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Wednesday 2nd December, 2015

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Warwick sports clubs abused by **US Twitter troll**



Robert Stacy McCain

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Are there **any** heterosexual women
at Warwick? @G_Lawlor96 @Nero



>>Image: WWRFC

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Editors' Picks

Girls watch porn too Lifestyle (p.17)

Who knew? Even though a disproportionately large amount of the internet should probably be under a parental lock, it is still news to most men that some women like to watch porn. Catherine Pearson's fantastically funny article gives a real insight into what the female libido is actually like. She puts the arguments relating to the industry, as well as the moral and ethical implications to one side (thank God!), and looks more closely at why girls just don't seem to have that conversation. Hopefully, regardless of whether you are a man or a woman, this will be something that you can sink your teeth into.

Hiran Adhia

To binge or not to binge? TV (p.28)

This Christmas cracker of an issue is packed full of informative, hilarious and witty articles. As much as it pains me to choose just one, I'd recommend the TV section's favourite shows of 2015. Binge-watching a gripping series is as integral to my Christmas holidays as the present unwrapping, and *Boar* TV's recommendations give me faith that my mourning period for the earlier seasons of *American Horror Story* will come to an end. So, when your parents start getting on your nerves, and you want to put off your essays (as per), let the TV section help suck you into another all-consuming show.

Bethan McGrath

Remembering Lebanon Comment (p. 9)

If I have to direct your attention to anything we've published this week, it has to be Nour Chehab's Editor's Letter. The impact of the recent terrorist attacks in Paris and Lebanon have horrified and deeply affected many, but our Comment Editor Nour has particularly close ties to the disasters. It's become clear to me over the course of my three years of study here that, at a university as diversely populated as Warwick, any major international news story is going to have had a direct effect upon students we see on campus. It's not just France's problem, it's not just Lebanon's: we're all in this struggle together.

Jacob Mier

2015 Word of the Year Comment (p. 11)

Greetings, fellow kids. In an attempt to stay totes #relevant, the OED selected the crying emoji as 2015's Word of the Year (why the See No Evil, Hear No Evil monkey trio wasn't chosen I have no idea). Ana Clara Paniago's article highlights the sheer insanity of the decision, and wonders why we can't go back to the good old days of having a real word like "fleck" instead.



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Drug-related violence in Canley

Sarah Morland

A violent outbreak in Canley on Thursday 12 November saw an armed assault, car joust and collision. Events resulted in a man being taken to hospital.

This most recent incident is a culmination of a series of neighbourhood complaints, including houses being egged, water-balloons, stones thrown at cars and persistent catcalling.

Obvious target

"This is on top of regular harassment by residents of the estate," said a local occupant. "Residents can tell you're a student too, so it makes us an obvious target for such harassment."

Allegations claim Thursday's violent outbreak involved a substantial monetary debt between the victim and an affiliate of the aggressor, possibly involving local drug trafficking.

According to reports, a man's

scream was followed by the revving of cars. A man with a machete and a dog then proceeded to get of his car and attempt to assault someone.

The cars began to repeatedly and violently ram into each other, resulting in a collision with a vehicle in the area.

The neighbourhood police received a call at 9.42pm and arrived at the intersection of Gerard Avenue and Queen Margaret's Road soon after.

However, officers who arrived on site failed to verify the safety of local residents and were uninformed about the involvement of the machete, despite this having been mentioned in initial calls to the department.

Local law enforcement told the *Boar* a 17-year-old teenager had received minor head injuries, but other reports claim a man had also been hospitalised.

Increased patrols

"Local officers have increased patrols in the area over the last

week to offer reassurance to residents," said Sergeant Nathan Wits, from the Whoberley and Woodlands neighbourhood team. "Anyone concerned about what happened can either stop and chat to one of my officers on patrol or contact me by calling 101."

The West Midlands Police recently announced a £130 million budget cut to take place over the next 5 years. This will cost the neighbourhood 80% of its police community support officers (PCSOs) and an estimated 2,500 jobs, leaving the force smaller than at its inception in 1974.

Police and Crime Commissioner David Jamieson told the *Coventry Telegraph*: "As over four-fifths of our costs are wages, there is only so much we can do without making difficult choices."

"I will do all I can to ensure neighbourhood policing continues to be at the forefront of everything that West Midlands Police does, but in future it will have to be delivered with fewer staff and in a more focused way."

Image: Ian Halsey / Flickr

Gatecrasher verdict: club officially shuts down



Image: allyhook / Flickr

Sarah Morland

Birmingham's biggest Broad Street nightclub was officially shut down at a hearing on Wednesday 25, following a series of recent violent episodes.

The decision from the city council's licensing and public protection committee was unanimous and not unexpected after repeated warnings from the local police.

Gatecrasher's licence was suspended after a violent incident on Halloween night, when a victim was stabbed in the leg and security

staff were allegedly involved in an armed brawl with customers.

The nightclub's lawyers appealed the suspension ahead of the hearing, but this was rejected on the grounds that panel members had "no faith in alternative proposals made." The sub-committee in charge of the appeal also expressed "grave concerns" over the issue of 2 suspensions within the space of 3 months.

West Midlands' superintendent Andrew Beard reported prior to the hearing that the police would be calling for full license revocation.

Gatecrasher's licence was last

suspended after a customer was reportedly attacked by a bouncer on August 15, but the West Midlands Police revoked the decision, warning permanent closure in the case of future violence.

In a licensing meeting a month after the initial incident, PC Abdul Rohoman told councillors: "This really is the last chance saloon for these premises."

"We believe lessons have been learned. We are not saying they should get away scot-free."

Harmeet Randhawa, third-year, said: "Oh my God. I can't believe it's closed it was my favourite club."

American Twitter homophobic attacks Warwick

The *Boar's* Cath Lyon investigates internet troll's attacks

Catherine Lyon

Warwick's sports teams became the subject of Twitter trolling after a student appeared on ITV's *This Morning* to protest against 'I Heart Consent' workshops.

George Lawlor wrote a piece for *The Tab* in October protesting against 'I Heart Consent' workshops run by the Students' Union (SU), claiming that they were "the biggest insult I've received in a good few years".

As a result he became the subject of a Twitter row and this week appeared on daytime show *This Morning* to explain his reasons for writing the piece talking about his experiences of discrimination from students on campus.

His appearance sparked support from viewers commenting on social media, with many expressing their shock that Lawlor should be the subject of such a backlash.

The situation soon spiralled, however, when trolls began targeting Warwick sports teams' Twitter accounts, particularly pictures which showed them celebrating Pride Week. Men's Football and Women's Rugby were the main teams targeted.

Pictures of the teams wearing rainbow laces were tagged with comments such as "apparently, homosexuality is now mandatory at Warwick" and "I'm beginning to think Warwick might be the gayest

university in the world."

Women's Rugby have issued a statement after some of their team member's personal accounts also became the target of these trolls.

"Consent workshops are a great tool for raising awareness"

Isaac Leigh, SU president

They said: "On November 25, our club experienced a series of homophobic comments on Twitter, merely one week after Pride Week and the Kick Homophobia Out of Sport campaign. This behaviour is a prime example of why we need the aforementioned movements."

"At WWRFC, we pride ourselves on being an all-inclusive, diverse team which does not tolerate any form of discrimination; nobody should be made to feel uncomfortable, unwelcome or discriminated against because of their sexuality."

Other university sports teams have showed their support by sharing the statement, with SU president Isaac Leigh also expressing his disappointment that an open discussion over consent had escalated to this extent.

He said: "Consent workshops are a great tool for raising awareness, providing education and facilitating open and honest discussions

around sexual consent... It remains disappointing that their primary purpose – educating students (particularly club and society exec members) of all genders and sexualities – is becoming lost in this discussion."

Mr Leigh also pledged SU help for those students who have been the subject of trolling on social media as a result of this debate.

He said: "Welfare of all our students is paramount, and we strongly condemn bullying and harassment in any form."

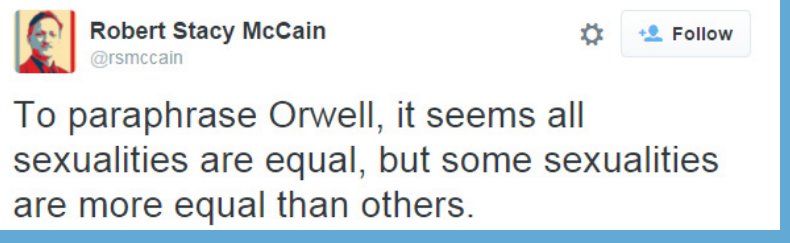
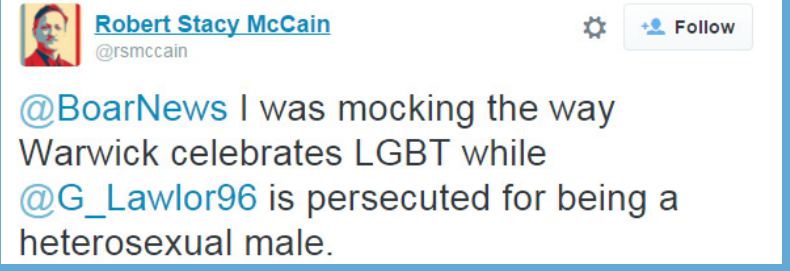
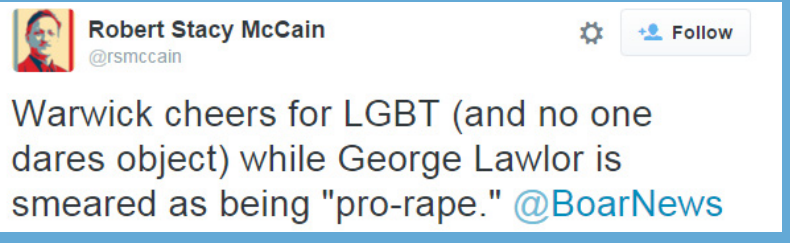
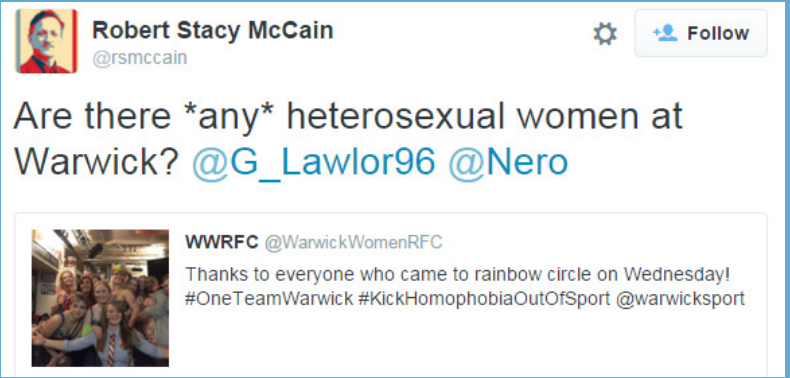
"The SU has reached out to everyone involved in recent media publicity, and would encourage anyone who would like further support to contact our free and confidential Advice Centre or any of the sabbatical officers."

On the show, Lawlor commented: "The way in which I wrote this article" he said, "opened the debate and I may have had some name-calling but there was some genuine criticism (in it)...it's about having that discussion."

The University also ensured that Lawlor would be supported should he need it.

A representative said: "Both the SU and the head of his academic department have already approached and spoken with him... we will ensure that we are on hand to offer our support."

ITV was also contacted for a comment but have not responded.



Student stories from around the globe

In this issue, Hattie Rowan reports on news affecting students across the world



USA Unions for white students

White Student Unions (WSU) have recently been created in over 30 campuses in the country, including universities like Stanford, Missouri and UC Berkeley.

However, the universities have released statements proving they are not affiliated with the student unions.

A spokesman of the WSU at UT Austin explained that the group wants to "promote the ethnic interests of white students". He added that some feel they are "drowning in anti-white narrative."

There has been speculation as to who has been creating these unions.

Andrew Anglin, editor of white-su-

premacist website *The Daily Stormer*, asked the public to create these groups. However, such claims have been denied by the UT Austin WSU.

They are also a backlash movement against recent protests, most notably Yale and Missouri.

Many students believe the White Student Unions are meant to belittle the Black Lives Matter movement. The WSU at University of Illinois even labelled it as "terrorism".

Facebook has recently removed UC Berkeley's WSU page as it was proved to be a hoax, leading people to believe that others in the country may do the same.



South Korea Support for gay student

23-year-old Kim Bomi's election as president of the student body at Seoul National University (SNU) has made front-page news of South Korea's national newspapers.

This was due to Kim's sexuality, rather than anything else.

Kim commented that she hopes "people love themselves for who they are and live with confidence in this world," she added; "So I am telling you here that I am a lesbian."

The student president has 86.8% of voters' approval.

The younger generation have demonstrated complete indifference to her ho-

mosexuality as senior student Park Han-jin stated: "These days many of my friends don't care about gender."

An army veteran took the more extreme view that Kim should be expelled and that "[they] are not standing up against [their] enemies to protect her."

The reaction to Kim's election has demonstrated the large gap in opinion between South Korea's conservative ageing population and the much more liberal younger generation.

2013 research showed that only 39% of South Koreans agreed that their society should be more of accepting of LGBT people.

59% of students satisfied with Warwick's Health Centre

Anais Ronchin
Lily Pickard

Over 50% of Warwick students are either very satisfied or satisfied with the University Health Centre, according to a survey by the Boar.

5% of of the survey's approximately 100 respondents were unaware of the Health Centre's existence; but of the 95% of people aware, and the 74% of students that have actually used the services, responses were generally positive.

Over half of students felt they were treated well while visiting the Health Centre.

An issue raised was the fact that it can be hard to actually get an appointment in peak times.

It becomes more difficult to get an appointment in the months of October and November, the survey found: the waiting period can sometimes last over a week, with 17.8% of people saying this is the average time it takes them to receive an appointment.

53% of the participants stated that they had previously had to wait between three to seven days for a consultation.

The Health Centre houses 12 general practitioners and 4 nurses working for a total of 16,287 registered patients, and yet 36.5% claim they cannot get an appointment quickly enough for their needs.

In the written responses, this was raised as an issue: "I went there because I was really ill but they couldn't give me any appointments for a week. As a result I

passed out during labs."

The 60% of students generally satisfied by the centre are contrasted with a number of testimonies from the complaint section.

According to another student who answered the survey, the Health Centre is simply not equipped enough to deal with the high demand and the fact that it is not open during weekends is a major problem: "Most accidents and illness happen on the weekend when one has the time to practice some sports or after a night out when you catch a bad viral or bacterial infection. It's ridiculous."

However, practice manager Linda Mizen stated that one reason for the lack of appointments available is due to the number of DNA appointments (Did Not Attend), which have recently taken up an average of 17 hours a week.

Other written comments included: "Long long waits to be seen! I was in the waiting room for an hour once after arriving on time."

One student said: "When I broke my hip bone and couldn't walk, they suggested I should get a bus to the hospital (...)."

"They simply left me crying in severe pain outside the door of the health centre."

Meanwhile, positive comments included: "The Health Centre have been amazing with both emergency appointments and travel vaccinations. I can't rate the nurses highly enough- so much better than my Health centre at home!"

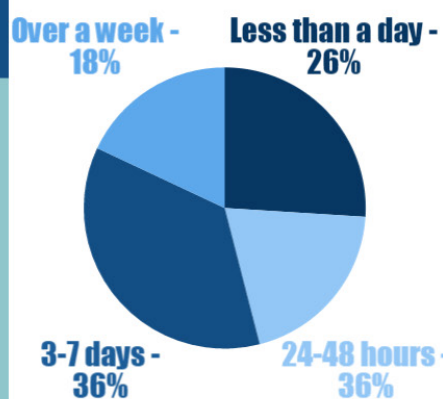
For the most part, satisfaction levels were high, as was overall use of the Centre.

Health Centre Survey

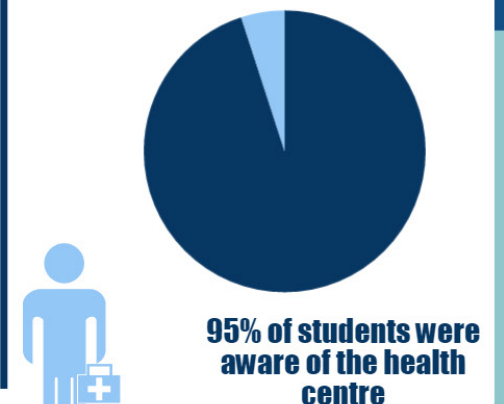


74% of students have used the health centre...

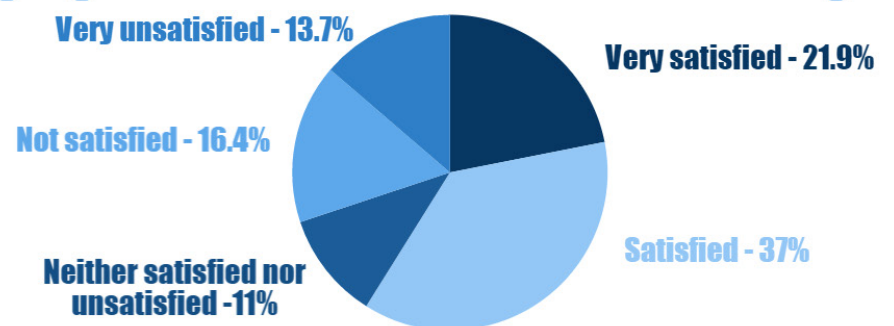
Appointment wait times were...



5% of students were unaware of the health centre



Students were...



...with the health centre's service

China Homophobia in textbooks

20-year-old university student Qiu Bai was outraged when she came across homosexuality being described as a "disorder" that could be "cured" in some Chinese textbooks.

Qiu, under a pseudonym, sent a letter to China's Ministry of Education about the issue. When they did not reply, she filed a lawsuit with the intention of banning homophobic language in state-published textbooks.

Qiu said: "I have been fighting to make our voices heard for such a long time, and I finally have the opportunity."

Her lawsuit is another step in the fight to make China's courts promote LGBT+

rights.

Her lawyer, Xin Ying, described it as a possible "milestone case in the history of the gay right's movement."

Now the Ministry is finally paying attention to the problem.

Wei Tingting, one of China's five feminists detained last year on the eve of International Women's Day, commented that "because textbooks are seen as having authority, everyone, including the students, the teachers and the parents, believes them."

Stigma and homophobia still exist in China even 25 years after the decriminalisation of gay sex.



Egypt Student unions return

Egyptian universities have begun their first Students' Union (SU) elections since 2013 in time for International Students' Day.

They were held in Cairo, Ain Shams and Al-Azhar Universities.

The universities' SU elections have been suspended for two years due to the political turmoil which has been unfolding in Egypt.

It began with the downfall of the Muslim Brotherhood and the dismissal of President Mohamed Morsi.

This turmoil halted any possibility of students carrying out political activity on campus.

However, the International Development Centre's executive director, Mohamed Adel, stated that "the more repressed rebellious students are in universities, the more they seek external opportunities and the more there is violence."

Another reason for the cease of SU elections is the conflict between students and administrations concerning student executive regulations.

Adel believes that, despite the elections, student activity will still be restricted to expressing only those political opinions which are in cohesion with the administration's own views.

RAG Week hits campus

No more RAG week deliveries

Clare Clarke

Raising and Giving (RAG) Week has often been known for its selection of fun, or 'humiliating', gifts that students could purchase for others in the name of charity.

However, this year's RAG week was very unlike previous years: students could not order 'gifts' to be delivered in lectures. These instead had to be collected from stands around campus.

Freshers, therefore, will be none the wiser to the lap dances in lectures – or on lecturers – as well as beverages delivered to them.

The change from delivery to collection has rendered these random sights non-existent this week. The only notable Warwick RAG week event that has been retained this year is the famous 'gnoming', but this only happened on Friday.

With a trial last year of an opt-out system of gnoming, consent has been a major issue over the years. Shay Xiao Sicheng, events officer for RAG, argues that the "consent problem is simply just integral to the whole RAG Week".

The issue of consent has also been brought up Tessa Ani Schiller, the other events officer for RAG. She believes consent has been brought into a new focus due to recent issues with George Lawlor and his consent workshop article.

Due to this, with Tessa's direction, RAG have "designed a system whereby people would be consenting (but also asked on the spot anyways) by accepting to go collect – plus none of the things are nasty anyway, they're all feel good."

The 'harsher' elements of RAG Week were, therefore, completely optional, with people signing up for these events.

The charity being fundraised for this year is Mind, a mental health charity. Shay commented that RAG's actions needed to be aligned with the charity's goals.

Aisha Zahid

The annual RAG Week returned to campus this week, with all proceeds from the fundraising going towards Mind UK. The event has raised £2,425.58 for the charity.

This year, RAG took on various collaborations with other societies. The events held ranged from workshops to daily evening events.

These evening events included lip-sync battles as well as disco soup. Awareness was raised through discussion panels and documentary showings in the evenings too.

Large socials were also held, people even volunteered to get pied on the piazza. Collection stalls, the alternative of deliveries, were dotted around campus and manned by 150 volunteers.

Speaking to one of the event co-ordinators, Shay Xiao Sicheng, said: "We actually started RAG Week planning over the summer and it has been a lot of work since we're doing something almost completely different from last year!"

"We've been throwing out all sorts of new ideas so it's really exciting that everything has come together."

Tessa Ani Schiller, the other co-ordinator, added: "There were weeks during the summer break where all I did was RAG Week planning."

"It is nowhere near our biggest fundraiser, but it's our highest profile event. We wanted to get out there and really break down the stigmas around mental health."

First-year History student Jamie Jenkins was one of the volunteers,

commenting: "I've really enjoyed the week, it's been a great way to meet new people and have fun whilst raising money".

One notable change during this year's fundraising week is the mass gnoming. Tessa explained: "I've had a couple people come up and ask about why we aren't doing gnoming anymore as they really want to gnome their friends."

"Their reactions (of pranking their friends and getting them back) are exactly what we're hoping to move away from with the new RAG Week system."

The week has been supported incredibly strongly by students. Shay said: "As freshers haven't heard about RAG Week, we've got a lot of overwhelmingly positive responses that are truly appreciated."

Image: Warwick RAG

Warwick students help the homeless

Billy Perrigo speaks to Leamington Winter Support about providing shelter to the town's homeless

Warwick students in Leamington have set up a new organisation to help the homeless, vulnerably housed and those facing gross poverty over winter.

Leamington Winter Support (LWS) aims to "provide secure, warm shelter and food to people that need it."

The Students' Union has awarded the group some money through its Project Fund, North Leamington Community Fund has also awarded them and they are in the process of applying for funding from other local groups.

The group has secured a property free of charge from agents Tara and Co, which it plans to have up and running as a viable shelter by the end of the year.

Volunteers from Warwick Uni-

"It is all too easy to get stuck in the 'student bubble' and forget to get involved with local issues"

Susan Rutherford, LWS founder

versity and Leamington have been forthcoming, with 65 members so far – however the majority of members come from the university.

But Susan Rutherford, one of the LWS's founders and a third-year Medicine student, stressed that "we are really keen to express that this is

intended to be a community project where students and members of the local community work together.

"A lot of student volunteering efforts are focussed on working for the community, rather than with them. We want this project to form connections between all groups, as it is all too easy to get stuck in the 'student bubble' and forget to get involved with local issues."

According to the group, "There is already provision of shelter and food for some days of the week from other organisations."

"Our aim is to fill in the gaps to give more comprehensive coverage over the coldest winter months, starting with at least one night of extra provision."

Leamington Winter Support is

LWS...have signed an agreement not to discuss politics or get involved in campaigning

holding open days at the new property on December 4th (6-8pm) and 5th (2-4pm), where anyone can "come by and have a look at the space, talk to us about the project and have a look at what work needs to be done", according to the other founder of the group, Vishal Chauhan, a final-year Medicine undergraduate.

When asked by the *Boar* whether they believe the government should be doing the work they are

currently doing, LWS replied that they have signed an agreement not to discuss politics or get involved in campaigning.

"We have been overwhelmed by the generosity and dedication of these volunteers who have already helped us so much, and look forward to developing this project with them into the future."

LWS were awarded a grant of £1700 from the North Leamington Community Forum on Thursday November 26.



Find the
'Leamington Winter Support'
page on Facebook

Students oppose protest injunction

Alex Ball

Warwick Students' Union (SU) has now adopted a policy which means it opposes the injunction the university has on occupation-style protest.

The policy to oppose the injunction was adopted as a result of the Annual Student Meeting (ASM), which took place 17-20 November 2015.

The injunction has been in place since 12 December 2014, and was introduced by the university after a series of student protests in the same month.

Peter Dunn, director of press and policy at the University of Warwick, said: "We note the SU ASM

decision [to oppose the injunction].

"The University of Warwick has a long history of facilitating many forms of student protest on a range of matters.

"However, as we are all aware, we were faced with a surprising and unwelcome step change in the form of a series of student protests in December of last year which involved violence (including an assault on a security officer), intimidation, criminal damage, and actions whose consequences were depriving other students, staff and visitors from accessing university facilities and services for sustained periods.

"That is why we sought, and were granted, the injunction."

When asked what would happen

should an occupation style protest take place at the university in the face of the injunction, Mr Dunn said: "It would depend on the individual circumstances of such a protest.

"Our commitment to continue to facilitate peaceful demonstrations and protest remains the same as ever.

"We remain hopeful that we can return fully to the constructive relationships, discussions and approaches with those wishing to protest to enable views to be expressed openly and safely whilst the activities of the wider campus community are allowed to continue."

When asked if the SU would support occupational protest on campus, Olly Rice, sabbatical of-

ficer for democracy and development at the SU said: "I think it's important to recognise that while the SU is mandated to support legal direct action on certain issues, this does not extend to blanket support for occupations as a whole.

"Historically, occupations are an important protesting tactic - they did, after all, help secure us our buildings - but the SU's support would obviously be contingent on the issue, its legality and what specifically we are mandated to support within this.

"We are now democratically mandated to lobby the University to revoke its injunction."

» Image: Matt Baldry/ Flickr

News Nuggets

Sabine Demel

Warwick has been awarded the Queen's Anniversary Prize for Higher & Further Education for its research in Mathematics and Statistics. The award, which is allocated every two years, was announced at St James' Palace in London on 19 November 2015. "It is particularly pleasing to be awarded this royal prize in the year Warwick is celebrating its 50th anniversary," Warwick's vice-chancellor Nigel Thrift said.

