



# theboar

*The stars look very different today*

Wednesday 13th January, 2016  
Est. 1973 | Volume 38 | Issue 6

## Warwick student charged for drug dealing

Calvin Chan, 24, was discovered with £18,000 worth of drugs

### News

**"Racist" manager leaves  
Warwick**  
Page 5

### Features

**Freshers' verdict on first term**  
Page 12

### Music

**2015 Albums of the Year**  
Page 17-19

### Film & Sport

**Athletes turned actors**  
Page 35

>>>Photo: foradoeixo / Flickr

**TeachFirst**

To book your place, sign up via our website:  
[teachfirst.org.uk/graduates](http://teachfirst.org.uk/graduates)



Tai'o Oloruntimehin  
Teaches: Business Studies

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

Sponsored by:



J.P.Morgan



accenture

warwick  
arts centre

# Editors' Picks

## The Art of Memory Arts (p. 24)

I have always been a visual learner. Since I can remember, pictures and presentations have always meant more to me than equations. The wonderful thing about Eloise Vest's article is that it so deftly pinpoints the reasons why the Arts are important to the way that we learn. When the current government is so dedicated to cutting the funding of many Arts projects which means the closure of theatres, independent cinemas and galleries, is it any wonder that the future looks so bleak? The culture and personality of human beings are dependent on the visual medium and long may it be a part of our wider curriculum.

Hiran Adhia

## Getting my pits out Lifestyle (p.21)

Female body hair \*gasp\*. Unfortunately that's the usual reaction, so our Lifestyle Editor's hilarious and poignant article on going weeks without shaving her underarms is a refreshing change. While the hairless female figures in adverts and magazines are all well and good, the fact that showing, or even speaking about female body hair often elicits disgust is absurd. This timely article comes after a Texas teenager received a tonne of hateful tweets for posting a picture in which her natural stomach hair is visible. It's a hot topic at the moment which needs to be spoken about, and this article lets us have a laugh about it too.

Bethan McGrath

## Anne Fine OBE interview 50th Anniversary (p. 15)

Our 50th Anniversary feature this issue sees multi award-winning children's author Anne Fine open up in an interview with Sohini Kumar. She provides a number of exclusive insights into - among other things - her struggle with clinical depression, her experiences as a History and Politics student at Warwick, and her advice for aspiring writers. The 50th Anniversary Series is the *Boar's* way of celebrating Warwick's short but proud history, and Anne provides us with a great example of the success alumni of the university have gone on to achieve and enjoy.

Jacob Mier

## 2015 Albums of the Year Music (p. 17)

It's that time of the year again! All fluffy opinions about music get thrown out of the window while we prove which album is objectively the best of 2015, with cold, hard science. Seriously, there's like, an algorithm and everything. Anyone with their ear to the musical ground can probably guess what came out on top, but there are some serious musical gems to be found throughout the list. Notably, last year may have been the peak of pop-timism: Beliebers went from wearing New Look to Ellesse, Grimes went full-blown Top 40, and Carly Rae Jepsen became a "fully" "fledged" "musical" "artist".

Sam Evans



## theboar Editorial Team

**Editor-in-Chief**  
editor@theboar.org

Hiran Adhia

**Deputy Editors-in-Chief**  
communications@theboar.org

Sam Evans  
Bethan McGrath  
Jacob Mier

**Sub-editors**  
subeditor@theboar.org

Hannah Campling  
Halimah Manan  
Beccy Willmetts

**Director of Business**  
business@theboar.org

Harshini Singh

**Head of Sales**  
sales@theboar.org

Lauren Garvey &  
Pim Pearce

**Head of Marketing**  
marketing@theboar.org

Iris Du

**Head of Distribution**  
logistics@theboar.org

Simran Thakral

**Head of Apps**  
apps@theboar.org

Kate Mant

**NEWS**  
news@theboar.org

Connor O'Shea &  
Arthi Nachiappan  
Joe Lester  
Matt Barker  
Alex Ball  
Lily Pickard  
Ana Clara Paniago

**COMMENT**  
comment@theboar.org

Nick Buxey &  
Mike Wrench  
Matt Monk

**FEATURES**  
features@theboar.org

Blessing Mukosha Park  
Lauren Bond  
Molly Willis  
Jesse Samasuwo

**LIFESTYLE**  
lifestyle@theboar.org

Elizabeth Pugsley  
Anushae Fecto  
Gerard Jones

**FINANCE**  
finance@theboar.org

Alexander Shaw  
Jerzy Gut

**ARTS**  
arts@theboar.org

Sophie Dudhill  
Charley Adams  
Alexei Warshawski

**BOOKS**  
books@theboar.org

Lucy Skoulding  
Imogen Cooper  
Karishma Jobanputra

**FILM**  
film@theboar.org

**GAMES**  
games@theboar.org

**MUSIC**  
music@theboar.org

**TV**  
tv@theboar.org

**SCIENCE & TECH**  
science@theboar.org

**TRAVEL**  
travel@theboar.org

**PHOTOGRAPHY**  
photography@theboar.org

**SPORT**  
sport@theboar.org

**Kambole Campbell**  
Tom Hemingway

**Ali Jones**  
Cameron Clark  
Jack Abbey

**Stephen Paul &  
Jess Mason**  
Ollie Ship

**Carmella Lowkis**  
Callum McManus

**Selina-Jane Spencer**  
John Butler

**Jack Prevezer**  
Armani Syed

**Shruti Dayal**  
Manizha Khayriddinova  
Sagar Mangla

**Shingi Mararike**  
Sam Nugent  
James Roberts  
Oscar Mayhew



## WE WANT YOU!

To write for your student paper

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

## Get in touch:

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

communications@theboar.org



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



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



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



# Warwick student caught with £18k worth of drugs

Sabine Demel

**A third-year Chemistry student was caught with £18,000 worth of drugs at his Leamington home in early 2015.**

Calvin Chan, 24, pleaded guilty at Warwick Crown Court to five charges of possessing various Class A and Class B drugs with intent to supply them, according to reports from the *Warwick Courier*.

He admitted to both possessing the drugs for his personal use, and to his intention to sell them on.

**“Large scale”**

Using his contacts, Calvin

helped another man – a large-scale dealer – whom he was selling the drugs for.

Nick Devine, defending Calvin in court, explained: “That man was a large-scale drug supplier who wanted to expand his customer base, and he didn’t feel he could refuse to enter into this arrangement.”

Calvin supplied cocaine, amphetamines (‘speed’), herbal cannabis, and the hallucinogenic drug DMT.

Calvin pleaded not guilty to two further charges of possessing the stimulant alpha-PVP and the psychedelic drug MeO-DALT, which were found at his home.

According to Mr Devine, Calvin

did not know that these drugs were at his home, and they were not his.

**Calvin supplied cocaine, amphetamines (‘speed’), herbal cannabis, and the hallucinogenic drug DMT**

Judge Richard Griffith-Jones rejected an application to release Calvin on bail.

The same reports from the *Warwick Courier* suggested that Calvin is expected to be sent to jail for “some years”, according to the Judge.

For all further updates, visit **Boar News** online.

## Gatecrasher to reopen as Pryzm club

Aisha Zahid

Gatecrasher, which recently lost its licence due to a number of violent incidents that took place at the club, is set to re-open on Tuesday 1 March 2016 under a new name and new ownership.

The new opening of Birmingham’s biggest Broad Street night-club, could be a part of the Pryzm chain of clubs which are already established in Bristol, Cardiff, Brighton, Leeds and Kingston-upon-Thames.

The Deltic Group, who are planning to refurbish the venue, have promised ‘world-class entertainment and premium service’.

Gatecrasher’s licence was suspended earlier 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.

There was another 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.

Councillors allegedly lifted the suspension on the premises after they heard that the Deltic Group had signed to say that they had no connection with the previous licence-holder of the venue, according to the *Birmingham Mail* reports.

» Images: Warwickshire Justice Centre + Lydia / Flickr

## Warwick to get lecture-free Freshers’ Week?



» Image: nationalglaceau / Flickr

Anais Ronchin

**At the end of January, the president of Warwick Students’ Union (SU) Isaac Leigh will present a reform aiming to re-organise Freshers’ Week.**

He intends to campaign for a first week of term without lectures and seminars, regardless of the course.

Currently, international students taking part in the orientation week have the chance, before university starts, for a week completely free of obligations.

Mr Leigh argues that all other students arriving a week later have to deal with settling in to a new accommodation, making friends, going clubbing, visiting the campus or getting lost all while trying to make it to seminars and lectures.

Mr Leigh claims that the difference between orientation week and first week of university is unfair for the ones arriving later, and it may create a kind of ‘segregation’ between students.

He also states that students can be overwhelmed and need time to settle down. The first week of university, according to him, is “more a

necessity than a luxury”.

Cooking classes, inter-hall competitions, meetings with tutors of the department, visits to Leamington or Coventry and information about opportunities such as years abroad can all take place during a fresher’s week, according to Leigh.

“The University needs to listen to their students and take their feedback on board”, he stated.

In a survey conducted by the *Boar* on Facebook, only six students out of 53 said they would prefer having lectures in the first week, with the vast majority voting in favour of a lecture-free first week.

# New student flats to be built in Leamington

Plans for a 187-bedroom block of flats have been approved

Ana Clara Paniago

A proposal to build new student accommodation in South Leamington has just been approved by the Warwick District Council.

The decision was made on Tuesday 6 January.

The former site of British Telecom – an area of approximately 2,900 square meters – will be handed over to Alumno Developments, a housing company that has “provided homes for around 2000 students” across the country.

Their research shows that there are up to 5,000 Warwick students currently living in Leamington.

The plan is to have two four-storey buildings in Althorpe Street along the canal, potentially housing

187 Warwick students.

It will be called “Grand Union Students”.

**“We will continue to liaise with developers to make sure it is exactly what students need.”**

Isaac Leigh, SU president

According to Alumno, there will be a mixture of ensuite rooms and shared bathrooms. There will also be shared communal areas for students which includes an external courtyard only accessible to them.

This will in turn come with a new cleaned-up public space and

additional pocket parks to suit all Leamington residents.

Warwick District Council has set up targets to increase sustainability in the area. Therefore students using the accommodation would not be allowed to park their cars within a 1-mile radius.

Isaac Leigh, Warwick SU president stated: “Alumno will start work in May 2016 and have it all finished by September 2017, ready for the 2017/18 academic year, if all goes to plan.”

He assured: “We will continue to liaise with the developers to make sure it is exactly what students need.”

Although permission has been granted by the Warwick District Council, there are no concrete plans yet.



CGI of the new apartment block. Image: Alumno Developments

**TALES FROM TERM ONE**

**6 IN 10**  
Break their phone at Uni



**A STUDENT**  
WAS KICKED OUT OF KELSEY'S FOR WEARING FLORAL TROUSERS

**2 STUDENTS HIT BY CARS**

The students were hit within days of each other on the new campus road which doesn't have any marked crossings



**WE ASKED YOU**

How attractive you found campus and 63% thought it was pretty



Warwick ranked 6th in 'table of tables' league table



Hundreds of students gathered in the piazza in November to pray for the victims of the Paris attacks



A Cannabis factory was discovered in Leamington in December

**Grim Reapers on campus**

Warwick for Free Ed dressed up as Death because they say Higher Education is dying



## Student stories from around the globe

In this issue, Joe Lester reports on news affecting students across the world

### USA Johns Hopkins Dean joins non-profit

The Dean of Johns Hopkins University, David W Andrews, has been chosen to become the head of a private non-profit university in San Diego, California.

The National University has been around since 1971 and has developed 28 campuses in California and Nevada. It caters to non-traditional students, serving 30,000 adult students and professionals mostly in the field of education.

According to the *Baltimore Sun*, Andrews has helped revolutionise Johns Hopkins, having launched an 'online education program that now serves 60% of the students, tailoring teacher education

to suit individual needs, and earning the graduate program a spot at the top of the U.S. News and World Report ranking for the past two years'.

#### Countercultural

It is hoped that he will bring similar techniques to the equally countercultural National University.

Andrews commented that the University would suit him as they were looking for a “more innovative approach” to better prepare their teachers. The Dean is expected to start work in his new position on April 1.

### Taiwan Public universities to merge

Education minister Wu Se-hwa announced his support for a merger between two of Taiwan's large national universities, the National Yang-Ming University and the National Chiao Tung University.

He made the announcement on Wednesday during a visit to a college in Taichung, commenting that he hoped the merger would increase the international prestige of the universities.

According to the *China Post*, “Wu cited the proposed merger between Yang-Ming and Chiao Tung as a good example of the education ministry's 'Aim for the Top University Plan' in action.”

While Yang-Ming has around 4,000 students, Chiao Tung has almost 10,000 students; the merger will complement the former with increased size and the latter with new fields of study.

According to the *Tapei Times*, the plans came about partly to resolve declining student numbers at the individual universities.

The Minister had previously stated that the Government had plans to cut the number of public universities by guiding those with fewer than 10,000 students towards mergers. It appears that this will happen with approximately 35 higher education institutions across the country.

# 'Racist' Warwick manager allegedly dismissed

Complaints claimed the manager eliminated people from job applications if their names 'sounded foreign'

» Image: Warwick Media Library

Hiran Adhia

A senior Estates manager within the University has been allegedly dismissed after complaints from several members of staff for being "rude, offensive, bullying and at times racist."

The manager in question has reportedly been involved in an investigation since early August, when the first complaint was lodged, but has since continued in his role until early December. It has now been confirmed by a spokesman that he is no longer employed by the university.

## Investigation

The investigation included interviews with all of the complainants, senior members of Estates and Maintenance staff as well as the manager in question.

The *Dignity at Warwick* policy, protecting staff and students from such discrimination at Warwick, states in its Rights and Responsibilities clause, "Managers, and others in a position of authority, have a particular responsibility for leading by example, identifying harassment or bullying if it occurs and taking prompt action to stop it."

## Letter of complaint

In the original complaint letter, this clause is cited as one of the

main reasons for the complaint.

**"If he's black this guy won't get the job anyway."**

## Anonymous complaints

It is signed by eight members of staff, and we understand it is one of several complaints that have previously been ignored by Maintenance management staff.

The letter details some of the severe behaviour that this manager is said to have displayed. The writers say that have witnessed his approach to employing new staff,

get the job anyway."

As part of the same Diversity at Work protocol, under the Formal Complaints section for staff, clause 6.3 states: "The University reserves the right to suspend any member of staff on normal full pay during any investigation process to protect individuals (suspension on normal full pay is not a disciplinary sanction)."

However, the manager was, as we understand, not suspended as per the policy between the time the formal complaint was submitted in or around August 4 to the time that they left the university, understood to be on December 4.

This equates to a period of four months within which the manager

stated. It is unclear as to whether he was dismissed or left of his own accord.

The University refused to comment on the investigation or the complaint due to data protection law, but a spokesman did say:

"it is in fact relatively rare to suspend individuals during the course of an investigation.

"Indeed investigations most usu-

ally take place to ascertain if there is just cause for any further action including suspension.

The spokesperson continued to add that: "Secondly, investigations can range in length depending on the range a number of issues being investigated but investigators do take the time to make sure each investigation is conducted in a thorough manner."

**"Managers have a particular responsibility for identifying harassment or bullying."**

*Dignity at Warwick policy*

"an approach that has eliminated people from the application process purely based on if their 'name sounds foreign'."

The individual, when conducting interviews for prospective employees, is quoted to have said: "They have been winding me up saying his name is short for something. If he's black this guy won't

was allowed to continue working in which they made "some individuals sickened at the idea of coming to work" according to the complaint. We understand that in this time, they continued to interview potential new employees.

The manager in question was understood to have left Warwick on the afternoon of December 4, as

## Government responds to anti-Trump petition

**The petition created calling on US Republican presidential candidate Donald Trump to be denied entry to the UK has received an official response from the UK Government.**

The *Change.org* petition was initially created following Trump's comments about Britain's 'massive Muslim problem', and has since received over 500,000 signatures.

The petition states that: "The UK has banned entry to many individuals for hate speech. The same principles should apply to everyone who wishes to enter the UK."

The Government response highlights the powers of the Home Secretary, Theresa May, to exclude individuals from the UK if they 'seek to harm our so-

ciety' and 'do not share our basic values'.

David Cameron 'has made clear that he completely disagrees' with the remarks made, as Theresa May labels them as 'divisive, stupid and wrong'.

**The petition to deny Donald Trump UK entry received over 500,000 signatures.**

The Government have also said that they recognise 'the strength of feeling' over the issue. As a result, the petition will be debated in Parliament on Monday 18 January.

## South Africa Pre-uni pass rate falls

**The Matric Pass Rate, which determines the average percentage score needed for South African students to progress to university, was reduced from 75.8% in 2014 to 70.7% in 2015.**

The announcement was made on January 5 by Basic Education Minister Angie Motshekga, according to the *Zimbabwe Mail*.

Students who pass are then able to apply for university places, which are highly competitive, go on a gap year, train for a specific vocation or enter the job market directly.

Alan Cliff, associate professor in higher education at the University of Cape Town,

told the *Zimbabwe Mail* that "at one level you could argue that too much is made of the school-leaving examination result."

The professor continued to add that: "There is a clear structural or systemic signal that is very important: those who want to go on to higher education require adequate minimum school leaving exam results."

Motshekga added that the three provinces that performed the worst had caused a 9% drop in the matric pass rate.

The provinces in question are the country's three biggest rural provinces, and have over half of South Africa's school students.

## Australia 'Flexible learning'

**Western Sydney University is handing out 5,000 Microsoft Surface 3 slates to students in a bid to improve 'flexible learning'.**

The slates are last-generation computer tablets which run on Windows 10. Microsoft claims that they are ideal for educational use.

Students from a number of different academic disciplines will receive the slates, which the University's vice-chancellor stated were central to the institution's broader strategy to prepare students for industry, according to Microsoft reports.

According to Vice-Chancellor Profes-

sor Denise Kirkpatrick, in their 2016 programme "the University will be working with industry leading technology partners such as Microsoft, to determine the most suitable device for each of our courses."

Kirkpatrick continued: "Our students are the leaders of tomorrow and as we prepare them for their future careers it's essential that we empower their learning with the necessary support and leading edge technology to maximise learning outcomes and deepen their engagement."

Microsoft is in international competition with Google in the education sector, as many schools buy Google's 'Chromebooks' for their students.

# SU women's officer steps down

Lily Pickard

**Josie Throup stood down from her role as the women's officer for Warwick Students' Union (SU) over the Christmas break, it has been announced.**

Throup is particularly known for having led the I Heart Consent campaign on campus, and publicly responding to the criticism directed at the campaign in the media uproar that followed.

Throup stated: "I am happy to announce that I'm resigning as women's officer of Warwick SU. Happy because I want to give up this role to someone who has the time and emotional energy to do it justice."

"I've come to realise that I took on too many things in my final year and I need to take a step back from SU politics and focus on my English and Creative Writing degree."

She finished: "I look forward to seeing the new women's officer kicking ass in student council, and I hope whoever she is, she'll keep banging the drum about I Heart Consent!"

## By-election

A by-election is to be held to fill the role, which is a part-time role within the SU.

Nominations open at 12pm on 11 January, with them closing at 12pm on 18 January.

The campaigning period will be-

gin Wednesday 20 January at 9am, the same time voting opens. Voting will close on Friday 22 January at 12pm.

The role is specifically for the 2015/16 women's officer – meaning that the election for the 2016/17 women's officer will still be held

**"I want to give up this role to someone who has the time and emotional energy to do it justice."**

**Josie Throup**

alongside the other SU roles for the next academic year. These elections will be held near the end of term.



This is a liberation of-

ficer role, which exists "to ensure that the voices of minority groups are heard on campus", according to the SU website.

Due to the nature of liberation roles, only those that self-define into the minority group can stand and vote in the election.

So, for the women's officer role, you must self-define on your account on the Warwick SU website, under "election profile". There, you select that you self-define under "women" to ensure your eligibility to stand and vote in this by-election.

» Image: Universia blogs UK

# News Nuggets

Ana Clara Paniago

**A** Boxing Day fight between five men left one man without part of his ear, reports say. The incident took place in a Warwick restaurant, the Spice Hut, just before midnight on Saturday 26 December. The five men, who are all in their early forties, are now on bail until 4 Feb. They were arrested on the charges of wounding with intent and assault occasioning bodily harm. The police called this a "savage and unprovoked" attack.

**G**iles Hutchings, a maths student at the University of Warwick, is back on Countdown for the second time. Countdown is a TV programme broadcasted on Channel 4 in which the participants have to solve multiple puzzles to advance. Giles was the winner of Series 68, and has since never been defeated. He is currently participating on "Championship of Champions XIV", which will take place between 4 and 22 January. The show was broadcast on the big screen at the Piazza on January 5.

**A** clubber died during New Year's celebrations at Rainbow nightclub Birmingham after taking contaminated drugs. Dylan Booth, 18, was among the five people who fell ill during the night after taking a tablet distributed at the club. He was taken to the hospital on New Year's Day but did not make it. Police say this was a "bad batch" of Class A drugs and are investigating the source. Rainbow nightclub is working directly with the police to assist with the investigation. Their official statement reads: "Everyone at The Rainbow Venues is deeply saddened by this tragic news."

**T**wo bouncers working in a Leamington nightclub have been sentenced to do unpaid work following a court trial. Conor Bush and Ian Shields were accused of assaulting a young man, Louis Sutton, after he desperately tried to regain entry into the club. Sutton and a friend tried to re-enter the club by going through the smoking area, but were seen by the bouncers. One of the bouncers proceeded to punch Sutton, who was sitting against a wall, in the face. Sutton has a recording of these events, which took place in April last year. Both bouncers pleaded guilty to charges.

# Shakespeare coins to be released in 2016

## The coins mark 400 years since the Bard's death

Hazal Kirci

**A set of three £2 coins due to be released this year will feature William Shakespeare's name and allusions to his plays.**

The Royal Mint will introduce the trio into circulation sometime in spring, each one to represent the three genres of Shakespeare's plays: tragedy, comedy and history.

## Macbeth

While the coin depicting a skull and rose represents tragedies such

as Macbeth, two other coins featuring a jester hat and a sword in a crown represent the latter genres and are reminiscent of plays such as Much Ado about Nothing and Richard III.

## "All the world's a stage"

Each coin will also include different edge descriptions with the comedy coin's description reading, "All the world's a stage."

As the only official UK coins to mark the Bard's 400th death anniversary, the coins are certainly important in commemorating an im-

portant part of British history and have generated much excitement on social media.

Users have taken to Twitter to express their love and appreciation of the new designs, describing them to be "hipster" and "magic in your pocket".

Soon, the coins will be available to buy as a set for £28, ensuring that committed coin collectors or strong fans of Shakespeare can own all three at once.

Other coins released in 2016 will feature Beatrix Potter, the Great Fire of London and the Battle of Hastings.

» Image: ell-r-brown / Flickr



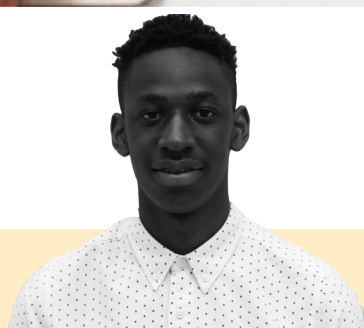
Editors: Nick Buxey and Mike Wrench  
comment@theboar.org



## Editors' Letters



### “It’s time to get serious”



**Shingi Mararike**  
Sports Editor

There’s nothing like that final countdown, the crossover into a new year. As the clock ticks over slowly but surely and you clutch your loved ones, your thoughts immediately turn to the next chapter.

Once the lengthy messages of goodwill have been sent, firework displays turn into dying embers and you hop into your bed sheets, the wheels and cogs in your mind begin to whirl. This year will be different.

Those vaunted New Year’s resolutions will last more than a few weeks and you’re determined you’ll stick to all your targets.

