that represents by far the biggest success for Team Warwick in the BUCS calendar this year.

Sat around the table with an air of infectious enthusiasm, the team began to recall their unforgettable weekend spent competing at Fistral Beach in Newquay. Thinking back to the moment of triumph, Helen Jones, a Warwick Surf veteran and

third year PhD candidate in Marine Microbiology, began "we were there because we had to be there, everyone else had gone to the pub!"

Stood on the beach in miserable weather conditions waiting for the final result alongside some of the country's traditional surfing super powers, Warwick didn't expect much. Up against the likes of Falmouth, Exeter, Sussex and Southampton; who boasted sponsored surfers, better equipment and regular access to the seafront, the team were expected to gracefully bow out as also rans.

So, as the weekend's festivities drew to a close and attention turned to the after party, the announcement they had snatched 3rd place came as a bolt from the blue

to the Warwick Surf contingent.

Their immediate reaction? Disbelief.

The word "shock" is repeated from all angles of the rounded sofa before 2nd year Sociology student and Club Tour Sec Romy, Viviani, elaborated "we just stared at each other and thought: No that's not possible it's a joke."

Jones added "I had a dream the other day, they called and told us we didn't win third place, it was actually Southampton".

Thankfully Jones' nightmare will remain just that. For at least a year, Warwick can lay claim to bragging rights over a number of their more decorated rivals. Jubilant, the girls returned from Cornwall to a wave of campus wide admiration.

The teams superb BUCS Championship showing was a chance for them to prove that clubs outside of the traditional performance circle at Warwick can also scale the greatest heights in University sport.

Kate Mant, an integral part of the team and the first female president in the club's history, said "it's really great for us because we're not always taken particularly seriously as a sports club, and in ways that's meritable because we have one competition a year and we're not really a competitive BUCS Club. We're not like football or hockey."

She then added "we've really tried to put a lot of time and effort over the last couple of years into improving as a surfing club."

Quite clearly, the extra hours

spent honing their balance and skills through sessions of yoga, swimming and tarp surfing, as well as taking to the water as much as possible on tours both at home and abroad has paid off.

Combining their work ethic with a level of comradeship scarcely found at your standard Warwick sports club culminated in an accomplishment absolutely worth celebrating.

Whether or not Warwick Surf go onto build on their success, the fact of the matter is, that weekend they reached the crest of a well deserved wave and rode it all the way to our biggest sporting story of the year.

Shingi Mararike