Warwick UNICEF on Campus raised more than £8900 for at their annual FAST24 event. This means they broke not only their own fundraising record from last year, but also the record of every UNICEF on campus in the country. The money will help children in Yemen. The event took place between 20 and 21 November.

The University of Warwick, King's College London, and New York University (NYU) partner to establish a Centre for Urban Science and Progress in London. The centre will open at King's Strand campus in 2017. Nigel Thrift explained that "CUSP London will be a significant engine of applied urban science research, innovation and education that will work with London as a living laboratory."

Nominations for the Staff Award 2016 are now open. Any student or staff member can nominate staff members or teams. There are ten award categories, such as outstanding contribution, student experience, and unsung hero. Nominations can be made until Friday 8 January 2016. The winners, who will be chosen by two judging panels, will be presented on 11 March 2016.

Dr Michael Scott of the Classics and Ancient History department was declared honorary citizen of Delphi. The award follows Dr Scott's scientific work in Delphi. Dr Scott said "It's a big honour for me to become an honorary citizen of Delphi, and I am even more delighted to be playing a role in Delphi's campaign to be 2021 European Capital City of Culture."

'Keep that coal in the hole'

Fossil Free Warwick ran a **musical protest** on campus last week

Lily Pickard

Lobbying group Fossil Free Warwick went on a musical march through campus to continue their campaign to get BP off campus.

The group, whose Facebook states their aim is "to divest from and sever links between UK universities and the fossil fuel industry", have been increasing activity recently due to the Paris Climate Change Conference beginning on November 30.

Students gathered on the piazza before the march, where speeches were given and the chants begun.

One example of a popular chant was: "Climate change and exploitation won't be solved by corporations, bullshit, come off it, the earth is not for profit."

Hope Worsdale, a third-year Mathematics student, stated in her speech: "We are here to voice opposition to the insidious company BP."

She continued: "I'm sure we all remember the glorious moment last year where we achieved divestment."

'Blood on their hands'

Another member of Fossil Free Warwick, Oliver Rigby, said: "Wherever BP go, they leave with blood on their hands."

Nat Panda, Warwick's postgraduate sabbatical officer, ended his speech with: "This is the time to do it. This is the time to say BP off campus."

Despite the speeches and chants, a lot of students were unaware that the march was happening, or what

the protest was for.

Catrin Williams, a Bio-medical Sciences student, commented: "I don't know what's going on. We didn't hear about it."

Issues were also raised about Fossil Free's campaign week coinciding with RAG Week, meaning that its cause has been somewhat overlooked.

Tessa Schiller, RAG's events coordinator, was present at the protest: "Unfortunately, so many weeks at Warwick clash.

"It's an important issue [Fossil Free's campaign], but more communication is needed between all societies.

"These are two causes people would like to be involved in but to clashes mean they have to choose between the two; it is a waste of people power and resources."



Win £1000 in competition

Aisha Zahid

A competition has been organised by the Chancellor's Commission asking students to produce essays, videos or photographs exploring the place of Warwick University in the local community.

The Chancellor's Commission is an independent inquiry chaired by Sir Richard Lambert, Warwick's chancellor. It is made up of ten commissioners as well as a project manager.

The commission is being conducted to consider the future role of Warwick within Coventry, Warwickshire and the wider region.

The Commission will publish its report in Spring 2016.

SU president, Isaac Leigh, commented on the importance of the Commission: "The University needs to understand why young people want to come to Warwick."

"They come here because they want a top degree from a top university, but they also want to make a real and tangible difference to other people's lives."

"The University won't facilitate this if it is passive and inward-looking. It needs to be outward-looking, using its reputation and connections to shape the surrounding communities".

Students can enter as many categories as they want. Each category comes with a top prize of £1,000 as well as various runner-up prizes.

The deadline for entries is Friday 18 December 2015.



Curiosi-tea party?

Natalya Smith

Curiositea will be hosting Christmas tea parties available to book next month.

Students will be able to book the tea parties, a first for the Students' Union (SU) coffee shop, from 30 November until 17 December.

The tea parties offer a "Festive Feast Platter" for £8.00 per head, featuring an array of sandwiches with Christmas-themed flavours such as turkey, cranberry and stuffing.

These are accompanied by savoury snacks, sweets including mince pies and cookies, and traditional Christmas drinks such as mulled wine and gingerbread latte.

Curiositea team leader, Kayleigh Watkins, said that she came up with the idea after the manager wanted to introduce "something more exciting" to the coffee shop.

She commented: "It's the first year we've done something like this, and I think it's a nice idea to have something a bit different for students to do instead of just one big Christmas meal in halls."

However, some students were not aware of the tea parties.

One anonymous first-year student said: "I haven't seen it advertised anywhere in the SU or in their emails, but it sounds like a good way to celebrate with your friends at the end of term."



Scam Emails

Lily Pickard

A series of fake emails posing as the Warwick Finance Department have been sent to students' Warwick email addresses in recent weeks.

The scam – sent by a University of Brighton email address – claims that new grants are available and asks students to follow a link, where they are asked to provide personal information.

The email then signs off with: "Regards, Finance Department, University of Warwick".

Warwick's student communications team have been aware of the phishing scam, writing a notice on November 16 warning students about the hoax.

However, emails continued to be sent after this date.

The email shown to the *Boar* was dated as November 19, meaning the scam has been continuing even since a public warning from the University.

Alex Gibbs, a second-year English Literature student, commented: "It only takes one person's concentration to slip and then they've given away all their personal details to some hoax."

"It seems like there's something seriously wrong with the security of Warwick's email services if you can so easily send everyone blatant phishing scams."

The university have not yet replied to the *Boar*'s request for comment.

A spokesperson for the University of Brighton said: "We launched an inquiry as soon as this issue was reported to us. We discovered that a student's email account had been compromised and used to send spam emails."

The account has now been disabled to prevent further abuse. Both the university and the student are sorry if this issue has caused problems for any recipient."

Selfie-defence lessons for students?



Clara Paniago

A combat sports centre in Moscow has recently started teaching people how to defend themselves with a selfie stick.

The instructors at M-Profi have dubbed this as "mpd-fighting", which is short for monopod fighting.

With only five lessons,

members can learn a range of different yet complex techniques in order to feel safe and prepared for any attack. They are taught a mixture of wrestling, boxing, mixed martial arts (MMA) and others.

The PR manager of the centre, Darya Lapshin, is trying to minimise attacks on Russian tourists when they are abroad: "the only means of defence that all travellers have is the selfie stick".

According to M-Profi, tourists become so self-centred when they have their selfie sticks out that they instantly become 'easy prey'.

The aim of these classes is to prepare travellers for any type of robbery that could potentially happen to them.

However, it is still not clear whether or not these tourists will be able to use their new techniques in places where selfie-sticks are banned, such as museums, Disney Parks and even the Great Wall of China.

This new form of self-defence has been backed up by a group called "The Association of Safe Selfies."

Russia's "Safe Selfie" campaign

was established earlier this summer by the interior minister after dozens of selfie-related deaths and injuries.

Their motto is: "Even a million 'likes' on social media are not worth your life and well-being."

When asked if

Warwick University should implement the new "selfie-defence" scheme, Jennifer Barnard, a first-year Modern Languages student, answered: "It seems a bit ridiculous to me."

"I don't imagine that many people walk around campus with selfie-sticks in their bags. It would be more beneficial to teach a self-defence class with everyday items such as keys or an umbrella."



WFFE mourn the 'death of education'

Connor O'Shea
Billy Perrigo

A group of Warwick students were seen marching through campus this afternoon dressed as grim reapers as part of a Warwick for Free Education (WFFE) campaign.

Members of WFFE put on grim reaper costumes and marched down Library Road on Wednesday 26.

The students were marching to raise awareness about the gov-

ernment's new Higher Education Green Paper. The paper sets out that high performing universities will be able to raise fees in line with inflation.

A representative of the WFFE told the *Boar*: "The Green Paper is potentially dangerous to Higher Education in the country."

She also suggested that there were concerns that the government was increasing the marketisation of universities, and doing so in a very technical way that students couldn't understand.

She added: "The grim reaper

represents death and this is the death of the public Higher Education."

Harmeet Randhawa, a third-year student saw the march as it happened, she commented: "It was quite a good publicity strategy. The grim reaper costumes caught my attention!"

The protesters also handed out a flyer detailing the four elements of the green paper that heralded the "death of public higher education".

On the Teaching Excellence Framework: "A new framework will now measure teaching excel-

lence according to market-oriented metrics... 'Excellent' universities will be able to raise their fees with inflation from 2017"

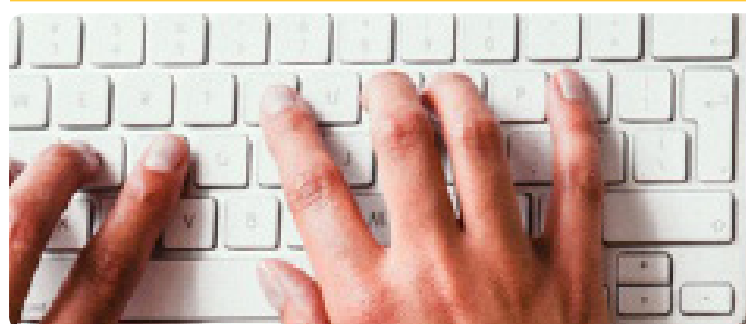
On privatisation: "Private providers' distinct from the state "will be given easier access to funding", heralding further privatisation of higher education."

Concerning fee rises: the new proposals give government ministers "power to raise fees themselves, bypassing a democratic vote in Parliament".

Regarding student organising: under the new proposals, Stu-

dents' Unions will be "subject to increased monitoring", potentially limiting the capacity of students to stand up for their own interests, under the logic that because the government is funding them, a certain degree of loyalty should be expected. Universities will also no longer have to respond to Freedom of Information Act requests – a development that would significantly harm the ability of The *Boar* to report on important student issues.

» Photo: Billy Perrigo / The Boar



Editors' Letters



“It’s time to get serious”

Connor O’Shea
News Co-Editor



It really hit me the other day that my time at Warwick is starting to come to an end. It may only be December, but I can’t escape the fact that come July I won’t be a student anymore.

The little things get you. Last week my flat received an email from Warwick Accommodation asking us if we wanted to renew our contract.

The answer was obviously no. But the email was a hard reminder that this was the end. I knew that the flat that has been my home for the past year and a half, won’t be my home for much longer.

Likewise, we booked our flat Christmas meal the other week. Of course, somebody had to bring up that it was our last Christmas as a flat. It makes it feel so final.

And of course, whenever you go home, every relative wants to know what your grand plans for life are. You can’t escape questions about job applications and career aspirations. It’s almost existential crisis-inducing, when you don’t quite know the answer yet yourself.

Now I know it might seem like I’m being dramatic, but there is a different mood in the air when I’m talking to my fellow final year friends.

Everyone’s mood has changed this year, and everyone’s getting serious. Conversation naturally drifts towards grad jobs,

dissertations or just other course related stress.

The sentiment is clear: adult life is coming and it’s time to get serious.

Naturally we have to grow up, and final year is our last chance to prove our academic worth. This year can make or break grades. It can set up careers of a lifetime or trip you over at the first hurdle.

Time has become more precious and life has become a balancing act of degree, societies, friends and sleep.

But amongst these serious sentiments, I keep trying to remind myself I need to enjoy the last glimpse of the student life. And it is increasingly difficult to find the time to go out, see friends and get a little bit merry.

But it does mean that when you do go out, you appreciate the friends you have, the casual get togethers and the nights out much more. When you go out, you can forget for a few hours the demands of being a finalist. Besides, when the going gets tough, it’s the social side that gets you through.

As I sit here swamped by essays, thinking more about the economics of Roman wine production than my own personal wine consumption, I realise it’s just part of growing up. After all, it’s finally time to get serious.

“In pain, stand united”

Nour Rose Chehab
Comment Editor



I was born in Paris, I was raised in Beirut and I’ve always considered both cities home.

For as long as I can remember, and even before I was even born, Lebanon has been politically unstable. I grew up seeing the worry in my parents’ eyes.

“Worse comes to worse, we’ll move back to Paris, we’ll be fine.”

Paris was always seen as a safe haven for my family and many others in Lebanon. Who would have thought that one day, even Paris wouldn’t be safe anymore.

I am going to say something that is going to sound really bad: I am used to Lebanon not doing okay. I am used to innocent people dying and I’m used to missing days of school because it was unsafe to go.

It certainly doesn’t mean that it doesn’t hurt me anymore but the “shock factor” is gone.

I think that this is why the attacks on Paris hit me so hard. In my mind, this city was always so untouchable and idyllic. It has always been a synonym of freedom, peace and safety for me.

Who would have thought that it would be turned into a war zone in one night?

I didn’t want to write this article because I have no final words of wisdom, I have no advice and there are no silver linings.

All I feel is pain. I am hurting for the

cities that I love. I am hurting for the beautiful Lebanese sunsets and for the chilly Parisian mornings. I am hurting for the cities that have nurtured me and made me the person that I am today and I feel so powerless as I’m faced with so much suffering.

Why am I writing it then? It is partly because it’s part of a cathartic process but also because people have been expecting me to react as a Franco-Lebanese.

My only post on Facebook was: “Dear Facebook, Lebanese lives matter as much as French lives. A disgruntled Franco-Lebanese.” By that, I never meant to invalidate the pain and shock felt worldwide after the attacks, when in fact I felt the same way. I was only targeting Facebook which, as a global company, shouldn’t only be providing “safety checks” just for Paris.

In a country like Lebanon, these Facebook safety checks would be life-changing. Phone lines are often down and I wouldn’t wish on my worst enemy the panic of not being able to reach the people you love after an attack, wondering if they’re dead or alive.

I can’t tell you how our world will become in the next few years, but this is not the time to fight petty fights and be divided. Now is the time to stand united to protect our future and our freedom.

Reader’s response: To Mike Wrench’s “SU Democracy: Death by orange hamster?”

Hiran Adhia

It is true that the hamster the Students’ Union bought as a mascot for democracy is terrifying. However, if I were to tell you that it was the last thing that Jacquie Page bought, who developed this part of the Union diligently for over 20 years and sadly passed away in the summer, would it change your opinion? I am not deliberately appealing to emotion, but I think context is important.

Democracy isn’t sexy and Olly Rice, democracy and development officer in the SU this year, knows this all too well. However, in the context of life at Warwick, we interact with it every single day – whether you are buying a sandwich in the Bread Oven or running off to an exec meeting – Union democracy has a part to play in this.

More recently, (and not only in Mike’s article) there has been a lot of negative sentiment towards the SU and the way that it

conducts its democratic mandate. There have been concerns that there is simply not enough support or participation with the motions passed at the All Student Meeting (ASM) to make them legitimate in the eyes of the common student.

It is not going to be an easy job to tackle this ‘Wapathy’. However, even on the note of the ASM, Rice is already looking to shake things up.

“I think we should start using the word ‘referendum’ and stop calling it an All Student Meeting because that can be more transparent.” With the success of the direct referendum on the Warwick logo last year, there has been a real shift away from beauracracy and a clearer call to action.

When I pushed him to discuss the strategy he has to consider when trying to take this direct form of democracy forward, he was very honest and realistic. He said, “The progress over the next few months could be really interesting on this. At this moment, we

are in the development stages of putting together a mobile app or link on the website where students can upvote or downvote motions in real time on issues that affect them.

“We can’t necessarily fight the marketisation of the Higher Education sector on a national level straight away, but we can work towards making it more relevant to students on the ground here at Warwick.”

While I applaud the effort to try and create a SU version of YikYak to engage students, my concern is that there is not enough time spent making the current processes more transparent and actually celebrating the successes, as well as understanding the failures of what is going on.

Rice apologised for the fact that the Student Assembly did not take place this term and is looking to take this forward as a priority for next term. He also shared my concerns about the nature of democracy at Warwick and how the perception needs to change.

Nevertheless, there are things to be pos-

itive about. The highest turnout ever in an ASM and a larger number of elected officers in Autumn elections shows that he is getting somewhere.

There is always the concern that there are not enough students participating in SU democracy with roughly 10% of the population having voted in elections this term. However, when we put this in the context of society and sports club elections, which for the most part meet quorum at 10% on average, there is not so much of a discrepancy. It actually shows us moving in the right direction.

It is very easy to get caught up in a statistic war, but it is important to put these figures in context. Yes, SU democracy is important and affects each one of the 24,000 students that come to this university. No, it is not perfect and some of the structures are not fit for purpose anymore.

With the gauntlet set, I look forward to seeing what Olly makes of this challenge this year. To be honest, it hasn’t been a bad start.



Cartoon Corner



» “We are not afraid” Cartoon by Jennie Watkins

Flagging up ‘tragedy hipsterism’

Rory McCarthy discusses the wave of French flags on Facebook after the Paris attacks

On Saturday 14 November, after the tragedy in Paris, you probably found your Facebook awash in the colours of the tricolour. In illustrated news articles it was presented as photos of poignantly arranged flowers – and it was laid over profile picture after profile picture. I myself had one of those ‘bleu, blanc et rouge’ photos.

And like #Kony2012, Jeremy Corbyn or Justin Bieber’s recent reinvention as a critically respectable popstar, it wasn’t long before this new, hyper-popular thing had an equally forceful backlash.

It came in the form of articles from the *New Statesman* telling you that by changing your photo, you are doing nothing for the victims; instead, you are “making the issue about yourself.” The *Independent* congratulated you on your “corporate, white supremacy.”

Numerous Facebook posts accused us of jumping on a bandwagon, alongside pictures of multiple flags asking if you were equally upset by all the terrorism occurring in these countries (two of the flags I saw here were, bafflingly, Jamaica and the Vatican City, but that’s beside the point.)

Bandwagon-hopping isn’t important, but one issue raised here

was. Everyone was talking about Paris, but no one was talking about the recent atrocity in Beirut.

Tragedies in non-white, far-off countries receive a disproportionately small amount of media attention, and this is definitely a problem – but French flags draped over profile pictures are not.

People did this because they wanted to show solidarity.

People did this because they wanted to show that this tragedy mattered to them.

People did this because they saw their French family and friends putting flags over their profile pictures, and saw the button that said ‘try it too’. They thought it was a small, simple gesture in the face of incomprehensible horror.

Some responded to this by saying

flag-drapers were racist, citing other tragedies in a way that’s been termed ‘tragedy hipsterism’.

If someone doubted the sincerity of these people, then they should be prepared to have their doubt flung back in their face. Ultimately, it’s clear that they were just trying to appear more cynical and more smart in the face of abject tragedy.

While it is important to reflect on and criticise our euro-centric world-views, Facebook flags were never an apt target.

We live in Britain. France is about as close to London as Birmingham is.

We’ve been there. We’ve walked those streets, had

our photo taken with the Eiffel Tower, eaten the food, drunk the wine and loved the culture. It’s a swimmable distance from us.

We have friends there, who were out for a Friday night when the unimaginable happened near them (this doesn’t discount those of us who have Lebanese friends and relatives – but this will be statistically far less common.)

People reacted more viscerally and directly to Paris because they were more personally emotionally affected by the news. They reacted because they’re human.

Don’t insult people for that.



Did you change your profile picture?
Tell us on Facebook



After the Paris attacks, I was stunned. Nothing I can say could ever go any way to describing how I felt, or even describing the tragedy of the event and the events in Beirut and elsewhere. Such an enormous loss of human life, caused by other humans, is indescribable.

But evidently lots of other very public figures don’t find that to be the case. On the night of the tragedy I was avidly perusing my Twitter, keeping up to date with the way the events were unfolding. And during that perusal I found a reference to Tommy Robinson, leader of the EDL.

He’d tweeted this: ‘@TRobinsonNewEra: France has shut all borders. Bit fucking late don’t you think’ (Nov 13). I was incensed, so I’ll admit that my reply wasn’t the most lucid – I went with a simple ‘you absolute fucking wanker’. Simple, but to the point. I was proud.

Evidently Tommy boy didn’t like this, so he retweeted it for his rabid dogs (followers) to get hold of and chew. Some of the best harassment towards me includes calling me a ‘progressive shitbag’, as if progress were the worst thing in the world, and ‘what do you are’, which shows the level of education of these people.

My personal favourite was ‘the truth destroys fantasy. Tommy told the truth which makes your reality dead sorry for your loss’. What an interesting philosophical conundrum.

The trend continues with Newt Gingrich, who tweeted the excellently reasoned ‘@newtingrich: Imagine a theatre with 10 or 15 citizens with concealed carry permits. We live in an age when evil men have to be killed by good people’. Yes, well done for that logic.

When men kill other people with guns, the best way to stop that is to make it easier to get guns. I see that that makes total sense.

But I digress – what is it with public figures thinking that it’s appropriate to post things like this straight after something as tragic as Paris? I’m not the only person who disapproves of the use of loss of life to further someone else’s agenda. In fact, I’m certain that I’m probably in a majority.

If you know someone who does this, or if you do it, stop. Take time to reflect on the loss of life, at least for a couple of days, before posting something that is clearly enormously offensive to a large amount of people.

If you don’t, then you prove that you don’t care about the deaths at all. What you really care about is your own political agenda and self-importance.

Mike Wrench

» Image: Kurious / Pixabay

Free Education: is it moving anywhere?

James Kersley discusses the effectiveness of the Free Education Movement

It's easy to have the right sentiments; to smell injustice and try to change things. I applaud this behaviour – political engagement is undoubtedly a good thing. However, I become frustrated when people attempt to translate these attitudes into effective policies.

For me, the most explicit example of this failing is the various Free Education movements, with half-baked policies and ineffective demands.

They fail to translate their principles into policies. The notion that education should be accessible for all is the cornerstone. Essentially, one's financial background should never prohibit one from going to university. This is not a divisive opinion. You would have to be a truly vindictive person to argue against that.

With this established, the question is this: what is the best way to enable those from the lowest income backgrounds to go to university? The movement's answer is no fees, no cuts, no debt and living grants for all.

If we looked at education in a vacuum, all those demands would

be great. But we simply can't do that.

If the government chose to allocate more resources to Higher Education, then it would have to neglect other vulnerable members of society, such as pensioners or the disabled.

If there was ever a demographic that could bear some more costs, it would be students (young people with long working lives and higher potential incomes). Fear-mongering has warped public perception of tuition fees – in reality they aren't a bad thing.

Admittedly, it's daunting to leave university with £27,000 of debt, but this is a false narrative. University is free at the point of access. When you leave, you just have reduced pay. People don't worry about paying income tax in the future so why are tuition fees any different?

When you unpack the demands of the movement, it's easy to see that the majority of their policies are unhelpful. Abolishing tuition fees might not even encourage

more disadvantaged students into Higher Education. Look at Scotland, where the SNP claim to advocate social justice since they don't have fees for Scottish students.



The reality is that less disadvantaged students apply for Scottish universities than English ones, because when they abolished tuition fees, they allegedly also had to cut Scottish stu-

dent support grants by £40m. Free tuition in Scotland doesn't actually help the poorest – it just subsidises advantaged middle class students who would attend regardless of tuition fees.

They also advocate relaxing borders to Higher Education in the UK – meaning foreign students would enjoy the same exemption from tuition fees. Undoubtedly, this would further crowd out British students (particularly disadvantaged ones) from university placements.

There would be a huge influx of foreign students, like (potentially) American students, America being a country notorious for exorbitant fees. Why wouldn't they apply to British universities and return home with little or no debt?

Competing for places would then become even harder than it already is, especially for the most disadvantaged.

To be clear, I have no intention of trying to deliberately block international students from studying in the UK. However, this would be to the detriment of taxpaying Brit-

ish families, and there's no justice in that.

Helping and encouraging the disadvantaged go to university is where policy should be focused. This is why the recent conversion of grants to loans by Cameron's government is deplorable. Giving more debt to the most disadvantaged students is perverse, and borders on sadistic.

The government should want to do everything they can to encourage people from the poorest demographics to apply for Higher Education.

By not thinking through their policy, values have been undermined. If the same amount of energy was poured into thinking about issues as it is into campaigning for them, the left wouldn't have a problem winning the hearts and minds of people.

But they don't, and neglecting this fails the people they want to help most. Their principles become little more than a sentimentality, which, when inspected closely, starts to crumble.

» Image: Warwick for Free Education

Transphobia and the need for safety

Jessica Smith looks at the issues surrounding unisex toilets

Warwick Pride are currently campaigning to get the university to provide a block of unisex toilets in each department. This would be for the benefit of transgender students who might have an issue with choosing an appropriate toilet to use, as well as tackling the issue of potential abuse from insensitive students.

I personally prefer using toilet facilities specifically for my own gender – female toilets act as safe spaces for us.

We share toilets cubicles. We take cute mirror selfies. We cry during drunken nights out. We don't like having to constantly put the seat down, or having to deal with urine all over the toilet seat.

We're able to apply make-up without being judged, and it makes the issue of being on your period less delicate – no one wants to wait for a guy to leave before buying a tampon from the vending machine, because of the embarrassment.

It also causes problems for people of certain religions – some Muslim women may feel that they're unable

to use unisex facilities due to their beliefs.

However, I would still use a unisex toilet, and I have done so while visiting other universities. But even if you outright refuse to use a unisex toilet, there's no reason why

We need to provide a space which prevents those who don't conform to gender norms from being harmed

unisex toilets at the university can't exist.

The campaign to provide non-gendered toilets doesn't conflict with the idea that women (and men) should also have their own safe spaces.

The president of Warwick Pride said "We are not seeking to abolish gender-specific toilet blocks, only to ensure everyone has a facility they feel safe and comfortable using". Women-only spaces are an essential, and Warwick Pride supports this.

I fully support the idea that no one should feel at risk of being beaten up or thrown out just because they want to go to the toilet. No one should feel unsafe when doing something that's a part of their daily routine.

That need for safety definitely overrides my concerns about feeling less comfortable with males using the same facilities.

But I also think more should be done at the university to tackle the very root of this problem – that people who identify as transgender don't feel like they are safe while using the toilets.

We can help those individuals to feel safer when using the toilet facilities and other gendered spaces on campus, but what can be done to make sure they always feel safe?

We need to provide a space which prevents those who don't conform to gender norms from being harmed. However, we also need to raise awareness of transphobia, in order to stop the transphobic behaviour that means we need those spaces in the first place.

» Image: Flinga / Wikimedia Commons



Word of The Year: An emoji?