Short-term goals, long-term plans – you’re convinced you’ll do them all. “I’ll hit the gym”, “I’ll be more mindful of others” or better yet, “I’ll stop drinking for a month, it’s detox time.”

Here’s where the problem lies. Watching social media feeds plastered with promises of the same ilk quickly becomes tedious.

Hank is in the gym running a lung-busting 10K for Facebook. Rosie, meanwhile, is easing off the rosé and cheesecake as of January 1, instead opting for some water and grapes – as seen on Instagram of course. The feed is unending and insufferable.

It’s quite clear New Year’s goal setting in the minds of many has become something of a novelty; targets are being set for the

sake of a trend.

Having said that, once you step past the pursuit of likes and comments, goal-setting is essential. Be it at the turn of the New Year, or on a blistering summer’s day, creating a set of concrete targets never goes amiss. To quote DJ Khaled with aplomb: “It’s one of the ‘keys to success’”.

The hazy rose-tinted glasses of New Year’s Eve celebrations encourage us to quite simply set ourselves goals for the sake of it, rather than draw on genuine introspection.

You’re encouraged to take a quick peek at your laptop screen, flick through a magazine or watch the television and then finally set out your vision, Pinterest board and all.

It’s not completely wrong to seek some sort of external motivation, but what we must remember is that, at the end of the day, goal-setting of all types is a completely personal process.

Understanding what you want to achieve over the course of the year or in general can’t be manufactured or picked out from a trend – it has to come from you.

Similarly, resolutions shouldn’t be completely commodified; it should be something you genuinely want to do based on what you actually NEED to do. That makes it much easier to achieve.

### “At least there are no tourists”



**Matt Monk**  
Deputy Comment Editor

I recently took a trip to LSE’s library to start one of my essays. It’s a grand building – you walk to it through a small alleyway just off of The Strand.

You’re surrounded by tall Hogwartian towers jutting out from the buildings around you.

Inside looks like a combination of a business-class airport lounge and the Guggenheim Museum – think clean lines and superfluous curves.

I can’t help but feel a little jealous. Even the security man at the desk has the presence, charisma and looks of James Earl Jones.

Warwick’s library is perhaps the most useful building on our campus, and it’s not even too bad looking on the inside, but it doesn’t have half the impact – it’s just very adequate.

Our coffee shop is nice, but can’t compare to being able to walk outside to the sights and sounds of central London.

Efforts have been made though, and our library is full of modern technologies such as the ‘print wherever you want to printers and the totally revolutionary art piece that is a Christmas tree made out of books and tinsel.

However, we do get an extra two hours of open library each day – we can access it till midnight, rather than 10pm.

And that’s on top of our friendly, yet suspiciously ever-present, huddle of free-education protesters handing out scrap paper for your reading notes.

So, I walk past LSE’s security man, holding back my plethora of witty Star Wars references.

Pret A Manger croissant in hand, I climb up the wide spiraling staircases, past computer clusters and group study areas, all full.

Understandable, as LSE students are notoriously hard-working. I reach the top floor and find a little section of only a few desks, with ‘LSE students only’ written on the door.

‘What?’ I thought to myself ‘This tiny area on the top floor is the only space just for their students?’ I was astonished.

All these floors of computers, stylish bean bags and pieces of shiny artwork were shared with the public, more or less.

I suddenly felt so much more fond of our quiet little Warwick Uni library.

No thousands of outside students echoing around an unnecessarily artistically pleasing (yet impractical) building.

No groups of tourists blocking your walk home. No queues for checking out or returning books. I’ve never been so glad to get back to our middle-of-nowhere campus.

## Reader’s response: To Rachel Knight’s “Why we should have faith in our care system”

**Mike Wrench**

Being an editor is sometimes a delicate task. I read, edit and publish articles, but sometimes I simply can’t agree with them. Often, I’ll just leave it at that; however, this time I found that I couldn’t. I read and edited Rachel Knight’s online piece about our care system, and while it is a good article, it kept on bugging me.

I am a product of the care system. From the ages of one to 16, my life was tied up with social workers, judges and other cogs and bolts in the long and tedious adoption process. I have no way of knowing if Rachel has also been involved in that care process, and nor would I ever ask.

But I know that the picture she highlighted, the positive and slightly optimistic image that she posited, was one that I never experienced. My own care process was followed by ineptitudes so great and decision

making so poor that I still bear the scars today, physically and mentally.

I won’t go into details; I have a tendency towards melodrama and dark humour, but even I would hesitate to highlight personal details of abuse in such a public manner. Needless to say, things in my early life were bad for me and my brother. Very bad indeed.

My adoption process was incredibly slow. It took so long that when it actually came round, it wasn’t even that momentous. I’d been living with my current parents for years anyway, it’s just that suddenly I had a certificate that legitimised my living situation.

The indeterminably long process was

very stressful for my adoptive parents, my brother and me. Fairly early on, we were warned that our mother may turn up

at court and object to our adoption. That was something that terrified us for years.

I still have vague nightmares about it. My father died when I was 15 under apparently suspicious circumstances – there was no support for this, and even less information. I’m still not sure how it happened.

The worst part was the ineptitude of social workers, and the lack of consistency we had with social services. We had more social workers than I can count. Continuity is very important for two young children taken from their mother, shunt-

ed between care homes, fostered and then eventually adopted. It’s as if the care services didn’t know how to deal with children.

I cannot emphasise how damaged we were by decisions the social services made, often too late. The circumstances under which we were taken from my mother could have been easily predicted. I suppose in a certain way this could make my opinion less valid than Rachel’s – I certainly have a large bias.

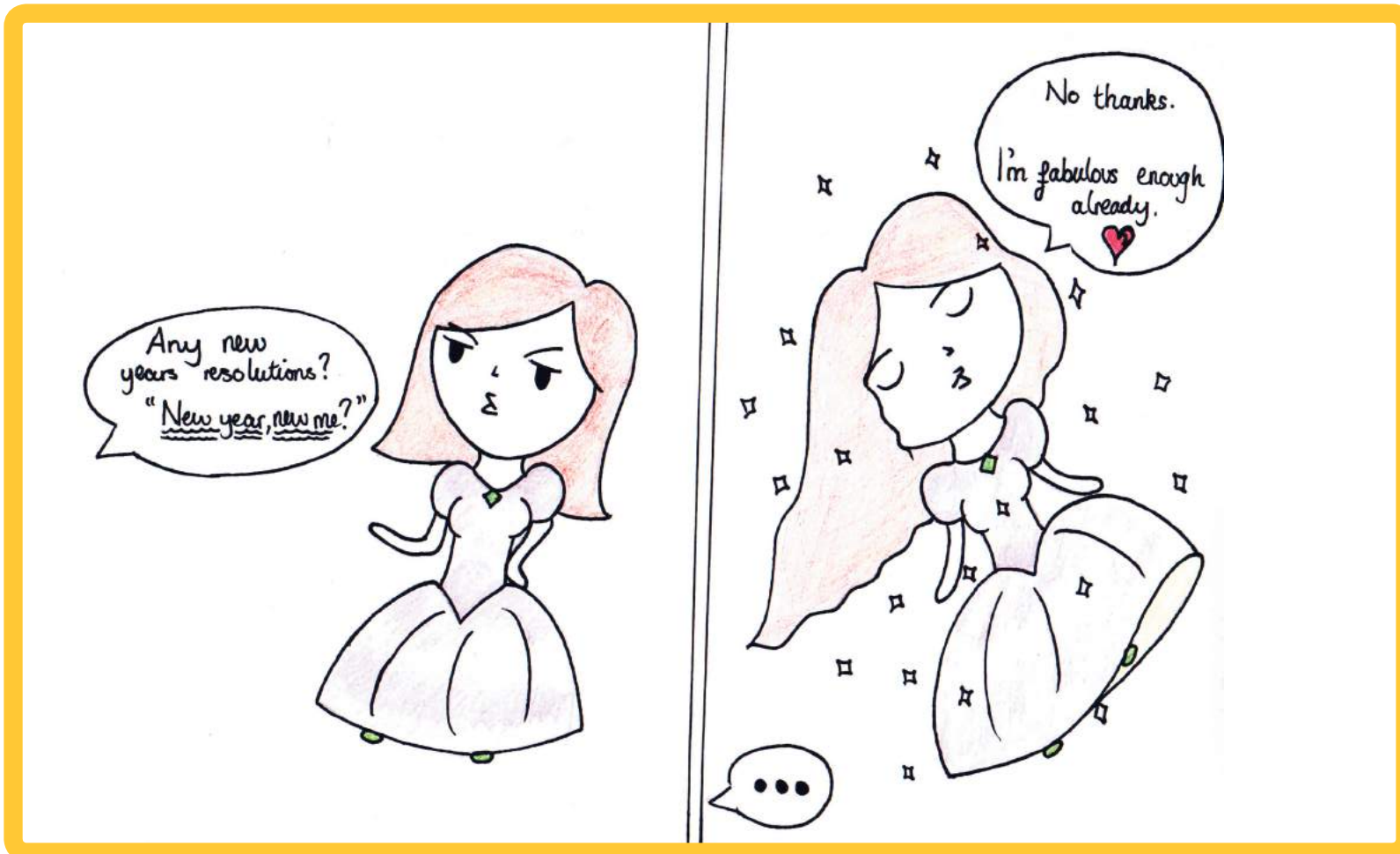
But I will always think that social services are completely inept, and I think the negative stories often featured in national newspapers are completely fair.

As is often the case, negative stories and experiences shape people’s views of certain things far more than positive ones. In this case, I don’t care. I went through hell, and I have every right to say that, sometimes, things are just shit.





# Cartoon Corner



» "I'm fabulous enough" Cartoon by Becky Hall

## Carrie Fisher: No flaws in *Star Wars*

Eloise Millard talks Carrie Fisher, Kim Kardashian, and unrealistic expectations

One of the best things I watched last year was a comedy sketch featuring Tina Fey and Amy Schumer called 'Last F\*ckable Day', which satirises how females in the media almost have a time limit on their career.

It hits the nail on the head and exposes a blatant, hideously sexist inequality - once women are no longer deemed 'attractive' or 'youthful', they become less employable.

It came as absolutely no surprise to me that Carrie Fisher faced backlash about her appearance in *The Force Awakens* for simply looking older than she did in the original *Star Wars* trilogy. In fact, I would've put money on it.

It's a shame that there are so many people on the internet who allow the depth of Fisher's crow's feet to outshine her amazing career (including involvement in *Drop Dead Fred*, *Lethal Weapon* and *Austin Powers*).

It's been 32 years since Fisher donned that notorious gold bikini, and God forbid that she should have done things other than maintain her figure to please the general public in the meantime.

Why was Carrie Fisher made to wear that shiny get-up anyway? Did it add anything to the plot of

the film? No. Of course it didn't. It was implemented purely for male titillation.

Notably, no one commented on how Mark Hamill has gained more than a few pounds in the latest installment of *Star Wars*. Fortunately, the wardrobe department clad him in a flattering and flowing Jedi robe that disguised his less-than-slender figure.

You may have read about the 'Dad Bod' trend last year. For those of you that were lucky enough to avoid it, a 'Dad Bod' (according to Urban Dictionary) is "a male body type that is best described as 'softly round'". Note that 'Mum Bod' wasn't a trend because stretch marks from carrying another human being for nine months and slackened breasts from nurturing said human just aren't cute.

Chris Pratt is the perfect example. When he starred as the lovable, lolling and podgy Andy in *Parks and Recreation*, no one told him to put down the burgers and hit the gym. And when Pratt buffed up considerably for his roles in *Guardians of the Galaxy* and *Jurassic World*, he only became more attractive to the masses.

Women are always expected to be aesthetically pleasing. Women's

magazines dedicate entire sections to poking fun at the supposed 'flaws' on female celebrities, but also include sections on 'loving your body'. These so-called pieces of journalism also idolise 'unreal celebs' such as Kim Kardashian. Newsflash - she is literally unreal. Those bulging buttocks and glass-cutting cheekbones are all the work of a highly skilled surgeon, a professional make-up artist and Photoshop.

I can't say I know much about Kim Kardashian, but all I've seen her achieve is marrying the self-proclaimed 'greatest living rockstar on the planet' then proceeding to gyrate all over a motorbike with him in the video for the musical masterpiece that was *Bound 2*; and starring in a narcissistic television programme depicting her ob - scene wealth.

If you own any Kim K reporting, body-shaming magazines, I urge you to burn them. They're much better as tinder than they are as a promotion for healthy body image.



» Image: Gage Skidmore/ Flickr



## Gonzo Style: is Tarantino really a supervillain?

Current news often contains headlines that refer to black people being or feeling oppressed by white people. This is largely understandable considering the history of racism and slavery, particularly within the US. As a result it caused quite a controversy when the famous director and noted white American Quentin Tarantino claimed that he felt oppressed by black critics.

In a recent interview for *T* magazine, Tarantino complains about what he perceives as excessive focus on his own race among critics, particularly black critics, in response to *Django Unchained*'s racially insensitive content. Tarantino goes as far as claiming that such critics reach false conclusions about his motivations because he is white and thus present him as a "supervillain".

Although Tarantino says they leave a "bad taste" in his mouth, that hasn't prevented him from creating further films related to and representing issues of race. However, it's important to consider that the very discussion of Tarantino's race in relation to his work is an equally valid part of the conversation around issues of race and racism in which his films often participate.

Nonetheless, I have a lot of respect for Tarantino's confidence in addressing ideas of race and racism. As a white person, I can appreciate that we often (and perhaps rightfully) feel like our voices aren't being included in conversations regarding these topics.

Often lack of knowledge or fear of using politically incorrect terms can prevent us from joining the discussion, which doesn't seem to be a problem for Tarantino and his supposed "obsession with the n-word". While his approach to race and slavery in *Django* might be part of what makes him so open to criticism, it is also part of what makes his work so critically acclaimed.

Perhaps what should be taken from both Tarantino's critics and his response to them is that the conversation is still ongoing and worth having. All opinions are worth considering, whether they are offered in an article or a creative art form. Whether they're from a white person or a black person is unimportant.

At the end of the day, Tarantino is no more villain than a hero. He's simply a man whose work depicts issues of race and racism and who has a voice and identity that are as worthy of consideration as anyone else's.

Hannah Bettison

» Image: Gryllida/ Wikimedia Commons

# Sexual harassment: it's never acceptable

» Image: Jake Stimpson/Flickr

When I first heard about the Warwick PhD student taking photos – without consent – up womens' skirts at a wedding, I was filled with a deep sense of disgust.

When I realised that this man attended Warwick, and that I had shared a campus with him, this disgust turned to anger, sickness and fear.

While it is a commonly known fact that wherever you go, you are unfortunately going to be around people who think it is acceptable to act in such a way, I had never had to be fully confronted with this reality at Warwick – at least, not to this extreme.

Like most other people at this university (and in this country), I have been catcalled and inappropriately touched. This is an everyday style of harassment that we seemingly believe is just the norm.

But why do we believe it is the norm? Why did I feel so utterly outraged and scared by the case of this PhD student, yet willingly accepted the situation when crude comments are yelled at me by groups of guys while I'm walking on my own?

When this happens, all I do is go home, tell my housemates about the incident over a cup of tea, and begrudgingly forget it ever happened – because what else can I do?

But these 'everyday' incidents of harassment are undeniably just as intrusive and upsetting as any other. The difference is that one of them causes far more moral outrage than the other: and I just don't understand that.

Whatever the specific act of harassment, the harasser still clearly believes they have the right to someone else's body. It doesn't matter if it's commenting on it, touch-

ing it or photographing it – all of these are harassment when done without the other person's consent.

This way of thinking is simply unacceptable. And what is worse is that the people who harass others know that they are unlikely to ever get

caught for it.

Like me, when these things happen, most people will just shrug it off as an unfortunate reality of life. Only once this year has a friend of mine actually complained about being catcalled, after the builders near University House began hurling sexual commentary at her.

Unfortunately, her official complaint is one not often made, meaning 'everyday' harassers (and I use 'everyday' ironically, as no form of harassment should be seen as more acceptable than another) almost al-

ways get away with it.

It is only when big cases come to light, like the one involving this PhD student, that we become introspective on matters such as these.

So, instead of just feeling repulsed at extreme cases of sexual harassment, let's start looking closer to home, at the little things that happen every single day at our university.

If we begin to tackle these, perhaps there will be a time when everyone feels safe at Warwick: let's stop protecting the harassers and start protecting those that are harassed.

Lily Pickard

## 'About time the law caught up'

» Image: DoD News Features/Flickr

### What does the new domestic abuse laws mean for victims?

Last month, new laws relating to domestic abuse were rolled out across England and Wales.

The Crown Prosecution Service (CPS) now has the power to charge in cases where there is evidence of repeated 'coercive or controlling' behaviour.

As part of the Serious Crime Act 2015, behaviour which isolates, exploits, frightens or harms a victim can now result in criminal prosecution and up to five years jail time.

**Introducing an offence of 'coercive or controlling behaviour' closes a gaping gap in the law, then.**

A person who restricts their partner's freedoms and makes them fear violence, for example, will now be dragged before the courts. But is this the right move?

Does the new law protect the victims of domestic abuse, a crime increasing in frequency, whilst ensuring innocent people avoid pros-

ecution?

The simple answer is: yes.

During the twelve months leading up to October 2015, domestic abuse charity Citizens Advice reported that they had assisted in 5400 cases, a record number.

Of these, 3000 involved an emotional dimension to the abuse and 900 involved a form of financial abuse.

These statistics reveal in unrivalled clarity where previous legislation was failing.

In cases where there was no physical violence and abuse took on a different form, whether emotional, financial or other similar forms, the law neglected to protect victims or punish offenders.

Introducing an offence of 'coercive or controlling behaviour' closes a gaping gap in the law, then. But its benefits extend yet further.

The chief executive of Women's Aid, Polly Neate, astutely noted that 'physical violence often comes later', following months or even years of emotional torment.

New laws therefore offer a wonderful opportunity for intervention before violence is even used against a victim.

But are these powers a step too far? Does the state now intrude upon the normal power dynamics of a relationship?

**The only reasonable criticism of this new law, then, is that it has come so late.**

This is a reasonable concern, and one the Serious Crime Act provides a defence for.

In cases where the defendant reasonably believed they were acting in the victim's 'best interest', if they forced a disabled family member into picking up medication, for example, an acquittal will likely be made.

The only reasonable criticism of this new law, then, is that it has come so late.

As a society we have long recognised that humiliation, subordination and intimidation can be as harmful as physical violence, and it is about time the law caught up.

Lewis Hutchinson

## They're politicians: A private life isn't possible

The question of the relevance of the private lives of politicians has always been fraught with contradictions. Happy to be photographed with their children and partners in order to cast themselves as guardians of family values, politicians should surely be willing to accept negative publicity when they personally contradict the principles they espouse.

This subject is currently in the spotlight due to the case of the Labour MP Simon Danczuk. Danczuk's profile has risen in recent years due to his campaigns for greater awareness of child abuse in society and the pursuit of historical sexual abuse cases. This week it has emerged, in spite of this reputation, Danczuk had been sending sexually explicit messages to a 17-year-old girl.

It must be said there is no allegation of child abuse, as the girl was above the age of consent. Nevertheless, it is important for Danczuk's constituents to have this information when judging whether or not he is an appropriate figure to represent the outrage of a constituency severely affected by cases of sexual abuse. Danczuk admitted himself that this episode 'could overshadow' his work in this area, in a statement on Twitter.

However, attitudes towards politician's private lives are very different in France. Privacy laws are far stricter, hence former President Francois Mitterrand maintained an entire second family throughout his

time in office, unbeknownst to the public.

It is claimed there is a majority view in France that immoral personal choices that have no effect upon governance are not a cause for concern; President Francois Hollande even received a boost in his poll ratings upon news of his infidelity. On a practical level this argument has resonance. It does not impinge upon the ability of the governors to govern.

On the other hand, if a politician cannot be trusted to act honestly by their own family, how can they be trusted by an entire country? It betrays a character unsympathetic to the pain their actions may inflict upon others and a person happy to hide uncomfortable truths.

It is not unreasonable to suspect that such characteristics transcend the public/private divide. The Labour Party certainly recognised the importance British voters attach to the private lives of politician's by suspending Simon Danczuk immediately after the allegations were publicised.

Politicians frequently complain of media intrusion into their private lives, yet this surely cannot be sufficient reason to consider them irrelevant. In choosing who is fit to govern, the electorate need to know the real person behind the media friendly rhetoric.

George Morgan

Power up at  
**centrica**

# SUPER UNIVERSITY



**COMPETE WITH STUDENTS  
ACROSS THE UK AND WIN  
PRIZES FOR YOURSELF AND  
YOUR CHOSEN SOCIETY**

It's time for a new generation of heroes to step up, demonstrate your attributes and face the many challenges that lie ahead. At Centrica Super University, we're here to empower you. Find out what kind of hero you can be and power up with a career at Centrica.

**BECOME A  
HERO**

visit [centricasuperuni.com](http://centricasuperuni.com)  
Starts 18th January 2016

Terms and conditions apply.  
Competition ends 12th February 2016.

**#POWERUP**

# The tangled realities of the Middle East

James Partington debates Saudi Arabia's place in the Western world

Saudi Arabia occupies an awkward position within Western imagination. The Gulf state is often considered either a reliable ally on the cusp of reform or a throwback to medieval barbarity.

December witnessed this paradox in action: in the same week women were granted the right to vote in local elections for the first time, 47 suspected 'terrorists' were brutally executed. The Persian Gulf has since become a tinderbox of tension, enflamed by the execution of Sheikh Nimr al-Nimr.

He was the figurehead of the oppressed Shia minority in Saudi Arabia and, crucially, an Ayatollah with a pan-Arabic resonance.

Most commentary on this issue has been awash with guilt about our dubious relationship with the Saudis and, tangentially, our unquenchable lust for oil. The supposed purity of our liberal ethics are used as a stick to beat the Gulf States, and often ourselves, with.

Whilst I resist the temptation to enter into a frenzied tirade of self-flagellation, and without wishing to become an apologist for Saudi Arabia, this purely humanitarian dimension has obscured more fundamental issues at play.

It impedes us from seeing this developing story for what it is – a regional issue with the potential to alight another Arab Spring.

Saudi Arabia has managed to stave off an uprising but remains hypersensitive to any sign of heresy or nonconformity. Al-Nimr was convicted of sedition as a graphic exam-

ple of what can befall critics under anti-terrorism laws codified in February 2015.

Saudi Arabia and Iran support opposing sides in the Syrian and Yemeni civil wars, which are arguably proxy wars between them.

The issue of al-Nimr being either a terrorist or merely a political dissident embodies this political disjuncture raging between them. This forms the political basis for the fomenting anger in the region which culminated in the siege of the Saudi embassy in Tehran and the severing of diplomatic ties.

This cannot be simplified to political sand-slinging across the Persian Gulf – it represents a step-change in Middle Eastern relations.

Saudi Arabia is playing agent provocateur by wilfully propagating sectarian passions between Sunni and Shia Islam in a bid for regional supremacy over Iran, their arch-rivals.

Wahhabi clerics form the moral and political lifeblood of Saudi Arabia, and their dubious influence classifies the Arab power more as a radical theocracy than an absolutist monarchy of King Al-Saud.

Iran's Supreme Leader Ayatollah Ali Khamenei urged a "divine revenge" for the execution of al-Nimr, considered a "martyr", but whom Saudi Foreign Minister Adel al-Jubeir compared to Osama Bin Laden with religion merely colouring his subversive activities.

Both claim to be the standard-bearer of the correct version of Islam, which acts as

a framework for the legitimacy of both states.

Sudan and the UAE, both Sunni powers, are in lockstep with Saudi Arabia by similarly breaking diplomatic ties with Iran.

The question is whether tensions will spread to Iraq, Lebanon and Bahrain, which have significant Shia populations. The context is a price war between oil-producing states.

The Iran nuclear deal has softened international opinion and removed economic sanctions. The threat of cheap Iranian oil risks making Saudi energy subsidies of 13% and lavish welfare unsustainable, jeopardising domestic stability.

For our part, the tangled realities of the Middle East do not afford us the luxury of selecting allies according to moral criteria. Saudi Arabia has been anointed as an ally in the region and, regardless of desirability, cannot realistically be cast into oblivion.

» Image: lefatima / Flickr



## “Jihadi John” is a real issue, not a cartoon villain

After watching the abhorrent 10-minute video released by ISIS earlier this week, it is clear what their intentions are.

What is unclear is why the breadth of the international media, and notably the tabloid titles, feel the urge to immediately distil the complex story into a soundbite.

The nauseous namesake billed by *The Sun*'s front page a day after the video was released referred to the child at the end of the video as "Jihadi Junior", an extension of the long-running coinage of his predecessor, "Jihadi John".

I fail to understand why this happens so readily in our newsrooms.

The terrifying masked figure in the video declares that Daesh (note: not Islamic State) will continue to "wage jihad, break borders and one day invade your land" and

concludes by shooting the kneeling, handcuffed man in front of him in the back of the head.

And we make this man sound like a cartoon character.

I understand the premise of naming a terrorist. We hope to humanise something that appears to be monstrous.

We rob them of the power and superiority they seek by making it clear that they are as vulnerable and irrational as the rest of us.

But, on this occasion, we are trivialising the issue.

Jihadi John or Junior sounds a bit like Postman Pat, a children's character that you could find in a comic book.

The inherent ridicule that comes from this, while deliberate, does not tackle the issue but makes it into entertainment.

The proof of this is the fact that "Jihadi John" returns in a new form in this video.

This process of trivialisation has not worked – a new person has neatly slotted into the role of this villain and five more victims have been murdered as a result. They have been labelled as British spies, but sources claim that these were local citizens who passed on images and videos to the UK intelligence services.

What strikes me about this is the fact that these victims appear to be Muslims and the masked man promotes an "Islamic" state, although the irony seems to be lost on him.

There have been more Muslims than any other race or creed killed in these conflicts and yet this remains severely unreported or even ignored for the sake of these ridic-

ulous soundbites.

The rise of fanatic Wahhabism, conflicts between Sunni and Shia Muslims in the Gulf States and the disenfranchisement of modern day Muslims in Western countries create the product of this "Jihadi John".

It has been widely reported that he has a London accent. The individuals who perpetrated the Paris attacks and stormed Charlie Hebdo's offices were disenfranchised Parisians living in an increasingly poor suburb in France.

Many critics have labelled the video a desperate attempt by Daesh to recover some much needed credibility after losing Ramadi this week. Whilst this may be true, it does not begin to explain the reasons why we do not seem to be taking these threats seriously.

These are real people that live close to us, albeit on the fringes, while we continue to make them sound like paper villains.

If we continue to absorb these pathetic soundbites at the expense of the more complex issues, then these executions will continue.

They will always have an audience. It is only when we stop trying to find quick fixes, remove these meaningless labels and actually look at our communities that we can find a solution to eliminating the threat that Daesh poses. Until then, let's hope that we don't see any more videos.

Hiran Adhia

What are your thoughts on Jihadi John and Junior?  
Comment online:  
[theboar.org/comment](http://theboar.org/comment)





## Freshers' verdict on their first term at Warwick

**T**erm One saw freshers descending upon university for the very first time. With all of the excitement, new experiences (and stress!) that comes with moving away from home and into halls; *Boar Features* asked a sample of first years to recap their first term to see what went well, what didn't and what they really thought of Warwick life.

Overall, the sample of first year

students seemed happy with their first term at Warwick with 92.3% of them saying they did not regret their decision to study at Warwick.

Of the students surveyed, the majority were domestic students (students living in the UK).

The survey produced some interesting results. Of particular interest was the result that 78% of those surveyed found it difficult living away from home in their

first term, a result that many students can relate to. Despite this however, only 40% went home during their first term because of homesickness!

Freshers living in Rootes came out as the happiest in their accommodation. Every Rootes resident in the survey said they were happy with the halls they were allocated.

Freshers' Fortnight was a contentious topic amongst those sur-

veyed. There was a near even split when they were asked if they enjoyed the two weeks, with 55.8% saying they did enjoy it and 44.2% saying they did not. The biggest issue for those who didn't enjoy it was having lectures and seminars during the fortnight.

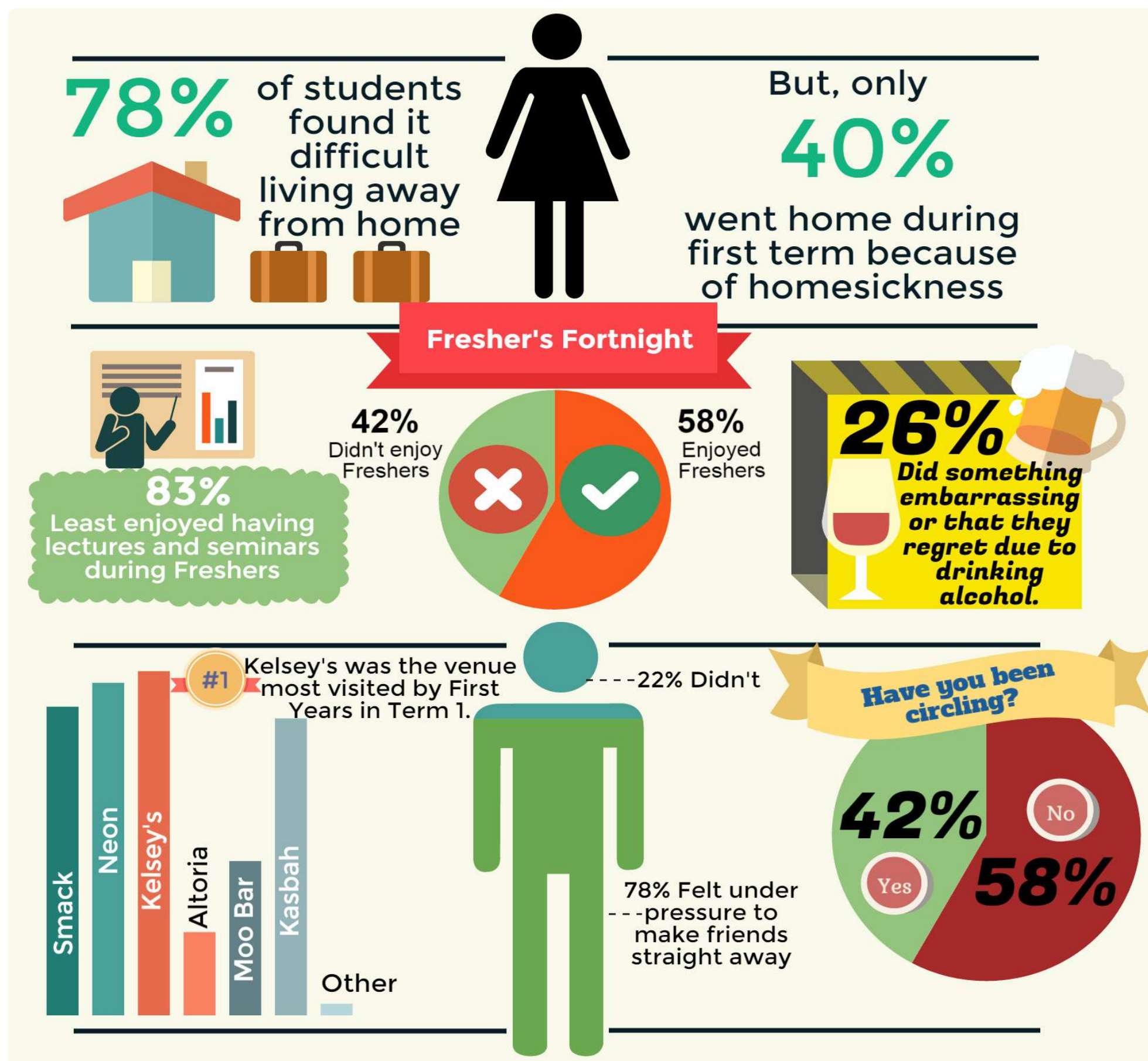
First years seem to have thrown themselves into Warwick life from the start. 86.5% had joined societies or sports clubs and of those

who said that they didn't 63.6% said that they regretted not doing so.

Find highlights of the survey results below!



How does this compare to your fresher experience?  
Tell us on Facebook



# Editors' Picks for 2016

## Kambole, Film

First, Shane Black's *The Nice Guys*. Black's films always deliver fun and his latest offering looks like a crossover between *Lethal Weapon* and a 70s detective flick. *The Witch* is a 17th century horror which looks absolutely insane. And finally, *Hail, Caesar!* Written and directed by the Coen brothers: instant classic.

## Shingi, Sport

Rio 2016! Bolt should continue as the greatest sprinter of all time. I'm also tipping Germany for the European Championship this summer in France. They were the best side in the world two years ago and I don't think that's changed.

## Ali, Games

Undoubtedly the biggest release of 2016 will be *Uncharted 4*. It's stated to be the final instalment in what is regarded by many as one of the best game series of the last decade. Other big upcoming titles include *The Division*, *Mirror's Edge Catalyst* and the long-awaited *No Man's Sky*.

## Carmella, TV

This year should be an action-packed one for US TV, with more superhero shows popping up off the back of Marvel's Netflix success. And watch out for the drama unfolding off-screen in British broadcasting. The BBC's charter is up for renewal and there's talk in the air of a Channel 4 privatisation.

## Lucy, Books

Look out for a Blair biography and a vampire novel actually written by Gary Oldman. There's new releases from old favourites: Don DeLillo, Mark Haddon, Julian Barnes and Seamus Heaney. Oh, yeah, and the next *Game of Thrones* will be appearing on shelves. To finish off, be sure to make time for Terry Pratchett's final novel.

## Jack, Travel

Uruguay. It's South America's quiet, hipster kid, unfairly ignored by tourists despite its vibrant colours and stunning beaches. If you've some money lying around then hop on a plane. If you'd rather visit Amsterdam to meet Mary Jane, then Uruguay's got you covered for that as well.

## Jess & Stephen, Music

LCD Soundsystem are back with a new album on its way in 2016. Slash and Duff McKagan will reunite with Axl Rose to see Guns N' Roses headline Coachella in April. And northern lads Miles Kane and Alex Turner will reignite The Last Shadow Puppets flame with a new album and tour for the first time since 2008.

## Resolutions can change lives

While New Year's resolutions can be sloppy and half-hearted, the more crucial ones are usually worth making.

The holiday season can be a stressful time for anyone suffering with a mental health problem, whether they have anxiety and don't enjoy being in social situations; or are recovering from an eating disorder and are faced with the pressure to over-indulge.

I struggled with depression throughout my teenage years and developed anxiety when I came to university. I wouldn't leave the house, missed so many seminars and would walk to and from places praying I didn't bump into anyone who wanted to talk to me.

When last New Year's rolled around, a lot had changed in my life that seemed beyond my control and I wanted to regain autonomy over my life.

Unsurprisingly, the past twelve months haven't been easy. I've had sudden relapses and it occasionally got worse before it got better.

But going into the New Year, I have never felt more stable and accomplished. 2015 was my most successful year to date, and I wouldn't be able to look back on it so proudly if I hadn't have set that goal on January 1.



Have you made any New Year's resolutions for 2016? Tell us!  
Tweet: @BoarFeatures



"2015 was my most successful year to date, and I wouldn't be able to look back on it so proudly if I hadn't have set that goal on January 1"

» Image: Nana B Agyei / Flickr

Molly Willis

## New year, same broken resolutions



"Resolutions date back to around pre-539 BC so it seems logical that by now we should have perfected the art of mastering our goals"

Kat Oliver

» Image: Several Seconds / Flickr

New Year's resolutions. It seems you can't escape them nowadays. Whether it's people making statuses of 'new year, new me' or people posting pictures of their salads on Instagram; why do we insist on making these ridiculous claims every year? You know you can join that gym, and buy as many lycra pants as you want but you're lying to yourself if you think you're suddenly going to go to the gym five times a week.

Resolutions date back to around pre-539 BC so it seems logical that by now we should have perfected the art of mastering our goals. This doesn't seem the case, when mid-January you ask people how their resolutions are going, inevitably they'll say, 'I forgot'. Why set yourself up for failure? You can better yourself at any time in the year, don't start off with a set of ridiculous aims.

Another really annoying thing about resolutions is that when they do work, they work for everyone but you. As if it isn't bad enough that you didn't finally learn to cook, it seems everybody else is doing really well in their quests. Your best friend seems to be actually sticking to her Nutribullet smoothies and the guy in your seminar who you'd never seen in a lecture before actually does the reading now.

Don't get me wrong, I do think trying to better yourself is a wonderful idea, and I don't dislike the principle behind resolutions. It just seems ridiculous that every year we sit down to make a list of things that in reality we know we're going to fail at three days later. You're not becoming vegan for January, put down the chia seeds.

The resolutions we make hold too much expectation too soon.

# How about a study break?

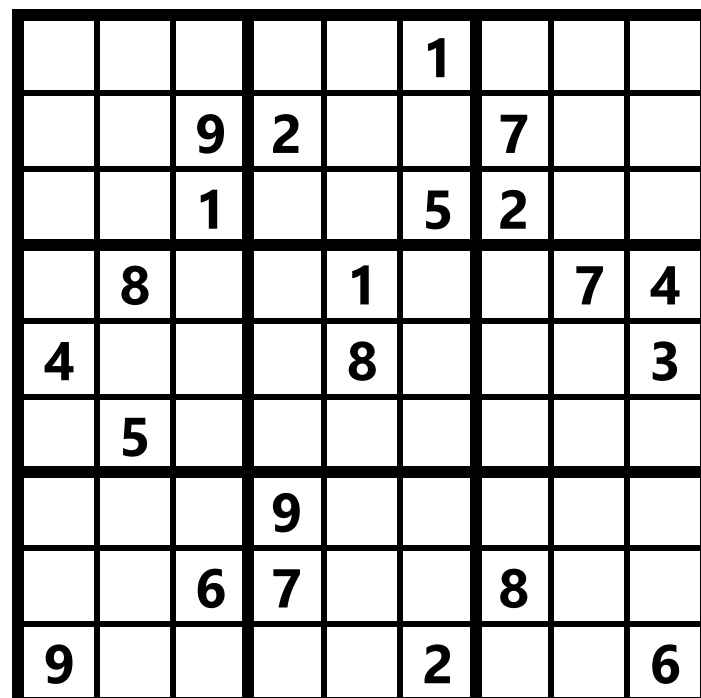
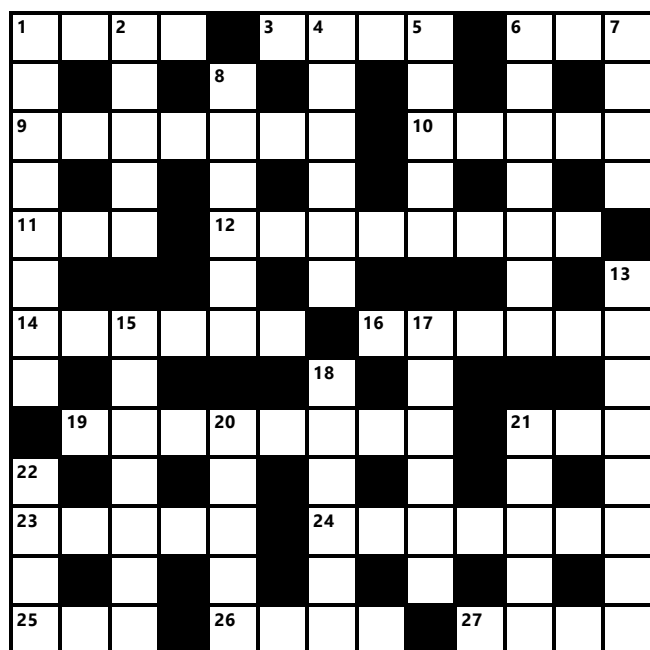
## Across

- 1/3/26/27 Make a fresh start (4,4,1,3,4)  
 6 Hang-out (3)  
 9 Medicine for a headache (7)  
 10 Harmony - melody (5)  
 11 24 hours (3)

- 12 Blissful (8)  
 14 Exaggerate (6)  
 16 Plan (6)  
 19 Devil-may-care - rival ace (anagram) (8)  
 21 Witness (3)  
 23 Picture (5)  
 24 Bye! (7)  
 25 Organ of sight (3)  
 26 See 1  
 27 See 1

## Down

- 1 Hinged opening in a stage floor (8)  
 2 Answer (5)  
 4 Disappear (6)  
 5 Afro-Cuban dance (5)  
 6 Hobby (7)  
 7 Web-footed bird (4)  
 8 Mate (6)  
 13 Lycanthrope - lower few (anagram) (8)  
 15 Mean tea (anagram) - give off (7)  
 17 Profession (6)  
 18 Slip-up (6)  
 20 Large sports ground (5)  
 21 Sudden rush (5)  
 22 Animation (4)





**WARWICK STUDENT CINEMA**

---

Spring Term 2015

Week One

**LEGEND**

MISS *you* **ALREADY**

THE MARTIAN

SERENITY

**MACBETH**

Week Two

**THE WALK**

**GIRLHOOD**

**SKYFALL**

**SPECTRE**

**SICARIO**

For the full schedule and information on how to get involved, head to...

warwick.film

Last Week's Answers



|   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|
| D | I | E | T | S | T | U | F | F | I | N | G |
| E | A | E | A | E | N | U |   |   |   |   |   |
| C | H | R | I | S | T | M | A | S | D | A | Y |
| E | D | P | I | T | R | S |   |   |   |   |   |
| M | E | R | R | Y | S | P | I | R | I | T |   |
| B | U | E | V |   |   |   |   |   |   |   |   |
| E | N | M | E | S | H | B | E | A | C | O | N |
| R |   |   |   | C | G |   |   |   |   |   |   |
|   | A | V | E | R | S | E |   | C | A | U | S |
| A | I |   | O | M |   |   | H | R |   |   |   |
| T | A | X |   | O | R | I | G | I | N | A | T |
| O | E |   | G | N |   | C | H | E | A | T |   |
| M | I | N | C | E | P | I | E |   |   |   |   |
|   |   |   |   |   |   |   |   |   |   |   |   |

|   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|
| 9 | 3 | 1 | 6 | 5 | 8 | 4 | 2 | 7 |
| 4 | 8 | 6 | 7 | 1 | 2 | 3 | 5 | 9 |
| 2 | 7 | 5 | 4 | 3 | 9 | 8 | 1 | 6 |
| 1 | 6 | 2 | 3 | 4 | 7 | 9 | 8 | 5 |
| 7 | 9 | 4 | 5 | 8 | 1 | 6 | 3 | 2 |
| 8 | 5 | 3 | 2 | 9 | 6 | 1 | 7 | 4 |
| 5 | 4 | 7 | 8 | 6 | 3 | 2 | 9 | 1 |
| 3 | 2 | 9 | 1 | 7 | 4 | 5 | 6 | 8 |
| 6 | 1 | 8 | 9 | 2 | 5 | 7 | 4 | 3 |

#teamwarwick

BE PART OF SOMETHING SPECIAL



For more information, visit: [warwick.ac.uk/teamwarwick](http://warwick.ac.uk/teamwarwick)

# 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?



## Anne Fine OBE

Writer of *Madame Doubtfire* and  
acclaimed children's author

» Image: fauung / Flickr

History and Politics graduate Anne Fine OBE is one of the most prolific children's writers of a generation. Most famous for her 1987 novel *Madame Doubtfire*, which was subsequently adapted into a blockbuster film starring Robin Williams and Sally Field, she has written over fifty books for children. Her most notable awards include two Carnegie Medals, two Whitbread awards and she was the Children's Author of the Year twice. We spoke to her about the tribulations of being an author, current projects and how Warwick shaped her journey into literary nobility.

***The Boar (Sobini Kumar): You have said that your first novel was rejected twice at the beginning. What made you dig it out and enter it into a competition five years later?***

**Anne Fine:** The year in which I wrote my first book, and the few years following it, were strange ones. We had moved to Edinburgh, where I knew nobody. The flat we bought was cold, and too big for us to furnish, so far from cosy. I missed my family, and I had given up my job when I had my first daughter. (That was quite usual in those days.)

I was in a clinical depression, taking the pills that were handed out to unhappy wives like Smarties back then, and seeing a psychiatrist regularly. I suppose the first book was an attempt to get some personal validation during a miserable time. Writing it was pure escapism. (It is no accident that the book is the lightest and happiest I have ever written, set on a lovely summer's day and night.)

I knew nothing about getting a publisher. If there were books on 'How To Get Published' around, I had never come across them. The two rejections were kind – one publisher said they did not even publish books for children, the other claimed to have thought long and hard before deciding it was not right for their list. But I suspect that, with my self-esteem at rock-bottom, two rejections was all I could

handle.

When I sent off the book for the competition, I would either have been more cheerful, or reached the stage where I was ready to try again.

***The Boar: What is the most challenging thing about writing for a young audience?***

**AF:** I think it's a knack. Some have it. Some don't. (It is amazing how many acclaimed writers for adults try their hand at it – but only once.) The writer for children has to be able to chime in with the young person's capacity to receive. It's maybe a mixture of memory, observation and intuition, but essentially you are writing for the past reader inside yourself: yourself at five, at ten, at fourteen. But you have to somehow bring the work into the very different world of today's child.

***"I was in clinical depression, taking the pills that were handed to unhappy wives like Smarties back then, and seeing a psychiatrist regularly"***

***The Boar: What was your experience at Warwick like?***

**AF:** I loved it at the time. I was very happy, in spite of the fact that I had chosen my course in a very unthinking fashion. I was the first member of my family to go to university, so sensible advice was not forthcoming. In that very first year, things were friendly from the start, with so few of us. We got to know almost everyone, at least by sight.

There was also a huge amount of contact with the very young staff. Many of us babysat for their children, for example. When my own daughters had access to far better advice after A levels, and took courses that fascinated

them all through university, I remember feeling very jealous of their intellectual commitment and excitement. I never felt that. But I was away from home, free for the first time. I had a more than adequate state grant to live on (Oh, happy days!), and I had a good time.

***"When I was in primary school I hid my essays with my arms if anyone walked past. Psychologically I'm still like that"***

***The Boar: The Warwick Writing Programme was founded in 1996, some time after you graduated. What do you think about teaching/studying creative writing at university?***

**AF:** There are two absolutely opposing views on Creative Writing Programmes. I suspect that whether you benefit from them depends in large part on your temperament. Personally, I would hate to take a course like that. I don't like sharing my work in progress, or even discussing it. I never let anyone see a book till it's finished. Then, yes, I will respond to observations and criticisms, but only then. When I was in primary school I hid my essays with my arms if anyone walked past. Psychologically, I'm still like that.

But I have met so many people who enjoy these courses, claim to learn from them, and thrive on them. So there you go.

As for teaching these courses, it's the main source of income now for so many writers. I've been lucky to avoid the need. My husband was, for the first ten years, a sort of financial patron. Since then I have always earned enough to keep myself and the family. I would rather do something like driving a taxi or delivering post than teach Creative Writing. But that's a personal preference.

***The Boar: Are you working on any projects at the moment?***

**AF:** I'm always working, one way or another. If I'm not in the middle of writing a book, then I'm reading around the topic of the next, or responding to paperwork and requests. There is a quite astonishing amount of paperwork, with so many books in print in so many languages. It takes quite an act of will to get back to the writing itself.

***"Read, read, read. Read everything."***

***The Boar: Do you have any advice for aspiring writers?***

**AF:** The advice every other author gives is Robert Louis Stevenson's: 'Read, read, read. Read everything.' And I like Philip Larkin's advice, which is, 'Write the book that you yourself would most like to read, but nobody else has written for you.' There are practical things as well, of course.