Oxford Dictionary has just released its Word of The Year: "the face with tears emoji." You may think it's a joke – trust me, I did too. However, according to dictionary experts, the emoji "embodies a core aspect of living in a digital world that is visually driven, emotionally expressive, and obsessively immediate".

The Word of The Year is supposed to represent what our society has most talked about in the past 12 months. To give you an idea, we had "selfie" in 2013, "carbon footprint" in 2007 and Catherine Tate's iconic "bovvered" in 2006.

The shortlist for 2015's Word of the Year included "on fleek", the singular pronoun "they" and even "refugee", a term that has seamlessly entered our vocabulary to explain one of the aftermaths of the Syrian War. This begs the question: is an emoji an actual word?

For starters, emojis have become somewhat synonymous with politicians and big corporations. Hilary Clinton, a candidate for the 2016 American presidential elections, constantly uses them to bring in younger followers.

Furthermore, Domino's pizza has also recently introduced a system in the US where you can text the pizza emoji to their number and have it delivered to your door, removing the need to actually choose what

you want.

Many books have been translated into emojis, such as *Alice's Adventures in Wonderland*, *Moby Dick* and even *The Holy Bible*. But does that make it okay? It could just highlight how much we have become obsessed with communicating via phones and text message rather than actually speaking to each other.

But I disagree. Humans used to communicate with pictures drawn on cave walls. Is it really so strange that we now communicate with the 21st Century equivalent? This little emoji apparently made up 20% of all emojis used in the UK, and as we all use smartphones more and more, this number will only grow.

If we had our very own word of the year to represent all things Warwick-related, what would it be? I'm guessing we wouldn't shy away from making it the famous aubergine, especially in light of our new logo. It could also represent our favourite drink: purple.

Because when else is the poor emoji going to be used?

Ana Clara Paniago





Inside the *mind* of RAG Week

Hazal Kirci interviews the inspirational Tessa Ani Schiller, RAG week coordinator

“RAG WEEK IS UPON US” clamoured the official event page of RAG WEEK 2015 and it most certainly was upon us. If RAG isn’t dominating the Societies Fair with their outlandish balloons, and equally outlandish and friendly members, they’re taking over the university with their cakes, their events, and their wacky socials (did you hear about the no cup rule?!).

While RAG (it stands for ‘Raising and Giving’ by the way) raise money all year long for a variety of different charities, last week the society specifically focused on Mind, a mental health charity, and raising awareness both for mental health illnesses and the charity’s own hard work. I met with the brains behind RAG week, Tessa Ani Schiller, to learn a little more.

“We achieve things together that we could never do alone.”

Hazal Kirci: For anyone who hasn’t heard of RAG, would you be able to sum up the society in a nutshell?

Tessa Ani Schiller: Oh god, where have you been? Seriously, I thought our promo was on point. The pub-

lic description of RAG is ‘Raising and Giving’; we fundraise on behalf of a bunch of different charities in a number of creative and fun ways. To those who are a part of it however, it’s a supportive and completely eccentric family who love to put themselves out there (and drink together at the end of it all!)

HK: Have you always been interested in charities and fundraising or was it an interest cultivated at university?

TS: I think the desire has been there, but I only got involved in RAG last year and it just blew my mind. The best part, without a doubt, is the family aspect of it. We all get emotional when we talk about each other and how we’re this bizarre group of people, and it sounds painfully cheesy but it’s so, so true. We achieve things together that we could never do alone.

HK: It definitely sounds like fun! What was the thinking behind

choosing *Mind* as your charity this year?



TS: It was a collective decision between myself, my partner in crime Shay Sicheng and our president Farrah Burke. We wanted to capitalise on how public RAG Week is and

take a stand on something and somehow raise awareness. Mental illness is an issue that has been increasingly covered in the media but it’s still an area that people are incredibly clueless and often inadvertently prejudiced about. It’s also something students suffer from disproportionately, because we’re in a situation where we’re away from home for the first time in our lives. You’re standing on your own two feet and can suddenly feel completely alone. There are charities and services and people that want to help you, but you have to know about them first.

HK: Your blog “Tessa, You’re Out of Your Element” is pretty inspirational. Writers like you make the future of mental health seem all that more hopeful. What was it that made you decide to put yourself out there and share your intensely personal story

of depression?

TS: Well thank you for saying that, firstly! I think I’ve always been honest; I naturally require people to know ‘the real me’. But mostly it was never really anything I was truly afraid of and it was a shock to me that others found it so difficult to speak about. I realised that from a young age we have been trained to keep our deepest emotions to ourselves but that meant that many people end up feeling like they’re the only ones going through these emotions and difficulties. It’s simply not the case. I wanted to write about things that others can identify with, but don’t necessarily have the capacity to.

HK: Final question, what advice do you have for any fundraising enthusiasts out there? How can they get more involved with RAG?

TS: There’s a million ways to get involved: message one of us, volunteer, join up to a trek, COME TO A SOCIAL. The advice I’d give is cheesy again but has to be said: just say yes. RAG is phenomenal if you just go with it. I became so much more confident after joining RAG, and I think that’s the same for a lot of people.

» Image: Tessa Ani Schiller



Sohini Kumar

The University of Warwick offers opportunities for students to get involved in a variety of causes, and to fundraise both locally and abroad.

Perhaps unsurprisingly, the university is very involved in education-related projects. The donations *Chemistry Outreach* receives, for example, are used for activities and lectures that get young children interested in science. The *Warwick Arts Centre* also organises and raises funds for several education projects in local schools. Opportunities abroad include the *Laksh Foundation*, which gives stu-

dents the chance to work in schools in Delhi, India. This project provides free education to local children in Delhi. Every year, twelve Warwick students volunteer across five schools for a month, working with both students and teachers.

Applicants are also required to raise at least £500 before travelling, which is used to develop other volunteering projects in India. Similarly, *Warwick in Africa* looks for

Volunteers can commit as much time as they want

volunteer teachers who work with

learners and teachers in Ghana, South Africa, and Tanzania.

Placements last four to six weeks and volunteers are also expected to fundraise to meet the target of £1000, which goes towards developing the *Warwick in Africa* programme.

Warwick is also involved in fundraising for the local community. The *Arts Centre* hosts a variety of events which donate their proceeds to charity. An example is the *Charity Night*, an annual event involving certain of the university’s societies. This year, it worked with Hong Kong Public Affairs and Social Service to raise funds for World Wide Fund for Nature. Annual charity concerts, known

as *Warwick Fused*, donate proceeds to the Lord Mayor of Coventry’s Charity Appeal, which has different beneficiaries (including the Heart of England Community Foundation, ABF The Soldiers’ Charity, Grapevine and UHCW Charity Trust) each year. Other charity events have included opera and comedy shows.

Moreover, *Warwick Volunteers* offers numerous projects for students to get involved in. Projects can be both long-term and one-off. For instance, the annual *Shoebbox Appeal*, run by the charity Samaritan’s Purse, prepares boxes of presents for children around the world.

Volunteers can commit as much time as they want, as is the case

with many other *Warwick Volunteer* projects. Finally, the university also lets students raise money for their own projects. In the past, people have done marathons, bake sales, and challenges, and the university is prepared to guide and support your cause.

Most importantly, there are many more fundraising and volunteering opportunities than are mentioned here; it’s up to you to go find out more about them!



When have you volunteered before?
Tell us on Facebook



'The region of contrast' A critical review on the future of the Middle East

Civil wars, terrorist groups, extremism, poverty, misery, and death have long been the most used concepts whenever the region of the Middle East is brought up. Although an empathic human nature is what always draws our attention to existing brutality, this is a misguided way to make broad generalisations about the economic, political, and civil conditions of an area that comprises as many as 17 countries.

Instead of calling the Middle East the region of hardship, a more accurate description would be 'the region of contrast'. Of course, it is hardly possible to ignore the fact that the political turmoil in the war-torn countries of Syria or Iraq left the respective economies in ruins due to immense destruction, death rates, and displacement. However, in the presence of these counter-developments, a significant part of the Middle East seems to enjoy a rapid progress and something that could be referred to as an exemplary story of economic success.

Just for the sake of the argument, consider several rather striking facts. Based on per capita GDP, Qatar is the richest country in the world by far, with another prosperous Middle-East economy of the United Arab Emirates (UAE) ranking 18th. The cities of Dubai, Doha, and Abu Dhabi are also mentioned among the richest cosmopolitan metropolises in the world with their actively-diversifying economies and ambitious investment-attracting infrastructure and construction projects fuelling these views.

The latest trends are even more awe-inspiring because a region that has long been undeservedly associated with economic backwardness is moving towards becoming a global renewable energy hub. The water, so-

lar, green building and energy technologies are among the ones bearing the most market potential for the region. These technologies may rise in importance over the coming years, given their high return on investment and fast payoff as well as the high levels of energy consumption in several Middle East countries.

The UAE is currently building what could eventually become one of the world's largest solar plants. Additional projects are under development in Egypt, Jordan, and Saudi Arabia. Many giant global institutions are planning to expand their renewable energy footprint in the region by investing in further infrastructure development. For example, The European Bank for Reconstruction and Development (EBRD) has recently announced \$250 million funding for renewable energy projects in the Middle East.

Therefore, the implications are clear. The rapidly growing and innovating renewable energy sector in the Middle East is a distinctive opportunity, which can easily be translated into economic growth and prosperity. Various renewable energy technologies are estimated to decrease fossil fuel consumption by 25 per cent annually in the water and power sectors of Bahrain, Kuwait, Oman, Qatar, Saudi Arabia and UAE combined. What is more, heavy investment attraction and construction funding are the ways to spur job creation, accelerate urban advancement, and improve livelihoods. Yet, most hopefully, these steps will help to shift our immutable mind-set from viewing the Middle East as a pitiful region, to thinking of it as an example to the rest of the world.

Ieva Žvinakytė



» UAE by night / image: Miroslav Petrasko / Flickr

Let's look at the gender pay gap

Danielle Taylor highlights how in some careers, women earn up to 40% less than men

I'm a big believer in equality and I'm no stranger to the gender pay gap. However, before reading an article a couple of weeks ago, I had never heard of the so-called 'Equal Pay Day'. This day, which this year fell on 9 November, marks the day in the year when the average woman stops being paid compared to the average man. So technically this year, women missed out on around a month and a half's pay compared to their male counterparts.

Now, there are several points I want to get across in this short article, with the first point arguably being the most important: I do not believe that women are superior to men – women, under no circumstances, should not be given a job just because they are female; they should be given it on merit alone. Thus, this article is not saying that women should make up 50% of the highly-qualified and skilled work force, and therefore always be paid the same as men. Take for example, the

introduction of the so-called 'Blair Babes' (which is sexist in itself). This saw the number of women Labour MPs in the House of Commons go from thirty-seven in 1992 to ninety-six. This raised several questions, with the most prominent one being: were the women only given this opportunity to clear the Labour Party of any sexist accusations it may have received? Or maybe the women were simply better candidates than the men that year? However, this appears too much of a coincidence to be true, and the scheme was heavily critiqued.

Now that I have made that point clear I hope I have shifted the opinion that I am not an angry feminist who believes women should have more rights and opportunities than men.

The second point I would like to come to is the sheer denial that I noticed on the comment section of the BBC website where I saw this article published. The article, as

well as the BBC itself, was slammed for being 'left-wing' and 'feminist'. This raises a single question: is the gender pay gap that engrained in society that people are failing to see that this is a problem? The issue raises the wider debate of 'natural' sexism in today's culture.

But how can this be? Even the European Commission acknowledges this financial, political and social problem as a formal issue: they have a website committed to women receiving equal pay. They claim that on average, women are paid 16% less per hour than males. However, this can vary: a report published on the government website (17 November), showed that women working in the finance and insurance sectors are worst affected with some earning 40% less than men.

But why is this? Is this simply because women are less educated than men? No, according to the same source, 60% of graduates in the EU are women, and more than half of

graduates in the UK are also women. However, when you compare this to the percentage of women CEOs at top companies, females make up for less than 4% of this figure. Clearly, something isn't adding up here: are women being exploited for profit? Or again, are men simply better at performing in high positions?

Simply put, there is no single answer as to why women are paid less than men. The whole issue raises a number of debates and perhaps the progression in overall equality is the only solution to reducing this difference in pay. What is certain though, is that it is an embarrassment that a developed country in the 21st Century cannot offer equal opportunities to both sexes.



What do you think about the gender pay gap?
Tweet: @BoarFinance

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INSTAGRAM COMPETITION



Pick up a paper with your coffee and
win a week's worth of free drinks!

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?



» Image: Wikimedia Commons

Having graduated from Warwick with a degree in French and European Literature in 1972, Jennie Bond is well known for being the face of programmes such as 'The Great British Menu' and 'Cash in the Attic'. However, her most notable role was that of Royal Correspondent for the BBC which saw her cover everything from the death of Diana to the celebrations for the Golden Jubilee. In this interview, she tells *The Boar* all about Warwick in the 1970s and her fantastic career with the most famous family in the world.

The Boar (Christopher Tobin): How well did your time at Warwick help you and provide opportunities for your future career in journalism?

Jennie Bond: Not at all, really. No, I had loads of fun at university. I had a great time doing French. When I left I wrote to almost every newspaper in the country and they all said either you're over qualified or your degree, being in French and European literature, is irrelevant. They didn't want to pay a 21 year when they could pay a 16 year old to do the same job for less money. I found that my degree was no use whatsoever. But, I finally got one offer of a job, and I managed to get it despite my degree.

The Boar: Less on the academic side, but do you think it was a worthwhile experience coming here, if anything character building and pushing you into that sort of career?

JB: Yes, yes. I'm saying it slightly tongue in cheek. Having a French and European Literature degree didn't help me, and had I known I wanted to be a journalist I would've been better to go in at 16. However, I didn't know I wanted to be a journalist and it was brilliant, I had enormous fun and grew up in a relatively safe space. And also university allowed me to do naughty things, crazy things, mad things that I hadn't done before. I went to a convent for 13 years. I had a very

straight upbringing. And so it was fun to be thoroughly naughty, basically. You have to remember this was 1968 to 1972, Germaine Greer was one of my tutors, and the whole place was crazy. We burnt our files, we kidnapped the chancellor, we occupied the East Wing...we were thoroughly bad. We marched through the streets of Coventry, we did all sorts of wonderful things. We did a lot of drugs. It was drugs, sex and rock and roll, basically.

The Boar: How do you think the opportunities for women both at entry level and boardroom level in journalism have changed since your career started?

JB: Gender equality in journalism? Not bad really. I just re-tweeted a picture the other day of the whole 10 o'clock news team and they're all female. When I started, we were certainly in the minority but I never found gender inequality to be a big problem.

The Boar: Do you think in that respect journalism is a leading industry for gender equality?

I think it's pretty fair. I think all the media is, actually. Media seems to draw a lot of women and a lot of men into it. I've never noticed a real gender inequality; however in management, yes it is different sometimes. We haven't had a female director-general yet and there are some absolute top jobs that have yet to be cracked. But there's been a number of very successful females as editors of newspapers. Eve Pollard was one and she's been at the very top for a number of years, as well as Rebecca Wade for better or worse at News International.

The Boar: Is there anything you would change then or do you think it's naturally progressive then?

JB: Well look, women are always going to have a problem because we need to take

time off to have babies. And, we have to work harder, we have to be better, and we have to demand that our employers don't penalise us for this natural fact of birth. I didn't found the BBC did - when I was pregnant they asked me to go the Gulf War as a reporter.

I said no, my babies four months old, but it was great to be asked, it was great to say no and I did not feel penalised as a result. I think the only time I felt that my gender was slightly against me was when I wrote the news for a couple of years and a middle aged woman got the boot in the way middle aged men didn't. We still have to crack that ceiling of appearing on television with all our wrinkles, no facelifts and grey hair in the way that men do. I would love to be the first woman to do that. Will I? Hey, no. I'm too vain. I've not had a facelift but I do have wrinkles which I can't hide. I still dye my hair and it annoys me that I do that, but everybody does. That's the next sort of stupid goal to pass.

The Boar: So moving onto your time as the BBC's Royal Correspondent. During your 14 years in that role what event can you most distinctly remember now?

JB: I was the BBC's royal correspondent at the most tumultuous time. Life was completely crazy. The Queen Mother's death was enormous and the BBC was judged on how well we did it.

Diana's death was traumatic, dramatic and extraordinary. The breakdown of Charles marriage to Diana was draining, and constant. I will always remember going to South Africa for the Queen's first visit post-apartheid - she hadn't been for fifty years. Meeting Nelson Mandela and seeing how excited he was at Cape Town as the Britannia came in was fantastic. He was so excited!

Also going to Russia on her first ever trip to Russia and setting foot on Russian soil. President Yeltsin getting rather pissed and falling down the gangway of the Britannia. You have a front row seat to many, many

moments in history that will live on for centuries because it was such a dramatic time. Divorces, dramas and disasters.

The Boar: Would you say you became personally close with any members of the Royal Family?

JB: Not really, no. They detest journalists, quite rightly. They despise us, we're necessary evils in their lives, they're not convinced of the necessary bit of that. The media is necessary because there's no point in having a monarchy that's invisible. The Queen does a great job, but does she want to be best buddies or even acquaintances with any journalist? Well, no.

The Boar: Did you ever not report on certain things because of your relationship with them? There was never a conflict of interest between your relationship and your job, your objectivity as a journalist?

JB: Oh, absolutely. If you're a journalist you're there to get the story, to get it right, to back it up, get it accurate and then broadcast it, that's what you're paid to do. The only exception to that was a relationship of sorts with Diana. I did go round to the palace and the two of us had long chats together, because I asked to get to know her. I would've happily broadcasted that, but at the end of each meeting she said "now Jennie, that is just between those four walls". And I wouldn't disrespect her. I did not broadcast what she told me, until after she'd died. And after the Panorama programme, she spoke about most of the things I knew anyway. That was the only exception; if someone said that something was strictly in confidence, you had to respect that.





Editor: Elizabeth Pugsley
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We're crackers for Christmas

Hardly the most wonderful time of the year

Reece Goodall tells us why he doesn't like Christmas...

Christmas is, as the song goes, the most wonderful time of the year, and who can fail to be excited when the festive season rolls in? Well, me, for one – I don't like Christmas!

Call me a Grinch, Scrooge, or whatever, but I don't see a massive amount of joy to be found in this holiday. A lot of this is my mother's fault – in our house Christmas starts in August. By the time it's December, I've already been subjected to an unending plethora of crappy Christmas films and can practically take no more – her idea of a quality film is any old shit with a bit of tinsel in it, like *Single Santa Seeks Mrs Claus*. The lesson here is to start celebrating at a sensible time, or you'll be fed up long before Christmas.

I can't go out shopping in December for fear I'll go to punch some whiny little toerag demanding some crappy toy they'll break straight away and never touch again...

Presents are another thing I can do without. I'm lucky enough to be able to afford

everything I need, so I don't want anything. Even so, I receive tons of gifts that I'll never use, simply because "you have to have something to open". Now I feel ungrateful for not having enjoyed receiving something I'd neither wanted nor needed.

This is a holiday that truly brings out the worst in people, but it seems okay because it's Christmas...

I'd rather this, though, in comparison to the greed you witness at this time of year – I can't go out shopping in December for fear I'll go to punch some whiny little toerag demanding some crappy toy they'll break straight away and never touch again. The moral of *A Christmas Carol* is meant to be that giving is good, but I prefer the alternative reading that people only started giving a toss about Scrooge once he started buying them stuff – it's shallow, really.

This is a holiday that truly brings out the worst in people, but it seems okay because it's Christmas! It's basically a massive celebration of excess, and excess is in no way good. You spend a day being greedy, gorging yourself on more than enough food and spending so much money on

waste. I mean, look at some of the stuff you buy – take tinsel. What is tinsel? If you hung that around your house any other day of the year, you'd be mad, especially if it's still attached to the dead fern you've erected in your living room. Don't even get me started on what goes on outside the house – the only good thing about sticking lights outside your house is that people know to avoid it.

While this rant offers only a slice of what is wrong with Christmas, there are a few simple messages to take from this. Don't celebrate months in advance. Don't go stupidly excessive. Don't be so wasteful. At the end of the day, Christmas is just another day of the year, and is it so much to ask that people deal with it a bit more proportionally? Maybe I'm being a curmudgeon, or maybe everyone else can't see the wood for the Christmas trees.

Christmas: love it or hate it?
Tweet us your views
@Boar Lifestyle
to join the debate!



» Images: Stavos + Pascal + Miss Shari / Flickr



» Images: Clinker-FreeVectorImages / Pixabay

Ready, steady... Christmas

Heidi Selwood tells us how to make chocolate and cranberry Christmas mince pies

There is no better way to get in the mood for Christmas than delicious homemade mince pies. These are a mouthful of heaven; even if you don't like traditional mince pies, the white chocolate and cranberries make them absolutely delightful.

Makes 24 mini, or 12 normal sized.

Ingredients:

- 375g ready-rolled shortcrust pastry (do not get the low fat version as it is too crumbly and they will fall apart)
- Flour, for rolling
- 250g mincemeat (you can buy this in a jar at any supermarket)
- 150g white chocolate chips
- 100g dried cranberries
- 1 egg yolk, beaten
- 30g demerara sugar
- 1 orange

Equipment:

- 24 hole fairycake tin (or 12 hole if you are making them normal sized!)
- 5cm pastry cutter (for the mini ones) or 10cm pastry cutter (for normal sized ones)
- Rolling pin
- Grater

Method:

1. Heat the oven to 200 degrees or Gas Mark 6.

2. Sprinkle some flour over a clean work surface and roll out your pastry to the thickness of a coin.

3. Use the pastry cutter and cut out 24 or 12 circles. Save the rest of the pastry for later.

4. Put a splash of oil on some tissue and wipe it inside the holes of the tin to grease.

5. Push the circles gently into the moulds on the tin and then put in the fridge for 15 minutes.

6. Meanwhile, empty the mincemeat into a mixing bowl and add the cranberries and white chocolate chips.

7. Then grate the zest of the orange into your mincemeat mixture and mix together until combined.

8. Return to your pastry, roll it out again and this time cut 24 (for mini) or 12 (for normal) stars to go on top of the mince pies. (If you have a star pastry cutter that's even better!)

9. Remove the moulds from the fridge and pile them high with mincemeat, finishing with a pastry star on top.

10. Grab the beaten egg yolk and gently brush it over the top of each pastry star and sprinkle with sugar.

11. Bake in the oven for 20 minutes until crisp and golden.

12. Remove from the oven and enjoy! I find they are best served warm with vanilla ice cream or pouring cream, but make sure to experiment and find something you enjoy.

13. Snap a picture – and send it to the **Boar Lifestyle Instagram** to get everyone in the festive mood!



Sex without the shame: girls watch **porn** too

Love, lust and liberation - **Catherine Pearson** debunks myths of the female sex drive

I was at a hen party recently when a 'butler in the buff' strutted his way into the room - ever the treat for a young heterosexual lady. After suitably horrifying the bride-to-be, the butler, in his skimpy little apron that barely covered his plentiful appendage, hosted a 'Mr & Mrs' game. Pretty simple: some questions had been posed to the future husband and the bride had to guess what his answers had been.

"Who has the higher sex drive?" asked the butler, reading from his script. The bride-to-be laughed awkwardly. "I've got a question!" shouted one of the ladies to our butler, "in the whole time you've worked at hen parties, has it ever been the woman who says she has the higher sex drive?"

Have I waited for naps to finish... and sat through hours of Call of Duty in the hope that once he's finished the game he might be... game? Oh yes.

Oh dear, I thought, as I watched the room full of ladies look to the naked butler for his answer. I wanted to shout "of course it fucking

has!" and I probably would have done had I not been sat next to my mother (I didn't mention it was my auntie's hen do, did I?)

They've all bought into the lie, I thought. You know, the "men are horny, women have a headache and just want to roll over and sleep" cliché that so many TV shows and films have served us on a platter. I couldn't believe that her question was actually one she wanted answered. The thought of someone being so disconnected from her own sexuality and unable to conceive that a woman may be as ravenous for some action as a man genuinely shocked me. Because hey, guess what, girls like sex too.

It's also important to realise that some guys are less fussed by sex than their female partners. Have I ever been in a relationship where I wanted sex more often than he did? Absolutely. Have I waited for naps to finish, sports games to end and sat through hours of Call of Duty in the hope that once he's finished the game he might be... game? Oh yes. Am I now with a far lovelier and more attentive man? Well, duh. We should forget looking at men as a whole and women as a whole - individuals have different sex drives, so yes, of course some brides-to-be have the higher sex drive in these little hen 'do games!

The question got me thinking;

what else might women either not know, but more likely not want to share, about their sexuality? Well, that's easy. Girls masturbate too. Of course we do. Some of us a lot, some of us not so much - just like the guys. Forever looking for new ways to make a male friend uncomfortable, I was recently asked by a mate of mine what I'd done with my morning. "Not a lot", I replied, "just slept and had a wank". He recoiled. He said he hadn't heard a girl use that word before. Why not? I think it's about time that girls are able to talk and joke about masturbation just as lads do and that everyone just accept that the majority of humans like to get their solo freak on. The wide-eyed surprise and the occasional "that's so hot" comment from the male population when a woman admits to some self-love is not doing a great deal to bridge this inequality ravine.

I think it's about time that girls are able to talk and joke about masturbation just as lads do and accept that the majority of humans like to get their solo freak on...

You know what else some of us

girls like to do, too? Watch porn. Ladies are even given their own section to choose from: a pool of videos under a category called 'female friendly' which, for the most part, is code for "tame". This genre will of course have its own audience and I don't knock people's tastes provided it's all morally above board, but what I do take issue with is the general assumption that, if women do watch porn, they must want it to be gentle, tender and intimate. Everyone who's ever watched porn will agree that what they like to watch and what they actually do in bed is very different. Porn is often about fantasy and escape... so where are the other players at? Where's the kink? Where's the hunky naked butler? They're off in the big wide world of male porn, where I must stress, many women are browsing and enjoying material too.

The female orgasm is no longer a myth and neither

should the female sexuality be. We get horny, we have sex, we masturbate and have fun doing it. Let's hope that soon every woman will understand that this is perfectly normal.

» Image: College-Degrees360 / Flickr



The hardest part of being a woman?