The children's writer Alan Ahlberg says that the hardest thing about writing is getting your bum on the seat. That's true. And Philip Larkin, again: 'Treat your moods like a technical difficulty or a clergyman's doubts, and just press on in spite of them.' One last bit of wisdom from Bertrand Russell: 'Nothing you write is ever as good as you hope or as bad as you fear'. I can't beat any of those snippets of advice. Between them all, they'll see you through.





## Have you stopped buying carrier bags?

**T**he shop is full of people all thinking the same thing, yet no one seems to say it, in fear of being branded a stingy conservative, '5p for a bit of plastic, a bit extortionate don't you think?'

Of course, I'm talking about the ever-so-dreaded five-penny bag charge brought in on 5 October this year which was brought in to reduce the amount of carrier bags we use unnecessarily and to decrease the amount of plastic waste that ends up in landfill sites around England.

And rightly so – something needed to be done. According to the *Telegraph*, the English public used a staggering 7.64 billion carrier bags in 2014, which works out at around 140 per person. That's 61,000 tonnes of plastic carrier bags a year. Looking at these statistics, people were obviously needlessly using plastic bags – something that I myself used to do before the charge came in.

Despite headlines such as the *Daily Mail's* 'Plastic bags chaos looms', the transition on 5 October was relatively smooth, and we have already started to see results. The supermarket Tesco announced that 78% fewer bags had been used in October than had been in the previous charge-free month of September. The supermarket chain has also stated that it will be giving its proceeds from the bag charge to environmental improvement charities, which, if Tesco keeps on target this year, will amount to £30 million over the year. The bag charge has therefore exceeded

expectations, and instead of simply reducing plastic waste, it is also proving to have a positive effect on the amount of donations charities are being given.

Despite the fact that many stores have not yet decided which charity they wish to support, by looking at where the stores have given their money in Scotland and Wales we can roughly guess where the money could end up. According to the *Guardian*, the Marks & Spencer branches in Scotland have given over £80,000 to the 'Marine Conservation Society' and over £37,000 to a several local charities, along with other numerous donations.

Similarly, in the Welsh branches of ASDA, £650,000 had been donated to 'Community Foundation Wales', which according to their website, awards 'grants to projects that make a sustainable impact on local needs'.

So, despite the controversy of the plastic bag charge, how can anyone argue that the pros don't massively out-weigh the cons? Sure, you might have to juggle your shopping back to your car, or you may even have to pay that dreaded 5p charge. But keep this in mind: if you choose to buy a bag, you can be confident that 5p will (hopefully) be heading to a charity, and if you remember to bring your own (finally!), you can also be assured that you are doing your bit to help to reduce plastic waste in our environment.

Danielle Taylor



» Image: recyclethis / Flickr

## What's going on with the BRICS?

Ehtesham Khurshid examines the problems facing the powerhouses



» Image: Wikimedia Commons

**L**ate last year, Goldman Sachs, in a statement filed with the Securities and Exchange Commission, announced that it was closing down its BRICS fund, not expecting significant asset growth in the BRICS countries in the near future. The fund that was set up in 2006, pursued investments in Brazil, Russia, India, China and South Africa, and in the recent years since 2010, had been consistently making big losses. The fund lost nearly 88% of its assets from a peak of \$842 million in 2010 to \$98 million at the end of September this year. According

to EPFR Global, a firm which tracks asset allocations in funds around the world, Investors this year, withdrew nearly \$1.4 billion from BRICS funds across managers, taking the total outflows to above \$15 billion since 2010.

Chinese growth has already been affected by the devastating stock market crash of June this year, with growth expected to slow down significantly next year. Russia is facing a recession and at the same time, reeling under international sanctions that have blocked its access to international capital markets. Brazil

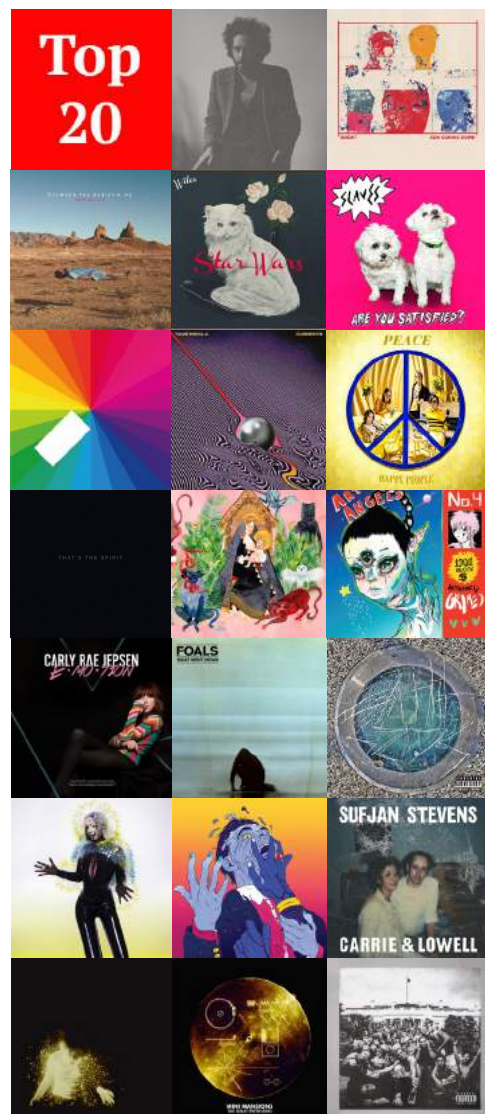
is also currently facing a recession, amid high inflation and corruption scandals that threaten its political and economic stability. On the other hand, GDP growth figures reported for India appear impressive but India is yet to push through major economic reforms that could ease investor access to Indian markets. South Africa, which is a latest addition to the bloc, is more of a footnote when its economic size is compared with the other members.

Added to all this, there exist factors that threaten the very existence of this group. Although mostly limited to economic and

trade cooperation, BRICS have flirted with the idea of political cooperation. However, as pointed out in a recent paper, by experts at the Centre for Strategic & International Studies, "conflicting interests" and "indisputable political, social and cultural differences" are going to affect the political power of this group at the global stage.

Will BRICS weather the storm and bounce back on the global stage or will the economic future of the world continue to remain in the West? This is an answer, which only time can reveal.

## Boar Music's Albums Of The Year 2015



### 20. Destroyer *Poison Season*

**D**an Bejar sounds effortlessly cool as he moves through *Poison Season*. Gone are the retro synths from 2011's world-beating *Kaputt*; in their place are lavish string arrangements that give his semi-spoken, completely impenetrable words room to breathe. Bookended by orchestral versions of its centrepiece 'Times Square', the album feels like a self-contained world in which Bejar is the sole occupant, doomed to muse, wander and drink. "I'm not really into funny shit", he said in a recent interview. By slipping in a line like "Oh shit, here comes the sun" though, you have to wonder whether the joke might be on us.

Sam Evans



### 19. Ought *Sun Coming Down*

**T**his offering from the Montreal outfit followed just one year after their widely acclaimed debut - a testament to the band's productivity. Output, however, has not come at the cost of quality. *Sun Coming Down* is a mind-bending arrangement of post-punk influences. Held together by lead singer Tim Darcy's dry wit, the album provides a sharp insight into the contradictory vibrancy and banality of modern life. Lines such as "I am talking out of my ass because my heart is not open" seem simple enough on paper. But, coupled with Darcy's delivery atop the beautifully balanced dynamics of jagged guitar lines and morphing song structures, they're rallying cries - uplifting testaments of defiance against the age of rapid change and constant disaffection.

Jeevan Sahota



### 18. Between The Buried And Me *Coma Ecliptic*

**P**rog rock of old can be a dry and demanding listening experience, but *Coma Ecliptic* revitalises the classic form with stunning panache. Half sprawling rock opera, half metal-meets-jazz cross-breeding, BT-BAM's seventh LP sidesteps the temptation of regurgitating their well-established sound and ventures into challenging new territory. *Coma Ecliptic* tells the story of a man stuck in a coma reliving his haunting past. It feels experimental without being too contrived. Bizarre synth patches, obscure guitar pedals, and a masterful mix lend themselves to a sound that finally affords vocalist Tommy Rogers the chance to test his sonic versatility and lead the band confidently somewhere familiar but fresh.

Sam Hardy

### 17. Wilco *Star Wars*

**I**t's been four years since Wilco's last studio album and despite its '70s throwback title and distinctly retro sound, *Star Wars* is a record that both defines and is defined by 2015. One initially gets the sense that it could have been written, recorded, and released within the last 2 weeks; especially following the technical accomplishment and studio mastery displayed in every Wilco album since 2001's seminal *Yankee Hotel Foxtrot*. However, it soon becomes clear that *Star Wars* is the end product of much thought and consideration. This album proves that, even after 20 years, Wilco are still releasing some of the best and most inventive music of their career. I challenge you to find a better release in 2015 called *Star Wars*... Oh.

Tom Hemingway



### 16. Slaves *Are You Satisfied?*

**S**laves pleased a lot of people this year by re-introducing a grittier and more sincere kind of music to the British mainstream. Despite being active since 2012, 2015 is the year that saw the punk-duo really breakthrough and their debut album, *Are You Satisfied?*, is a very exciting record. Delivering a sound reminiscent of the lost days of The Sex Pistols and The Clash with a modern twist, Slaves do well to tap into British punk nostalgia while simultaneously cultivating a sound that is very much their own and producing a diverse record that is guaranteed to get your head bobbing.

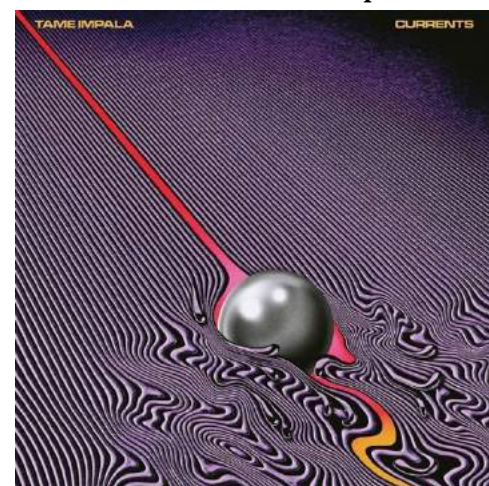
Miles Hunt



### 15. Jamie xx *In Colour*

**"**Yes, UK massive. Yes, UK massive. Push it." Then the bass tumbles in, juxtaposing with the propulsive, pounding, jerking drum beat of opening track 'Gosh', which ultimately culminates in an electronic fanfare that at its highest pitch seems to celebrate love, loss, (London) and every other emotion available on the spectrum of human life. As too does the rest of *In Colour* for that matter. From the twinkle of the piano on 'The Rest Is Noise' to the club-anthem thuds on 'I Know There's Gonna Be (Good Times)', it encapsulates the essence of everything. It is for dancing, for dying, for laughing, for crying. Oh my gosh. What a record.

Stephen Paul



### 14. Tame Impala *Currents*

**A**ustralia's best rock export since Nick Cave, Tame Impala (or Kevin Parker), has brought psychedelic rock to the mainstream with his finest album yet, *Currents*. Highlights include lead single 'Let It Happen', 'Eventually' and 'Reality in Motion', which all contribute towards a dreamy experience that makes me think *Currents* is best enjoyed lying in a field of daisies. However, this is certainly their danciest record yet, as Parker has transitioned to more experimental sounds, resulting in a thoroughly deserved Grammy nomination for the album. *Currents* is a display of undoubted musical ingenuity and prowess: all hail the ever-impressive Kevin Parker.

Nick Harris

## 13. Peace *Happy People*

Much like sibling bands Swim Deep and Spector, Peace are rebranding the traditional teenage rock scene with their charity shop furs and positive lyrics for a generation that spent its pre-pubescent listening to Paramore and crying. 'O You' the album's opening song is an upbeat melodic tune that sets an optimistic vibe for the rest of the record, the album's 11th song 'Love Me' follows on with the same rosy persona contrasting the excellent guitar riffs with the bands almost pop vibe. *Happy People* redefines modern indie music culture supporting a revamp of hippie culture blended with 90s Oasis, Blur and Pulp affection.

Christopher Tobin



## 11. Father John Misty *I Love You, Honeybear*

"I've seen you around - what's your name?" Josh Tillman croons, as he recalls his first conversation with his wife Emma in the closing lines of his sophomore album as Father John Misty, in one of the sweetest portrayals of intimacy in 2015. It's a song very capable of making lonely people endlessly jealous. Littered with humour, cynicism, and satire, standouts include 'Bored in the USA' and 'The Night Josh Tillman came to Our Apartment'. The key to the record's success is that Tillman is always sincere throughout, culminating in one of the most cohesive and interesting albums of the year.

Jamie Hornsey

**"A gorgeously produced breakup album of merciless emotional substance."**

## 9. Carly Rae Jepsen *E•MO•TION*

Carly Rae Jepsen's third studio album shows the Canadian singer stronger than ever. *E•MO•TION* is manufactured to perfection, with tracks like the title tune and 'I Really Like You' (one of this year's best and most Tom Hanks-filled hits) proving to be as infectious as 'Call Me Maybe' - however, the clear 80s influence and strong hooks mean every song is as strong as the next. Acclaimed by critics, *E•MO•TION* is undoubtedly an example of pop at its best - warm and fun, and guaranteed to leave the listener with a positive vibe.

Reece Goodall



## 7. Death Grips *The Powers That B*

Often seen as one of the most controversial acts in hip-hop today, Death Grips' double-album drives every aspect of their wild and experimental soundscape to its zenith. Part 1 (*N\*\*\*as on the Moon*) is the band's most subtle and intricate album yet, complete with sporadic electronic beats and a highly unusual use of sampling made up almost entirely of vocal tracks from art pop icon, Björk. As a direct contrast to this, Part 2 (*Jenny Death*) turns the band's uncontrollable power up to 11, making for some of their loudest and heaviest music by far. Many fans have even dubbed it as 'cyberpunk', due to the immense fusion of electronic elements with punk aggression and guitar driven themes. Overall, *The Powers That B* may be far from the friendliest release for first-timers, but for those who can tackle its non-conventionality and wish to hear hip-hop pushed to its unconceived limits, it's an essential double-album which truly does provide the best of both worlds.

Daniel Kuburoglu

## 12. Bring Me The Horizon *That's The Spirit*

What a year it's been for Bring Me The Horizon. Blowing Metallica out of the water and selling out Alexandra Palace in the same week is no mean feat, but it pales in comparison to the critical and commercial reception given to the quintet's fifth album. While Oli Sykes' brilliant vocal performance has grabbed the attention of many, keyboardist and electronics maestro Jordan Fish is behind many of the album's stand out moments, particularly on tracks like 'Throne' and 'Run'. While there will always be some who yearn for their old style, this year Bring Me the Horizon proved that rock isn't dead just yet.

William Copping



## 10. Grimes *Art Angels*

Grimes' fourth studio album, 'Art Angels', is her strongest, most technical release to date. It's weird and wonderful, fun and fascinating yet more accessible than her previous work, which perhaps explains its huge commercial success. However, 'Art Angels' still remains loyal to Grimes' unique DIY technical expertise and composition, as well as her experimental influences. Each song assumes a different character in a refreshing alternative synth-pop style. Stand out track 'Kill V. Maim' is fiery and fearless, packed with energetic hooks, yet set against a celestial and sugary background. Every single song on the album is a shimmering hit, each one revealing new depths after each listen.

Molly Russell

## 8. Foals *What Went Down*

*What Went Down* finally sees Foals merge their earlier, more eloquent math-rock elements with their heavier - and career defining - live shows. Albeit it the collision of fuzzy riffs and sweeping soundscapes in 'A Knife in the Ocean', or Yannis' distant screams over a danceable rhythm a la 'Night Swimmers', it's a confident record. Whilst many will scoff at the departure from more conventional indie-pop, it sees the band find new feet as an aggressive, almost progressive, rock act. It's also empirical proof that Foals remain, above else, one of the most interesting UK bands around.

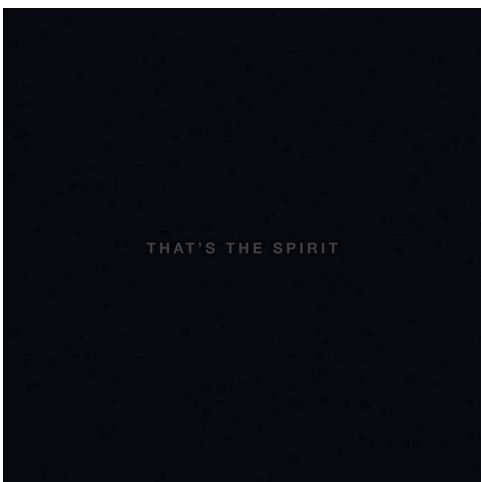
Ollie Ship



## 6. Björk *Vulnicura*

From Jamie xx to his unlikely collaborator Young Thug, 2015 was a good year for those who dare to be different. With *Vulnicura*, Icelandic icon Björk reminded us that alternative pop crossovers are nothing new to the industry; like no one else, she's been departing far from the obvious while sustaining popular presence for decades, and she's still doing it better than anyone who's tried it since. Her voice in turns thundering and fragile, her arrangements more lush and textured than ever, Björk's ninth release is perhaps her most human: a gorgeously produced break-up album of merciless emotional substance.

Jake Mier



## 5. Everything Everything *Get To Heaven*

I'll be honest, I didn't think much of Everything Everything until recently. I listened to 'Qwerty Finger' pretty much once before I dismissed them almost entirely. 'Distant Past' actually grated on me for a while for some reason. But, once I listened to *Get To Heaven* in full, something clicked and I started to appreciate their wonderful weirdness. The first half of *Get To Heaven* is one of the best straight runs of songs on an album in the last year; Jonathan Higgs's strange falsetto punctuating each catchy, intricately constructed track perfectly. The rest is pretty amazing too.

Kambole Campbell



## 3. Wolf Alice *My Love Is Cool*

"Keep your beady eyes on me," singer Ellie Rowsell tempts on opener 'Turn To Dust'; perhaps foreshadowing Wolf Alice's success in 2015. Fans waited a long time for *My Love Is Cool*, and it did not disappoint. A handful of oldies ('Bros', 'Fluffy') intersperse the raucous 'You're A Germ', Lisbon's contrasting innocent melody and aggressive lyrics, and the swirling 'Your Loves Whore'. 'Swallowtail' pierces the madness, with drummer Joel Amey's haunting vocals bringing calm to the centre of the tumultuous storm. It's a roller-coaster, and Wolf Alice's refusal to pick just one genre is something only this band of misfits could pull off so well.

Jess Mason



*“Undeniably the most important album of 2015”*

Jack Short on *To Pimp A Butterfly*



## 4. Sufjan Stevens *Carrie & Lowell*

*Carrie & Lowell* does not share the elaborate and diverse sound of previous releases in the Sufjan Stevens discography; Sufjan's voice and guitar are the main actors on this album. This stripped down sound has the effect of highlighting his extraordinary talent for writing and creation of melodies. On *Carrie & Lowell*, Sufjan Stevens reflects on his mother's passing, through nostalgic childhood tales, and grief-ridden introspection on depression, love and regret. This album might bring a tear to your eye and leave you with goose bumps; it is as stunningly beautiful as it is profoundly sad.

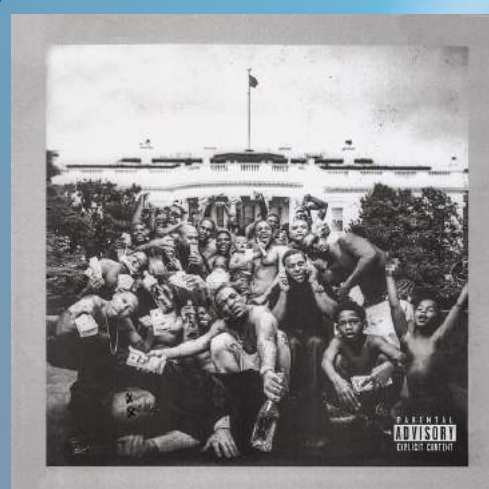
Magnus Martinsen



## 2. Mini Mansions *The Great Pretenders*

The headlines are stolen by one Alex Turner's cameo on 'Vertigo', a song that swoons and croons with synth lines built around the icon's Northern accent and perhaps plays a little on his post-*AM* 'Sex Symbol' status. Nevertheless, the band more than stand up by themselves with the infectious drumbeat and frenetic falsetto of 'Honey I'm Home' and the catchy choral calls of 'I've been down' in single 'Freakout!'. The end result is an album so accomplished they dropped the title track as a B-side. The ambition in pursuing their own sound and style without derivation gives me hope for the future of American Alternative Music.

Tim Arstall



## 1. Kendrick Lamar *To Pimp A Butterfly*

*To Pimp a Butterfly* is undeniably the most important album of 2015: no release has better captured contemporary racial discord. Yet this political timeliness would count for little if the songs didn't shine. Fortunately, there's no problem here. Lamar celebrates black music by way of hip-hop, from the smooth funk of 'King Kunta' to the free jazz of 'For Free?' to the stand-out single 'Alright', already an anthem for the rising Black Lives Matter movement. Somehow surpassing his previous effort, *good kid, m.A.A.d city*, *To Pimp a Butterfly* is the most impressive artistic statement of 2015, perhaps of the decade.

Jack Short



» photo: Kmeron / Flickr



Editor: Elizabeth Pugsley  
lifestyle@theboar.org

## “Don’t you want to finish that?”

Jess Glass on struggling with an eating disorder at Christmas



Food is now synonymous with Christmas and the entire festive period - the sheer quantity and constant reminders to stuff our faces are enough to make anyone feel unwell. However, there’s a unique challenge in Christmas for many students, like me, who have eating disorders.

Going home for Christmas often feels like carrying a calorie-laden gauntlet, with any routines for eating safely disappearing in the festive rush. Surviving with an eating disorder is a long daily struggle of routine, measuring intake and indescribable terror. Christmas ruins the routine and simply exacerbates the terror. From calorie-counting every single brussel sprout, to resisting the multitude of urges that come with the illness whilst trying keeping your relatives happy, the holidays can be exhausting.

To skip on your Christmas dinner is seen as the height of rudeness in my house. Being ‘the fat one’ in a skinny family further adds to the parallel of expectations and desires that I battle with while most people simply enjoy their pigs in blankets. Having a supportive

family is key to surviving the season, but that is far rarer than you would hope. Faced with a family that do not believe that fat people can get eating disorders (yes, they can and do) or think that an eating disorder is a good thing for my waistline, relapses are common.

Once the last piece of turkey has been stuffed into a sandwich, you would expect there to be respite on the food discussion. However, when bloated bellies hit the sofas and armchairs, talks of diets begin. The new year does not provide any respite until February, when the last of the New Year’s resolutions die their suited death. Then, it is finally time to recalibrate and attempt recovery once more.

There’s a pervasive notion that there is only one type of person who suffers from an eating disorder, typically skinny women. For the rest of us, eating disorders are not seen as problems, in fact, they are often seen as solutions - that is until it is often too late. Last Christmas, I relapsed and my doctor applauded. It is a great battle to be taken seriously, let alone to try and recover from during such a hectic time.

During the next festive season, please try to bear in mind the struggle that Christmas can bring, and perhaps don’t talk about your newest diet constantly - or just be aware of who you’re discussing it in front of. For those surviving, we’re just glad this only happens once a year.

» Image: Amelia Crook / Flickr



## Ready, steady... satay

Fancy a takeaway but too poor from the holidays? Check out Heidi Selwood’s tasty new recipe...

This recipe is perfect for when you’re craving noodles but can’t justify a takeaway because it’s just too expensive and unhealthy. You can jazz it up and use beef instead of chicken, or if you’re vegetarian then add some tofu or omit the meat all together. This is such an easy recipe and a real crowd pleaser (unless they are allergic to peanuts!) The best thing about it is that it won’t ruin your New Year diet, as it’s made with fresh ingredients and is completely healthy!

Serves 2.