Sarah Kent reflects on Caitlyn Jenner's recent controversial thoughts on womanhood

2015, for all its negative headlines, appears to have been a year of progress in at least one regard - we're finally talking about the transgender community. This was helped in no small part by Caitlyn Jenner 'coming out' in April; Jenner has stimulated a dialogue about gender, identity and acceptance that was long overdue.

Sadly, it goes downhill from here. Thanks to her place in the Kardashian clan, Caitlyn has a powerful platform for advocacy, but instead, when questioned about the struggles women (transgender or otherwise) face, Jenner responded: "The hardest part about being a woman is figuring out what to wear".

Her lack of lived experience and her privileged position, regardless of gender, is why she doesn't represent me

Figuring out what to wear?! Personally, I would go with the fact that women in the UK are effec-

tively working for free until the end of the year; or two women a week are killed by a current or former male partner; or that one in three women worldwide have experienced sexual violence; or that 133 million girls and women have experienced some form of Female Genital Mutilation (FGM).

But, undeniably, matching my shoes to my handbag is a daily struggle too.

And herein lies the problem. Caitlyn identifies the moment she started living as a woman by her facial surgery in March. I don't wish to dispute her gender identity, or the strain it has placed on her life. These are separate issues and I wholeheartedly support and celebrate her transition. But it is wrong to think that Jenner talks for all women - for me - after six months of lived

experience.

Before March, chances are Caitlyn was never catcalled walking down the street. Her friends most likely did not ask her to

text them when she got home safe after a night out. She's never had period pains; she's never had the 'luxury' of spending £156 a year on sanitary products. She's never been discriminated against, purely on gender, in the workplace. Hell, Jenner has had a more privileged life than most men, let alone women, in the 21st century.

Her lack of lived experience and her privileged position, regardless of gender, is why she doesn't represent me. Though we cannot disregard the repression of identity she has lived with, she still benefited from the security that comes from being a wealthy, white man.

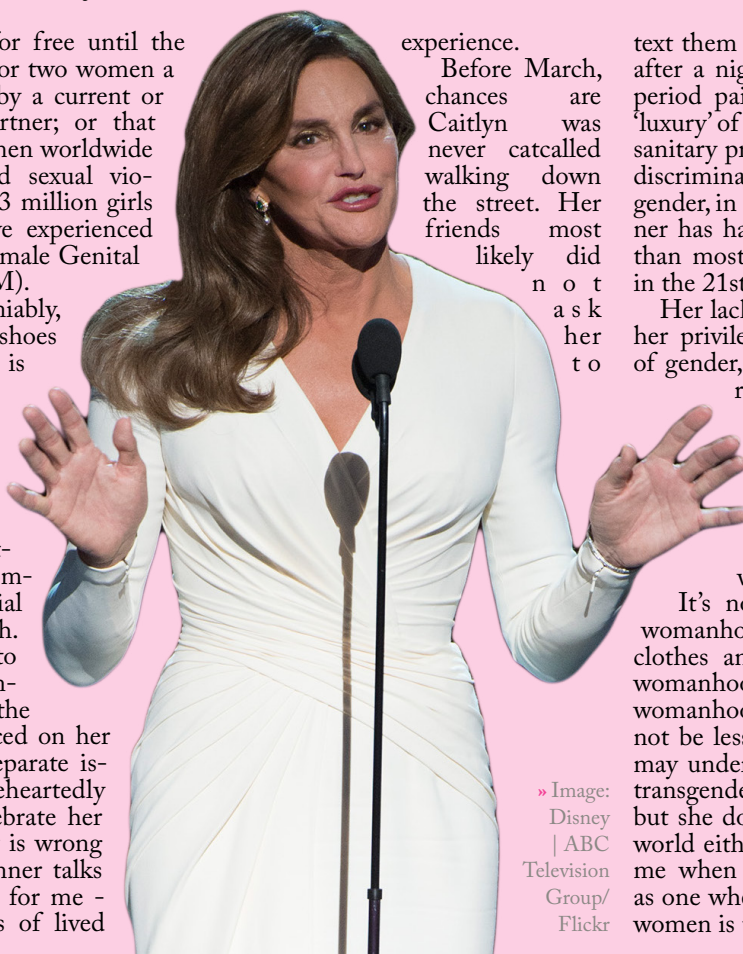
It's no surprise that for her, womanhood is "hair, makeup, clothes and all that stuff" - the womanhood you see, but not the womanhood you live. She may not be less of a woman for it, she may understand aspects about the transgender community I don't - but she doesn't yet understand my world either. She doesn't speak for me when she portrays our world as one where the biggest worry for women is their looks.

The danger here is twofold. Firstly, from a position of great influence, Caitlyn Jenner risks trivialising women's issues. Secondly, by not prioritising these problems, she allows those in positions of power to think we have done 'enough'. We have not.

It is wrong to think that Jenner talks for women

While Caitlyn got a positive reaction, those with less money or support have an entirely different transition experience. The fact that 41% of transgender people attempt suicide should not only shock us, it should highlight that looking stylish really isn't the biggest battle.

Maybe I have misunderstood her, or she has misrepresented her views. I truly hope this is the case. More than anybody, she should appreciate that being a woman is more than looking womanly. Caitlyn has an unparalleled opportunity to shine media attention on a host of issues associated with gender. She hasn't got off to the best start.



» Image: Disney | ABC Television Group/ Flickr



Fictional Christmas dinner guests

Holly Golightly - *Breakfast at Tiffany's*

After falling in love with Audrey Hepburn's interpretation of the glamorous Holly Golightly, I feel she is the first character I'd bring to life in any situation.

In Truman Capote's novella, the unnamed narrator is yanked into scenarios led by his bewitching but mysterious neighbour, and I want a slice of this experience at my Christmas party.

Holly would easily add some much-needed charm to my event. From the sophisticated lighting, music and decor, she would fit in seamlessly, but I'd also need her there to help me maintain a party worthy of her presence. She'd make sure I didn't let the buffet table become a pastry wasteland, or that Lambrini would ever enter the champagne flutes. For Holly, only the best.

Helena Morgan

Aslan - *The Lion, The Witch and The Wardrobe*

Like most households, having a Christmas meal is a tradition in my family. I look forward to this every year, but it would be so much fun to mix it up and invite some different guests for once.

A clear first choice would be Aslan from the *Chronicles of Narnia*. C.S Lewis was one of my childhood favourites, especially at Christmas, because I received beautifully illustrated copies of the first four books one year. The series constantly reiterates that Aslan is not a tame lion, but I think he would make a fascinating guest with his seemingly infinite wisdom and his bouts of playfulness.

It's also highly likely that he'd have plenty of interesting stories to tell over mulled wine and mince pies.

Daljinder Johal

The best places to spend Christmas

Wonderland - *Alice's Adventures in Wonderland*

If Alice's experiences take place on a regular day in Wonderland, imagine what could happen on a special occasion like Christmas. Instead of croquet, you could go ice-skating with the Queen of Hearts. Tea with the March Hare and Mad Hatter could be a full Christmas dinner, and as time stands still at the tea party, the meal could last as long as you wanted. Mostly, I would look forward to seeing these bizarre characters celebrating a special event in a world where anything is possible. No matter what might happen, they would definitely make the day unforgettable.

The Wizarding World - *Harry Potter*

There is no doubt that Christmas in the Wizarding World would be full of magical opportunities. My day would most likely involve eating in the Great Hall, having a snowball fight in the Hogwarts grounds, tea with Hagrid, visiting Hogsmeade Village, and, of course, exchanging magical gifts. After exploring Hogwarts and visiting all the shops in Hogsmeade, I would probably have to use a Time-Turner to visit Diagon Alley as well. The only difficult part would be deciding whether to visit Honeydukes or Flourish and Blotts first (and perhaps avoiding Harry's flair for putting everyone at Hogwarts in mortal danger).

» Image: Christina Valencia / Flickr

Editors' Christmas picks

Chocolat

Christmas is the perfect time to eat as much chocolate as possible. It only makes sense then, for me to return to Joanne Harris' *Chocolat*. As it's dark, romantic and well-written, it's perfect for cold, December nights. Beautifully French, it's about a new chocolate shop opening opposite a church during Lent and provides much food for thought (pun intended). For the full experience, follow up with the film - Johnny Depp, Juliette Binoche and Judi Dench are all, unsurprisingly, great.

Karishma Jobanputra

Far from the Madding Crowd

Despite reading being what I spend most of my time doing as an English Literature student, the Christmas holidays are definitely going to be a great opportunity to do some reading for fun. This Christmas I think I'm going to read *Far From the Madding Crowd* by Thomas Hardy. *Tess of the D'Urbervilles* was one of the best books I've ever read, and this novel, filled by scandal, romance and betrayal, promises to be just as good.

Imogen Cooper

Me Before You

At Christmas, I usually turn to easy-reads, with a story that plucks at your heartstrings. Jojo Moyles' novel does just that. Witty, unique and informative, it's about a girl who begins caring for a demanding and depressive paraplegic. He dislikes a world in which he can't move for himself, and she helps him see differently.

Lucy Skoulding

Books for free?

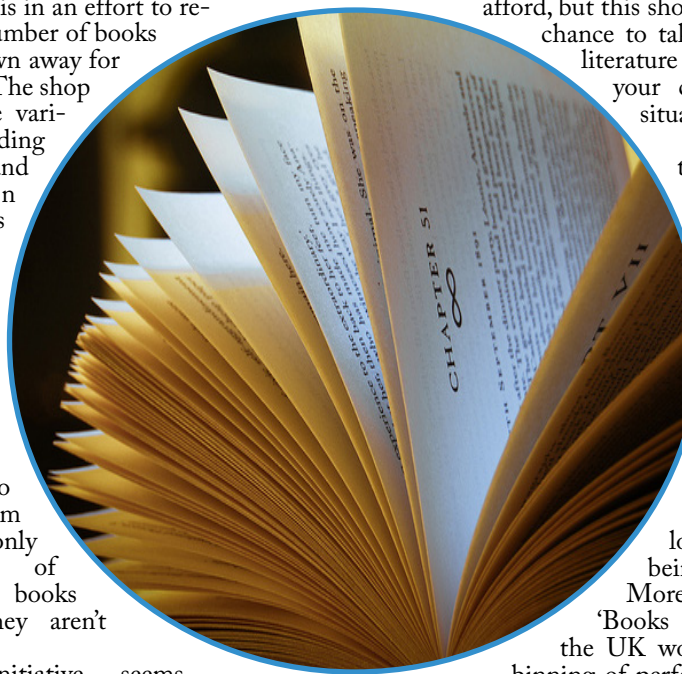
Alex Bach discusses a new initiative to give books away rather than send them to landfill

A shop has recently opened in Liverpool Central train station called 'Books for Free'. It does exactly what it says in the name, offering people the option to take away books without having to pay for them. This is in an effort to reduce the number of books being thrown away for no reason. The shop has a large variety, including fiction and non-fiction of all genres and for all ages. People can take up to three books from the shop, without needing to bring them back. The only condition of taking the books is that they aren't binned.

This initiative seems doubly good: books aren't going to landfill and polluting the environment, and at the same time people are getting free access to a wide range of books. With closures of libraries occurring up and down the coun-

try, it's great to think that people are getting the opportunity to pick up a book that they might not otherwise read. With people continually tightening their belts, buying new books has become a luxury they can no longer afford, but this shop encourages the chance to take pleasure from literature no matter what your current financial situation.

If it weren't for this shop, these books would just be thrown away. 'Books For Free' hopes to help both the environment and education alike, and from the positive reaction from the public these aims look like they are being achieved. More shops like 'Books For Free' across the UK would lead to less binning of perfectly good books and enabling more people free access to literature. Certainly this can only be considered a good idea and hopefully we will see many more of these shops opening in the near future.



» Image: quattrostagioni / Flickr

...and the worst

Panem - *The Hunger Games*

A futuristic North America divided into 13 districts and the Capitol, Panem is ruled by the authoritarian President Snow. Whilst the Capitol and certain districts live in luxury, others are impoverished. The Capitol spares no expense when it comes to festivities: at a party in honour of Katniss and Peeta's victory, the guests gorge themselves with an assortment of delicacies, only to throw it all up to eat more. In contrast, one of the few festivities described in District 12 includes a wedding ceremony, which involves toasting bread over a fire. This shows a disparity in the quality of life in different areas. Regardless of the district, I would not want to spend time in an oppressive community such as Panem, where indifference and overindulgence in one city means people struggling to survive in another.

Camazotz - *A Wrinkle in Time*

Camazotz is one of the planets Meg visits during her search for her father. Although it most resembles Earth amongst the novel's other supernatural settings, it is the most horrifying to me. A 'higher power' known as IT controls everyone. A place of conformity, where individuality is forbidden and punished, it is difficult to imagine Camazotz decked with tinsel. The planet is irreconcilable with both festivity and happiness in general. A place where everyone is forced to be the same is equivalent to a place of psychological torture, and that does not sound like a good day during any time of the year.

Sohini Kumar

'His bulbous salutation': bad sex in fiction

Rachel Sayers reveals *The Literary Review's* worst sex scene nominees

Studying English Literature doesn't mean that it's all Austen, Shakespeare and Wilde. I'll be the first to admit that I have a taste for the more vulgar things in life – especially when they're (intentionally or otherwise) funny. Imagine my glee when I discovered the *Literary Review's* Bad Sex in Fiction Award!

"It whacked and smacked its way into every muscle of Eliza's body"

Nominations for the Award don't go to bad books – this isn't your average Mills and Boon, *Fifty Shades of Grey* trash. In fact, as the Review's own website tells us, the prize honours an author who has "produced an outstandingly bad scene of sexual description in an otherwise good novel". The 2014 prize went to Ben Okri, a distinguished author who has received a number of prestigious awards, including the 1991 Booker for *The Famished Road*.

This year's contenders include Richard Bausch's *Before, During, After*, Joshua Cohen's *Book of Numbers*, Tomas Espedal's *Against*

Nature, Lauren Groff's *Fates and Furies*, Aleksandar Hemon's *The Making of Zombie Wars*, Erica Jong's *Fear of Dying*, Morrissey's *List of the Lost* and George Pelecanos's *The Martini Shot*.

Fictional sex scenes can be bad for different reasons. Some of the acts described here sound downright painful. Espedal's Héloïse wrote: she "kisses his face and licks it. She bites his lip. She bites his cheek...shouts his name in his ear..."

Cohen's scene mashes together Song of Solomon and a beginners' French lesson:

"...her breasts were like young fawns, sheep frolicking in hyssop – Psalms were about to pour out of me. "Josh," I said. "Vous habillé."

"Je vais me undressed, clothes off, unhabillé, déshab."

My favourite, though, has to be Morrissey, who had me screaming with laughter as

I attempted to read this paragraph-long sentence in one breath:

"At this, Eliza and Ezra rolled together into the one giggling snowball of full-figured copulation, screaming and shouting as they playfully bit and pulled at each other in a dangerous and clamorous roller-coaster coil of sexually violent rotation with Eliza's breasts barrel-rolled across Ezra's howling mouth and the pained frenzy of his bulbous salutation extenuating his excitement as it whacked and smacked its way into every muscle of Eliza's body except for the otherwise central zone".

I challenge other readers to do the same without letting out a giggle or two.

Finally, I'll leave you with another choice quote, not from this year's nominations, but from 2014: from 'DD-MM-YY' in *Things to Make and Break* by May-Lan Tan: "God. It's like sticking your cock into the sun".



» Images: Timothy Marsee/Flickr and dickie f/Flickr

Christmas Reads Books to give to your...



» Image: Alice Harold/Flickr

...Mum

Life on the Refrigerator Door by Alice Kuipers is the perfect gift to give your mum. Told completely through post-it notes left on the door of the fridge, the novel describes a mum and daughter struggling to find time for each other in their hectic lives.

The simple style makes it incredibly quick and easy to read, which would be perfect for busy mums who claim they have little time for books. More significantly, the mother-daughter bond, and its development throughout the book, is beautifully touching.

It will remind your mum what is really important in life as she heads into the New Year, and how crucial making time for those you love is. It is impossible not to be moved by this novel, and I think any mum would be able to relate the narrative to aspects of their own lives and their own relationship with their children.

If you were struggling for ideas, you've now got your mum's present sorted. You might need to include a box of tissues, though.

Alex Bach

...Friend

When it comes to buying a book for a friend, it is the perfect opportunity to capitalise on all those jokes you've been building up since the moment you met.

There are many fun and satirical books out there, and my choice would be *The Worst-Case Scenario Survival Handbook* by Joshua Piven and David Borgenicht.

Any book that opens with a disclaimer warning you against undertaking any of the activities it contains instantly catches your attention. Not to mention the 'book will explode if scanned' caution on the back cover!

The scenarios it covers go from the useful 'how to make fire without matches' to the bizarre 'how to escape from killer bees'.

It is both a surprisingly helpful book to give to a friend, preparing them for the 'adventures' of the New Year celebrations and upcoming year, and a hilarious window into the life of the poor chap who had to "manoeuvre on top of a moving train and get inside".

Ultimately, it is the kind of gift that says 'we have been through some tough times together, but things could have been a lot worse!'

Georgia Lea

Tete a Tete: A Christmas Carol

Is Dickens' classic the perfect festive read, or completely overrated?

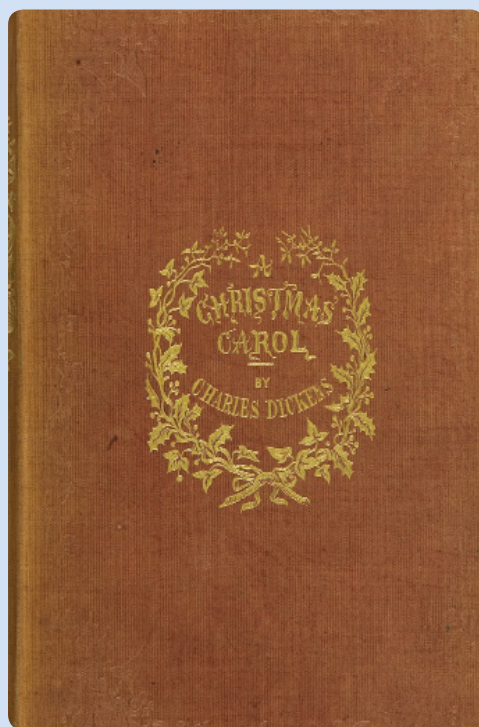
For - Rachel Drinkwater

As towns start illuminating their streets with Christmas lights, and the weather turns frosty, I reach for a glass of mulled wine and my favourite Christmas read, Charles Dickens' *A Christmas Carol*.

It has everything that a reader could want from a Christmas book: snow, an atmosphere of building excitement, gifts, and the grumpy sod who doesn't want to get into the spirit of things; Scrooge. In fact, I would argue that Dickens set the structure and theme of many Christmas stories which followed.

This isn't a fairytale Christmas story. Set in Victorian London, the settings are often poverty-stricken, showing the realities of working class life and the ruthless nature of the industrial revolution. Each chapter ends on a cliff-hanger, meaning the narrative retains a gripping pace, and is full of suspense.

For me, the most important thing about *A Christmas Carol* is the message it carries. Its message is more relevant now than ever before, in our current climate of conflict and consumerism. Dickens reminds us that there are things in this world more important than money, social class and the factors that divide us. He points out that Christmas isn't about buying the most expensive present or being a slave to consumerism. It's about spending time with family and friends and remembering those who are less fortunate than us. It's about focusing on the things that unite us. It's about humanity.



» Image: Heritage Auctions, / Wikimedia Commons

"Dickens reminds us that there are things in this world more important than money, social class and the factors that divide us."

Against - Jordan Hindson

A huge fan of Dickens' novels, it pains me to say that *A Christmas Carol* is about as vapid as they come. It would take a much better writer than Dickens to sustain such an effect of syrupy pity for nearly thirty thousand words.

I don't want to sound too militant about it; I happen to like the story, and think it works a lot better as a film. I still remember how thrilled and, at times, chilled I was by the Jim Carrey version.

But, what I object to is that each nauseating word of it is clearly and deliberately chosen to extract as much pity from the reader as it possibly can. And this is done in the cheapest way possible: by piling on the sympathetic characters.

Bob Cratchit is the underpaid and struggling clerk, Marley is the doomed and chained ghost, and Scrooge is the misanthrope who finally learns to love humanity. And then, of course, there's Tiny Tim (whose final words are, I admit, genuinely affecting).

Ultimately, this story tugs at the loosest of heartstrings, and is probably one of the most sentimental pieces of literature ever written.



What's your opinion on Dickens' Christmas story?
Tweet: @BoarBooks

Lit.Soc Book Club!

Fancy discussing your favourite novels with others? Why not head to Lit.Soc's Book Club? Next meeting is Thursday Week 9. Join their Facebook group for more details.



WUDS' refreshing comedy: *Hayfever*

★★★★★ Felicity Jessup awards 4 stars to this Noel Coward comedy

The audience take their seats looking in on a living and dining room of an upper-class family, the Bliss', accompanied by the very talented Tom Slade on piano.

Alice Byrne has successfully captured the glamour of the 1920s with the spacious and luxurious main room of this country estate. Eclectic furniture and artistic clutter reflect the chaos of the Bliss family. The family portraits were a particularly nice touch.

Each of the family members has invited a guest (potential love-interest) down for a weekend without having informed the others. The chaos and hilarity that ensues as a result of the brazen and ill-mannered family members makes for light-hearted entertainment.

The unsuspecting and far more normal guests are coupled and uncoupled, becoming the object of games for the Bliss family. The audience get the idea that this is a regular pastime for the Bliss family, wreaking havoc on guests in an attempt to bring some fun to their otherwise monotonous country life.

After a weekend full of infidelity and premature declarations of love, leading to the escape of their visitors, the family are reunited over the breakfast table in a perfect picture of

familial bliss.

Sly flirtations and suppressed chemistry would have aided the plot somewhat, as I found some of the pairings a little surprising given little, or too subtle interaction beforehand. However, the cast never slip out of character, aided by a hilarious script, the audience is kept laughing by both overt and understated aspects of the action. Whether down to direction or the cast member's personal characterisation of their particular character, it works.

Hattie Collins stole the show as the slightly eccentric, alcoholic Judith Bliss. She is both scathing and charming in one and successfully captures the desperation of an old woman whose fame and youth is fading. Particularly funny was her attempt at seduction while singing *Frère Jacques* along with the piano.

Having been won over by his intended lover's mother, Tom George as the well-travelled gentleman Richard Greatham, is fabulously awkward. He remains captivating throughout, even when not central to the action, although he never pulls attention away from the main focus.

Another personal favourite is the wonderfully eccentric Simon Bliss, played by Fred

Kelly, who is a pleasure to watch in his bohemian, dramatic enthusiasm for life and love.

WUDS' take on Noel Coward's *Hayfever* packs a punch. It is a refreshing change to see a light-hearted student-production with no gimmicks and no political motive or otherwise.

The audience remains engaged by great costume, an even better set and a cast that have clearly had fun in the making of the production. A must-see if you're in the mood for a feel-good show.

» Images: WUDS



Arts Column

Drawing from experience



I have been visiting museums ever since childhood and make sure to take all of my friends and family whenever I can.

Most notably, I love going to the British Museum. The never ending galleries and the vast expanses of artefacts are all I could ever dream of. Being a Classics student, my boasting is almost endless - I'm a bona fide tour guide.

So I am understandably peeved when I go to view my favourite exhibits and must strain to see them over the crowds of camera-clad tourists.

On a recent visit to the British Museum, I tried to stop by at the Rosetta stone and analyse the engravings. Disappointingly, my tour group and I couldn't get within five metres of the stone.

Taking a quick picture has its benefits but the physical act of drawing a painting, sculpture or artefact may be far more rewarding

It made me recall an article which detailed Amsterdam's Rijksmuseum and its choice to stop allowing photography for one weekend. Rather, it provided postcards to visitors on entry and asked them to draw what they saw instead of taking the usual photographs.

As I stood, trying to peer through the barricade between the Rosetta stone and myself, this decision began to make a lot of sense.

Taking a quick picture has its benefits, but the physical act of drawing a painting, sculpture or artefact may be far more rewarding.

In sketching out the lines, copying the shading and recreating the original form, we can better understand the intention of the artist and notice the small but significant intricacies of both art and artefact.

I would never suggest that the advance in accessible photography is a negative thing as photography is its own art form entirely. However, next time you're in a museum or gallery leave the camera at home and really look at the exhibits right then and there. You might gain an appreciation you've never even had before.

Emma Johnson

Beardyman: One-man artistic powerhouse

★★★★★ Billy Perrigo reviews the half beatboxer, half comedian, half technical wizard, half DJ

For the uninitiated, Beardyman is a hard act to explain. Half beatboxer, half improvisational comedian, half technical wizard, half DJ, he's a one-man artistic powerhouse. His 'One Album Per Hour' show is based on the premise that he performs ten songs in one hour, the titles and genres of which are all suggested by the audience.

His music is made up of largely his own

You will not see a show like this from anybody else on the planet

vocals, which sounds fairly kosher until you hear the incredible repertoire of sounds that he is somehow able to produce as a beatboxer. He combines these (thundering basslines, intricate drums and any number of sounds) looped and overlaid, with a selection of synths from no fewer than four iPads, laptops and keyboards in front of him, along with his own actual singing. The premise, let alone the resulting sound, is mind blowing enough.

This show started with an improvised jam about Beardyman's student drug-taking



» Image: Warwick Arts Centre

days, and how we - the audience - should not take all our drugs just yet. This was based on two false assumptions. Firstly, that the audience was actually made up of students and secondly, that Warwick is a fun enough university for drug taking to be commonplace.

Regardless, musically it was a great taste of what was to come. The beat started off as glitchy hip-hop, but towards the end he pushed up the tempo and brought in a guttural neurofunk bassline, ending the tune as a drum and bass banger.

Beardyman's fierce wit and intimidatingly broad knowledge of music genres meant the show was always hilarious and always sonically interesting. He even paused to tell a particularly entertaining anecdote about how he once got into a fight with Michael McIntyre.

The biggest limitation was probably the scope of titles given to him, which says a lot about how talented he is. Although he showed a tendency to veer towards either shoe-gaze at one end of the spectrum or drum and bass at the other, the show was extremely musically impressive, and a testament to what can be done when technology is placed in the right hands.

I would definitely recommend seeing Beardyman if given the chance. You will not see a show like this from anybody else on the planet.