### Ingredients:

- 2 chicken breasts, cut into small chunks (you can swap this for beef or tofu).
- 370g cooked egg noodles (you can get these in packets from Tesco, or buy them dried and cook yourself. If you require gluten-free food, you can buy rice noodles instead, they’ll be just as tasty)
- 1 red onion, diced
- 1 clove garlic, crushed
- ¼ of a pack of stir fry vegetables
- Cooking oil

For the sauce:

- 4 tbsp peanut butter (if you can-

not have dairy then make sure you buy Whole Earth peanut butter as its dairy-free)

- 3 tbsp Thai green curry paste
- 8 tbsp boiling water
- Juice of 1 lime
- 2 tbsp honey
- 1 tbsp soy sauce (or Tamari if you are gluten-free)

### Method:

1. In a large frying pan or wok, fry the onion and garlic in the cooking oil until soft.
2. Meanwhile, whisk all the ingredients for the sauce together in a bowl with a fork until combined and smooth.
3. Add the chicken to the onion and garlic, and stir until cooked through.
4. Then add the stir-fry vegetables and stir until soft.
5. Finally, add the cooked egg noodles and sauce and stir until combined and hot.
6. Snap a cheeky picture and send it over to our Instagram @Boar-Lifestyle.
7. Serve with a lime slice and enjoy!

## Gender fluidity - merely a trend?

The early days of 2016 witnessed the unveiling of Louis Vuitton’s three-part ad campaign featuring their new spring womenswear collection under current creative director Nicholas Ghesquière. One of the many faces of the campaign includes 17-year-old Jaden Smith, who appears in the ad titled “The Heroine” directed by fashion photographer Bruce Webber, sporting a leather jacket, a knit top, and a skirt.

This isn’t the first time the androgynous actor-rap-

per, son of Will Smith and Jada Pinkett-Smith, has been open about his arsenal of female clothes. Earlier in 2015, Jaden shared photos of himself on Instagram wearing a calf-length white skirt and black leggings to his high school prom. However, he has never appeared in a major ad campaign supporting gender fluidity until now.

The clothes featured in this campaign aren’t unisex, or gender neutral. Smith isn’t representing a man in transition (as when Lea T was featured in Riccardo Tisci’s 2010 women’s ads). He is simply a man wearing women’s clothing, pushing gender boundaries.

These ‘boundaries’ have been similarly pushed by celebrities such as Ruby Rose and Miley Cyrus, who have come out as gender fluid

on social media. Cyrus’s commitment to the LGBTQ community includes her Happy Hippie Foundation partnered with Instagram for the #InstaPride campaign that shares the stories of those who don’t ascribe to rigid gender norms. Back in July 2014, Rose released a video that visually illustrates how freeing it is to identify with something that deviates from the social quo.

This trend has become a prominent aspect of modern fashion. London Fashion Week 2015 witnessed the fashion brand Ashish include two male models showcasing their women’s collection on the runway. The models were clad in multi-coloured crop tops, sequinned denim, and heels. Additionally, British designer Vivienne Westwood launched her collection

titled UNISEX in 2015, whilst stating “Everyone has a masculine and feminine side; masculine qualities and feminine qualities. And clothes tell that story.”

But does the sensationalisation of such events truly make us a more accepting society?

Despite challenging the perceptions of sexual orientation everyday, are the cohorts of Generation Z actually blurring the lines between the male and female? The modern consumer wants to be part of the bigger picture, wants to make a difference. Yet, we live in a world drawn to brands. Thus, is gender fluidity a passing streak in fashion, something that may be dusted off in the next season?

While we applaud the actions taken by those whose voices are

heard by the masses, it is important to remember that not everyone who is struggling with the issue of gender identity has the visibility (or bank account) of Jaden Smith. A few celebrities speaking up about gender fluidity or appearing on the cover of *Vanity Fair* isn’t a fix-all. As a society, it is essential that we decode the male/female binary that has led up to the gender roles that subtly dictate our expression.

Radhika Roy

# Hey, big spender...

Ever fancy some retail therapy? **Armani Syed** tells us how she realised that her shopping habit had become an addiction

Anyone who has known me for longer than half an hour will be able to confirm that I like to shop – love to shop, in fact – but what most people don't realise is that I need to shop. I'm not talking about those random ASOS spending marathons that we all engage in when the student loan finally comes in; I'm talking about the daily irrational purchases I convince myself I need in order to feel better about the current state of my affairs.

**I began to identify my spending habits as more than just a conversational joke**

I'm talking about the time I spent £46 on a variety of patterned socks during a period of family drama, or the solar-powered Einstein figurine I bought for £30 following

a particular episode of high anxiety. The common saying 'he could sell ice to an Eskimo' comes to mind here, but in my case I am that Eskimo, buying ice because the label said it was genuine, organic, vegan and handcrafted and, better yet, was on sale at half the price.

When it comes to 'retail therapy', I'm not entirely sure where the stereotypes of women lusting after discounted Louboutin's and fighting each other during Boxing Day sales even come from. When I try to discuss this sort of reckless behaviour, I am met with one of two common responses; either from other women who tend to laugh and say something along the lines of "we've all been there eh?" accompanied by a wink wink, nudge nudge, or, most commonly from men, who ask "what is it with women and shopping?" When my addictive behaviour is categorised as an innate, gendered attribute of femaleness it becomes easy to for-

get that it's a problem and I freely continue to splurge on Yankee candles, that I probably won't use, in blissful ignorance.

Recently, I received a call from NatWest requesting that I confirm whether some unusual transactions on my account were made by me. My embarrassment grew as this customer service assistant tried, and failed, to disguise the tone of judgement in her voice as I confirmed that no identity fraud had occurred – all of the strange purchases were, in fact, mine. It was then that I began to evaluate my obsession with buying new things.

**I spent £46 on a variety of patterned socks during a period of family drama...**

What I've determined is that there's no one key cause to my spending – and perhaps that's the problem. Shopping has become my

go to solution for just about any hardship: university stress, health problems, family drama; you name it and I have the souvenir to prove that it happened. I suppose owning an abundance of nice things makes me feel slightly more fortunate in a life laden with unfortunate events, because, if there is no silver lining, then I'll just have to buy one.

It's at this point I began to identify spending habits as more than just a conversational joke among friends, but rather an addiction. I've come to realise that I have immersed myself in a very particular cycle. When I shop, for a brief moment in time, I feel good, but when this feeling of contentment wears off, as it always will with any temporary coping mechanism, I am reminded that my circumstances haven't changed and, in order to get that feeling back, I have to shop again. Although it almost seems humorous to liken something so

seemingly light-hearted to the severity of more socially-recognised addictions, I have to acknowledge that there is a dependency that I would find

very difficult to wean myself off of. I suppose, by definition, I've got to admit that I might have a shopping addiction.

» Photo: Kmar / Flickr



## Getting my pits out

Refreshingly repulsive: **Elizabeth Pugsley** grows out her hair

In mid-October, I decided to stop shaving my armpits.

Admittedly, yes, this decision was partly because I couldn't afford to buy any razors – but, mainly, I was fed up of feeling constrained by my own body. Necking two paracetamol and attempting to epilate, only to feel even more disgusting when the hairs were replaced by angry red lumps, meant that removing my hair was becoming an inconvenience. Goddamn it, I thought. They're my bloody armpits, and ain't no balding white man in a suit gonna tell me that his wrinkly old pits are more acceptable than mine.

They say your hair develops in cycles; well, so did I. The first few weeks were fuelled by unadulterated hatred. Hatred, itchiness, and anger. Everywhere I went, my armpits itched. I scratched until I was left with crops of sore stubbly patches where I was expecting downy, soft hair to grow. I raged at the sky (probably thinking it would pass on my message to Mother Nature) at how I could be damned to have such spikey armpit hair – the internet had promised me flowing locks that would sprout from my pits so quickly I could plait it.

After about three weeks of suffering, I

began to feel liberated. Not quite liberated enough to stop wearing bras – that confidence came at about week six. My logic was that the hair distracted you from my nips (friends told me otherwise), but I was bathing in my natural femininity – and, as my flatmate later notified me, wafts of my own BO. It turns out, perhaps a little worryingly, that you do need to wash your armpits a little more when your sweat decides to make friends with resident tufts of hair. After another week of scrubbing, however, my body did seem to regulate itself and the smell went almost completely. I felt able to embrace myself. I felt free, and quietly confident that I had something personal hidden underneath my own arms – effectively a (stink) bomb smuggled under my shirt.

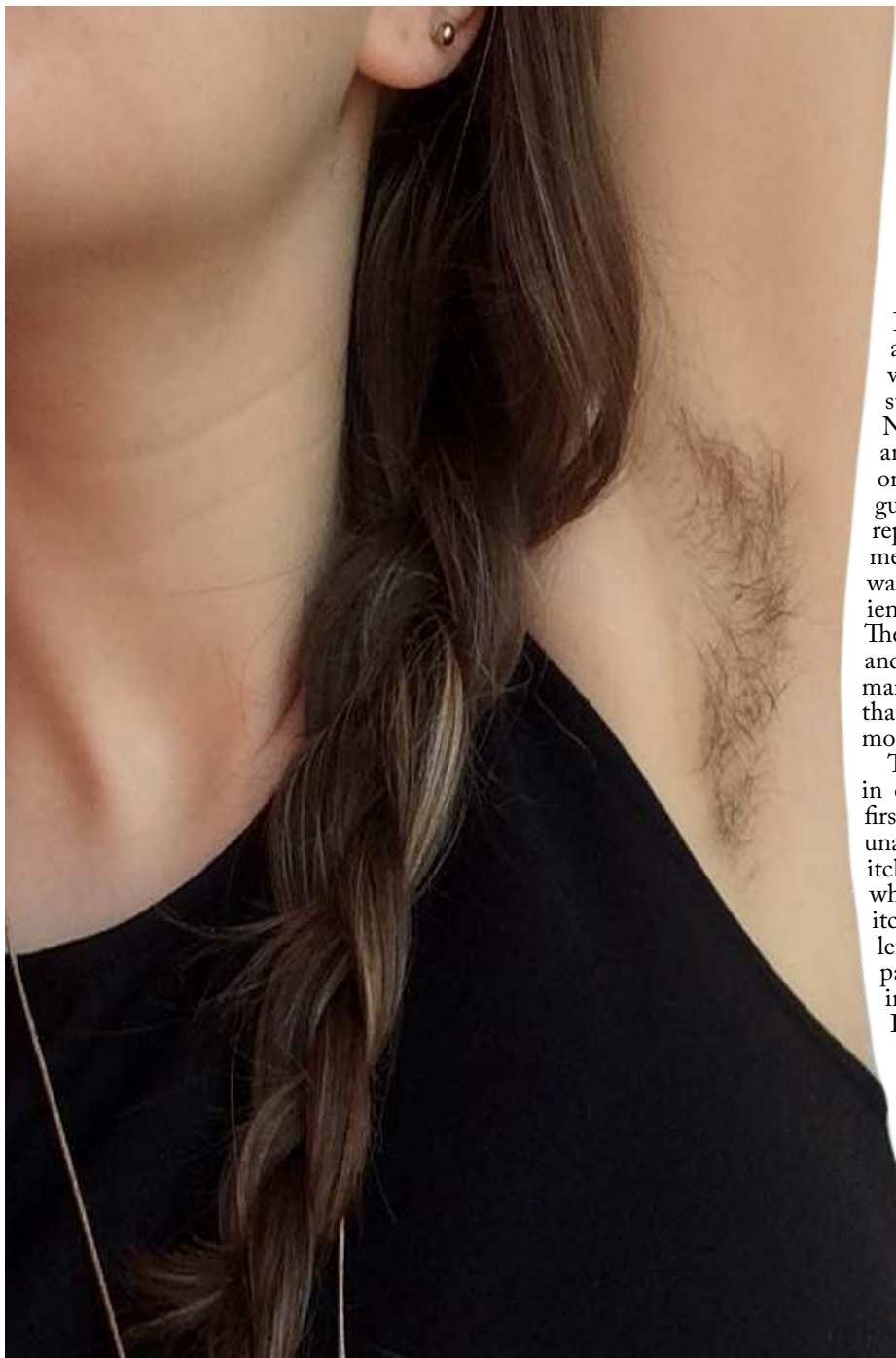
**Letting my pits free has given me so many different types of freedom...**

When my hair had grown long enough to feel full, I reached the final stage: disgust. Even as a white woman, my body hair is coarse and dark; I can blunt a razor pretty quickly and I'm no stranger to the moustache. I remember one night laying next to my boyfriend, comparing our hair and noting that mine was about twice as thick as his – and much darker. It didn't make me feel pretty. It didn't make me feel strong. It made me feel disgusted at how spidery and sharp the hair was, and somehow impossibly disappointed in my own armpits'

failure for not managing to look more ladylike. It didn't make me feel in touch with myself – it made me feel further alienated from myself than ever before.

It didn't help that a few things made me feel a little self-conscious about the state of my pits. My family members weren't best pleased upon seeing them, and their reactions hurt quite a bit. It's as if being told that your natural state is disgusting. It's asking your mother if she thinks you're pretty enough to go out without make-up, and her telling you that, "no offence darling, but you look vile". Without performing that essential level of maintenance – to put on some concealer, pluck your eyebrows and shave your skanky, hairy pits – you're just not fit for public viewing.

I understand the mentality; it's the very reason that I fluctuate so much between liberated self-love and crushing repulsion. So, for my own comfort, I'm shaving my armpits tomorrow. I'm not disappointed at "giving in", but it's a saddening experience. I pictured so much for us together – I had visions of running naked through a field of daisies, with matching green armpits and pubes, while misogynists fainted all around and butterflies fluttered from my underarms. Growing out my pits has given me a strange sense of self-awareness; I find it odd thinking that, two months ago, I didn't know what my body hair looked or felt like. Letting my pits free has given me a lot of different types of freedom – and a solid three inches worth of hair, which I consider an achievement.





## Warwick's 2016 Reading Resolutions

As an English and French student, I actually have very little time to read for pleasure, but I want this to change in 2016. When I do get a moment to myself, it's always too easy to drown myself in some syrupy-sweet chick-lit. Not that this isn't enjoyable from time to time, but I want to return to mixing it up and challenging myself like I did pre-university.

Thanks to my degree, I've taken a module on South African and South Asian literature. I'm keen to carry on reading contemporary novels that give more of an international perspective to expand my knowledge of world history, social issues and to simply enjoy reading the stories of a diverse cast of characters. Marjane Satrapi's *Persepolis* has long been on my reading list but I want to read more works by Salman Rushdie and Chimamanda Ngozi Adichie. I even got a good reminder of my resolution with the latter's essay *We Should All Be Feminists* being sampled on Beyoncé's 'Flawless'. If I'm even beginning to form a 'Great Reading' music playlist, there's no excuses for me to not put this into practice this year.

Daljinder Johal

At the end of 2015, I was in a reading rut. This isn't something that's particularly hard to fall into, as an English student who is forced to go through books quicker than cups of tea. Then in my tutor's office hour with writer's block, I was gifted (for one week only - don't lose it Beth or else) *This Isn't The Sort Of Thing That Happens To Someone Like You* by Jon McGregor. Was it better than any of the books I should have been reading that week? Probably not. However it wasn't on a reading list, it wasn't urgent, and I didn't have to write an essay on it. Needless to say, I got through it within days.

I believe that, good or bad, you can take something from every book you read. There is always something in there that you would find interesting, but with the stress of set reading and seminars looming, it's easy to forget to enjoy it. In 2016 I'd like to approach every book with fresh eyes, an open mind, and leave the stresses behind.

I should probably also stop neglecting Shakespeare plays and watching the film instead, but hey, maybe next year.

Beth Hurst

Seeing as I already do enough for my degree, my reading resolution will have nothing to do with the amount of time dedicated to reading. Instead my resolution, if a bit juvenile, is actually to re-read the children's books which initially ignited my interest in reading, and led to me study literature. It seems like a pretty immature resolution but I have my reasons.

I think most children's novels, or even poetry, are ludicrously underrated and definitely not acknowledged enough in society. Children's books don't just inspire the imaginations of future generations, but they illustrate morals which are lost and even dismissed as irrelevant through adulthood. I think it's good to remember what made you love reading, and it's even better to remember the lessons you learned from children's novels. I plan to read books by Lewis Carroll, Roald Dahl, A.A Milne, David McKee and Dr Seuss. Hopefully, I can remind myself of the morals misplaced through my maturity into an adult, and remember why I embarked on this shindig I like to call studying English Literature.

Vaneesha Patel

Being a student of English Literature, I always expected to have my head in a book most of the time. Last year, I tended to shun the books I wanted to read in favour of my course reading material. I felt guilty about reading outside the syllabus because I could be spending that time finishing texts needed for essays and seminars. Because of this, my 'To Read' list became depressingly long, and the few series I started remained unfinished. I didn't get the chance to read any new releases of 2015 either.

This year, I want to read more widely and with more balance. My main goal is to make sure I don't sacrifice reading as a hobby because of my obligation to do it.

Sohini Kumar



What's your reading resolution for this year?  
Tweet: @BoarBooks

### If my first term at Warwick was a book...

Branca Lessa de Sa chooses *On The Road*

» Image: Anita Gould/ Flickr

*On The Road* may seem a strange choice to describe my first term at university. After all, I'm a girl, and Kerouac writes from an overtly masculine, often chauvinistic, perspective. And then there's the setting - the vast open roads and untamed nature which permeate the novel couldn't really be further from the neatly enclosed campus of Warwick.

What about the plot? Freshers' may be full of drunken mistakes, but these are invariably dwarfed by the reckless and self-indulgent behaviors of Dean and his companions.

Ultimately, it is not the content, but the premise and style of this book that led me to it when faced with the above question. If my first term were to be narrated, it would certainly be in Kerouac's restless prose.

*On The Road* is a controversial work, generally cherished by teenagers who find solace in its promises of adventure and escape, and shunned by critics who condemn its lack of depth. And this very controversy reveals why

I find the book so fitting.

My first term at Warwick was very much like being 'on the road'; zooming through endless new experiences and opportunities, never stopping, never settling.

It was about dabbling in multiple things, from pole dancing to drama to dodgeball to student journalism. It was about meeting new people - forming relationships that move with you, changing and re-moulding, growing and dissolving.

And while the pace was exhilarating, I was left with no time to stop and think, or to locate myself within this crazy new world. Like Kerouac's narrative, term one was luscious and thrilling, but it often lacked depth or aim.

While I hope term two will continue to bring excitement and novelty, I will also search for a little more stability. In both my essays and life, I will seek a narrative of shorter sentences, and more frequent punctuation.

## The Song of Achilles

Gerard Jones reviews Madeline Miller's masterpiece

For those of you who don't know, the *Iliad* is an epic poem about the Trojan War which certain people - side eye at most people who studied the Epic Tradition in first year - label as tedious and boring. But I shall tell you one thing that is not boring about the *Iliad*: its prequel/spin-off, *The Song of Achilles*.

*The Song of Achilles* is essentially the story of how Achilles and Patroclus, two Greek heroes in the Trojan War, meet and fall in love.

Yes, two men! In love!

Romantically! In Ancient Greece! But

don't worry, it's not

quite a story of

rainbows shining

and glitter falling

over the Gladiator-es-

que battlefield while

the two men kiss and

a medley of Cher's great-

est hits plays in the

background. The

drama is much deeper

than that. Madeline

Miller serves up

family politics, forbid-

den love, and war, with

a side dish of gut-wrenching

emotion.

Although it could be considered a high-brow form of fan-fiction, geared towards lovers of the Epic Tradition, I argue that you don't really need much knowledge of the *Iliad* to enjoy it. It's written in accessible language and is much like any other modern heart-breaking story, except one million times better! Think of it as the gay Ancient Greek *The Fault in Our Stars* without the massive hype and movie adaptation. I im-

agine it would be quite difficult to write an incredibly moving story without the novel becoming cringe-worthy and schmalzy, but Miller makes it look easy as she navigates her way through a 2000-year-old tale.

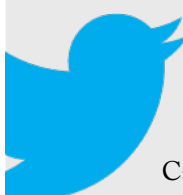
Although knowledge of the *Iliad* is not necessary, if you are familiar, even vaguely, with the Epic Tradition, the book becomes highly lucid and even more loveable; it's

much like watching a spin-off of your favourite TV show and understanding and appreciating all the subtle references.

Miller is a genius as far as I'm concerned. She spent 10 years writing the book, and the knowledge she must possess of her subject matter really shows. In the *Iliad*, Homer barely gives us any information about Achilles and Patroclus' relationship, but that is where our girl, Miller, steps in and creates

a vivid portrait of the history of these two lovers. How they meet, how they fight against all odds to stay together, and ultimately - SPOILER ALERT - how they die. It's okay, though; their deaths are no secret, in fact knowing there will be a tragic end is what makes so many moments of the book truly poignant and beautiful. You'll understand what I mean should you decide to read it (and you should).

» Image: Jean-Pierre Dalbera/ Flickr



### Literary quote of the fortnight:

"A new heart for a New Year, always!"

Can you guess the author and book? Tweet us @BoarBooks with your answer!

# Literary calendar 2016

## January

**10th** - Fiftieth anniversary of the publication of Truman Capote's *In Cold Blood*.

## February

**28th** - Centenary of Henry James' death.

## March

**3rd** - New RSC production of *Don Quixote* commemorating 400th anniversary of Cervantes's death in April.

**28th** - 75th anniversary of Virginia Woolf's death.

## April

**21st** - bicentenary of Charlotte Brontë's birth in 1816.

**23rd** - 400th anniversary (possibly) of Shakespeare's death.

## May

**27th** - *Alice Through the Looking Glass* comes out. Sequel to 2010 film.

## June

**8th** - Bailey's women's prize for fiction presented.

## July

**1st** - centenary of the first day of the Somme battle; those fighting included Robert Graves, Ford Maddox Ford and JRR Tolkien.

**28th** - 150th anniversary of Beatrix Potter's birth.

## August

**24th** - Fifty years since the first performance of Tom Stoppard's *Rosencrantz and Guildenstern are Dead*.

## September

**2nd** - 350th anniversary of the start of the Great Fire of London, described in Pepys' diary.

**13th** - Centenary of Roald Dahl's birth in Cardiff.

## October

**7th** - The *Girl on the Train* is released in cinemas.

**11th** - Man Booker prize presented.

## November

**11th** - *Billy Lynn's Long Halftime Walk* in cinemas.

## December

**29th** - centenary of the publication of James Joyce's *A Portrait of the Artist as a Young Man*.

» Images: Randi Hausken and m4tik - 128db / Flickr

# Winter is coming

Nicola Paling discusses famous fictional winters

When I think of winter in books I think of roaring, cosy firesides and Christmas dinners. I imagine Mr Cratchit finally enjoying Christmas Day with his family, and snow-lined streets with lamp posts and people wishing each other Merry Christmas wearing top hats. I see fur coats and Turkish delight and mythical creatures in abundance. At the same time though, I also imagine snow-covered fields and dead bodies, creaking old houses and murder mysteries.

Literary winters it seems, come in two extremes.

The first type is one that focuses on winter as the moral of the story. For example, it is only because it is winter and therefore Christmas and the season of goodwill, that Scrooge is able to finally realise how much of a party pooper he's been and understand just how great Christmas actually is. Similarly, in the world of Narnia, we find ourselves in a place where it is always winter and never Christmas, and it is only when the snow starts melting and Father Christmas finally makes an appearance that order is restored.

In this extreme then, the only good thing about winter is Christmas.

On the other hand, winter is shown to be something that we should hide from at all costs. It is a time that we should stay indoors and tell ghost stories, like in *The Woman in Black*, and listen to the howling wind outside. The fact that it is Christmas Eve in this novel does not make the bleak winter any less scary. Perhaps the best example of winter being a season to be feared and anticipated is through George R. R. Martin's infamous quote: "Winter is coming".

Even though when I think of literary winters, I imagine scenes of domestic bliss straight out of a Dickens novel, it's clear that there is a common theme that winter is something that always needs to be fought against. Books that centre around winter either suggest that Christmas and the general season of goodwill is the only redeeming feature of the winter season, or that winter is just always bleak. Either way, if you're looking for a feel-good read, I think you'd be better off looking for a book set in the summer!

# And then there were none

Reece Goodall focuses our latest genre study on Crime

What is crime fiction? Well, to put it simply, it deals with crime, the solving of the crime and the circumstances of the people involved with the crime, both criminal and not. However, there are so many subgenres that nailing down any further definition is not possible.

In the most common is detective fiction, we follow a detective, professional or amateur, as they investigate a crime. A typical inversion of this is the aptly-named inverted detective story, in which we see a crime committed at the start and then the detective try to catch the culprit. The courtroom drama is somewhat self-explanatory: the crime is solved in the court, normally by a lawyer (think Perry Mason). You can also read hard-boiled fiction, which is more realistic and gritty crime fiction, normally with a tough-talking PI like Sam Spade.

A lot of the thrill of crime fiction is in the puzzle. In a whodunnit, the reader is presented with the same clues as the detective and invited to try and solve the crime, almost always a murder. The tale then becomes a battle of wits between the author and the reader, with a great deal of satisfaction to be found in cracking the case.

Certain writers have demonstrated an incredible ability to mislead the reader, the most obvious being our 'Queen of Crime', Agatha Christie. As author of the best-selling mystery ever, *And Then There Were None*, Christie's credentials are beyond doubt.

She truly defined the whodunnit, writing more than 60 crime novels and inventing the iconic Hercule Poirot and Miss Marple. Any crime fan should check her out – I would also recommend her *Who Killed Roger Ackroyd?* and *Murder on the Orient Express*.

Some of the first crime stories were Edgar Allan Poe's three Auguste Dupin tales, which helped push the evolution of the locked-room mystery – a crime committed in a locked room such that the perpetrator could not have done it and escaped.

The most iconic example is Sherlock Holmes, whose stories and solutions, as exercises of reasoning, remain as ingenious today. Another detective from the era is Chesterton's Father Brown, who adopted a similar method to Holmes but concerned himself more with spiritual and philosophical truths.

Nowadays, crime fiction could not be more abundant, and has remained a consistently popular genre since its inception. My picks of more recent crime fiction include Colin Dexter's Morse books and Henning Mankell's Wallander series. It would be remiss of me not to also mention hits such as Steig Larsson's *The Girl* series and *Gone Girl*. As a genre, crime has always gone from strength to strength, with an incredible back catalogue to delve into.

» Image: John Keogh/ Flickr

Should you always read the book before watching the film?



"Book first is the way to go"

- Rachel Sayers

The question of whether to read the book or watch the film first can provoke passionate debate. I for one will happily sit and argue until I'm blue in the face that 'book first' is the way to go. I haven't long to convince you here, though, so I'll stick with just one very good reason: Hannibal Lecter.

A book and a film can be equally excellent, and sometimes they are. *Take The Green Mile*, for instance. But if you see the film first, I guarantee that the waters will become irrevocably muddled. There'll be a character that you can only imagine having the face of their actor, or a place you can only see in terms of the film set. And, regardless of how astoundingly well they were portrayed, I personally find it frustrating to be unable to form my own mental images. Isn't that, after all, part of the joy of reading?

This is where Hannibal Lecter comes in. I challenge anyone who's seen *The Silence of the Lambs*, but not read the book, to repeat my mistake and try to do so without picturing Sir Anthony Hopkins in the title role.

"Watching a movie knowing its plot completely ruins the element of mystery"

- Sohini Kumar

I don't believe that watching movies provides the same experience as reading books. Reading a book before you watch its movie leads to comparison between the two, which can ruin the experience. Take my recent viewing of the new *Hunger Games* for example. Throughout the whole movie, I kept thinking about how some elements didn't coincide with the book, and how much better it would have been if they were included. I left the cinema dissatisfied, in contrast to the blissfully ignorant.

Making a habit of reading books before watching their movies has also led me to miss new releases, as I'm determined to avoid spoilers. Not always having the chance to read those books means I still haven't seen films that were released years ago, like *The Perks of Being a Wallflower* and *The Great Gatsby*.

Watching a movie knowing its plot completely ruins the element of mystery. This is true of the opposite (watching the movie before reading the book), but books are generally considered better than their movie counterparts. A book may offer much more detail and additional scenes. In light of this, why not try reading books after you watch the movies? You may actually end up happier at how much better the books are.



## School of Theatre nominated for The Stage Awards

Charley Adams speaks to head of school Nicolas Whybrow on the department's success

The theatre and performance department at Warwick has always been a success, but this year they've surpassed all expectation being nominated for School of the Year at the 2016 Stage Awards.

This is a tremendous achievement for not only the department and students, but also for the reputation of the university as a whole. The fellow nominees are the Arts Educational School in London and Belgrade Theatre in Coventry.

**Not only are the theatre students of Warwick successful but they are also among some of the happiest**

Also in 2015, the school was ranked first for Theatre Studies in The Times University Guide and in the UK Complete University Guide 2016. This was within the wider category of Dance, Drama and Cinematics meaning there was competition from hundreds of other institutions. Not only are the theatre students of Warwick successful but they are also among some of the happiest. In 2013, the National Student Survey concluded

that there was a 98% satisfaction rate among students in regards to the teaching quality of the department.

The department has a vibrant and exciting drama scene which holds extra-curricular productions that take place on campus, at the Edinburgh festival and the National Student Drama Festival. Nicolas Whybrow, head of department put the success down to 'a lively, committed university department that successfully integrates experimental practice and critical theory in its approach to teaching'.

There has been particular achievement with regards to the Edinburgh Fringe Festival. Two groups from the university have received financial support in the form of the annual Clive Baker Award to take their shows all the way to this prestigious event in Scotland.

A new company, *Clown Funeral* took their first official show *Mr Poes Legendarium* last year. They were joined by *The Human Animal* theatre collective, formed in 2012, who took their production *Souvenirs* up to the Fringe. The

money allows all core members of this collective travel to Edinburgh including actors, writers, musicians, directors, producers, set designers and a marketing representative.

**A lively, committed university department that successfully integrates experimental practice and critical theory in its approach to teaching**

As Whybrow describes, these accomplishments reflect 'a highly active and engaged theatre and performance culture at Warwick'. It is a momentous achievement for the University of Warwick and its theatre school to be nominated for this award. The whole department, students and staff, should be incredibly proud.

» Image: MetropolisCopenhagen / Youtube

## ARTS COLUMN



### The Art of Memory

In a space of growing and evolving distributional technologies, where any conceivable image can be produced at the swipe and tap of a handheld device, we are exposed to a previously unimaginable range of information.

Modern life is flooded with visual and audio stimuli, so it is no surprise that it plays such a vital role in human cognitive functioning.

You may consider yourself an auditory or kinaesthetic learner, but it is a known fact that visual material aids information retention dramatically.

Molecular biologist John Medina knows this to be true. 'We are incredible at remembering pictures. Hear a piece of information, and three days later you'll remember 10% of it. Add a picture and you'll remember 65%'.

Even though research into the value of the arts as a cognitive aid has been ongoing since the early 90s, it seems that modern day educators are neglecting to use available multimedia to its full potential.

Integrating the arts into the core curricula goes further than creating an engaging method of delivering lessons, but actually helps to build a network of informational schemas within the brain that are easier to remember.

A pupil is more likely to understand fractions if applied to something they are already familiar with - cue mental association. Singing the periodic table of elements to the tune of a nursery rhyme is a perfect example.

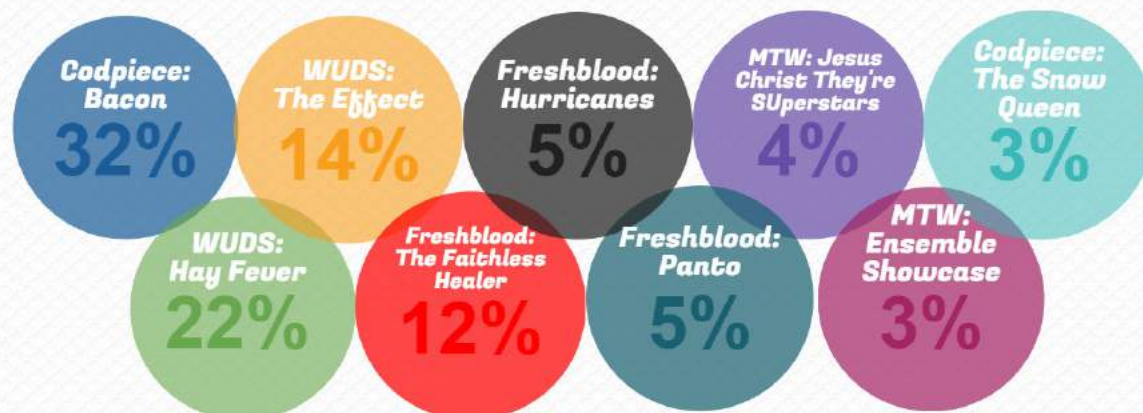
As researchers have outlined, a Powerpoint presentation with slides filled with text just reinforce our ineffective dependence on the verbal and written word. It is through highlighting connections with the arts that allows our mind to make informed associations between formally unrelated information.

That being said, not one art form is interesting to all. Some individuals might have a certain predisposition, such as co-ordination or enhanced fine motor skills and so are inclined towards certain art forms like dance or fine art.

I propose that perhaps these disciplines are not as unhelpful as our education secretary might have us believe.

Eloise Vest

## Best student theatre show of term 1



Best show of the term:

**BACON**



Best overall society:

**WUDS**

2016

## Term 2 Entertainment guide

Theatre

Dance &amp; Circus

Comedy

Student



Bryony Kimmings

Blending reality and fiction Bryony Kimmings' speciality, an outrageous live artist from London, whose previous work includes tracing the origins of an STI. *Fake It Til You Make It* puts her relationship with clinically depressed advertising manager Tim under the microscope. Funny and wickedly warming, see this at Warwick Arts Centre 17-19 March.



Circus of Horrors

The only circus act ever to reach the BGT final, *Circus of Horrors* is a unique experience. The show follows a young girl's dream to run away with the circus, which becomes a nightmare when she finds herself in the corpse-ridden CarnEvil. See this show at the Belgrade, Coventry on January 15 or the New Alexandra, Birmingham on March 6.



Shazia Mirza

The award winning stand-up comedian from Birmingham returns to the Midlands this February with her new show *The Kardashians Made Me Do It*. Described by the Birmingham Post as "break[ing] new ground in comedy", Mirza is a must-see for those seeking alternative comedy. Coming to The Royal Spa Centre in Leamington Spa on February 27.



Posh

The Riot Club lives by one idea: "carpe some fucking diem". Laura Wade's play *Posh* stormed the London theatre scene when it first appeared in 2010. This New Year, WUDS bring us their gender blind version of this fantastic play about decadence, depravity and debauchery in the Oxbridge dinner societies. Coming to Warwick Arts Centre 10-13 February.



Forced Entertainment

Set during WW2, Forced Entertainment's new production *The Notebook* tells the story of a pair of twin brothers evacuated to their impoverished grandmother's farm in order to shelter from the conflict. Based on the award winning novel and directed by Tim Etchells, this is sure to be a challenging production, weaving dark and subversive humour from wartime hardships. See at Warwick Arts Centre 8-9 March.



Birmingham Royal Ballet

This year the Ballet celebrates the 400th anniversary of Shakespeare's death. This celebration starts with *Ashton double bill*, including two one-act ballets. *The Dream*, based on *A Midsummer Night's Dream* and *A Month in the Country*. Coming to Birmingham Hippodrome from 17-20 February. Kenneth MacMillan's classic adaption of *Romeo and Juliet* returns 24-27 February.



Colin Cloud

Brain science, magic and Sherlock Holmes mixed into one; meet Colin Cloud, Forensic Mind Reader. Off the back of 23 sell-out Edinburgh shows and a host of 5 star reviews, Colin Cloud is touring with his latest mind reading act, entertaining and shocking audiences alike. Check out this wacky and wonderful show at The Royal Spa Centre on January 29.



Anything Goes

All aboard the SS American this February as MTW present *Anything Goes*. This complicated love story is set on an ocean liner in the 1930s, with mistaken identities, gangsters and tap dancing. It is both hilarious and heart-warming. If MTW's previous shows are anything to go by this is not one to miss. Coming to the Warwick Arts Centre 24-27 February.



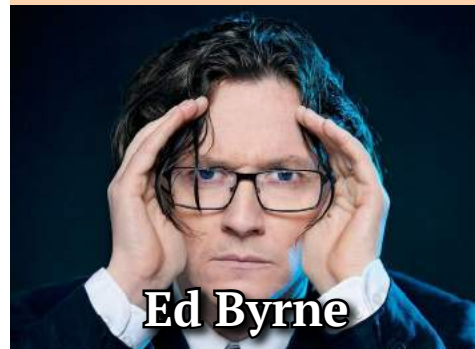
Macbeth

Something wicked this way comes. An intriguing take on Shakespeare's *Macbeth* makes its way to the Birmingham Repertory Theatre from 26-30 January. Directors Carrie Cracknell and Lucy Guerin merge the ultimate supernatural tragedy with unnerving choreography, that pervades and disrupts throughout the modernized production. Starring John Heffernan and Anna Maxwell Martin.



Motionhouse

This Leamington Spa-based dance company are currently touring with their fourth UK show *Broken*. The show examines humanity's precarious relationship with the earth, combining a thrilling narrative with incredible set design, amazing music and stunning digital imagery. After many positive reviews following its premiere at Warwick Arts Centre in 2013, it returns again this year from 4-5 February.



Ed Byrne

Mock the Week regular, Ed Byrne, brings his hit show *Outside Looking In* to the eager stage of the Warwick Arts Centre on the 16th of February. His reputation precedes him with five star reviews from the Sunday Times. Byrne is a prominent face in a host of comedic talent for 2016 at the Arts Centre. This show is not to be missed.



Pizazz

The University of Warwick's biggest annual dance showcase is back for another year. Organised by the Warwick Tap exec, *Pizazz* showcases the university's greatest dance talent, from Classical to Modern Dance. Whether you want to see belly dancing, break dancing or Irish dancing, this exciting collaboration is sure to be enjoyed by all. See it at The Royal Spa Centre on February 8.

» Words: Alexei Warshawski, Siobhan Brennan, Sabine Demel, Beth Hurst, Alpina Sajip, Arub Ahmed and Jess Glass.

» Images: Warwick Arts Centre, Circus Of Horros, Royal Spa Centre, Warwick University Drama Society, Birmingham Repertory Theatre, Musical Theatre Warwick, Classical Modern Dance



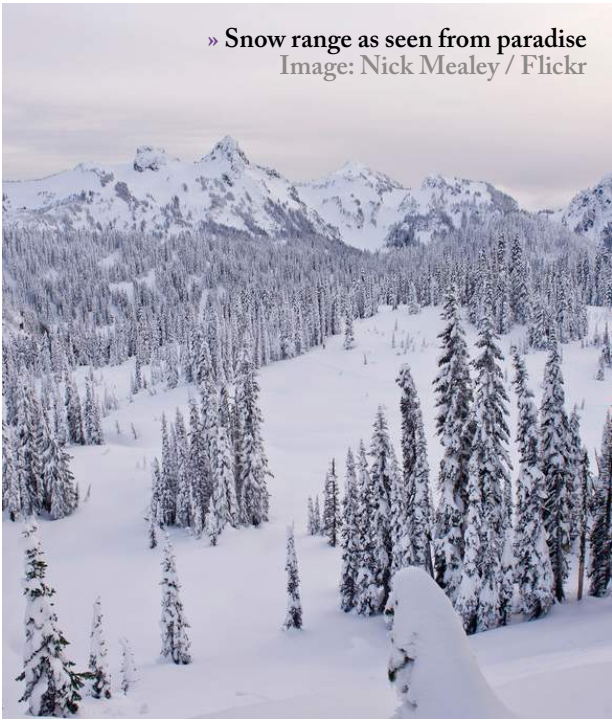
## Frozen in Time: The *Boar's* winter collection



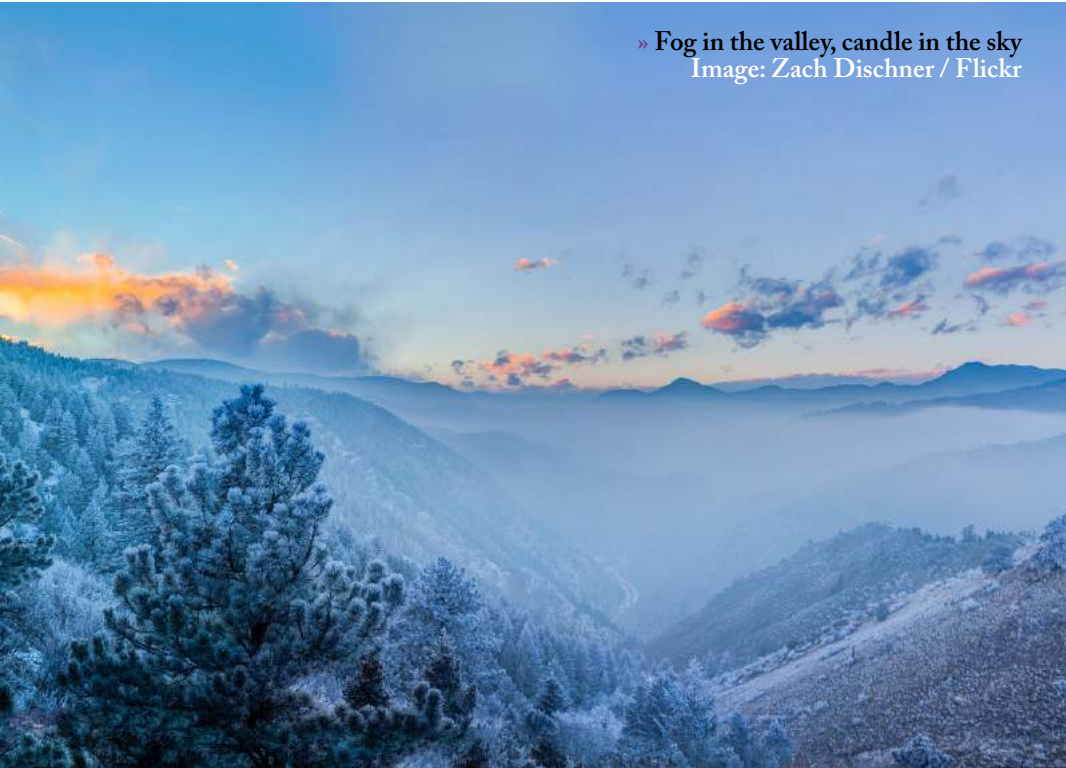
» Landscape with snow and fog  
Image: Nick Page / Flickr



» Icebergs / Image: Joyce Lau



» Snow range as seen from paradise  
Image: Nick Mealey / Flickr



» Fog in the valley, candle in the sky  
Image: Zach Dischner / Flickr



» Winter in Japan / Image: Joyce Lau



» Falling snow / Image: Joyce Lau



» Cold nose / Image: Laszlo Ilyes / Flickr



» Winter / Image: Joyce Lau



Editor: Selina-Jane Spencer  
science@theboar.org



## Out of the lab and into the gallery

Jordan Hindson

The rigorous study of neuroscience and human psychology has always been hindered by a fundamental difficulty; experimental procedures are, traditionally, only ever reliable and statistically accurate in a heavily controlled laboratory setting. The behaviour of human subjects is therefore significantly altered by the knowledge that they are in a lab and participating in an experiment.

A recent team at the University of Houston tried to overcome this difficulty and show that reliable data can be collected outside of such a lab setting. Thanks to on-going research in portable technology – they were able to use wireless EEG headsets (which measure brain activity) to begin to sketch the processes that occur in the brain when looking at artwork.

What happens when we look at artwork may not seem like the obvious first choice for scientists researching humans in their natural habitats – why not see what happens when we have sex or eat a burrito or something? However, it turns out that this research may also be helpful to those who want to try to restore function in sensory organs lost due to neurological disease or trauma.

Over 400 people participated in the experiment by walking around an art exhibition while wearing one of these headsets. The data recorded is akin to a flickering slideshow, its pattern of tiny electrical signals constantly changing as a result of the rapid firing of different combinations and permutations of neurons.

**The findings suggest that the EEG data can be used to predict whether a subject was looking at a work of art or simply at a blank wall**

The exhibit itself was called “The Boundary of Life is Quietly Crossed”, showcased at the Menil Collection in Houston. The artist, Dario Robleto, is interested in the human heartbeat, and his art explores how the heartbeat has been depicted and measured by technology in the past. The neuroscientists, however, were interested in another organ, and wanted to find out, first, whether or not the EEG headsets could collect accurate data and, second, what happens to the brain while looking at a great work of art.

The findings, which suggest that the EEG

data can be used to predict whether or not a subject was looking at a work of art or simply at a blank wall (something all subjects were asked to do before entering the exhibit, in order to generate baseline readings), were published as a paper in the journal *Frontiers in Human Neuroscience*. It should be stressed, as the researchers do themselves, that these findings are extremely provisional.

Out of the 400 people involved, the paper only contains and collates the data of 20 of them; more data, of subjects who wore slightly different variations of the EEG headset, is due to be released soon. And the artworks were separated into just three different categories; complex, moderate and blank wall. The probability of a random predictive success is therefore 33%, whereas the researchers managed a success rate of 55% using the EEG data. This is an achievement in itself, but there is clearly a lot more to be done.

Hopefully this breakthrough in technology will convince other neuroscience departments around the world that useable data can be collected outside of a laboratory setting, which could have huge ramifications for the study of human behaviour in the future.

*For those who are interested, the paper is called “Your Brain on Art: Emergent Cortical Dynamics During Aesthetic Experiences”*

### “No safe alcohol limit”



We all know that drinking alcohol isn't exactly brilliant for our health, but the government are set to announce new guidelines to cut how much we drink.

A review by the chief medical officer for England is likely to propose that we stay dry for at least two days per week – a guideline already in place in Scotland. The new guidelines are to say there is no safe alcohol limit and even drinking small amounts could cause serious illnesses including cancer.

The review will probably advise that the maximum daily intake for males is reduced from 3-4 units to 2-3 units, bringing it in line with the current recommendation for females.

The equivalent of 2-3 units in liquid form would be the same number of vodka shots – a little less than most of you probably hoped.

It might all sound like doom and gloom, but taking a couple of days off can have positive effects on the rest of your life. Remember that alcohol isn't always necessary; your essay deadlines are (sometimes) possible without a glass in one hand, labs are occasionally better when you aren't hungover and Kelsey can wait for a couple of days a week. Honest.

John Butler



New Year, new you?  
Become a Boar writer!

Email:  
science@theboar.org



Bethany Dean spent her summer on a research project / Image: Bethany Dean

## Becoming a published scientist

Bethany Dean interviewed by Selina-Jane Spencer

**SJ: What was your research about?**

**Bethany:** I used something called RAFT polymerisation to synthesise a wide range of polymers that were used to determine if they had any effect on the nucleation (freezing) temperature of water. I carried this out by developing a new assay that looked at the nucleation of ice on a low temperature microscope. I basically wanted to see if I could get water to below zero temperatures without it freezing!

**SJ: How did you get the research placement?**

**B:** I had a strong passion and interest in polymer chemistry and it just so happened that my personal tutor was in this field. After a casual conversation during my personal tutor meeting I showed an interest in summer research and he found me a placement. I was fortunate enough to get funding from the Royal Society of Chemistry and Materials GRP.

**SJ: What were your results?**

**B:** A wide range of polymers were analysed

but it was found that poly(vinyl alcohol) (PVA) was found to be an effective ice nucleation inhibitor. The well-defined polymers synthesised revealed a significant molecular weight dependent on ice nucleation inhibition with the shortest polymers showing a decrease in nucleation by 2°C and the longest showing a significant decrease by almost 10°C. It can now be concluded that not only does PVA affect ice crystal growth but it also has a unique property of inhibiting ice nucleation.