See Billy's full review online at theboar.org/arts



Want to go and watch a show? Get in touch with us on www.facebook.com/groups/BoarArts

Paris Attacks: 'The pen is mightier than the sword'

Following the attacks, Amy Brandis talks art and terror while on her year abroad in Paris

Today I'd like to write about Paris, art and terrorism. Art has always been an integral part of any culture; it's an inherently valuable commodity, the mode of expression of a collective people, a source of rich history.

This means it has always been a target in wartime, as well as a way of defending and fighting back. This dynamic has never been more apparent to me than this past week in Paris, when the city I live in came under attack from Islamic State terrorists.

It cannot be overlooked that of the three points in the city that was targeted, the most deadly location, in which over 80 people were executed, was the Bataclan Arts Centre.

During the hours of Friday night, as the news came in and sirens screamed around my home, I noticed an image by Jean Jullien appear on Facebook. Over the course of the following day, the painted image, the peace symbol with the Eiffel Tower incorporated into it, blew up across the Internet, and made the cover of many artist magazines.

The terrorist attack was certainly an expression of disgust with the artistic culture of Paris

The terrorist attack was certainly an expression of disgust with the artistic culture of Paris. They shot into restaurants where people smoked and laughed and ate together,

they bombed a football stadium that people cheered in, and they executed a crowd of people dancing to rock and roll.

They assaulted the artistic qualities that the French express in their food and their music. Now, Francois Hollande, the French President, has claimed in a recent UNESCO conference he is creating plans to grant "asylum" to art and valuable archaeological sites that might be targeted by the IS.

It's not the first time that art has been targeted by invaders. You could point to almost anywhere on the globe to see it. Italy has had its art looted by many countries since Napoleon, with US museums including the MET returning art even now. Look at the looting of Poland by Russian troops following the second Partition of Poland and Kościuszko Uprising in 1794. The robbery of the tombs of Latin and South America by the Spanish Empire are infamous.

Let us not forget the looting of art by the British Empire in its colonizing efforts in Asia, India and Africa. Think of the Nazi plunder between 1933-1945 which saw the

organized looting of European countries and thousands of pieces of art. Since 2003 and the U.S entrance into Iraq, over 13,000 artifacts have been stolen.

Among many other attacks, IS militants have blown up the Arch of Triumph, a major monument in the 2,000-year-old Roman city of Palmyra.

In August, the Sunni Muslim militants blew up the temple of Baal Shamin. The French have credence to be anxious over the preservation of their artistic heritage.

Following Friday, I am reminded of the terrorist attack on Paris earlier this year in January, when gunmen stormed the offices of the satirical magazine *Charlie Hebdo*. The outpouring of sketches and cartoons that mocked the terrorists

as a result, when fellow graphic artists turned their pens to the page in defiance, was a living example of that old proverb that the pen is mightier than the sword.

When mourners came to the République site, they brought art. When I pass it, I see mounds of artistic offerings; drawings by children, paintings and sketchings by artists,

hand written poems tied to candles, books laid by family members of the deceased. People draw in chalk on the square, only for it to be washed away with rain. It is a place of grief and a place of artistic expression of that grief.

Artistic movements such as #PrayForParis have seen buildings all over the world transformed with graffiti as artists express their solidarity.

It's not the first time that art has been targeted by invaders

You see, the Parisians and those who support Paris from around the world have shown that their artistic liberty of expression is a non-negotiable and uniting force against violence.

Feeding myself on the art of others helped me through the aftermath of the attacks. I found strength in the poems, in the man who played 'Imagine' to the crowds at République, in the words written about the event and the visual art that surrounded it. It is, quite simply, the most beautiful art I have ever seen.

» Images: Simon_K + Kuan san/ Flickr



Have you seen art engaging with the Paris terror attacks?
Tweet: @BoarArts

Can you appreciate art through a lens?

Helene Kleih looks at the way we view art in comparison to the Parisian *Take me (I'm Yours)* exhibition

One can of sardines, two shirts, eight sweets, 11 posters, 19 Tour Eiffel postcards and a piece of Mica metal. These were the fruits of my visit to the self-explanatory exhibition *Take Me (I'm Yours)*.

Showing at the Monnaie de Paris, it does exactly what it says on your designated brown paper bag; the public can literally take anything that takes their fancy.

Chiara Parisi, the director of the 18th century gallery joins curators Christian Boltanski and Hans Ulrich Obrist to revisit the exhibitions success, 20 years after its stint at the Serpentine Gallery. With an average footfall of 1,000 visitors each day, it's needless to say that the exhibition's popularity has not dwindled.

Take Me (I'm Yours) spurs on a communal scavenger hunt for treasure, meanwhile documenting the exhibitions gradual transformation. It encourages the public to not only interact with the art as a viewer but physically take pieces away and create their own compositions.

The public post images of their visit online showing the progress of the exhibiton, for example how the German artist Hans-Peter

Feldmann's Eiffel Tower postcard covered walls are dismantled over the exhibitions course.

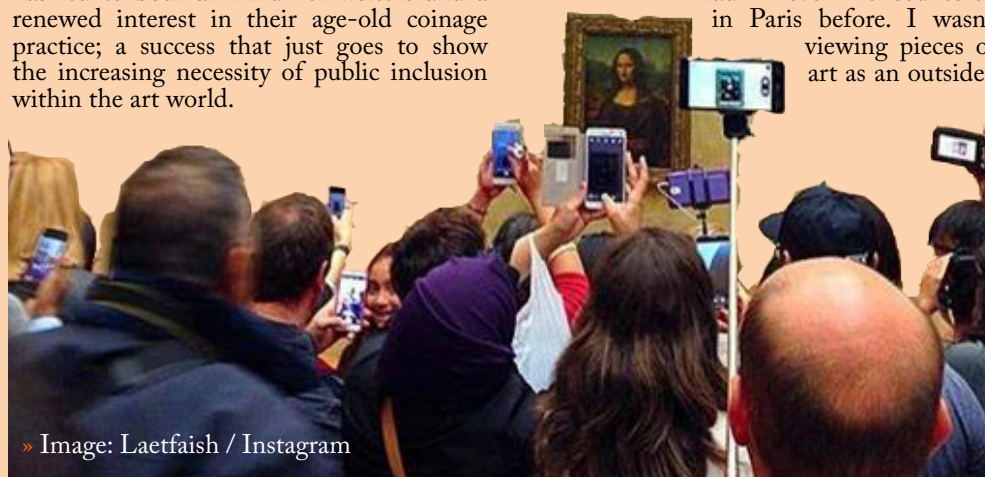
Thanks to the internet, public engagement becomes a reciprocal interaction between the artist, the art and the wider artistic community.

The revamp of this 1,150 year old institution's usually conservative reputation has led to both an influx of visitors and a renewed interest in their age-old coinage practice; a success that just goes to show the increasing necessity of public inclusion within the art world.

This year the Louvre is once again the world's most frequently visited art museum. It sees millions of tourists flocking like sheep to Instagram their moment with Mona Lisa.

This banality just serves as a reminder that as teasing as Mona Lisa's smile is, you're ultimately shut out from any real emotive connection.

The Monnaie offered me something that I had never encountered in Paris before. I wasn't viewing pieces of art as an outsider.



» Image: Laetfaish / Instagram

Gone are the barriers around artworks (no matter how discreet) that we are accustomed to. Our curiosity is no longer intrusive; instead it is not only welcomed but encouraged.

You could argue that the monetary value of art overrides all arguments for 'public liberty'. The recent and somewhat hilarious debacle where a Taiwanese boy tripped and fell headfirst into a £1 million Paolo Porpora painting would lead any institution running for the bubble wrap.

Yet, we cannot deny that it becomes truly dismal when the only interaction the public are having with art is through a lens and an Instagram caption.

More Parisian galleries should follow suit of the Monnaie de Paris. The public should be encouraged to really feel artworks, rather than superficially tick them off a bucket list.



This article was written before the Paris attacks. Read Helene's comment online at: theboar.org/arts



Warwick 50th Anniversary Special

A look back at memories from yesterday



» The library / image.: Kaish Fafu/ Boar Archive



» Behind Rootes / image: Helen Tyjield / Boar Archives



» Library at night / image: M.Crossick / Boar Archive



» Outside International House / image: Anonymous/ Boar Archive



» Car Park / image: Y.C Kuan / Boar Archive



» Stress / image: Boar Archive



» Tennis 1st Team / image: Matt Crosswick / Boar Archive

Changing times

» Warwick Business School Building.
Image : Shaheen Dubash



» Image: Jocelyn / Instagram



» Heron Bank Residences
Image: Manizha Khayriddinova



» Warwick Piazza / image: Manizha Khayriddinova



» It's looking lovely and springlike down by the Koan!
Image: University of Warwick / Instagram



» Behind the Zeeman Building / image: Manizha Khayriddinova



Editor: Kambole Campbell
film@theboar.org

The Boar reviews *Mockingjay Part 2*



» Images: LGUK Publicity & UPI Media

All good things must come to an end, but in the world of book series adaptations, the end is particularly important. The journey of Katniss Everdeen (Jennifer Lawrence) comes to a dramatic close in the second installment of the *Mockingjay* story, with her battle against the oppressive Capitol in the dystopian world of Panem finally being won. But there is something about this particular ending that doesn't hit home quite as much as I had thought it would.

This is not to say the film isn't good. On the contrary, the film is a decent adaptation of the book and does not hesitate to throw the audience back into the world Suzanne Collins created without warning or buildup. It begins exactly where *Mockingjay Part 1* ended, with Katniss recovering from the emotional shock and physical injuries she suffered at the hands of a brainwashed Peeta (Josh Hutcherson).

The chemistry between the two leads is interesting to see, as while it is not so readily perceptible at first glance, both Lawrence and Hutcherson do a fine job of conveying some extremely difficult and conflicting emotions without saying a word. From that establishing point, the rest of the plot centers around Katniss' actions to end the war, supported by the cold and calculating Alma Coin (Julianne Moore).

Visually, the film is positively stunning. While I was disappointed that you never see Katniss in the red costume she wears on the poster, I was still blown away by the visual effect of not only the costumes, but also the scenery. There are little details

in the colours of the costumes and scenery that really help set the mood of particular moments, almost like an emotional guide for the audience. The terrifying moments are terrifying also majorly in part to the visual effects, making deaths of certain characters on screen particularly vile. There is no point in the film where you feel like this war is a glorious one, which I think is the idea and if so, that was executed beautifully through how the film looked as well as the overall plot.

A point must also be made, I feel, about the minor characters. While you don't see a lot of them necessarily, there were a few who really surprised me with how much emotion and symbolism they managed to convey in a very short space of time. The characters of Pollux (Elden Henson), Cressida (Natalie Dormer) and Effie Trinket (Elizabeth Banks) were standouts in this film for me, making it clear to both Katniss and the audience what they were each fighting for.

Overall, I was happy with this film. I am always a little hesitant when it comes to the adaptations of books I love, but *Mockingjay Part 2* does a decent job of balancing onscreen action with book plot. Perhaps where it stumbles is as an ending to the *Hunger Games* series, especially for non-book readers who might not understand the significance of certain moments or lines of dialogue, but for those it still remains an entertaining, suspenseful conclusion to the series that kick-started the current young adult dystopian fiction craze.

Christine Wong

"I still haven't decided whether or not I like the guy" - The Boar reviews *Steve Jobs*

Danny Boyle's first biopic about Apple co-founder Steve Jobs (Michael Fassbender) lacks a gripping story, but is compensated for by its excellent character study of one of the greatest innovators of the 20th century.

Portraying Jobs as a man more in love with technology and his inventions than his own daughter, the film takes a look behind the curtain to show a hectic world in stark contrast to the slick and stylish presentation of the Apple brand, mirroring the juxtaposition of the public perception of Jobs and his depiction on the screen.

Whether it's threatening co-workers, hatching masterplans, or refusing to support his daughter, Jobs is generally not very nice. He struggles to form anything resembling a relationship with anyone outside of

his own world. Despite all of this, in the third act a surprising U-turn occurs. Suddenly everyone starts to like him. Out of nowhere. It's as if everything is forgiven because the iMac is going to sell well. Whooping and cheering greet him from the stage as his previous foes look on in awe and admiration. All of this seemed at odds with the



rest of the film and was quite jarring.

And yet the film is worthy of acclaim. Largely, this is due to the strength of the central character and Fassbender's performance. Watching a man trying to change the world in the face of adversity, succeeding, and then seeing how he has developed as a result is incredibly compelling. Plus, seeing all of this happen while simultaneously trying to figure

out your own opinion of him. It's been two days since I saw the film and I still haven't decided whether or not I like the guy, and more importantly whether or not the film wants us to like him. At times, there was a clear effort to elicit empathy and at other times he was just a complete dick. Perhaps the meaning is less about our own opinion of Jobs and more concerned with the reconciliation of decency and greatness.

Edwin Gateshill



Enjoyed this? See the full review online:
theboar.org/film

People's Choice: Top 10 Films of 2015*

We asked our writers to pick their favourite films of the past year: here are the results...



» Image: Warner Bros Pictures

Mad Max: Fury Road

Mad Max was the runaway hit of 2015. The two hour-long car chase exceeded all expectations and became the feminist flick of choice, bolstered largely by a legendary performance from Charlize Theron in the part of Furiosa.

George Miller's other masterpiece was his choice to use almost no special effects, which only adds to the drama and suspense present throughout the film. The only people who could possibly find fault with this thrilling and almost joyous film are hysterical men, upset that Max doesn't get every other line of dialogue. And really, who cares what they think? This might just be Oscar-worthy, a true feat for any action film.

Nicholas Buxey



» Image: Sony pictures Classics

Whiplash

When *Whiplash* came out in January, it was mostly an opportunity for film critics to bust out their favourite phrases from "Drumming Analogies 101". (My favourite was New Statesman's Ryan Gilbey saying J.K. Simmons himself looked a bit like a drumstick.) But the story of a young musical prodigy and his somewhat trying teacher proved to be an invigorating joy-ride about talent and rhythm that made everything else in the Oscar race look boring by comparison. And, judging by this poll, time has diluted none of its impact: from mischievous start to blistering finale, it's still premium cinematic Viagra.

Sam Gray

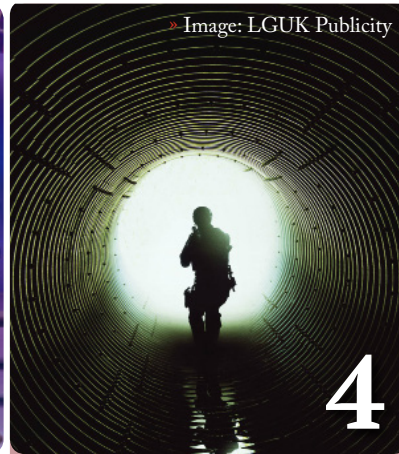


» Image: Disney / Pixar

Inside Out

In recent years, Pixar was seemingly having a little bit of an off-streak – *Cars 2* being a particular highlight. *Inside Out* is probably the greatest return to form Pixar could have asked for, turning the brain of an 11 year old girl into a brilliantly imagined and perfectly animated playground. Basic emotions take the form of different, brightly coloured characters – Joy, Sadness, Disgust, Fear and Anger – the latter three mostly providing (brilliant) comic relief while Joy (Amy Poehler) and Sadness (Phyllis Smith) take up the bulk of the plot, and making audiences of fully grown people cry like little babies. *Inside Out* is an incredible achievement – relatable, funny, heartfelt and extremely clever, and Pixar's most human concept yet.

Kambole Campbell

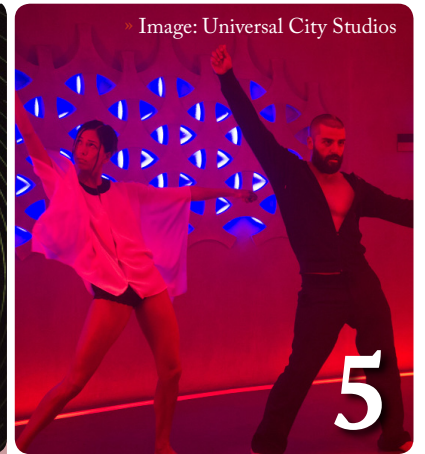


» Image: LGUK Publicity

Sicario

Whilst we should commend 'badass females' in cinema, it is also important to create action roles for women that are not sexualised or glorified, but actually human and realistic. *Sicario* works as a tonic to the fantasy that in order to be a strong female character in film you have to be incredible on the battlefield. Instead it expands that archetype to create a fully-fleshed out character who is ultimately vulnerable and doesn't have any of the answers. Her failure to succeed mirrors the USA's, making her the perfect symbol for its struggles against the drug cartels. The best thriller of the year.

Redmond Bacon



» Image: Universal City Studios

Ex Machina

Caleb (Domhall Gleeson) is a programmer who is brought to the super stylish lair of CEO Nathan (Oscar Isaac), to perform the Turin test on his artificial intelligence experiment called Ava. The film begins fairly innocently, but the longer Caleb spends in the house, the more it becomes clear that Nathan is running a much more sinister operation. With its use of cold whites and greys, and great atmospheric soundtrack, Garland has created a stylish and intense slow-burner that is gripping but also deeply unsettling to watch. Ending with a surprising twist (that for once is actually difficult to see coming), this film is definitely one of the best this year, a fresh and chilling exploration into artificial intelligence and our future with it.

Stephanie Watts



» Image: 20th Century Fox

The Martian

The *Martian* marks the third big space film in as many years, yet is more successful than both *Gravity* and *Interstellar*. Ironically weightier than the spectacle-dependent former yet devoid of the latter's self-serious grimness, *The Martian* combines humour with a hopeful narrative that emphasises rational thinking and human ingenuity. Oh, and those Martian landscapes look pretty damn sweet, too.

Adam Tindall



» Image: Marvel

Ant-Man

Sure it sounds lame, but it wasn't his idea. *Ant-Man* is actually awesome. Genuinely funny, with a brilliant performance from the ever-lovable Paul Rudd. Though an unexpected choice for a superhero, he takes it in his stride. The concept really works as well; the fight on top of a toy Thomas the Tank Engine definitely tops the train top chase in *Skyfall*.

Elena Prest

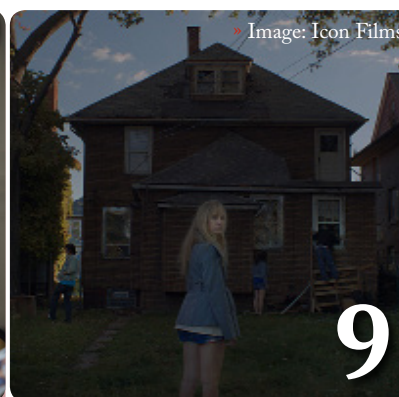


» Image: E1 Entertainment

Foxcatcher

Bennett Miller's haunting *Foxcatcher* may be a period piece but it mourns the death of modern America in a deeply affecting and tragic way. The film is a parable concerning wealth, class, and ambition; on a smaller scale it works as an intimate character study. Channing Tatum has never been better and Steve Carell should have won the Oscar. Suck on that Keaton.

Tom Hemingway



» Image: Icon Films

It Follows

It *Follows* sees a young girl followed by an unknown supernatural force only she can see. A psychological horror with a simple premise, chilling concept and a fantastic execution, this horror terrifies audiences and is truly one of the most suspenseful and gripping films of the year.

Reece Goodall



» Image: Studio Canal

Macbeth

Justin Kurzel's *Macbeth* is a visionary reimagining of Shakespeare's classic play. Rather than simply being a filmed stage play, he explodes the world and environments of *Macbeth* into the moody Scottish landscapes and blood-drenched battle fields of the story, and at the same time investigates Macbeth as a war veteran and a victim of PTSD.

Andrew Sztchlo

*Obviously not including *Star Wars: The Force Awakens*

Age of Ul-Tom

Deputy Film Editor
Tom Hemingway
answers our questions
about this year's films
and what to watch this
Christmas

Boar Film: What films have you enjoyed at the cinema this year?

Tom: I didn't jump on the *Mad Max* hype-train and the never-ending stream of Marvel movies are really starting to get on my nerves now. A few of the films floating around during Oscar season like *Inherent Vice* and *Foxcatcher* were great. In terms of commercial movies this summer, *Trainwreck* and *Paper Towns* were brilliant. I may have been the oldest person in the audience at *Paper Towns* (which is saying something, considering I'm only the ripe old age of 21) but it was a slice of reckless teenage fun that made me feel 16 again, in all the best ways (and minus the dodgy haircuts).

BF: What's your 'comfort film'?

T: I have a selection of 'go-to' comedies when I'm ill or hungover – *Knocked Up*, *Superbad*, *Pineapple Express*, *Funny People* (massively underrated by the way), and *This Is 40* (massively under-watched). My friend from back home in South Yorkshire always used to stick *Year One* (so bad it's good) on every time we'd been out drinking, so I know that film like the back of my hand. Maybe I've been conditioned to think it's comforting.

BF: Favourite/worst film you've watched?

T: My favourite is probably something by Sofia Coppola – *Lost In Translation* and *Somewhere* have a great feel to them, as does Jason Reitman's *Up In The Air*. People were mad at him for making *Men, Women, and Children* last year, but I thought it was greatly misunderstood and proof that he still has talent – he's just been wasting it on the wrong projects. *Boyhood* is my favourite film ever – it's as if Richard Linklater spent 12 years making a film about my life, and had access to my iPod and personal experiences in the process. I just try not to watch it too much so that the effect doesn't wear off.

BF: Are you a fan of Christmas films?

T: I'm a sucker for all Christmas movies – the *Santa Clause* films are a personal favourite (Props to Number 3 for casting the mental Martin Short as Jack Frost). The ultimate Christmas film for me is *It's a Wonderful Life* – a tragic but ultimately life-affirming movie. If you're not into Christmas cheer, it doesn't mean you have to be left out – *Eyes Wide Shut* and *The Girl With The Dragon Tattoo* (David Fincher's version) are both set in December and manage to chill you to the bone with their atmosphere and visuals.



James Kersley says 'YES!'

Undoubtedly remakes and sequels can become tiresome, especially when they are done badly. However, the ability to tinker, alter and reimagine existing films can yield exciting and thought provoking results. We always remember the terrible remakes, like Nicolas Cage's *The Wicker Man*, and sequels, like *Blues Brothers 2000*, which would have John Belushi turning in his grave. Projects like these are irrefutably the brain children of Hollywood accountants and I do find something irksome about this. However, we should not scorn remakes and sequels because sometimes they go on to pleasantly surprise us; some have in fact exceeded expectations and revitalized films for new generations. The Coen brothers' *True Grit* is a recent example that people consider to have usurped the original. It is essential to allow artistic expression in a variety of ways, since the smallest changes in scenario or characterization can have a large impact and change perceptions.

To draw a line in the sand and say that it would be a crime to remake *Memento* or have another *Toy Story* film is a rather pedantic claim. The criticism should be that these remakes are perhaps more financially minded than they are artistically, but having said that, even if something is financially motivated it doesn't mean that it can't be entertaining as well as artistically credible. A good example is the *Jump Street* franchise. *22 Jump Street* is a very self-aware film. As a sequel with a big budget it knows that it might not live up to the hype. The writers used this to their advantage and made a really entertaining parody of sequels.

There's nothing intrinsically wrong with sequels and remakes. Instead, it's unimaginative directors and writers who will make bad films.

Elena Prest says 'NO!'

It certainly seems to me that Hollywood is gradually running out of ideas. In 2014 we had films such as *Dawn of the Planet of the Apes* and *Godzilla*, this year we had the likes of *Terminator Genisys* and *Poltergeist*, next year we can expect *Zoolander 2* and *Finding Dory*. Also successful foreign films are often remade, such as *The Girl with the Dragon Tattoo* and *Ju-On: The Grudge*, as apparently few people can be arsed to read the subtitles.

Furthermore, I myself am a big fan of 80s films, but to get anyone else to watch them with me is a struggle as 'they are too grainy and the special effects are crap'. But now we have a *Ghostbusters* remake, a *Blade Runner* sequel, a *Bill and Ted* sequel and more on the way. I mean for heaven's sake, there is even talk of a 'Scarface' remake, which is not only ridiculous because the 1983 film was itself a remake of a 1932 film of the same name, but there is no point in anyone bothering to compete with Al Pacino's (one of the greatest actors of our time) Tony Montana.

But no, these films apparently need remakes, often in no way building upon the original film or improving them, just ramping up the budget and improving the special effects. I'm not suggesting that all these remakes and sequels are crap and there is no denying that this is working for Hollywood. But it is just lazy. There is a lack of fresh ideas coming from Hollywood, rather than being motivated by creativity, they appear to be motivated by money; relying on making films with an already established reputation and fans, who they can rely on to fork out the cash to watch sequels of favourites such as *Jurassic Park* and prequels to *Harry Potter*. Perhaps they should dare to make new favourites.

» Image: pupturf.com / Flickr

Eat. Sleep. Replicate. Repeat.

Matthew Kent dreams of electric sheep and looks forward to the new *Blade Runner* sequel

It's fairly safe to say that no one wanted a *Blade Runner* sequel. From *The Matrix* sequels to second *Speed* and *Exorcist* films, there is a general consensus that Hollywood would be better off leaving classic movies alone. This is particularly true for *Blade Runner*, a seminal sci-fi adaptation of Philip K. Dick's novel *Do Androids Dream of Electric Sheep* that created a transcendent dystopian world with philosophical ideas to match.

However, as *Blade Runner Two* has developed, the potential for it to become an exception to the trend has increasingly grown. This is mostly due to the appointment of Denis Villeneuve as director. The French-Canadian filmmaker has gone from strength to strength in the last few years with the double hit of *Enemy* and *Prisoners* in 2013 and the release of *Sicario* last month. All of these movies blew me away and made me realise that Villeneuve is the perfect man to take the reigns from Ridley Scott and achieve what initially seemed unachievable.

A perfect control of mood and tone best describes Villeneuve's films. He executes each scene with a deep understanding of how to combine each element and how it will affect an audience. Take *Enemy*; Villeneuve calmly lets each scene unfold whilst instilling a sense of disorientation by infusing the aesthetic with spiders, keys and surreal imagery. He appears to initially lull the viewer into a false sense of the story's simplicity whilst constantly challenging this with seemingly unrelated motifs and changing perspectives between the doppelgangers. The ability displayed here is essential when entering into the world of *Blade Runner*. This was a movie not centred on action set pieces or quickly developing storylines but on building atmosphere as we see Rick Deckard explore dystopian Los Angeles. *Blade Runner* unfolds gradually but with a deep understanding of mood, and like *Enemy*, slowly builds a foreboding feeling of paranoia as it engrosses you in the world that it has created.

Denis Villeneuve is a master of mood and tension who is able to work on a small and large canvas to create a sure handed, subtle piece of art. Ryan Gosling also recently confirmed that he would be co-starring in the film with Harrison Ford, and after seeing *Drive* and *Only God Forgives*, it's hard to think of a more ideal casting decision. There's a long road ahead for the *Blade Runner* sequel but with this director at the centre, I'm not too worried. Meanwhile we can look forward to *Story of Your Life* which will be sure to develop his sci-fi skills.



Have you seen these films? What did you think?
Tweet: @BoarFilm



Do you think there should be a *Blade Runner* sequel?
Tell us on Facebook

How about a study break?

Christmas Special!

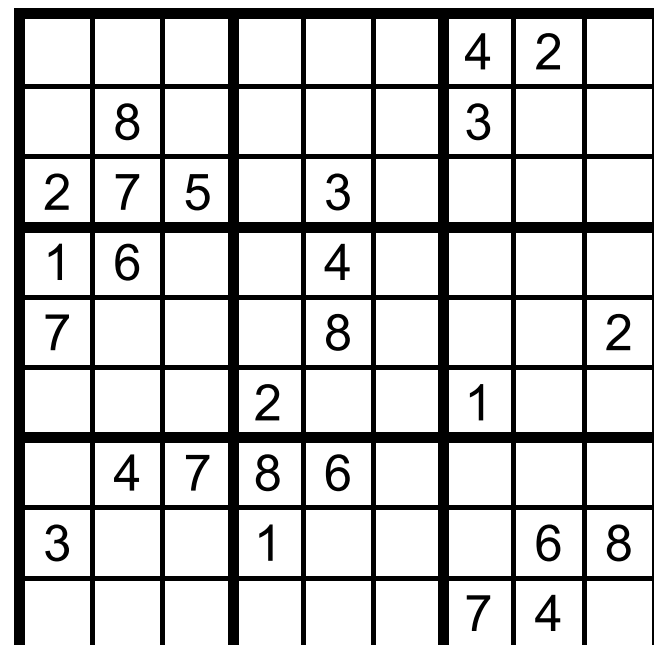
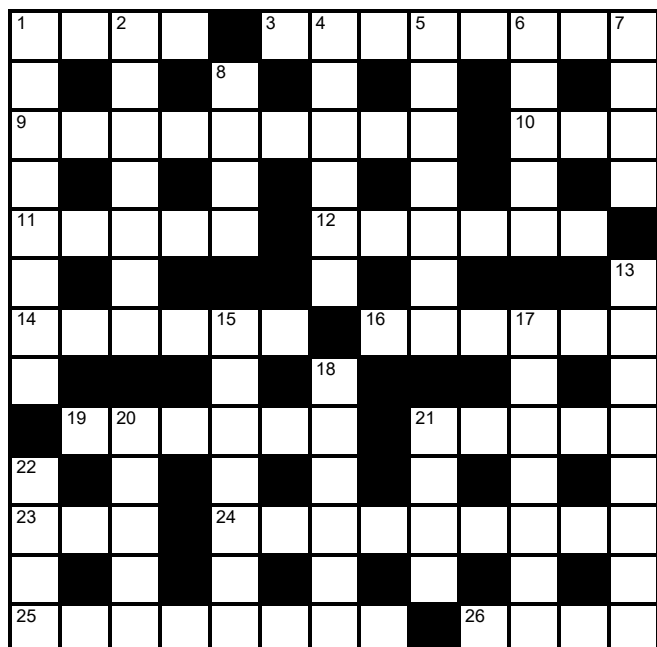
Across

- 1 Food plan (4)
3 Savoury mixture - fun gifts (anagram) (8)
9/10 1 Down 25th (9,3)
11 Jolly (5)
12 Strength of character (6)
14 Net - hook (6)

- 16 Warning light (6)
19 Reluctant (6)
21 Bring about (5)
23 Levy (3)
24 Create (9)
25 9 10 snack - epic mine (anagram) (5,3)
26 Warmth (4)

Down

- 1 Winter month (8)
2 Tympanum - rum, dear? (anagram) (7)
4 Seam it (anagram) - thin woollen fabric (6)
5 Celebratory - holiday (7)
6 Short-tailed lemur - RI din (anagram) (5)
7 Men (4)
8 Spot (4)
13 Appeal to - concern (8)
15 Dickens miser (7)
17 Pluck (7)
18 Constellation of the Twins (6)
20 One of Father 9's reindeer (5)
21 Fashionable (4)
22 Particle (4)





WARWICK STUDENT CINEMA

Autumn Term 2015
Week Nine

STRAIGHT OUTTA COMPTON

ME AND EARL AND THE DYING GIRL

Harry Potter AND THE ORDER OF THE PHOENIX

PAPER TOWNS

SOUTHPAW

Week Ten

MAZE RUNNER THE SCORCH TRIALS

elf

For the full schedule and information on how to get involved, head to...
www.filmsoc.warwick.ac.uk

Last Week's Answers



S	O	C	I	A	L	D	I	C	E	D
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write for...

FILM

Email and submit your ideas to:
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To binge or not to binge?

'Binge-watch' may be Collins Word of the Year 2015, but is it the best way to view TV?

Sam Kelly: "Binge away"

It's no surprise that 'binge-watch' has been chosen as 2015's Word of the Year by Collins Dictionaries. So many of us have accepted the benevolent overlord Netflix into our lives, no longer content with the mere scraps of entertainment that are provided with weekly viewing. I, for one, am certainly no different.

The fact is, most TV shows run for almost half the year, and there are very few that I'm willing to maintain the appropriate level of excitement for. That's saying nothing about the feats of memory required. Take a show like *Person of Interest*, which has seemingly progressed from a standard case-of-the-week procedural to a dystopian war between two AIs over four years.

Although there were glimpses of what the show would become even in its first series, they would've been very easy to miss had you been watching it weekly. That's where binge-watching comes in. It's easier to notice the

little things, and in turn be rewarded. What's more, when it comes to the spoiler-phobic among us, you find that once a show's been out for a number of years, the amount of people around to ruin it becomes drastically reduced.

Additionally, I'd have never finished some of my favourite shows if I'd watched them week to week. I'd have stopped at season one of *Six Feet Under*, season two of *Friday Night Lights*, season one of *Buffy*. Alright, that last one is a bit of a cheat, considering I watched the final two series of *Buffy* years before ever going through it from the beginning, but you get the point.

I can appreciate the show as a complete work rather than a weekly spectacle. I'm more forgiving of bad episodes or even a series because I can move onto the next one when I'm done. With binge-watching, a TV show can easily become greater than the sum of its parts.

Daljinder Johal: "Pace yourself"

We now live in a world where we constantly expect immediate gratification, even when it comes to watching TV. In the ancient, dinosaur years of my parents, or even when I was younger, everyone would eagerly await the next episode of a hit show and get gossip fodder for the workplace watercooler.

But now with box-sets, online-catch up, or Netflix releasing entire seasons at a time, patiently waiting for the next episode is no longer the only option. In fact, staying in bed all day binge-watching Netflix with some snacks for company is the norm.

However, I personally think that we're missing out if we do this. Firstly, you lose out on the aforementioned communal experience of watching an episode and discussing it after. Part of the fun of dramatic TV shows like *Scandal* and *Gossip Girl* is nattering about their fantastic clothes, the latest unbelievable plot-twist and your One True Pairing

(OTP). By binge-watching, even the most eagle-eyed will lose out on the subtleties of a show.

Unmissable storytelling and character development in shows like *Breaking Bad* and *Hannibal* should be appreciated. Alongside the directing and accuracy to the time period, *Mad Men* is a show which one ought to watch and then mull over the show's odder moments. There are even blogs solely existing to dissect the character's clothes on *Mad Men* episode by episode, analysing how they signal recurrent themes through the seasons.

Most obviously, if you pace yourself through a series, you can avoid the frustration that comes with having to wait eons for the next set of episodes. I smugly never struggle through the wait for the next season of *Orange is the New Black* like my impatient friends. Why gorge yourself, when savouring a show is so much more satisfying?

What a horror-ble year

Milly Cooksley and Reece Goodall explain why horror has dominated 2015

For a long time, horror has been a genre which both delights and terrifies audiences. However, until recently, it has largely been confined to the cinema.

While it's often seen as one of the lowest generic forms of film, in 2015 it seems only to have grown on the small screen, with this year playing host to an incredible amount of terror.

Returning series of 2015 include *The Walking Dead*, which has the highest total viewership of any series in cable history, remaining a monstrous juggernaut that draws in more people with every passing season.

We've also seen a fifth season of brilliant anthology series *American Horror Story*; movies taking themselves to TV in *Bates Motel* and teen murder-'em-up *Scream*; as well as new series like the inexplicably brilliant comedy-horror *Scream Queens*. But given horror's terrible reputation, why is it suddenly so popular?

One thing that makes horror so appealing is the element of escapism.

In general, zombies, ghosts, vampires, and other such supernatural beings are not part of our everyday lives. Yet many successful television series owe debts to these fictional beings, allowing audiences to indulge

their imaginations.

Another element of horror's success – which may sit slightly uncomfortably, should we think about it for too long – falls into the question of what we find entertaining. We have to acknowledge that human beings do seem to enjoy watching gore, violence, mutilation, torture, suspense, serial killers, and even more grotesque things. It's not pleasant, but it's true!

Many criticisms leveled at horror films say that their characters are terrible, one-dimensional human facsimiles. This is fair: in film, a lot of them are used mainly as cannon fodder.

But this is why TV is such a good medium, especially for a slasher series: there's so much more time to characterise them properly.

Certain horror genre characters are particularly fascinating: charismatic serial killers, anti-heroes, and multi-layered, complicated leads. There is something so much more dramatic about these characters than in most shows, especially because they tend to have much more complicated relationships.

Particularly in the case of films becoming series, we now have the chance to explore characters that we know and love in

new ways. Who'd have thought, for instance, that we'd be watching a show about Hannibal Lecter, and actually rooting for him? Yet NBC's *Hannibal* makes us do just that.

Television is also more accessible than the cinema: it doesn't cost a fortune, and an hour-long episode doesn't require as much commitment as a film.

We have to acknowledge that human beings seem to enjoy watching gore, violence, mutilation, torture [...] and even more grotesque things

Moreover, it's more successful at creating tension. Episodic storytelling means that an entire subplot can occur within one episode, yet the main plot can end on a cliffhanger, which both satisfies the audience for that specific storyline, but keeps them in suspense for the show's return.

Horror may be criticised for oversaturating TV schedules, but it's fair to say that each series has something of value to offer. Not enough attention is paid to the fact that a lot of these shows are, simply put, quite good: well-written, well-acted, and often intelligent pieces of drama, which entice viewers because of their quality.

If there's a lot of horror on TV, it isn't an issue. So many genres have flooded the small screen – you can't move for cooking shows these days – and surely horror is one of the better ones?

With so much scope, so many subgenres, and a high amount of acting talent, there's no reason we shouldn't see more horror on TV for many years to come.



Image: 2012 NBCUniversal Media, LLC and Sky



Boar TV brings you the top five TV shows to watch over the Christmas programming season, as voted by section contributors:

- 1. Sherlock special: 1 Jan / BBC1**
BBC's *Sherlock* is finally back with 'The Abominable Bride', a special episode that will be set in Victorian London.
- 2. Big Fat Quiz of the Year 2015 TBC / Channel 4**
The popular annual quiz show hosted by Jimmy Carr will return to sum up the highs and lows of 2015.
- 3. Doctor Who special: 25 Dec / BBC1**
What's Christmas day without the *Who* special? Featuring Peter Capaldi and Alex Kingston, this looks to be a good 'un!
- 4. And Then There Were None: TBC / BBC1**
A new adaptation of Christie's bestselling book is in the works, with a cast starring Aiden Turner and Miranda Richardson.
- 5. Downton Abbey special: 25 Dec / ITV1**
It's the very last episode of *Downton*! You might not be able to see the screen for tears, but be sure to tune in!

Images: ClikFreeVectorImages / Pixabay and US CPSC / Flickr

Boar TV's favourite shows of 2015

Four TV section writers share their picks for this year's best new programme

Sense8

Sense8 has been one of the best Netflix outputs this year, with action-packed episodes perfectly designed to watch back-to-back.

Directed by the Wachowskis and J. Michael Straczynski, the show is a science fiction masterpiece following eight strangers from around the world who become psychically linked.

It's refreshing to see a genre show that embraces such a diverse cast. In fact, its writers specifically set out to explore subjects they felt were often side-lined in science fiction, such as race, gender, sexuality, and other questions of identity.

While there can be a danger with larger casts for some characters to be overshadowed by others, *Sense8*'s protagonists are so equally weighted that it's almost impossible to pick a favourite! By exploring their individual life dramas alongside the overarching drama of becoming a 'sense8', the show makes sure that the audience is invested from the get-go.

Carmella Lowkis

Mr. Robot

Mr. Robot was perhaps the surprise hit of 2015. The series can be described as a suspenseful and mind-boggling cyber-thriller with a dark and pessimistic attitude towards the internet and capitalism.

The show follows lonely and disturbed hacker Elliot Alderson (Rami Malek), who can only connect to people by hacking them. He soon joins a team of hackers known as 'fsociety', who want to start a revolution by taking down one of the largest corporations in the world (dubbed 'Evil Corp').

The writing is smart, the cinematography is impressive, and the central premise of the show (which is slowly revealed as the series progresses) is full of exciting potential that will be explored in the second season.

Mr. Robot has also attracted praise for its realism, from its references to real life events (such as the Ashley Madison hacks and Bill Cosby revelations) to its realistic portrayal of hacking.

Alex Brock

Master of None

Master of None may be the most confident comedy debut in years. Right off the bat, Aziz Ansari's show appears extremely well directed, thoughtful, and, most importantly, personal. Aziz plays Dev, a fictionalised version of himself, who spends a lot of the series simply living.

There's a really authentic feeling to *Master of None*, which is only enhanced by the fantastic inclusion of Ansari's real life parents as Dev's parents.

The show's overall charm

comes from its relatability and easy-going, natural narrative. Every episode, the show deals with a different aspect of 'being', whether it's the idea of having kids; interacting with parents you don't understand; the world of dating; and, in 'Indians on TV', institutional racism in Hollywood and television.

Calling a show like this realistic, hilarious and heart-felt, while this is true, feels like something of an understatement. All you have to know is that *Master of None* is well worth your time.

Kambole Campbell

Daredevil

Not content with already ruling the box office, Marvel have continued to add to their Cinematic Universe on the small screen.

This year, *Daredevil* became the first in a line of Marvel Netflix series.

Daredevil, a fan favourite from the comics, hasn't been on screen since Ben Affleck's misguided take in 2003. British actor Charlie Cox takes on the role with a stellar performance, sure to delight fans and the uninitiated alike.

However, the revelation is Vincent D'Onofrio's masterful turn as crime boss Wilson Fisk, a vicious yet sympathetic villain, given as much focus and background motivation as the heroes.

The series' tone is darker than other Marvel media, both memorable in its own right and perfectly fitting with the gritty, more realistic source material. With a gripping, morally complex storyline in addition, there is no doubt that *Daredevil* is a clear contender for the best new series of 2015.

James Hibbs

» Images: Annei0403 / Flickr (left) and Televisione / Flickr (right)

THE BEST NEW SHOW OF 2015

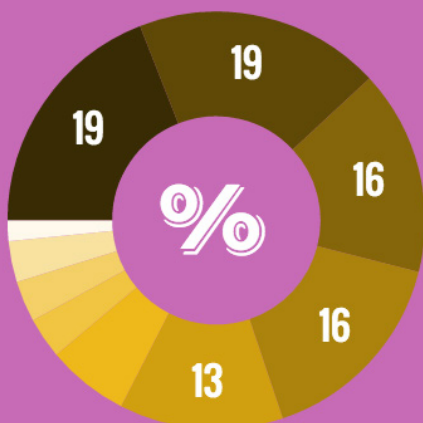
Sense8

Daredevil

Doctor Foster

Better Call Saul

Master of None



Empire

Agent Carter

Mr Robot

Ash vs Evil Dead

Bloodline

Diversity in 2015

Daljinder Johal on what TV's done right this year

I have always been a TV addict: I'll watch anything and everything. This year, however, what's been truly great is seeing how diversity has been included and celebrated in television.

Viola Davis' historic win at the Emmy awards, becoming the first black woman to win best actress in a drama, wasn't just long-awaited recognition for a talented actress, but also felt like a victory with far greater ramifications.

Of course it's nice to see my Desi background shown on TV with characters other than Apu on *The Simpsons*, but I also feel that – from a more general perspective – this diversity has improved the quality of programming. By introducing new experiences to appreciate and recognise, it enables fresh perspectives on well-known tropes and ideas.

This doesn't mean that cultural differences are a constant topic of conversation: in fact, the very English topics of whinging about the weather, buses (Stagecoach, I'm looking at you), and dinner are far more common.

Yet it seems that recently, shows are becoming more able to bring such differences to the forefront of discussion, without rehashing out-dated ideas and stereotypes.

However, there are undoubtedly issues behind the scenes that we don't get to see. How many actors from ethnic minorities have been rejected because there's already another Asian guy on the show? How many women have been considered too old? How many gay male actors have been considered

not masculine enough for a lead part?

Furthermore, many of these groundbreaking shows are only prevalent on platforms like Netflix, such as *Orange Is the New Black*. Even Mindy Kaling's popular comedy *The Mindy Project* was cancelled from a broadcast network and only saved online by Hulu.

Change has been possible due to the internet and streaming services, but 2015 is not a year to put on a pedestal: it's merely a good starting point to improve upon.



» Image: Disney ABC Television Group/ Flickr



Image: Georgio Montersino / Flickr

Spark Notes for academic texts?

Alex Brock explains why Macat could be your new best friend

Macat is a website that aims “to make the ideas of the world’s greatest thinkers accessible and comprehensible to everybody” and is currently free to access for Warwick students.

As a philosophy student, I spend a lot of my time discussing and exploring the ideas of some of the world’s greatest thinkers. However, these ideas are often hidden away in horribly written, dry and confusing texts. This is a problem faced by students across all disciplines, who struggle to properly understand a text either because the academic texts are horribly dull or they simply do not have enough time to properly study the text.

Macat is a platform which lets you access simplified, academic

analyses of important texts across 14 different disciplines. These include social science subjects to more artsy courses. This means there’s a wide range of texts and authors covered, from Aristotle to Richard Dawkins. These analyses are presented through short overviews, key points, videos, quotes, mind maps and the tour of ideas, which guides the user through the text’s most important ideas and arguments.

The learning platform doubles up both as an addictive time-waster and efficient learning tool for stressed out students.

The learning platform doubles up both as an addictive time-waster and efficient learning tool for stressed out students

The fact that each text analysis comes with short overviews which cover the text’s big ideas; visual short, animated mind maps and videos makes it easy to waste an hour or two learning just about psychology

to impress your friends at the pub. For those of you looking for something more substantial however, the full analysis can take up to three hours and covers everything from historical context to the impact of the text.

Let’s take Dawkins’ *The Selfish Gene* as an example of how Macat’s simplified analyses work. If you only have three minutes to spare, you can get a summary of Dawkins’ text through the tour of ideas which gives the basic background and fundamentals of Dawkins’ ideas on self-interested genes and evolution. You can also watch a three-minute animated film in which the text’s complex topics are explored through the analogy of rowing boats. If you have ten minutes, you can navigate your way through the text’s mind map, which broadly covers all aspects of *The Selfish Gene* from its influences to its overall impact.

Of course, if you’re studying Dawkins’ selfish genes as part of your degree, then the full three hour analysis offers a thorough but easy-to-understand analysis of the book – complete with questions at the end of each topic. It’s fair to say that Macat provides a comprehensive, flexible and visually appealing learning experience that excels at simplifying the ideas of some of the world’s greatest thinkers.

The website also allows for a fair share of personal customization too, allowing users to tailor: which subject areas they want to learn about; create collections of texts that interest them; and make notes while studying. Perhaps one of the downsides of Macat’s website is that there are rather limited texts at the moment. While several philosophy books have already been covered, there are still some very important ones that have yet to be analysed – these include Descartes’ *Meditations* and Nietzsche’s *Beyond Good and Evil*. The website currently has a voting system where you can vote for the next text to be analysed. At this point in time, however, Macat’s collection of analyses may not be worth your time or cash (£6.67 per month if you’re not a student).

If you’re an overworked and stressed student, then Macat could end up being your saviour. With their accessibility and flexibility, educational projects such as Macat are revolutionising education.



Want to try Macat for yourself? Sign up while it’s still free!
www.macat.com

Homeopathy: what doesn’t kill you makes you stronger... right?

Image: Jorge Royan / Wikimedia Commons

In the spring of 1796, in the rural parish of Berkeley, Edward Jenner – surgeon, Royal Society zoologist, and udder-enthusiast – carried out an experiment, now recounted in primary schools across Britain. His story is well known; his legacy, brilliant; his discovery, miraculous.

In Germany, in the same year, Samuel Hahnemann, an experienced doctor, critical of the perpetuation of archaic medical practices in modern medicine, laid down his own, innovative theory: Similia Similibus Curentur, ‘like cures like’, the idea that a heavily diluted amount of a substance that causes the symptoms of a disease in a healthy body will cure that disease in another.

One of these discoveries was an indisputable triumph of enlightenment science. The other remains controversial dinner table-talk to this very day.

Herein ends the history lesson, now back to the present. The British government will meet next year to consider adding Hahnemann’s ‘homeopathy’ to an NHS blacklist,

effectively banning its access to patients via the NHS. The reason behind plans to blacklist homeopathic treatments is the same as the reason why the practice is so controversial: homeopathy is widely considered to be a pseudoscience.

Numerous studies into the efficacy (or lack thereof) of homeopathy have been carried out by well-regarded pharmacologists. In 2009, the British Science and Technology Committee collected research from across the spectrum of homeopathy proponents and critics. The Committee concluded, like many others, that homeopathic treatments are no more effective than placebos. Further to this, the British Medical Association voted in 2010 in favour of banning homeopathy from the NHS. The NHS website itself states that “there is no good-quality evidence that homeopathy is effective as a treatment for any health condition”.

Homeopathy truly became popular in the west in the 1990s, in the heyday of alternative medicines. One study of 1991 estimated that

some 37% of British doctors referred patients to homeopathic physicians.

“there is no good-quality evidence that homeopathy is effective as a treatment for any health condition”

NHS website

Since then, mounting evidence has led to a steady decline of homeopathy’s status in the UK. Homeopathy is now thought to account for £4 million of NHS spending. And with rising health demands, the government does not wish to divert funding to treatments with little support to them. Why, then, with so little scientific support do people continue to support homeopathy?

Because people have seen it work. With their own eyes, they have watched adults, children, babies and even animals respond

positively to homeopathic treatments. What’s more, there are respected scientific studies which suggest that, in conjunction with mainstream medicines, homeopathy is effective. I spoke to several proponents and practitioners of homeopathy in preparation for writing this article, and they all said exactly the same things: they had seen homeopathy work and that it works because the boxes of modern science has no means to account for it.

It’s a tough concept for those raised under the British science curriculum to get their heads around. But is it right to deny its proponents, who have allegedly been cured by homeopathy, access to the thing they believe could save their health and accounts for less than 0.001% of NHS expenditure? Moreover, is it right to ban what is essentially – and by science’s own definition – a belief? Or is homeopathy, as its harshest critics say, a dangerous distraction from conventional, life-saving methods?

Finn Halligan

Tim Peake: First Briton on ISS

Fifty four years since the first (Russian) man in space, and 46 years since the first (American) man on the moon, this December Tim Peake will become the first Briton to live on board the International Space Station. It seems bewildering that in the seventeen years the International Space Station (ISS) has been in orbit around the Earth, no British person has ever visited it. However this is all set to change on December 15 when Tim leaves the Earth on a course set for the ISS...

Many of us will have grown up wanting to be an astronaut (myself included!), but what does it actually take to become one like Peake? Like many astronauts, including retired Canadian astronaut Chris Hadfield, Peake started out in the armed forces; serving in the Army Air Corps flying Apache helicopters. His flight experience landed him a job as a test pilot; coupled with his degree in Flight Dynamics and Evaluation it made him an ideal European Space Agency (ESA) astronaut candidate. The year-long application process involved numerous personality, intelligence and health tests. In 2009, Tim Peake was one of six out of 8413 applicants chosen to join the European Astronaut Corps.

The training for his mission tested not only his survival and fitness, but demanded additional scientific, engineering and medical skills, as well as knowledge of the Russian language. Although becoming an astronaut

does not guarantee you a trip into space, luckily for Tim in 2013 he was assigned a space mission which was named 'Principia'.

Once on board the ISS, Tim's 'Principia' mission will involve two main tasks; running scientific experiments and educating school children. Tim will be starting many new experiments as well as continuing old ones; including experiments studying the effects of zero gravity on the human body, developing new metal alloys and investigating the behaviour of plasma. Tim will also be involved in controlling robots from the ISS, which has potential implications for astronauts controlling Mars rovers from orbit around the planet. All of these experiments are of vital importance in furthering human knowledge, and many scientists across the world will benefit from Tim's work.

The latter element of 'Principia' is outreach for school children. One such project sees 2kg of rocket seeds transported to the ISS, which after several months will be sent back to Earth and distributed between 10,000 UK schools. School children will then compare the growth of the space seeds with rocket seeds that remained on Earth; engaging the younger generation with science. Outreach is an integral part of the mission because it is so essential in inspiring children to study science, technology, engineering and maths, and what better way to inspire than being involved in a space mission?



The 1969 lunar landing is often cited by scientists to be the reason they first wanted to pursue a career in science, and so the outreach that Tim will be involved in will make a tangible difference to the youth of today.

Years of training on Tim's part, thousands of hours of work by the ESA team, and millions of pounds of scientific research and equipment have culminated in this space mission. The magnitude of this combined effort of everyone involved highlights the importance of the need to further our scientific understanding as well as inspiring the next generation to get involved in science. Tim's mission has been a long time coming, but we'll have to wait a bit longer to fully appreciate the consequences.