**SJ: How did you get your work published?**

**B:** My supervisor at the time, Dr Tom Congdon, was the main reason for the publication. He wrote the whole paper due to his experience and knowledge in the field and he helped me and supported me throughout the project. The fact that I got a paper was, I suppose, down to luck; the work I did turned out to be successful and worked, another project might have failed. However without Tom's support throughout the project it wouldn't have been possible.

**SJ: What was it like working as a scientist?**

**B:** I really enjoyed working as a scientist; it was great to try out my own ideas (sometimes not good ones). It also taught me that research doesn't always go how you expect it and this isn't a bad thing, you just have to tweak your ideas and try new things. As well as part of my research I attended an international conference at Monash University which was a great experience. To have the opportunity to present my research really taught me how much I had learnt and showed me what I actually knew.

**SJ: Would you like to continue doing research?**

**B:** Research is something I am extremely passionate about and is the main focus of my fourth year at university. I feel the previous work I undertook has really helped me this year. I am looking to stay in the research industry with potentially going into industry or a PhD. I want to continue making an impact in the chemical industry.



# New year, new TV: my 2016

## RESOLUTIONS

### Daljinder Johal shares a handful of her very telly new year's resolutions for 2016

**N**ew Year, New You: this is the phrase on everyone's lips, but this year I haven't bothered with a list of the usual resolutions to go to the gym or eat less chocolate. However, considering the importance of television in my life, I'm thinking, why not make some TV resolutions instead?

#### 1. Finish what I've started

Firstly, I'm always guilty of getting addicted to a series and then dumping it halfway through for something shinier. *True Blood*, *Parks and Recreation*, *How to Get Away with Murder*... I've abandoned so many shows just because I've been distracted by another. This also has the unfortunate side effect of exasperating friends who are ready for a gossip on the latest cliff-hanger.

So, this year, to avoid frustration with my

very short attention span, I want finally to finish off some of these shows so I can find out how all those plot lines are resolved. Oh, and so I can avoid losing several friends!

#### 2. Broaden my horizons

I love documentaries, and can contentedly watch any programme by David Attenborough – for instance, his recent BBC series, *The Hunt*. I find it fascinating to discover how animals have evolved to be adapted to their environment: how predators are forced to change their habits with human activity, or how prey have certain tactics to avoid being a tasty meal. Additionally, I always keep an eye out for historical documentaries, as I think the events of the past are extremely relevant to the issues of today.

This year, I would like to watch some

documentaries on a wider range of subjects: well-made, inspiring creations like *Girl Rising* are on the top of my list. It documents the stories of nine girls around the world who overcome obstacles to gain an education and determine their own futures. In addition to motivating me to strive for excellence, it's important to remember the wider world outside of my own little bubble.

#### 3. A recipe for success

In fact, to fulfil both these resolutions, I need to finish off Netflix's *Chef's Table*. I enjoy cooking normally, but the series opens up a new world of ideas by profiling six world-renowned chefs. The chefs' ideas and techniques may not be a realistic aim when I'm whipping up a bite to eat after a long day in the library, but it's crucial to remember to

think creatively – which is especially useful when I've forgotten to buy a key ingredient!

#### 4. Solve the case

Finally, I've particularly enjoyed all the period mysteries on the BBC this Christmas: the BBC's *Sherlock* series, the adaptation of Agatha Christie's *And Then There Were None*, and the Charles Dickens mashup *Dickensian*.

Apart from finding some reading inspiration, all these have been very good at getting my brain working. Rather than mindlessly watching another episode of a reality show in the upcoming months, I might take the opportunity to challenge my skills of deduction with a good whodunit. The Kardashians are a mystery that will never be solved: I might as well go for something a bit more fathomable.

» Image: Pixabay



theboar  
TV GUIDE

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

1

**Agent Carter Season 2 US premiere: 19 Jan / ABC**

If you've been missing Peggy since the end of her successful first season: she's finally back, and heading out West...

2

**Legends of Tomorrow Season 1 US premiere: 22 Jan / The CW**

Will DC's "rag-tag team of heroes and villains" be able to stop the apocalypse? For the sake of all of space, let's hope so!

3

**The X-Files revival US premiere: 25 Jan / Fox**

The truth is out there, and so is the return of the much-loved sci-fi programme in this special revival.

4

**The 100 Season 3 US premiere: 21 Jan / The CW**

What's next for the survivors on planet Earth? How will they cope in the wake of Clarke's departure? Tune in to find out!

5

**Bloody Queens: Elizabeth and Mary: 15 Jan / BBC2**

If it's also your resolution to watch more documentaries, this fascinating historical broadcast might be the place for you to start.

» Image: US CPSC / Flickr

# Ones to watch this year

What shows are *Boar TV* writers looking forwards to this year?

## The 100

**9**7 years after a nuclear war devastated the Earth, a group of teenagers returned to the ground. They are the 100. Since then, wars have been waged, groups massacred, alliances brokered and crude systems of government established in a struggle for survival; and all that has taken place over only two seasons.

**With such drastic changes to their world, I can't wait to see how the characters continue to develop and respond...**

For its third season, *The 100* is about return to our TV screens once more at the end of January. It will pick up three months after its lead, Clarke Griffin (Eliza Taylor), commits an irrevocable and devastating act to save her people, and leaves. In her wake, everything has changed, culminating in what looks to be an action-packed Season 3.

While there have been a few controversies behind the scenes, the on-screen relationships and themes of survival and sacrifice have kept me loyal to the show. With such drastic changes to their world, I can't wait to see how the characters continue to develop and respond – if they're allowed to survive at all!

Halimah Manan

## War and Peace

**A**s far as I see it, there's nothing better than a Sunday night period drama during the winter months. That's why I'm so looking forward to *War and Peace*, a new adaptation of Tolstoy's epic – and infamously long – novel.

*War and Peace* is one of those books I've always meant to read... And now I won't have to! This version stars Lily James (Natasha Rostova), a favourite of mine from *Downton Abbey*, along with other big names such as Gillian Anderson (Anna Pavlovna Scherer) and Jim Broadbent (Prince Bolkonsky).

Given that the novel has famously been described as 'un-filmable', I'll be interested to see how this mammoth book is adapted for the screen!

Nicola Paling

## Luke Cage

**F**ollowing the huge success of both *Daredevil* and *Jessica Jones*, Marvel's third Netflix show, *Luke Cage*, has a lot to live up to.

Cage, played by Mike Colter, previously appeared in *Jessica Jones*, where we got a first glimpse of his superhuman strength and unbreakable skin. The first season will follow Cage as he becomes a fugitive, attempting to rebuild his life in Harlem while avoiding his murky past.

Similarly to *Jessica Jones*, the show promises to be adult in nature and will tackle darker themes, with Colter saying: "If you think *Jessica* is adult then we're still keeping up with that pace. It's adult and we'll continue along those lines of PG-16+."

Mike Colter

**"If you think *Jessica* is adult then we're still keeping up with that pace. It's adult and we'll continue along those lines of PG-16+."**

This promising series, then, along with the anticipated return of *Daredevil*, should result in another amazing year for Marvel's Netflix universe.

Alexander Brock



» Image: BBC, Mitch Jenkins, Kaia Zak

# What I watched over the holidays...

## Reece Goodall: *Agatha Christie's And Then There Were None* (BBC)



» Image: BBC, Mammoth Screen Robert Viglasky

I don't know about you, but I found the Christmas schedule to be really rubbish – not being a fan of soaps or *Downton Abbey*, I was more than ready for bed after *Doctor Who* was done. Thank goodness, then, for the subsequent days of television: viewers were treated to some quality drama, but none were better than the BBC's adaption of what is possibly the finest piece of detective fiction ever written – Agatha Christie's *And Then There Were None*.

Ten people are summoned to an island off the coast of Devon by the mysterious Mr and Mrs U. N. Owen. There, they find their host absent, and during dinner they are accused of murder by a voice on a gramophone record. Here begins the slaughter, which all ties into the nursery rhyme 'Ten Little Soldier Boys', a framed

copy of which hangs in every room. Spread over three nights, this was an example of drama at its best.

As the story progresses, the feeling of unease and isolation grows and grows, with the final part oozing tension.

The setting, the score, and the direction all help to frame this tale as a terrifying and dark psychological thriller. As the story progresses, the feeling of unease and isolation grows and grows, with the final part oozing tension – only when the credits start to roll is it time to stop holding your breath.

The adaptation features an all-star cast, and they excel in their roles – the ten central characters are all distinct personalities, and we get a feel for who they are within moments of meeting them. As the first murder occurs fairly late into Episode 1, the viewer

gets to spend time with the characters: we become emotionally invested in them before the slaughter starts, finding the more likeable characters are often the more heinous killers.

Via the use of flashbacks, the adaptation also affords us one of the novel's luxuries – the chance to see the murders that paved the way to Soldier Island, and how they affect the characters. Without naming names, the cast who make it to the final episode are all exceptional, with some of the best performances I've seen, certainly this year.

I had come to the show having read the book, but that did not hamper my enjoyment at all. When the source material is this good, and the adaptation this well done, knowing whodunnit makes no difference at all.

I could wax lyrical about how good *And Then There Were None* is, and I would still not do it justice. Suffice to say, this was the holiday's best show – real flawlessly-executed drama, adapted from one of the best crime stories written – what more could you want?

## Nicola Paling: *Downton Abbey Season 6 Christmas Special* (ITV)

Christmas Day 2015 was the end of an era. It was the day of the long-anticipated final ever episode of *Downton Abbey*. I think we could all guess the main plot points before the episode had even started. It was obvious that Lady Edith (Laura Carmichael) would be third-time lucky and finally get married, and we knew Anna (Joanne Froggatt) was going to have her baby.

As cynical as I am, even I appreciated the symbolism of her giving birth in Lady Mary's (Michelle Dockery) room, with Mary having to help Anna take her shoes off for a change. After all, the episode was only two hours long, so there wasn't much time for subtlety.

But, given that it was the last episode, it's not fair to complain if everything was a bit obvious and nicely rounded-off.

There were still a few surprises in store, however. Firstly, only half of the episode was even set at Christmas time – a good move to make us temporarily forget that this was

the last ever episode, and to make sure we weren't all overwhelmed with emotion the entire time. We saw Mr Molesley (Kevin Doyle) finally leave Downton to become a full-time teacher, and live up to role of the most rooted-for underdog ever created. Mr Carson (Jim Carter) finally realised he couldn't be the butler for ever and made way for Thomas (Rob James-Collier), who has somehow transformed from the most-hated to the most-loved character over five seasons.

My personal favourite moment, though, was seeing Tom (Allen Leech) becoming a second-hand car salesman, symbolically returning to his roots as the chauffeur of the family. It's sad to think about how much has changed.

I have said that Season 5 wasn't my favourite, but I have to admit that the Christmas episode made up for what was otherwise a boring season. In fact, I think the most disappointing thing about the episode was merely that Lord Grantham (Hugh Bonneville)

didn't say "Golly gumdrops" again!

With the final scene and the rendition of 'Auld Lang Syne', I was cringing as much as ever, but I was nearly crying too. I think that's real – what has been so great about the show: it's undeniably ridiculous, cringe-worthy, and over-the-top at times, but there is also something so heart-warming that it's impossible not to be sucked in.

Personally, I'm still disappointed the house didn't burn down; I would have liked a dramatic ending. Then again,

that means there's still hope for the next best thing: rumour has it there might be a *Downton Abbey* film in the pipeline. Maybe it's not quite over after all!

» Image: Richard Munckton / Flickr



## Dan Furn: *Doctor Who – 'The Husbands of River Song'* (BBC)



» Image: BBC and Simon Ridgway

*Doctor Who* Christmas specials – with a few notable exceptions – have almost always been a light affair; a breezy adventure best watched after a few too many mince pies or glasses of mulled wine.

'The Husbands of River Song' starts off much the same, following the Doctor (Peter Capaldi) and a returning River Song (Alex Kingston) in a madcap chase across space, involving angry robots, detached heads, and backstabbing stewards.

The episode is as bizarre as it sounds, though the pursuit of King Hydroflax (Greg Davies) allowed ample opportunity for the show to stretch its comedic muscles, with its outlandish villain, and the Doctor and River's quick-fire interactions.

Capaldi and Kingston had sizzling chemistry despite this episode being their first on-screen appearance together. Additionally, Matt Lucas (Nardole)

and Davies – if a little under-used – brought much-welcomed comedy to the proceedings (Even with Davies spending half the time as a decapitated head in a bag).

Despite the show's reputation for BBC budget special effects, 'The Husbands of River Song' involves some incredible backdrop visuals.

However, two-thirds in, the episode drops the comedic tone and becomes a different beast altogether. It's at this point you can forgive the earlier plot for being a little thin, as it becomes little more than an entertaining diversion to get the Doctor and River to this point: confronting their last night together at the Singing Towers of Darillium.

It is this relationship that allows the epi-

sode to enter some wonderfully emotional territory, beginning with River's magnificent monologue about the Doctor's feelings for her – one of the standout scenes of the episode, and quite possibly the entire series.

Writer Steven Moffat obviously has great fun with wordplay, comparing the Doctor with the towers ("You can't expect a monolith to love you back"), and contemplating the meaning of happily-ever-after.

Despite the show's reputation for BBC budget special effects, 'The Husbands of River Song' involves some incredible backdrop visuals.

While incorporating two very contrasting tones – managing to work in the mandatory festive cheer, as well as the emotionally satisfying surprise departure of a key character – this certainly transcends your average *Doctor Who* Christmas special.



Editor: Jack Prevezer  
travel@theboar.org

## Swap your house with a stranger?

Anaïs Ronchin investigates a unique way of finding holiday accommodation

**T**ravelling without paying for any accommodation? It is possible! Instead of spending nights in an expensive hotel or rented apartment, here is a new way to travel. Exchange your home! You stay in someone's house while they stay in yours. Simple as that.

This idea was initiated by a Dutch woman, Ans Lammers, who created a website to facilitate the process ([www.homeforexchange.com](http://www.homeforexchange.com)).

Travellers post pictures of their villa, castle, apartment or forest hut: it is called an 'offer'. They put information about their favourite destination, the dates they are available and details about their family. It costs £37 to post an offer and keep it for a year, and you can do as many exchanges as you want!

Then, it is your turn to research. Want to travel to Paris? More than 905 offers are online. Fancy a trip to San Francisco? Mumbai? Costa Rica or Madagascar? HomeForExchange makes more than 65,000 offers in 150 countries. Even in Coventry!

Advanced research will help you find a rare pearl. You can choose the type of property you would like to travel to, the type of features in it (fireplace, air-conditioning, without pets or adapted for children...) You can even choose the number of bathrooms and bedrooms! Finally, send a message to the owner and arrange the trip. Easy.

I have done four home exchanges in the USA and one in the Seychelles. Let me give you two reasons to do it!

Firstly, you don't pay for any accommodation or car rentals. My family and myself - we are triplets plus two parents - travelled to Key Largo (Florida). We would have paid £5,200 for two weeks in a hotel, plus the price of the flights, cat-sitter, car rental, food and entertainment there.



Instead, we exchanged our home with a lovely American couple who owned an amazing four-floored house and loved our cat. Needless to say it was a bargain.

Secondly, when you live in a local's house, you see things differently. You eat in the res-

taurants they like, drive their car and sleep in their beds. It is a completely different experience to the typical sightseeing tourist. In the Seychelles, we were in a gorgeous house near the beach but far from the rich and touristy part of the island. We were close to the real experience, saw how locals truly lived, fishing and selling their catch of the day. We also met genuine people, the real inhabitants and not employees forced to smile at tourists.

All in all, home exchange is the best way to travel, and I would not do it any other way now. We are extremely friendly with the couples we have exchanged with and I have amazing memories.

Nevertheless, there are some disadvantages. Firstly, it is important to plan a trip early if there are many of you travelling. The more of you there are, the earlier you should start to contact property owners.

Secondly, do not be fooled by pictures; in New-York, the apartment we exchanged with seemed big and clean but, when we arrived, it was dirty and too small for five people. It did not ruin the trip, but details are important. Don't hesitate to ask for more pictures!

Lastly, this experience can be stressful: trust is the key word. However, those strangers in your house will take good care of your home in the hope that you will do the same. Home exchanging is all about respect.

Give it a try!

» Image: Ebyabe/ wikimedia.commons

## Culture Shocks

### On the border of legality

Four boys with interrail passes looking to get from Macedonia into Greece - seems harmless enough right? This is the nonchalant attitude with which we approached the border, oblivious to the chaos that soon awaited us.

It all began prior to leaving the Macedonian capital, Skopje. Just days before we befriended a Macedonian individual - initially our waiter - and decided it would be a great idea to ask him if there was any way we could get hold of some marijuana; for a satisfyingly low price, he obliged.

Although most of it was gone, or rather consumed, by the time we had to depart for Athens, there was a small amount that remained in my friend's backpack; we hoped, in naivety, that it was small enough to go unnoticed.

After a month of hopping from country to country, we had become accustomed to bag checks being a routinely British thing. In all honesty, we had never expected that our first

**We were hauled off the bus and our bags were thrown to the curb. Then we were met with the sniffer dog**

screening would be in Greece.

As our bus approached, we suddenly became aware of the fact that we were coming from a non-EU country back into the EU; a transition that was evidently not taken lightly. Before we knew it, we were hauled off the bus and our bags were thrown to the curb. Then we were met with the sniffer dog.

I didn't think it was possible for four white boys to get even whiter, but somehow we managed it in that moment of fear. Inevitably, the dog skipped over everyone's bags until ours where he began clawing away until the guards had noticed.

At this moment, the man in charge indicated for my friend to come into the office, leaving the remaining three of us anxiously stranded with a contingent of Macedonians looking none too impressed.

Eventually, we were all called in to the office where my friend reappeared just as I was taken into a separate room. Unbeknown to me, he had just been strip-searched so, after many minutes of an officer thoroughly checking my bag and questioning whether or not the far-from-suspicious paracetamol I had was indeed paracetamol, I returned to my friends only to be asked the question: "Did you just get strip-searched?"

It's safe to say I didn't take this notion very well. After what seemed like far too long to be searching our stuff, they then decided it would be a good idea to take photocopies of our passports - this sent us into a complete state of panic.

Following this episode, we returned to a very hostile bus ride after having delayed everyone for about an hour, and we continued our journey amid an array of tuts and eye rolls. It took us until our next border crossing to find out that we hadn't actually been put on some kind of international register. I guess it's safe to say we'll be more cautious about what we accidentally smuggle across borders in the future.

Jordan Hunt

## Spending New Years in style

Hiran Adhia spends an unconventional New Year's Eve in Dubai

**D**espite the real problems behind the fire at the Address Hotel opposite the Burj Khalifa, the whole occasion was not marred by any sense of fear. The controversial decision to go ahead with the New Year's celebrations was the right one and no one was disappointed.

Dubai is notorious for boasting the best fireworks display in the opening minutes of

each year. The celebrations for 2016 were no exception, with the King spending a reported \$6 million dollars for a 23-minute show across four locations. It made London look like a low-budget park display.

**Dubai is notorious for boasting the best fireworks displays in the opening minutes of each year. The celebrations...were no exception**

Starting at the Burj Khalifa, the world's tallest building, the fireworks were displayed at the Atlantic Hotel in the exclusive Palm Jumeirah Islands, the 7-star luxury Burj al-Arab hotel and finally at the Jumeirah Beach Residences, the most expensive street in the world.

We were lucky enough to find our way to the beach. I was expecting it to be a sea of bodies, all drunk before 8pm and a mad dash to the Metro station as soon as the last firework had exploded. I was pleasantly surprised.

It was the first New Year's that I had spent outside of London and so my expectations were not fantastically high. However, it was incredibly easy to get around and the strict rules that the UAE have on alcohol meant it was a real family occasion.

The beach was awash with people but we were right by a mall, so there was plenty of room and it was great to be able to go barefoot. We even found space to sit down - it was unheard of.

The fact that all of these little annoyances were removed made the fireworks display so much better. From our vantage point, we could see all of the locations, with two displays going off at the same time.

In front of us, the barges on the Dubai creek delivered the most spectacular finale of golden light, and we realised how special it was to be here. There was a reason that 2 million people had specifically come to Dubai for this week.

It's an expensive trip, but if you have the money, then I would definitely recommend going to Dubai for the holidays. It will exceed your expectations.



» Fireworks appeared from the Burj Khalifa  
Image: Nabil Abbas / Flickr

» Image: gabi\_purri/ Flickr



Editor: Ali Jones  
games@theboar.org



## Fallout Boy

Joe Clarke gives us the rundown on the best worst game he's ever played

Image: Bago Games / Flickr

**F**allout 4 is a difficult game to review. Not only is there so much content to discuss, but it's made me feel more conflicted than perhaps any other game I've ever played. On the one hand, it's a wonderful gaming experience, yet it's still a game with many problems.

The core gameplay remains largely unchanged from recent iterations in the series. You go around, exploring the post-nuclear wasteland, killing practically everything in sight and exploring the bizarre world of the Commonwealth around Boston. Importantly, the shooting is actually decent. Fans will remember the flaky gunplay of *Fallout 3*, which luckily does not return here. Instead, combat is far meatier and feels appropriately satisfying.

Coupled with this is the return of the VATS system, which allows for the player to target specific body parts of enemies, in homage to the old turn-based *Fallout* games. Although this system is largely unchanged from before, it has been tweaked slightly, with time no longer stopping upon usage, meaning that the system now feels less like a cheat mode, and instead more like a welcome assist.

Aside from the gunplay that constitutes the majority of the *Fallout* experience, as this is ostensibly an RPG, there are of course other mechanics involved. The game has a new, more streamlined conversation system, reminiscent of systems featured in titles like *Mass Effect*. While the screen is less cluttered, it does seem to be a step backwards for the series. The choices presented are often quite vague, meaning that you are never truly sure

what your character is going to say and do. This seems like it has been implemented in order to allow for the newly-voiced protagonist, as longer lines of dialogue are more expensive to include, however it does damage the conversation system. It no longer truly feels like the player has as much agency in terms of what they are going to do, and are instead, thanks to the lessened dialogue choices, are forced into certain options that the game would prefer you to choose.

You may want to do things that make you seem like an utter bastard, but because your character isn't an utter bastard, these options are rarely available

The newly-voiced protagonist, also seems like a step backwards. While supposedly allowing for a more involved story (which, much like most *Fallout* titles, is largely uninteresting and easily viewed as something to do on the side, rather than the primary focus), it loses a lot of what makes *Fallout* great. It's ostensibly a role-playing game, typically allowing the player to do whatever they want, yet, thanks to the inclusion of a voiced protagonist, this feeling is lost. You may want to do things that make you seem like an utter bastard, yet, because the character isn't an utter bastard, these options are rarely available. *Fallout* has always been a title that allowed the player a great deal of agency in who their

character is, but, sadly, that has been lost.

The game also includes the much hyped community building system, a *Minecraft*-like style system where you can build up a settlement and truly make it your own. However, although an exciting prospect in theory, in practice, it is a fiddly mess that is barely worth your time. It is often far too hard to make what you want, with the systems feeling counter-intuitive and irritating, rather than being a fun inclusion into the series, and will undoubtedly be one of the biggest disappointments for many in the game.

Sadly, despite all of *Fallout 4*'s positive aspects, it is still, at heart, a Bethesda game, which means it is absolutely riddled with glitches and broken systems. Whilst these glitches are in some way understandable, and often are more humorous than problematic, they do exist, and certainly detract from the core experience. Core systems often break, people disappear, and it would be unfair not to mention the existence of these issues.

I love *Fallout 4*. I have spent far too much time in its world, and, upon completion, I honestly did not want to stop playing the game. However, as I have said, the game is conflicting. At parts, it is beautiful, but at other times it is ugly, both in terms of graphical fidelity and in terms of its broken systems. It is simultaneously one of the best games of the year, and one of the most disappointing. Although I love the game, there is also a lot to hate, and this cannot be ignored. While I do recommend the game, beware the faults that come with it.