Beth Kynman

» Image: NASA Johnson / Flickr



Engineering a super engine

Is the future here? Fans of *Back to the Future* have wondered this since the beginning of the year. But with no signs of Marty McFly or a properly functioning hoverboard, most would think that we're still stuck in the past.

Thankfully, 2015 has produced some developments in the form of accessible space travel. Reaction Engines Limited, an aerospace engineering company based in Oxfordshire, has recently received financial backing from both the British government and BAE Systems towards the development of SABRE, an engine which will act as both a jet and rocket engine.

SABRE is capable of reaching speeds of up to Mach 5.5 (4200 mph) when in the Earth's atmosphere, which it achieves by improving upon the current model of a jet engine. Jet engines essentially produce forward movement by taking in air and mixing it with fuel; this is then lit and pushed out the engine as exhaust. This stream of fluid moves the engine forward as it is ejected in opposition to the motion.

SABRE is projected to be able to make the world of spaceflight a much more efficient and hopefully cheaper place, which is brilliant news for those of you willing to take a holiday in space. Just make sure to book ten years in advance.

Aaron Maroke



» Image: Science Museum London / Wikimedia Commons

Scientists breach the blood-brain barrier

Jordan Hindson reports on a miraculous advance in chemotherapy

A team of clinicians in Toronto has managed to non-invasively deliver chemotherapeutic drugs directly through the blood-brain barrier into a brain tumour.

It is faintly ironic that the most effective of the human body's defences often themselves make the practise of medicine much more difficult. The best example of this is the blood-brain barrier; the brain's very own security system. This barrier, as its name implies, enables a separation of brain and blood, and only a few select molecules are able to cross it.

It is exceptionally good at keeping harm-

ful pathogens away from the brain, but this comes at a hefty price; it is very difficult to actually get any drugs into the brain without breaching this barrier, thereby opening the brain up to possible infection or haemorrhage.

Invasive techniques have been developed to open up this barrier, and efforts have been undertaken to minimise the risks of doing so. But scientists yearned for a non-invasive method, and now a team at Sunnybrook Health Services Centre in Toronto believe that they have successfully managed to administer chemotherapeutic drugs into the brain of a patient, completely non-invasively.

stream of a patient, along with a group of miniature gas-filled bubbles, known as microbubbles. It is thought that, though the mechanism is not fully understood, the microbubbles push up against the blood-brain barrier. Ultrasound radiation is then applied, and it looks as though the microbubbles vibrate and these oscillations create tiny, transient gaps in the barrier, allowing the passage of drugs. No need for any surgery, just a dose of radiation.

It should be noted that the clinicians emphasise that these findings are still very much preliminary; indeed, they are yet to even write a paper on the technique. This is because it has only been successful on one patient thus far, and is in the very early stages of phase 1 trials; it has a good few trials to go. But the clinicians are optimistic, and hope to have it upgraded to phase two trials shortly.

A separate group of researchers at Columbia University, New York, have recently been granted funding to begin looking at potential uses for this technology in the treatment of Alzheimer's and Parkinson's diseases, after their studies on mice and monkeys proved encouraging.

Neurodegenerative disorders, particularly those classified as dementia, are on the rise, and it is therefore vital that more research on possible treatments is carried out. Our indispensable blood-brain barrier must not be allowed to hinder these efforts.



» Image: National Cancer Institute / Wikimedia Commons

New dinosaur unearthed

A dinosaur discovered in South Dakota had feathers on a raptor's body, as well as large claws and long rear legs, according to a study published by the University of Kansas Paleontological Institute.

At about 17 feet long, making it one of the largest dromaeosaurids (from the Greek, meaning 'running lizards') known.

This study, as well as providing a type species of *Dakotaraptor steini*, has produced some interesting facts about this dinosaur. Its feathered arms, for example, stretched to about 3ft, but the creature did not have the capacity for flight, based on its size. There is speculation on the evolutionary advantage conferred by these feathers, with the study hypothesising that they could be for prey capture, protecting their eggs or even for attracting their mates.

According to David Burnham, one of the study's co-authors, "the most scary thing" about *Dakotaraptors* was their sickle claw. It was laterally compressed, indicating that it was probably made for piercing flesh, and was likely to be able to kill relatively large plant-eating dinosaurs.

This discovery helps fill a niche in the ecological system that was previously thought empty – it fits into a predatory hierarchy as it was larger than some carnivorous creatures but smaller than the T-rex. It was built for running, and thus able to chase down prey that other predators could not.

Following the release of this study, the archaeologists are now on the hunt for the skull of *Dakotaraptor*, which is still missing – only some loose teeth have been found at the moment. Although there are many more discoveries to be made, I wouldn't fancy Chris Pratt's chances against this guy.

Reece Goodall

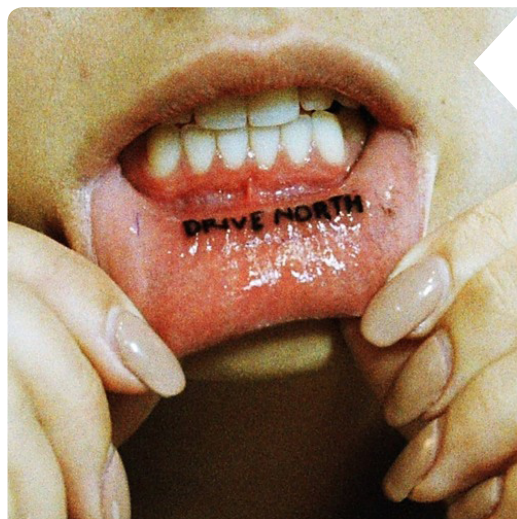


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Brand new music from up-and-coming artists

Six of our favourite recently-released tracks we've been spinning non-stop



SWMRS - 'Figuring It Out'

'Figuring It Out': a powerfully raw, teeming with energy and angst from Californian surf-punk band SWMRS (pronounced "Swimmers"). It perfectly sums up the pressures of growing: trying to understand what we are doing with our lives, where exactly we should be, and who we are. As university students, this is an anthem we can all relate to! Lines such as "I drink away my demons," and "I think I found Jesus," summarise many sleep-deprived Monday mornings when the stress of making adult decisions is all-consuming and verging on mental breakdown territory. My advice: listen to SWMRS instead! Their debut album *Drive North* is released on February 12th 2016 via Uncool Records.

Abbie Neale

Chasing Creation - 'Fly By The Night'

'Fly by the Night' is a ready-made crowd pleaser. A regular opener for the Norwich-based indie rockers, its thundering drum intro gets the audience ready to jump and dance their hearts out, before lead singer Ethan Keens-Soper screams the opening line, really kicking the song into high gear. You're constantly waiting for an opportunity to let loose, and this track provides them in abundance. It is perfect evidence of the band upping their game and their understanding of catchy song structure, which has attracted the attention of rock band Young Guns, who they opened for on October 16th.

Molly Willis



FAT WHITE FAMILY Whitest Boy on the Beach

Stereo



Fat White Family - 'Whitest Boy On The Beach'

Beginning with a dull, distorted drone, then the pitter patter of drums, catchy surf guitar riffing, and finally an enormous and propelling slice of electro, 'Whitest Boy on the Beach' never lets up. Lias Saudi's vocals range from a manic, whispered falsetto to incandescent, foreign-sounding screeches. Think dirty Django Django. Truth be told, Fat White Family are already rather more quietly puffing on a cigarette, enwrapped in one another's sweaty limbs and sodden bed-sheets, than still up-and-coming. That's not to say they've had their lot of fun though - *Songs for Our Mothers* will be album number two. Expect multiple orgasms.

Stephen Paul

Dung Fern Shane Fae Crimewave



Slow

Prod: Ghoul

BBC

4916

ADVISORY



Yung Fern - 'Slow'

Tacoma-based rapper Yung Fern released his third tape, *Instinct*, at the beginning of this month, marking his best effort to date. 'Slow' features a verse from Shane Fae, as well as a Crimewave feature, with production by Ghoul. Yung Fern, Ghoul and Crimewave are all members of Boiler Boyz Ent: one of the most interesting projects around right now. Yung Fern's flow has improved dramatically since previous tapes *offering* and *Eden*, holding his own far better than on previous Crimewave collaboration 'On God'. The track's fantastic production compliments Fern's vocal style incredibly well. Add two brilliant features and it's easy to see why Yung Fern is definitely worth keeping an eye on.

Will Copping

Seán McGowan - 'Temp-per'

The tried and tested 'angry bloke with a guitar' is almost a rock cliché. But Southampton-born Seán McGowan brings something charmingly refreshing to the table. His EP, *Look Lively*, offers the warts-and-all of being twenty-something. Final track, 'Temp-per', reflects on the catch-22 of youth employment: "We're work shy, we're lazy"... what use is a temporary contact, when I'm permanently skint?" It's not romantic, but it's heartfelt - the closest thing to political commentary in some time. Likewise, after seeing Seán pull pints at a local haunt, it's by no means written from an ivory tower, making it all the more compelling.

Ollie Ship



THE MAGIC GANG

"Jasmine"

The Magic Gang - 'Jasmine'

Marking a move from their deeper, electric-heavy early tracks, The Magic Gang bounce back with bright, gentle guitar riffs - or are they trumpets? A sensitive pitter-patter of handclaps and fluttering cymbals, 'Jasmine' perfectly evokes a lazy Sunday morning: sunbeams drifting through closed curtains, with delicate, floating vocals reminiscing the sunkissed early work of long-time tour partners (and huge fans) Swim Deep. These Brighton boys offer, in essence, a sad track, with 'Jasmine' told: "Without this heart of mine, you'll be doing fine". It's charming indie-pop at its finest, with a heartfelt chorus that'll get crowds chanting just as loudly as their dancier tunes do.

Jess Mason

The Fratellis take the Copper Rooms

The Fratellis unfortunately didn't catch light until the encore. Arguably the biggest British indie song of 2006 dropped at almost the end; the crowd re-energized somewhat belatedly, bouncing to a height not even reached at POP! If only this fire had lasted the entire set.

Gig opener 'Baby Don't You Lie To Me' kicks off the night in good tempo. 'Dogtown' showed obvious Stevie Wonder influences; unexpected from the Fratellis. Country-inspired 'Impostors (Little By Little)' is the highlight: a sweet song reeking of the time they recorded in LA.

New album, *Eyes Wide, Tongue Tied*, moves away from their old indie pop sound into various stylistic realms, yet maintains us the

ability to count the chords used on three fingers. Interestingly, the band enlisted the help of producer of debut *Costello Music* for *EW*, *TT*. Whether an attempt to recreate the success of that excellent debut, it is undeniable and unsurprising that new tracks didn't go down as well.

The set was carefully crafted to keep the crowd happy; classics delicately placed in between an onslaught of new tracks. 'Whistle For The Choir', 'Henrietta' and 'Baby

Fratelli' kept the crowd onside, providing sing-a-longs and respite.

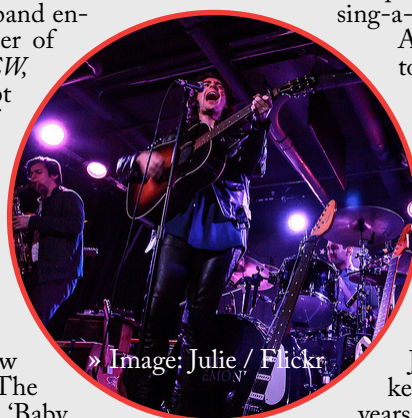
As the eighth date of the tour, fatigue - or perhaps boredom - was evident. The Fratellis, to put it bluntly, did enough; job done without setting the world alight. They were in and out in an hour and a half without breaking into a sweat. In a rare show of any sort of crowd interest, Jon thanked the crowd for keeping them afloat all these years. You can't help thinking

that this tour was just that - to pay the bills.

Despite closing with a raucous cover of Dion's 'Runaround Sue', you got the impression that they were jealously spitting an ex-lover by the name of Chelsea. The pain of playing the monstrously over-popular 'Chelsea Dagger' was evident, refusing to use the song as the fitting conclusion and not bothering to sing the last chorus. Like a ball and chain, a noose around the neck of their career, I'm sure they are sick of being reminded of their failure to live up to it.

In the end, The Fratellis unwillingly achieved what they probably strove to avoid. People will remember the gig for having the time of their lives to 'Chelsea Dagger'.

Nick Harris



» Image: Julie / Flickr

Switching things up

Jake Mier uncovers Leamington's biggest club night

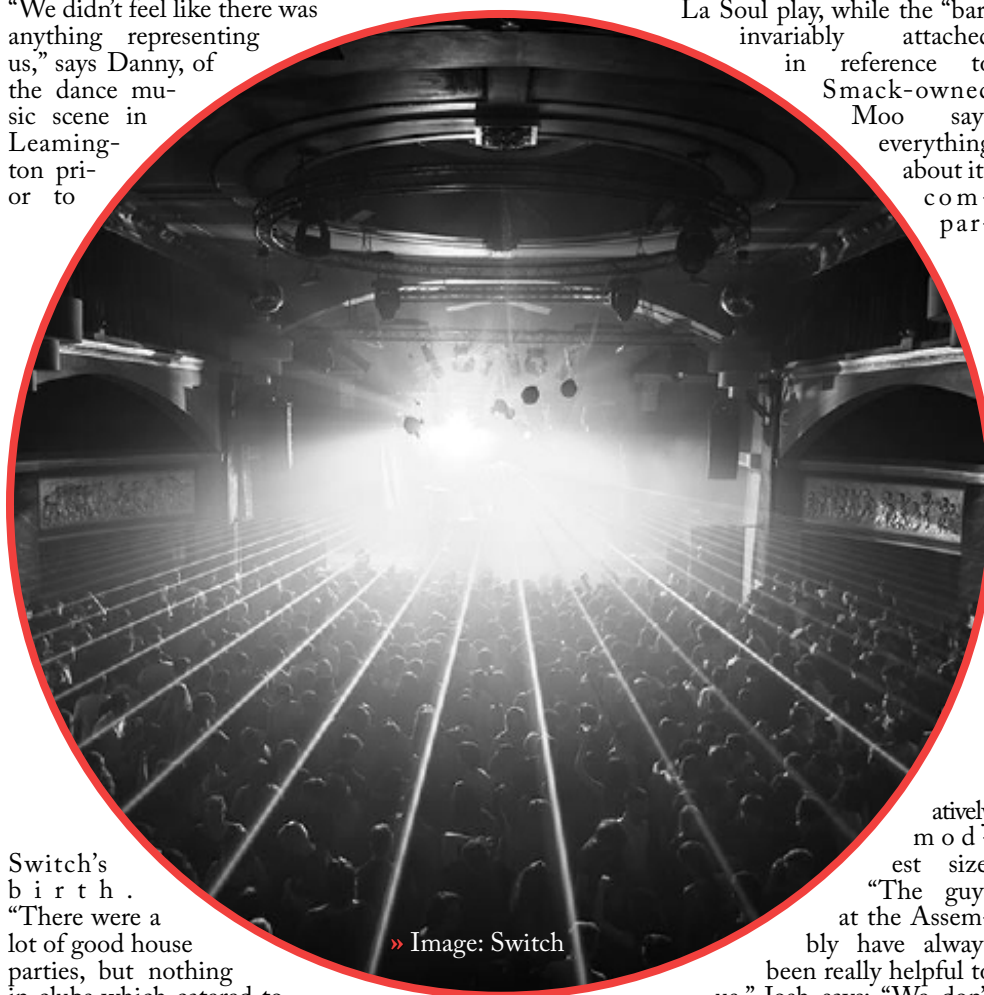
If you didn't know about Switch when you started at Warwick, chances are you do now. A student-run dance music night in Leamington's largest venue, The Assembly, Switch has consistently offered both the best DJs on the British circuit, and a clubber-driven social experience to which no other Warwick Uni night offers fair comparison. The events – less frequent and larger scale than those staple nights in the average Warwick student's weekly nightlife calendar – have provided me and a hugely diverse selection of my friends with our best experiences of university culture after dark. People from all courses and residential areas talk about Switch nights for many days afterwards (my mates and I still reminisce about our “first Switch” to this day), quickly replacing this nostalgia with a rare sense of excitement for the next one when the Facebook event goes live.

As much satisfaction as I feel wrestling a

People from all courses and residential areas talk about Switch nights for many days afterwards, with a rare sense of excitement for the next one

ask were Josh and Danny: two key players in the entirely student-composed team that started the brand almost two years ago. “We didn't feel like there was anything representing us,” says Danny, of the dance music scene in Leamington prior to

a far larger scale than Jackers' did: the Assembly is a 1,000-capacity gig venue that has seen acts as big as Peace, Jungle and De La Soul play, while the “bar” invariably attached in reference to Smack-owned Moo says everything about its com-par-



Switch's birth. “There were a lot of good house parties, but nothing in clubs which catered to our tastes.”

“There was a night called Jackers' Delight in Moo Bar that we really enjoyed,” remembers Josh, “but that came to an end and we felt there was a gap in the market for a night like ours.” Switch, of course, takes place on

actively mod-est size. “The guys at the Assembly have always been really helpful to us,” Josh says; “We don't think that our venue is one of our USPs; it's definitely been a big factor in our success.”

I'd have to agree that a lot of what makes Switch special is where it's held and the vibe it promotes. It hardly needs mentioning that

the quality of the bookings – which match those made by the hottest venues in virtually any larger student city – bears essential influence upon Switch's reputation. Not to mention the ticket pricing, which is as cheap as you'll ever pay to see the likes of Preditah, Monki and Zinc. But what – at least to my mind – gives Switch the real edge over comparable nights out at more expensive, further-afield venues (like Birmingham's Rainbow) is the ease with which time out from the dancefloor can be taken; whether it's to mingle at the bar, sink with a mate into a sofa for a deep emotional chat, or to marvel at the laser-like visuals from the comfort of the carpeted balcony area. Big room events rarely feel as relaxed, and small room events – like Cut at Smack – never offer the same space to dance, or even to breathe.

“We're always looking for ways to im-

A lot of what makes Switch special is where it's held and the vibe it promotes

prove,” says Danny of future plans for Switch. Given the effectiveness with which he and the rest of the team have listened and catered to the clubbing demands of their clientele so far, it's hard to imagine prospects for the night and the brand being anything but bright. As much a favourite with DJs as it is with punters, it feels like Switch is doing more than something right.

If you've never gone to Switch before, I can't stress to you enough (from extensive personal experience) how worth your £6 it is. Warwick's not Manchester or Leeds – I can't imagine anyone comes to study here with the nightlife in mind – but, thanks to Switch, it genuinely feels well beyond possible to enjoy pioneering music in Leamington Spa, and to be a part of something special, organised entirely from within the student scene. See you at the next one, yeah?

Momentary Masters with Albert Hammond Jr

Trekking to King's Heath, Birmingham, I was led through winding passageways into a gorgeous rustic pub. I had no idea what it would be like to meet one of my idols, one of the most influential guitarists of the 21st century; when he entered, any trepidations melted away...

Boar Music: The last few times on tour would have been with The Strokes, right? How are you finding touring alone?

Albert Hammond Jr: It's great; I don't feel like I'm on my own. Maybe if I was literally by myself it might be different. We formed this band to make an album, tour, and spend the next couple of years trying to establish ourselves, say something, and build a career and a whole body of music. I do feel this has a purpose, so every time you feel like “why am I doing this?” you can have a bigger picture in mind, which helps.

BM: Has anything really interesting happened on tour yet?

AHJ: There was one thing that happened – I saw a guy in the crowd with a black eye and after the show the cops came! I was pretty nervous and thought it was for me. Another guy told me it was someone he was mugged by! It was amazing he was at the same show.

BM: You and the rest of The Strokes were kind of responsible for the indie movement in the early 2000s...

AHJ: Well, we were one of many, but I feel the media gave it that name – not us!

BM: Does it ever feel weird that you inspired all that?

AHJ: I don't really think about it; if I did I would just be stuck. I'd be boosting my ego over very small things. I'm trying to do something bigger than that. That said, in the end you realise it doesn't really matter. You want it so bad that when you get it it's awesome, but it's not really gonna define anything.

BM: My favourite track on the new album is ‘Losing Touch’, is there a story behind that song in particular?

AHJ: Funnily enough, that song has had the longest life. The opening riff I wrote in Japan in 2003, and it had just been sitting on my computer. The verses have had loads of variations, with “Losing Touch” there for about five years. The chorus is brand new; the old one sucked. One big thing about this record is that parts just kept getting better and better – I had to keep changing stuff around to keep the quality up.

Jamie Hornsey

Read the rest:
theboar.org/music

» Image: Eric Farias / Flickr

In case you missed it

737,000

Copies of Adele's third album, 25, sold in its first week, overtaking Oasis's *Be Here Now* to become the UK's fastest selling album of all time.



» Image: Ben Houdijk / Flickr

Benjamin Clementine

was, not so long ago, busking on the Paris metro after leaving school with one GCSE. Debut album *At Least For Now* winning the Mercury Prize completes the bare-footed pianist's fairytale.



» Image: Wikimedia Commons



Editor: Ali Jones
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The Multiplayer Gamble

Cameron Clark considers whether the move towards a multiplayer focus is hindering the industry



Image: Bago Games / Flickr

The shift towards multiplayer began with the rise of the first person shooter genre in the mid-to-late 2000s, when games such as *Call of Duty 4* and *Halo 3* launched, featuring robust multiplayer components to complement their single player offerings. The multiplayer offered an enjoyable side activity for people to engage in once they'd completed the main single player campaign, which the development studios had pumped the majority of their time and resources into. However, for these titles, whose releases coincided with the arrival of universal online services on home consoles, the multiplayer aspect proved highly popular and provided the titles with added staying power. The success of these early titles convinced many developers to focus on the multiplayer aspects of their games in an attempt to replicate this success.

Fast forward to today, and we see an ecosystem dominated by multiplayer. For titles such as *Call of Duty*, the focus and appeal has moved away from the single player towards the multiplayer, and titles such as *Evolve*, *Payday* and *Destiny* have launched essentially devoid of single player content. Many of these titles have proved highly successful, and it is clear that 'multiplayer', in an online digital world, is here to stay.

However, titles such as

Evolve also serve to highlight a key problem with the decision some developers take in choosing a multiplayer-only focus for their game; the core gameplay loop. While a single player story has the ability to offer a strong and engaging narrative with which to hook the player, multiplayer games often lack this feature. Instead they are forced to lean more heavily on their core gameplay loop in order to keep the player engaged. This leads to games like *Evolve* suffering because they centre on a simple and repetitive loop that players tire of quickly, and with a lack of regular, free content to sustain them, they essentially die.

A focus on multiplayer can also harm games in that they create a barrier to entry that doesn't exist in quite the same way with single player games. In a typ-

ically personal medium it is unreasonable to expect any individual to be able to call upon four or more friends at any one time in order to fully experience these games in the manner which the developers intend it. The latest incarnation in the *Rainbow Six* series risks suffering from this, having shifted focus from single player to online, squad based gameplay. While these games often demo well at press events, where players are sat in close proximity to one another with effective means of communication, this is unlikely to be the reality when these games launch, where many will be forced into a position of playing alone, with strangers or with only one or two available friends. Thus multiplayer games often inadvertently harm themselves by creating arbitrary and frustrating barriers to entry that limit the enjoyment of the player.

It's unreasonable to expect anyone to always have four friends on call to fully experience these games as the developers intended

In contrast to this, single player titles suffer from none of these problems. With greater control over player agency, developers have the power to more carefully craft the narrative and gameplay experience, and with only a single individual to focus on, greater identity and individuality can be lent to the

creation of characters. Games like *The Last of Us* and *Bioshock* have thrived both critically and commercially in this space, and whilst they both exhibit their own flaws, they succeed in more ways than they fail, oftentimes warranting multiple playthroughs that give them the long legs that many developers so desperately seek from their games.

Multiplayer games certainly hold an important place within the industry, and with the prevalence of online services they are unlikely to go away. However, if developers continue to pursue multiplayer games alone as their core focus, then they risk alienating their core audience, as well as creating a game that lacks both artistic and creative merit. The creation of a multiplayer game is a precise science, one that many developers fail to master, yet the pursuit of sales and pressure from publishers pushes them on with disastrous results. Often these studios would benefit from doubling down on single player content in order to create a more focused experience, rather than dividing their resources. Ultimately, when a developer is contemplating a multiplayer focus for their game, it is worth considering this. A failed single player game, while being flawed, may live on; but a failed multiplayer game is dead forever.



Got your own opinion on multiplayer games?
Tweet: @BoarGames

Until Next Time...

December 1
Just Cause 3

The biggest, craziest and most explosive open world series in gaming history is back for its third installation as *Just Cause 3* hits stores next month. Whether it's blowing up an enemy base, hijacking a jet or parachuting off a skyscraper, it's all par for the course for Rico Rodriguez as he returns to his homeland of Medici to fight the islands' dictator. Prepare to be blown away by the sheer scale of Avalanche Studios promising new epic adventure. *JC3* is out December 1 for XO, PS4 and PC.

Jack Abbey



Image: Bago Games / Flickr

December 1

Tom Clancy's Rainbow Six Siege

Team Rainbow returns for their 18th outing in Tom Clancy's acclaimed squad based military shooter series. A short hiatus has seen a transformation for the title, originally subtitled Patriots, from a single player experience to team based multiplayer game. Offering a raft of highly destructible maps and encouraging unique, squad driven gameplay, the title has unsurprisingly drawn positive attention from new players and long-time fans of the series alike. Tom Clancy's *Rainbow Six Siege* launches on December 1 for PS4, Xbox One and PC.

Cameron Clark



Halo 5 Review

Richard Nash hunts the truth in Master Chief's latest outing

Having spent the last ten years playing through the *Halo* series, I'd consider myself something of a fan. From the revolutionary first-person shooting of *Halo: Combat Evolved* to the RTS combat of *Halo Wars*, I've experienced the width and breadth of what the *Halo* Universe has to offer on consoles. After something of a regression with *Halo 4*, I went into 343's second outing in the series with tempered expectations, expectations that the game ultimately matched.

Narratively, *Halo 5* seems somewhat disjointed from the rest of the series. *Halo 4* spent a great deal of time at-

tempting to establish a new threat in the form of the Forerunners as the 'big bad' of the new trilogy of *Halo* games, as well as orchestrating several large twists with overarching ramifications for the series as a whole. However, *Halo 5* throws almost all of this plot development out of the window within the first few missions, leaving the stakes somewhat blurred and irrelevant. Even the role of the eponymous 'Guardians', the driving focus of the plot, is left unclear until near the climax of the game.

As such, players entering into *Halo 5* with high expectations for the plot may be left disappointed. It's by no means a bad story in any sense of the word, and for most other games the plot would be more than serviceable. However, for a series such as *Halo*, with such rich lore and backstory, gamers have come to rightfully expect more, and 343 fails to deliver in this regard.

More than anything, *Halo 5* seems like a game where gameplay is king. The mechanics have changed quite dramatically from previous entries; most weapons now have access to iron sights or scopes, bringing aiming more in line with other shooters such as *Call of Duty*, and moving away from hip-fire focused shooting. Navigation has also changed, with directional strafing coming in greater use, as well as mantling onto and over surfaces, leading to increased mobility in combat. Overall, these modifications lead to an experience that feels more involved and more natural within the context of the series. You feel more like a badass Spartan than ever before.

Multiplayer is where the game really shines. The online experience has become a key competent of the series over the years, and *Halo 5*'s contribution stands out as one of the best. All the original game types have carried over,

but the roster has been bolstered by a significant new entry in the form of War Zone. Here, large maps are populated by teams of players attempting to capture bases in order to gain points. However, the stakes are upped by the inclusion of AI bots in the form of Convent or Forerunners who attempt to kill everyone. This, combined with unlockable requisition tiers and randomly spawning 'boss' minions lends the mode a great deal of depth and diversity, drawing from elements of the 'MOBA' genre that has been growing in popularity in recent years.

343 are clearly very aware of what players like about the *Halo* multiplayer experience, and have gone to great lengths to include a large selection of maps populated by classic vehicles for players to enjoy, rather than the more interior focused maps of previous entries. This, combined with the improved control system creates a game that feels more at home with large, open-combat maps, giving players greater options for engagement.

However, while there is much to praise about multiplayer experience, *Halo* stumbles in its inclusion of what is becoming something of a multiplayer staple: packs. Called REQ Packs, these unlockables, which now also populate the *FIFA* and *Call of Duty* series, grant players random loot as they level up, or, crucially, if they pay for them. These packs award

power weapons that are statically better than most other guns, thus essentially creating a 'pay to win' element within the game. This is unlikely to gel well with most players, and stands out as a glaring flaw in an otherwise stellar multiplayer experience.

Overall, your enjoyment of *Halo 5* will be contingent on what you like about the series. If you're a great fan of the story and the universe as a whole, then you will likely be left cold by this entry. However if you take pleasure in the simple act of shooting aliens in the face, or running down your friends in a floating spacecraft, then you'll no doubt find a lot to enjoy.

» Images: Bago Games / Flickr

Casual Gamer Column: *Invisible, Inc.*

Ali Jones tries to never leave a man behind in this turn-based game from the makers of *Mark of the Ninja*

The nicest way to describe my first few fumbling attempts at *Invisible, Inc.* is clumsy. Despite my love of stealth games, I am appalling at them. For much of my first play-through, I found myself escaping my enemies by the skin of my teeth, often having to sprint across the firing line just to get out alive, abandoning objectives and fallen allies in my wake. Other times, I was forced to cower out of sight for turns on end, killing time until I could hack my way past my final obstacle. Eventually, this flawed run came to an end when my last remaining agent was gunned down as he attempted to flee the scene of yet another failed heist.

Not to be beaten, I started again, and

the game's trial-and-error gameplay began to come into its own. Quickly accruing a team of four agents, I managed to make my way through several levels without a hitch. The game is at its best when you can move around the procedurally-generated levels quickly but efficiently, putting different agents in different positions based on their strengths; one of my characters can detect technology through walls, making her an invaluable scouting tool; another two boast an invisibility cloak and a personal teleporter respectively, making them very good at getting out of tough situations.

While individuals are important, it's the idea of teamwork that's most important

as, if you're willing to put people in the firing line, you have to have a way to get them out of it too. Sometimes, it's as simple as closing a door on an enemy, blocking their line of sight so you can make a run for it, but often, getting everyone out safely means potentially putting someone else in danger.

Invisible, Inc. isn't the most sophisticated of stealth games, but it's still an engaging experience. There's a charm to both the gameplay and the art style, blending far-future technology with a 50s spy-thriller aesthetic. As the game reaches its climax, the tension ramps up, resulting in a desperate scramble for survival.





Culture Shocks Shopping in Shanghai

We've been in this room for nearly 20 minutes now – four of us in a space not much bigger than the average toilet cubicle – and the market trader who let us in won't take 'no' for an answer to the offer of a 'genuine Hermès handbag'.

There are two locked doors between us and the bustling Han City Fashion and Accessories Plaza; the most expensive goods are sold behind 'vacant' store fronts in order to avoid the prying eyes of undercover spies sent to sniff out counterfeits for sale.

I've heard that many stall owners will trade only with foreigners. Doing business with the locals is often seen as too risky, when they could easily be employees of high-end brands paid to snoop.

It's hot, brightly lit, and for Britons accustomed to personal space, queueing, and being left alone to quietly browse the aisles, it can be both a frustrating and an intimidating experience; at this point, I'm getting ready to leave the trader's ears ringing with a blast from the personal alarm concealed in my bag.

There are two locked doors between us and the bustling Han City Fashion and Accessories Plaza

Luckily for us (and for our ears), at that moment there is a knock on the door, and the trader leaves to help deal with an American couple who are haggling over a piece of luggage. Confidence restored, we jostle our way out, empty-handed, through the main door before anyone can stop us.

Back in the market, we are again surrounded by entreaties from traders hawking everything from silk scarves to big brand electronics. Be sure you want to buy something before showing more than a passing interest – and certainly before touching it! – or you could find things getting a little more up close and personal than you might like.

If you stand your ground and bargain hard, there are some incredible purchases to be made. Traders will quote astronomical opening prices, and pretending to lose interest and walk away can secure you a discount of anything up to 90%. I managed to pick up several pairs of comfortable shoes for the equivalent of around eight pounds.

Be sure you want to buy something before showing more than a passing interest – and certainly before touching it!

In the end, though, it all becomes too much; tired of being grabbed, shouted at and pushed at every turn by traders and customers alike, we run the gauntlet to the exit and out into the bustle and pollution of Shanghai, vowing never to complain about a check-out queue again.

Rebecca Watson

Paris: Defiant in beauty

Cat Brice finds that despite the recent chaos, Paris retains its majesty

Throughout history, escapism has been a timeless theme. The urge to rid oneself of harsh realities and to escape to a "better land" where freedom and liberty were much more tangible, has often been longed for.

While many saw America as the land of liberty and opportunity, Paris also represented sophistication and elegance which attracted many artists such as F. Scott Fitzgerald himself, who ventured into the city to escape the corruption of the American dream.

Due to its romantic and chic representation, Paris has attracted many tourists who are often inspired by its aesthetically pleasing architecture and vibrant city life.

Despite its reputation, the cultural elegance of Paris is not fully appreciated until one steps into the midst of the city and experiences the culture first hand.

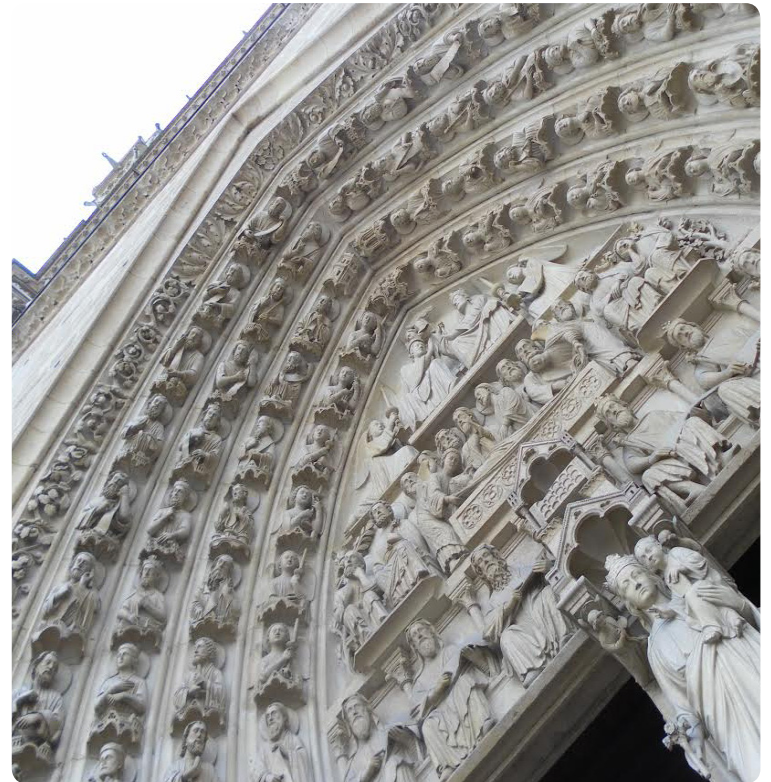
A few summers ago I had this lucky opportunity. As well as visiting the iconic sights I found that this photogenic city offered far more than physical beauty, and with further exploration I found myself immersed in a

culture which celebrated new ideas and creativity while simultaneously embracing its historical traditions.

This great city of lights maintains its dazzling stature, even in the wake of recent brutal events.



Got any great photos of your holidays? -
tweet us
@BoarTravel



» Images: Cat Brice. Above left (clockwise): View from Eiffel Tower; Facade from Notre Dame; View from River Seine

Munching in Malaysia

Alex Gibbs discusses Malaysia's interesting delicacies and its diverse culture

So you're heading to South East Asia – the food, the culture, the scenery, the food. The question then becomes, where do you go? India? China? Thailand? It's certainly a perplexing question. How do you begin to choose? The answer is pretty simple: you don't need to choose at all.

Malaysia has every single one of these cuisines to offer, authentically made and outrageously cheap.

For the sake of full disclosure I will admit that time spent living in the country may have imparted upon me a slight bias. Nonetheless, I'd suggest this situates me well to comment on precisely what Malaysia's food scene has to offer.

However, before we look at the myriad of food options, containing influences from all around South East Asia, let's first examine Malaysia's unique ethnic composition to work out where the origin of so many cuisines lie.

As you'd expect, mainland Malay form the majority of the population responsible for local Malay dishes such as: Beef Rendang

(spicy/creamy beef stew), *Nasi Lemak* (breakfast dish including coconut rice, anchovies, toasted peanuts and cucumber slices) and *Ayam Goreng* (classic fried chicken variant).

As a side note, the local Penang (small Island off of Malaysia) favourite *char kway teow* (Chinese influenced local Malay dish) is perhaps my most adored meal:

large flat noodles wok fried in burnt oil with plenty of soy sauce and chili paste – with a few prawns/beansprouts/greens – to produce a unique smoky bed of taste sensation.

The next largest demographic are Chinese, the various ethnicity groups originating from China total somewhere in the region of 6 million inhabitants of Malaysia.

That said, let us consider some of the more quintessentially Chinese meals available to one in Malaysia. Noodle dishes are perhaps the first dish that might spring to mind, and of course, chicken noodle soups are some of simplest food

pleasures imaginable.

However, one mustn't forget other Chinese delicacies, such as Hong Kong's dim sum (small bite sized portions of meats/fish/vegetable in small rice based dumplings). In a similar vein to the dim sum, the much larger sweet dumplings, bread-like and containing steamed meats and/or vegetarian dishes known as *bau/pau*, are particularly delicious takeaway snacks.

Finally, we must turn our sights to the Malay Indian population, perhaps saving the best for last. The colourful, spicy cooking of India has to my mind fused the most easily with local Malay cooking.

Broadly, northern Indian cuisine features a lot more meat based and luxuriant curries, whereas the southern cuisine produces perhaps the most fantastic vegetarian recipes in Asia – possibly the world. Roti Chani is one such example of the melding of Indian/Malay cuisine, and is one of Malaysia's (if not the) most beloved dish. This combination of the fried Roti bread, flicked repeatedly during cooking to produce a delicious flaky quality, couples gorgeously with famous south Indian

vegetarian curry known as daal (which unsurprisingly uses dal as its main lentil ingredient).

In this same vein, the larger dosa masala is a kind of savoury pancake wrap containing potatoes, curry, rice, methi and other ingredients, served with chutneys and daal.

To single out a specific curry from the array of delicious options would be criminal. We in Britain are all too familiar with the options and their culinary excellence – in the light of curry in recent years having become the nation's favourite dish. But needless to say the authentic Indian curries one can find in Malaysia will certainly give your local curry house a run for its money.

So, if you are ever in the near future faced with the question: where shall I visit in South East Asia? I'm confident you'll now know what to do.



» Left: Vegetarian curry; Right: Dim Sum photo: Alex Gibbs

A merry *brissy* Christmas

Emma Johnson spends an unconventional Christmas in Brisbane, Australia

I had never been abroad for Christmas. In all 18 years of my life, I had never spent the festive season and, most significantly, Christmas Day in a different country. So when presented with the option to go to Australia for Christmas, I figured that throwing myself in at the deep end was the best way to break the trend.

A mere 26 hours after I had set off from London Gatwick and three long flights later, I landed in Brisbane. The first thing which my brain found most problematic was the heat. Christmas should be cold. There is no question about this. However, the festive season in Brisbane is, notably, quite hot. Lounging around on a beach among ibises and lizards, and wearing a bikini in December did feel very wrong but it wasn't undesirable.

After about a week of walking around in shorts and crop tops (and still being too hot to function), the day finally arrived. On Christmas morning we walked down to the city beach. I expected it to be as desolate as the British streets on Christmas Day. I was wrong...

The incredible and honestly beautiful communality of Christmas Day in Brisbane, if not Australia as a whole, was striking. At the city beach, the restaurants and cafes were

open and there were people everywhere. Groups of runners wearing Santa hats were making their way along the river. Families were scattered about on the grass, around the communal barbecues and opening their gifts right there.

The first thing which my brain found most problematic was the heat. Christmas should be cold. There is no question about this.

I love Christmas in the UK, but if I learnt anything from Christmas in Australia let it be that the festive season is best shared between not only friends but also strangers. If that wasn't a good enough reason to go to the other side of the globe for Christmas Day then, let it be known, brussel sprouts don't exist in Australia.



Been anywhere strange for Christmas? Tell us on Facebook

Boar Sport Power Rankings

1

Women's Hockey 1st Team



POWER RANKINGS

Image: Warwick Sport

We can now reveal that topping the *Boar Sport's* first ever *Power Rankings* is the Ladies' Hockey 1st team. Having taken Alan Hansen's mantra, 'you can't win anything with kids', to heart, a side built upon the solid foundations of the experience of second and third years have had a perfect start to their 2015/16 season. 5 wins from 5, no goals conceded in the first 4 of those wins, there has been little to criticise about their performances. An early 4-0 win against Oxford 2s at Fortress Westwood set the ground running, before Brookes' visit brought more Warwick joy with a 5-0 victory. Two comprehensive results off the bat indicated that the side's ambitions for promotion from Midlands 2A were a more than realistic target. Next came the season's first cup fixture, a home clash against Nottingham Trent 3s. Not allowing the pressure of a knockout game effect them the teams' league form translated into cup form as they dismantled their opponents, scoring 12, conceding none once again. Westwood was quickly being established as the BUCS version of a Champions League trip to Istanbul, all that's left is for Warwick Sport to adopt the slogan 'Welcome to Hell'. Having scored 21 in 3 games for no return, the side then faced a tougher challenge in the form of Worcester 1s away, their primary competitors for the Midlands 2A crown. Unfazed by the big game, Warwick produced a resolute performance, holding on for a 1-0 win to firmly establish themselves as title favourites. To add to their league dominance, Warwick's second cup game brought another victory, this time against UEA 1s. An assured showing was reflective of the team's quality, and at no point was the result ever in doubt. So, favourites for the Midlands 2A title, well on the way to their #projectpromotion goals, and in the third round of the cup, the start to the season has been one of success after success.

Oscar Mayhew

- 2

Men's Football 4th

W: 3 | D: 0 | L: 0

Made the trip to University College Birmingham and smashed 8 past the 2nd team; that's what we call a successful away day!
- 3

Mixed Golf 2nd

W: 3 | D: 0 | L: 0

Back to back 5-1 wins over De Montfort 1st and University of Lincoln 1st, Golf 2's deserve to sink shots at circle as well as putts.
- 4

Men's Rugby Union 1st

W: 5 | D: 0 | L: 0

7-22 at the home of the enemy, a clear pre-Varsity warning message Rugby Union are not to be messed with
- 5

Men's Tennis 2nd

W: 3 | D: 1 | L: 0

University of Nottingham 0 – 12 University of Warwick – Call the Sherriff, we've got a tennis team here charged with assault and racketeering
- 6

Men's Rugby League

W: 4 | D: 0 | L: 1

Score Difference of +158 ... Nuff said
- 7

Men's Football 1st

W: 3 | D: 0 | L: 0

1 Goal conceded in 3 games. #YouShallNotPass
- 8

Motorsport

Warwick's best ever qualifying result in BUKC (British University Karting Championships) history! Vroom Vroom!
- 9

Men's Badminton 2nd

W: 2 | D: 0 | L: 1

Nottingham and Oxford Brookes smashed 7-1 and 8-0, respectively: there's very little these guys can't do with a shuttlecock.
- 10

American Football

W: 2 | D: 0 | L: 1

Pads and helmets couldn't stop the Universities of Worcester and Nottingham Trent from getting what was coming to them.
- Results run from 17 October-23 November 2015

Winter Woes

A Christmas fitness diary

17 December 2015

Out Christmas shopping for clothes – I've put on a bit of weight. I should get fit over the holiday. Definitely.

25 December 2015

Christmas day! No need to think too much about exercise. If I can't stuff myself today, when can I?

26 December 2015

Carried out an extensive scouting report on all the local gyms. New year, new me.

31 December 2015

Last day of partying, and then I'm ready for a new, healthier me. Christ, I've even bought some dumbbells.

1 January 2016

I got up early, stretched at home and did tons of exercise. Then, a jog to the gym, and another hour of training.

2 January 2016

My limbs are on fire. I've never felt pain like this before. I may leave working out today, after all I can barely walk.

6 January 2016

You can't get money back on gym memberships, what a joke.

15th December 2016

Christmas is coming... I really should try to get fit this year.

Reece Goodall



Jonah Lomu: the All Black who shone in every colour



In 1999, England were preparing to play the All Blacks. The evening before, Clive Woodward gathered his side for a rallying team talk: "There's absolutely nobody I'd swap man for man" he included amongst his spirited words.

When he finished, Will Greenwood injected: "Clive we're all with you, but on behalf of all the team I think we'd swap Austin Healy for Jonah Lomu." At that time I don't think any team on the planet would have disagreed.

Lomu's destructive running had lit up the 1995 and 1999 World Cups with teams unable to handle the immense power that led to him to becoming the joint highest try scorer in RWC history, a record he still holds today alongside Brian Habana. Lomu was a truly magnificent star in his All Black kit. The man who that changed the game I love so dearly, forever.

Lomu represented his country at under 19 and under 21 level before

going on to become the youngest All Black ever, winning his first cap at just 19. He began his career playing rugby union in the back row as a flanker- no surprise given his Athenian physique. He was moved to the wing to utilize his speed beyond the three quarters, a move that would change the game forever. Before Lomu, wingers were twinkle toed tricksters who used their slim frames and magical feet to evade tacklers, David Campese being a wonderful example.

Being faced with the prospect of such a powerful player out wide befuddled some of the world's greatest teams. In New Zealand's famous World Cup semi-final meeting with England in 1995, Lomu ran right over the top of hapless England full-back Mike Catt on his way to scoring the first of four tries. Catt said of the incident: "I knew there was nothing bigger or stronger that would come at me for the rest of my career so

I knew I was alright. But it looks worse than it was."

Lomu retired early due to his kidney illness (Nephritic Syndrome), which would later claim his life prematurely. However, this did not stop him from creating a lasting legacy to match his on field exploits. He was appointed a UNICEF ambassador four years ago to help underprivileged children all over the world. As the esteemed patron of Kidney Kids NZ, he used his image to bring awareness to the charity whilst visiting camps and Christmas parties to inspire children fighting their own battles with kidney diseases.

Watching Lomu as a young man inspired my rugby ambitions, but also my human ones. Thank you Jonah for the runs, the tries and all you did for those around you. Rest in peace. We will never forget the colour you brought to the game of rugby and the world.

Craig Nannestad

Absolute Boarginners: Salsa

Wanting to learn salsa is all well and good when you're watching the tassels flying around on Strictly.

The moves are flamboyant but graceful, and the sexual tension feels like it could be cut with a sharpened ballroom dancing heel. Needless to say, this illusion was crushed after my first class with Warwick Salsa. Turns out, the moves that look so easy to the experienced, are actually horrendously complex. Luckily, the classes are separated into groups, with the recommendation being that you take three beginners classes before moving into Improvers 1.

es before moving into Improvers 1.

Warwick Salsa have two classes in the Copper Rooms each week, in which the exec split up and teach groups of different levels, at the same time. After an hour of learning, everyone comes back together for freestyle dancing (or watching from the side with your two left feet, in my case). This means that you can start the classes at any point in the term, and you'll always be able to jump in at beginner level.

One warning about the classes for those who aren't sure what to expect; you won't really get to see

the people you came to the class with. In my life experience as a female, I've observed that when entering new and unfamiliar territory, we like to cluster in groups. If you're hoping to do that thing you used to do in P.E lessons where you stand at the back and do whatever stupid sport it was that day half-arsedly, while chatting to your mates, you won't be able to do that here. In Warwick Salsa classes, you begin by pairing up with a member of the opposite sex, and the pairs stand in a circle. After nothing more than a 'Hi what's your name?' and a 'No I

realise I look 14 but I'm actually a finalist', you're clutching each other in your sweaty palms and stepping on one another's toes. After a few minutes, the men all move along clockwise, and you do the whole thing all over again. It's really no surprise that people have dubbed Warwick Salsa classes as unofficial speed dating events.

Everyone I've met at Salsa has been lovely, if not sometimes uncoordinated, and I'll definitely keep it up for the rest of my time at Warwick. The society also throw some amazing socials, including tour this

year in Cyprus. Even if you have the coordination of a sloth, I'd recommend Warwick Salsa classes, purely for the fun. Oh and don't worry about sweaty palms, literally everyone has them. It's like downstairs Smack where there's an implicit understanding that you're all disgusting sweat buckets. It's a happy sweaty-palmed party that I'd encourage you to attend.

Bethan McGrath



Do you want to be a Boarginner?
Tweet: @BoarSport



Cup Magic

Warwick Women's Basketball destroy Derby to move into last eight



Image: sangudo / Flickr

Shingi Mararike

Warwick Women's Basketball moved into the quarter-finals of the Midlands Conference Cup with a resounding 57-28 victory over Derby. A devastating second half display saw the home side hold their opponents to just 9 points after the interval.

The Bears drew on strong home support, both on the courtside benches and up in the rafters, to put on a performance that at times resembled the BUCS version of a basketball clinic.

Before the opening tip one thing was remarkably obvious: Warwick were dwarfed. Derby brought to the Sports Centre a physically imposing starting five in order to win the game with bruising basketball, good work in the paint and not much else. A tactic that backfired spectacularly as the game unfolded and their one dimensional approach was exposed. If Derby weren't built for speed, Warwick certainly were. From the opening play in the very first quarter, they looked to spread the court with superb ball movement and intricate passing patterns

whilst on the attack. Behind some slick work on the fast break Warwick moved into a lead they would never relinquish. Guard Alex Lord

Because if they're not going to go around you, you might as well go to them, and that's when our intensity increased

burst through the lane to drain a lay up, putting the home side ahead. As much as their first quarter display was characterised by energetic offensive basketball, Warwick's work on the defensive side of the floor left a lot to be desired. A weakness further illustrated by the fact Derby's first points on the scoreboard came courtesy of a 3 pointer off an open look. The visitors may have lacked speed on the break, but they were just about sticking with Warwick, keeping the score 16-9 at the end of the first quarter.

Tellingly, as the first 10-minute frame drew to a close, the visitors were already panting. Warwick's decision to start small paid off as their drives to the basket and

dribbling wore down Derby, who seemed sluggish. Their fatigue was only compounded by the introduction into the game of Angela Torres Noblejas. The sight of the Spaniard slashing to the hoop, confounding defenders with blinding speed and clever ball handling would soon become the defining image of the contest. Collapsing under the weight of Warwick's versatile attacking play Derby called a time out with 6:56 remaining in the second quarter.

This brief halt to proceedings didn't help much, as Warwick moved into a 24-18 lead off the back of well varied offensives.

Then came half time. With slack defence still an issue, Warwick coach James Raddon, who had been left exasperated on the side-lines, pumped up his side. After the game Woods explained his team talk: "A lot of their players were catching the ball and didn't do much with it. He said at half time go to the player because if they're not going to go around you, you might as well go to them, and that's when our intensity increased." All hands in and cry of "1-2-3 Warwick!" before the buzzer sounded signalled the opening of a second half that saw Warwick pres-

suring Derby ball handlers at every turn, hounding their opponents and forcing a number of turnovers.

Not only were they meaner at the defensive end of the floor, the Warwick attack; already rumbling along with clockwork like efficiency in the first 20 minutes, hit overdrive. The second half opened with Antoni draining an impres-

Their reward? A last eight clash against league leaders Anglia Ruskin who tamed The Bears 64-42

sive 3 pointer, as well as Alex Lord and Ruoting Peng both scoring to move the Warwick lead into double digits. Noblejas meanwhile, was frequently setting the the Derby defence alight, a menace whenever she picked up the ball. The games most memorable moment saw her steal an errant pass and explode up the court, athletically finishing at the basket. With 5 minutes 10 remaining in the final quarter, a time out was called. A pause that was greeted with a rapturous ap-

plause by those in attendance. With the job effectively done, Warwick continued to the control the pace of the game in the final stages to wrap up the victory. Their reward? A last eight clash against league leaders Anglia Ruskin who tamed The Bears 64-42 in league action earlier on in the month. Underdogs perhaps, but who knows, if Warwick play with the same intensity they did in the second half against Derby they could channel the magic of a classic cup run and keep their dreams of glory alive.

Star Performer:
Angela Torres Noblejas

Her Derrick Rose-esque drives to the hoop were key in keeping an already overmatched opposition on their heels.

Location: Sports Centre, Main Hall



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