## Casual Gamer Column: 60 Seconds

Ali Jones takes on the apocalypse in the poor man's *Fallout*

**I**f Bethesda's latest effort somehow doesn't fulfil your desire for the post-apocalypse, or you prefer to experience your nuclear war on a budget, then *60 Seconds*, the two-part story of one family's attempt to survive the end of the world, could be for you.

*60 seconds*' two parts differ pretty wildly. In the first half, thanks to the USA's drastically inefficient early warning system, you get 60 seconds to gather up as much equipment, rations and family members as possible before leaping to safety in your underground bunker. In the game's longer, second part, you use your rations and equipment to survive the day plays out day-by-day, and you have control over rations, determining who's next to go out scavenging in the wasteland, and reacting to random events. Your end goal is to last long enough to be rescued, but surviving that long is tricky to say the least.

There are, of course, handy shortcuts to help you get through this harrowing ordeal, the most important is to not be afraid to abandon your loved ones. At the beginning of the game, when you're running around collecting food and clean water for the coming months underground, your family aren't particularly keen to help you, but are happy to let you weigh yourself down carrying them to the bunker, at the expense of other supplies. Not only that, but they then expect you to waste your rations on them, which you have to do, because if they die, it tends to send you a bit mad, which isn't exactly helpful when you're trapped underground. Abandoning a family member or two to their fiery death not only means fewer mouths to feed, but also means more supplies for you.

*60 Seconds* isn't the most in-depth option available if you fancy dabbling in the post-apocalypse, but it offers a refreshingly casual alternative to the enormous worlds the *Fallout* franchise has encouraged us to expect. Its quirky sense of humour, coupled with decent replay value (plenty of random events and several alternate endings) and plenty to discover, even in the game's limited scope, means it's definitely worth checking out.

## Until Next Time...

January 12

### Assassin's Creed Chronicles: India

**I**t's no secret that Ubisoft are milking the *Assassin's Creed* franchise for all it's worth, but, there's only so complex you can make a storyline before even the most hardcore fans give up on you. To get round this problem, they've come up with the *Chronicles* games - excuses to take the franchise to far-flung locales without further complicating everything. *ACC: India* follows Arbaaz Mir in his quest to retrieve the Koh-I-Noor diamond from the clutches of the Templars. Available on PS4, XO and PC.



Image: Bago Games / Flickr

January 26

### LEGO Marvel's Avengers

**C**ontinuing Marvel's rampant run through all known forms of media, *LEGO Marvel's Avengers* follows on from the success of *LEGO Marvel Superheroes*. Taking on the plots from a whole bunch of Marvel stories, including both *Avengers* films, among several others. *LEGO Marvel's Avengers* is available on PS3 and PS4, X360 and XO, PC, Wii U and 3DS. It also offers the added benefit of compressing the plots of 6 feature films into one adorable plastic bundle.

Ali Jones



Editor: Kambole Campbell  
film@theboar.org



Images: Lucasfilm

Well, JJ did it. While it's not perfect, *Star Wars: The Force Awakens* flies faster, hits harder and just resonates more than the prequels ever did or could, while (mostly) satisfying one of cinema's most unforgiving fanbases.

While it naturally owes a lot to *A New Hope* and the original trilogy, Abrams and Lawrence Kasdan have wisely made this the newcomers' film. The classic, dearly-beloved characters all make an appearance in one way or another, but the nostalgia never threatens to overshadow the fresh new faces on screen. Finn (John Boyega), a former Stormtrooper for the ominously named 'First Order', Rey (the fantastic Daisy Ridley in her first starring role), a scavenger from the desert planet Jakku and Poe Dameron (Oscar Isaac), "the best damn pilot in the galaxy", are all captivating in roles that thankfully don't just cut and paste from the mould of the original trilogy.

**This is a story that finds most of its worth in its characters and its action, and how each informs the other**

Adam Driver also delivers a complex and volatile performance as Kylo Ren, potentially one of the most human villains *Star Wars* has ever delivered. His intimidating profile,

mixed with a temper and inner conflict we haven't ever seen in a Sith makes him both a worthy follow up and a total contrast to Darth Vader and his more cool, collected menace. Mark Hamill, Harrison Ford and Carrie Fisher turn in great performances as Luke Skywalker, Han Solo and General Leia, playing the characters as we know them as well as well as how we don't – weathered and weary from the years we haven't seen.

This is a story that finds most of its worth in its characters and its action, and how each informs the other – not solely from the plot, which is, admittedly, rather simple, and borrows from the original *Star Wars* quite heavily, in ways I won't disclose. However this is not to say that *The Force Awakens* can be reduced to simply being the same story with different characters – Abrams and Kasdan cleverly use our expectations of what a spiritual sequel to *A New Hope* would look like, and subvert them. Besides, there's a lot more going on in this film than there ever was in the original trilogy.

Both in storytelling and aesthetic, JJ Abrams has learned an extremely valuable lesson from the less than well-received prequels – less is more. We are finally getting a *Star Wars* film that has nuance in the dialogue and some subtlety where it counts – to say

any more than this would be saying too much. This approach also means that the film looks incredible, with more 'minimalist' shots that allow a single subject to dominate the frame, giving the audience the chance to actually take things in rather than be overwhelmed by the sheer number of things on the screen, a la the "dense" cinematography of Episodes I through III.

There is a perfect balance of CGI and practical effects – *The Force Awakens* uses painstakingly-crafted puppets and animatronics that fans longed for in the often soulless prequels – everything in *The Force Awakens* is just so tangible – to the point that it's actually somewhat jarring when fully CGIed characters such as Lupita Nyong'o's motion captured Maz

Kanata and Andy Serkis' mysterious Supreme Leader Snoke first appear on screen.

Beautiful landscapes, thrilling and extremely kinetic takes of exhilarating aerial dogfights mixed with pulse-pounding, visceral action on the ground, wide shots of giant relics from old space battles are just a small part of *The Force Awakens*' visual majesty, the stunning direction mixing with classic *Star Wars* iconography and sound to make something truly special. This would all be fantastic by itself, but John Williams' breathtaking score ("Rey's Theme" is awesome) punctuating these moments turns the film into something almost overwhelming to take in on the first viewing.

It's really something else, seeing a new and such a well-crafted *Star Wars* film on the big screen. JJ Abrams' *Star Wars: The Force Awakens* is an astounding follow up to the practically mythical original trilogy, and breathes new life into the galaxy far far away – for audiences new and old, fanboys and sceptics alike. It isn't necessarily subtle and it borrows a lot from the first film, but *Star Wars: The Force Awakens* is awe-inspiring, and I can't wait to see where the franchise goes next.

Kambole Campbell



Send us your 140 character reviews at:  
@BoarFilm



» » Image: Metrodome

## Eden: “A universal story of failure”

Being a DJ is a much harder profession than it looks. You must possess an encyclopedic knowledge of the genre you are spinning, you have to learn how to beat-match precisely - sometimes still on vinyl if you're really old school - and you have to be constantly upbeat and ready to go despite whatever mood you might be in. And, despite this constant hard work, there is no guarantee you will be the headline act at Berghain or Fabric one day; instead you may be condemned to playing pubs your whole life to people who don't appreciate you.

*Eden* tells the bittersweet story of one such DJ who, despite being part of a great movement - the 'French Touch', which repurposed classic garage through a classy European sensibility - somehow never reaches the heights of his contemporaries.

In detailing the rise and fall of this genre, Mia Hanson Løve is smart not to focus on the successes of groups such as Daft Punk, but instead to chart someone who never quite made it, finishing his career playing at hotels and wedding parties. In this she creates a universal story about failure that could translate to any creative profession.

We start in 1992 - what some call the best year for dance music - at a rave in the woods. Paul (Félix de Givry) is there with his best friend Cyril (Roman Kolinka). They are

young and carefree, high on 'molly', and they have hopes and dreams of starting their own dance label. Inspired by the music of Terry Hunter, Kerri Chandler and Frankie Knuckles, they finally host their own night called "Cheers" which for a time gives them huge fame. However, their success is overshadowed by their friends, Thomas Bangalter and Guy-Manuel de Homem-Christo, better known as Daft Punk. In a couple of scenes we see what could've been for them also, as they get rejected from a club, only for a manager to say humorously, "Let them in, they're Daft Punk". *Eden* charts Paul's journey (or lack thereof) all the way from the heady days of the early 90s to a much more sober 2013, detailing the loves and losses he's encountered, the great nights he's been a part of, and the way life seems to get ahead of us when we are not looking. The editing here fluidly takes us through the years - sometimes reminding me of *Boyhood* in its mastery of time. Félix de Givry gives a brilliant performance balancing endless naivety with sadness, even if he doesn't age very convincingly.

The world changes as the characters change, sometimes in seemingly imperceptible ways. This is testament to the elliptical nature of the chronology, avoiding big moments for a grander sense of a life being lived. One gets the feeling that things get tamer as time goes by. E-Cigarettes replace the real

thing, and our impossibly beautiful females get swaddled down with children and compromise - many cannot afford to live in Paris anymore. Post-recession it becomes harder to get loans from the bank. Paul faces the sad fact that his DJ life may have to come to an end, and he may have to get a job like the rest of us. Despite the inevitably fatalistic nature of the film, what keeps it buoyant is the music itself - featuring classic cuts such as "Sweet Harmony", "Plastic Dreams" and "To Be In Love", which could easily fill out a setlist at any good club.

One's enjoyment in watching will be greatly enhanced by a love for the house genre (hardcore techno fans may be disappointed) yet the storyline can be seen to transcend just one scene. This is a movie for anyone whose dreams have been slowly crushed by the boring reality of everyday life. Yet it is not cynical, filled with an intense love for the scene, thus inspiring the next generation to come and make a change. After all, house music is all about pushing things forward.

Redmond Bacon



Have you seen any good films lately?  
Tell us on Facebook

## In other news...

50 years after the first, Kodak has announced its revival of the Super 8 film camera. Aimed at filmmakers and their first new camera in years, the film/digital hybrid is expected to be available later in 2016

» Image: Kodak

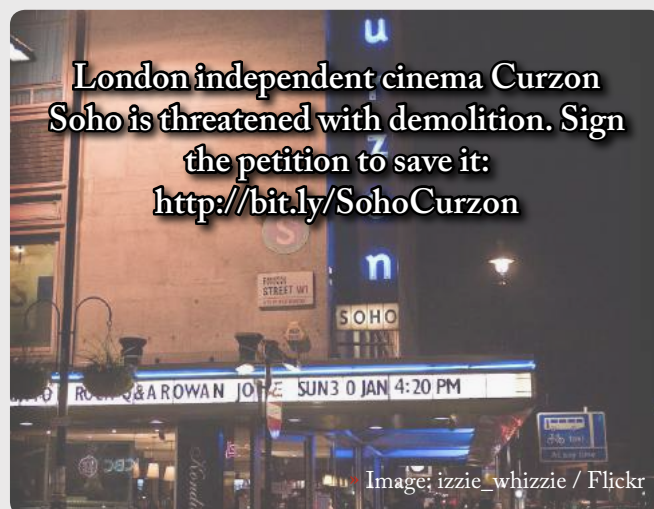
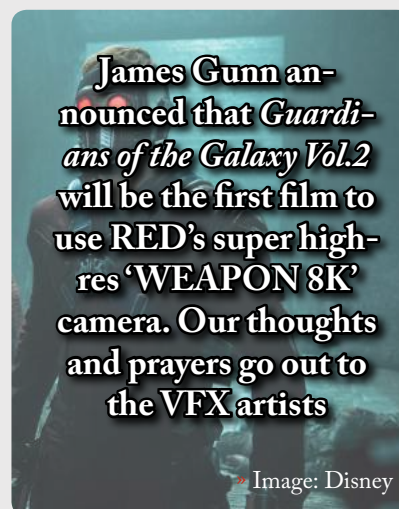


Image: izzie\_whizzie / Flickr



» Image: Disney

## Last Night I Watched:

### Chasing Amy

On Christmas Day, when many were settling down to watch the finale of *Downton Abbey* or perhaps *Britain's Favourite Abba Songs*, I decided to watch a film that I'd long wanted to see - *Chasing Amy* (1997). *Chasing Amy* was Kevin Smith's third film after the critically acclaimed *Clerks* (1994) and *Mallrats* (1995), which received a significantly oppositional reaction.

*Clerks* was an independent film shot for around \$25,000 dollars in the convenience store that Smith worked in at the time. With fantastic dialogue and a few hilarious moments, *Clerks* would become one of the most successful independent films ever made, grossing over \$3 million. If you haven't seen it, *Clerks* is one of the best comedies I've ever seen - if you don't believe me, take it from Empire, Total Film, Bravo and so on.

After *Clerks*, *Mallrats* was essentially a failure, with Roger Ebert giving it one star and blaming the influence of Hollywood, leading to a tired cluster of clichés. With *Chasing Amy*, Smith went back to being an independent filmmaker and (whatever the cause) produced a wonderful film. [Interestingly, one of the best scenes in the film, a *Jaws* parody where Alyssa (Joey Lauren Adams) and Banky (Jason Lee) compare their wounds caused as an inadvertent result of oral sex, was not allowed in *Mallrats* according to higher powers.]

Within the first ten minutes of the film, we hear Banky shout "Your mother's a tracer!" at an abusive fan, and pretend racial militant Hooper (Dwight Ewell) declare *Star Wars* to be "about how the white man keeps the black brother down: even in a galaxy far far away". In the same speech, Ewell (who is excellent throughout) states that Luke Skywalker is a "Nazi poster boy" and Darth Vader the "blackest brother in the galaxy". The dialogue is ridiculous at times, entertaining throughout, and crucially still, realistic - it is very Tarantino-esque.

The refreshing dialogue is mirrored by the plot of the film. *Chasing Amy* follows the lives of four comic-book artists in New York, the plot revolving around one romantic liaison and the reaction of their respective friends. It is a myriad of sexuality, jealousy and joy, all of which Smith deals well with, on the whole.

Although Smith has been accused of presenting a view of lesbianism as just a matter of waiting for the right guy, this to me is a straw-man styled argument - the film is rather about the inadequacies of Holden (Ben Affleck) in dealing with Alyssa's history. Silent Bob, played by Smith himself, is one of the recurring characters in his films, and delivers this moral in a totally unexpected, well-delivered speech. The climactic scene of the film for me is pretty bizarre and just too contrived, but it doesn't really take anything away from the inevitable end-product of the film's main relationships. *Chasing Amy* mixes humour and romance in a way that'll leave you laughing one minute and fully engaged in the plot the next. More than anything, it's different - in a good way.

Jonny Hall



## Athletes turned actors: Three of the best

### Vinnie Jones in *Lock, Stock and Two Smoking Barrels* (1998) and *Snatch* (2000)

Before the year 1998, the names Big Chris and 'Bullet-Tooth' Tony meant nothing in your average household. Sure Vinnie Jones had won the FA Cup and was known for being a little ballsy (especially when it came to Gazza, pun intended) but his status in the public eye has indisput-

**Sure Vinnie Jones had won the FA Cup and was known for being a little ballsy**

ably been defined by his acting career.

With 59 films under his belt compared to arguably the greatest actor of all time Daniel Day Lewis' 28, Jones definitely takes the crown as the most successful athlete-turned-actor. With that said, let's be honest, ever since being typecasted in *Lock, Stock and Two Smoking Barrels* and *Snatch*, Jones has never again produced a performance matching in quality.

Although his characters Big Chris (*Lock Stock*) and 'Bullet-Tooth' Tony (*Snatch*) were pretty much identical, they were roles tai-

lored for Jones.

Making his screen debut as the menacing but paternal debt collector Big Chris, he felt at home with the witty Guy Ritchie dialogue and delivered some of the film's most memorable lines.

One of Jones' final lines of the movie "It's been emotional", accompanied by Stone Roses 'Fool's Gold', goes down as my personal favourite moment of the entire film. 'Bullet-Tooth' Tony in *Snatch* on the other hand invented a whole new meaning to the word cool. With a monologue less than three minutes long, Tony manages to strip three grown men, Vinny, Sol and Tyrone of their credibility by simply using an analogy of cock and balls which is then nicely finished off with a dismissive "Fuck off".

One can say what they want about Jones' lack of versatility and the fact he is predominantly typecasted in all of his roles. But what is wrong with that? He is just simply badass and who doesn't love a bit of that?



Su Collins



### Rowdy Roddy Piper in *They Live!* (1988)

John Carpenter cast 'Rowdy' Roddy Piper a leading role in his upcoming picture, *They Live!*, upon meeting him at Wrestlemania III. Because, "unlike most Hollywood actors... [he had] life written all over him".

Of course, *They Live!* is far from avant-garde. Carpenter mixes potentially brilliant political commentary with whimsical action, granting it a sort of 'cult status' today. But Piper's performance is memorable.

The legendary WWF figure portrays a drifting labourer who discovers, amid unemployment, that extraterrestrials manipulate the ruling classes.

With rampant consumerism being their means of control, the enlightened Piper takes to arms in hope of overthrowing them. Invoking an 'everyman' demeanour, this once-homeless star fares surprisingly well. His wrestling career even adds a tangible brutality to him. He's not athletic nor particularly spritely; but he certainly knows how to throw a punch.

Spewing the line, "I've come here to chew bubble gum and kick ass... and I'm all out of bubble gum", Piper brings a charming arro-

gance, too. It's hard not to love this labourer-cum-soldier. Though the quote is often mistakenly credited to *Duke Nukem* or *The IT Crowd*, it's interesting to note how far his character has influenced wider popular culture.

Piper's greatest moment, however, is the absurdly long fight sequence halfway into the film. With a running time of over six minutes, this graphic punch-up is so gloriously abnormal it still invites discussion. Through the dramatic blood stains and the progressively destroyed set pieces - its theatrics are not far removed from the Wrestlemania Ring - *They Live!* demonstrates the inherent perks of casting a professional wrestler in an action film.

'Rowdy' Roddy Piper passed away last July and it's clear how suited he was for this enigmatic role. No doubt, the film is a diamond in the rough, but his performance, however abrasive, shines most valiantly throughout.



Ollie Ship



### Mike Tyson in *The Hangover* (2009)

Since finding Islam, retiring from boxing and working to battle against his demons, Mike Tyson has transformed himself into a much-loved public figure; appearing in one-man stage shows, films, television and a God-awful lip-synch battle with Terry Crews to name a few. Perhaps the most memorable of Tyson's flirtations with the big screen, however, was his cameo in *The Hangover*, in which he plays a fictionalised version of himself looking for the safe return of his pet tiger.

The scenes involving Tyson play perfectly to his strengths as they capitalise on the insanity, quiet unpredictability and intense intimidation of the knock-out specialist with a

tattoo covering the entire left side of his face, and who has had more snow up his nose than Robert Falcon Scott. Though the hilariously

**The scenes involving Tyson perfectly play to his strengths as they capitalise on the insanity, quiet unpredictability and intense intimidation of the knock out specialist**

arguable that a Tyson cameo isn't complete if nobody eats a right hook. Despite relatively few lines, his facial expressions, especially when he sees his tiger violated by Bradley Cooper, make for some of the best moments of the film in their subtlety.



Sam Nugent



violent flip of his Cadbury's-advert-style Phil Collins impression is slightly predictable, it's



Any other memorable cameos?

Tweet: @BoarSport and @BoarFilm

# Boar Sport Power Rankings

## 1 Men's Football 1st Team



**POWER  
RANKINGS**

Andreas Kyprianou celebrating his 50th Warwick goal / image: Warwick Sport

Stood at the highest point of Cryfield on a harsh winter's day drooling over the Men's Football 1st teams' 5-0 demolition of East Anglia, one thing became glaringly obvious. Behind their brand of beautiful attacking football, they are the best Warwick have to offer. The month of December saw the UWMFC 1's enter a rich vein of form, ascending to the summit of the Midlands 2A division and quarter-finals of the Midlands Cup, posting some

thoroughly impressive results along the way. Since the turn of the last Power Rankings, they've scored a whooping 21 goals and conceded 0.

They ended November with an ominous Pre-Varsity spanking of our inner city rivals Coventry before proceeding to hammer Staffordshire 10-0. Their final win of the year over East Anglia solidified their rise to the #BoarPower top spot, and was at times poetry in motion. They were solid defensively and potent in attack, led by

the wizardry of Michael Rose and devastating Andreas Kyprianou's devastating finishing, which has now become the stuff of BUCS legend. He notched a quickfire second-half hat trick to take his tally to 50 Warwick goals, and put the final flourish on a remarkable few months for a team we can now rightfully proclaim the best side on campus.

**Shingi Mararike**  
(Rankings: November-December)

## 2 Warwick Snow 1st

Our highest new entry, their cup victory at Val Thorens was Warwick Sport's Christmas highlight.

## 3 Women's Hockey 1st

W: 5 | D: 0 | L: 0

Undefeated in the league and cup, yet the hockey team are displaced at the top!

## 4 Mixed Golf 2nd

W: 6 | D: 0 | L: 0

5-1 wins are just a regularity for these golfers, and they just don't do losing either.

## 5 Men's Football 4th

W: 4 | D: 0 | L: 0

4 league games played, 4 league games won. A goal difference of +19. Utter dominance.

## 6 Men's Fencing 1st

W: 4 | D: 0 | L: 1

An away victory at Leicester, not something that's happened so often in recent months.

## 7 Men's Tennis 2nd

W: 5 | D: 1 | L: 0

8-4 victories in their last 3 games, now that's what I call consistency.

## 8 Women's Fencing 1st

W: 3 | D: 0 | L: 0

3 on the bounce, beating Oxford and Loughborough on the very same day. If Carlsberg did away days...

## 9 Men's Squash 2nd

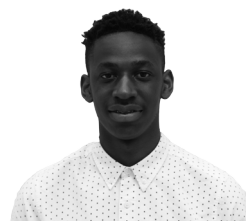
W: 2 | D: 0 | L: 1

5-0 in the El Covico, against their 1s. 'Ave that.

## 10 Men's Badminton 2nd

W: 3 | D: 0 | L: 1

Down one from our November rankings, the team remain in good form after sweeping past their Oxford opponents last time out.



## Team Warwick all in: Varsity is Coming



Image: Warwick Sport

**V**arsity. It's coming. The one word that gets spines tingling, pulses racing, and people talking about University Sport. The dawn of the new year on campus brings with it essay deadlines, January exams, and ridiculous levels of academic stress. As the student population dig their heels in and start to get serious, there's a rumbling amongst members of our sports clubs. You can feel the anticipation sweeping across Cryfield; you can see the tension ratcheting up out on Westwood, the frenzied squeaking of trainers in the Desso Hall becomes that much more intense. Each passing #BUCSWednesday

performance matters more than the last as we come closer to the biggest sporting showcase on campus, the weekend that sees our clubs become the centrepiece of our collective student attention. For a few days in frosty February, Warwick stand united against Coventry each and every year, pitting our sporting might against theirs. And guess what? We've never lost. Never have Warwick fallen at the feet of our inner-city rivals. Last year, Warwick dominated across 60 events, running out comprehensive 74-20 winners.

No matter how little or how much you care about sport, it's impossible not to catch a little

bit of that Varsity fever, whether it's the Ice Hockey in Coventry's Sky Dome which has famously closed the show the last few years or a game of Pool taking place in a dusty corner of Riley's, it all matters so much more. Sidelines that were quiet suddenly become filled with onlookers, social media becomes awash with posts wishing our teams good luck and damning our magenta clad opponents.

The numbers speak for themselves: 6000 spectators were on hand to watch some of the action last year. As Warwick students there always seem to be reasons for discontent, reasons to be up in arms, disappointed by a

sweeping changes, frustrated for one reason or the other, but Varsity always gives us a reason to be proud of our University as we proceed to #SmashThePoly.

Behind a new kit launch that's seen our sporting outfits swapping their respective hues for a united red and the unveiling of banners across campus you can feel the anticipation. Shoved to the peripheral for months, university sport suddenly matters as much as anything else. This year will see changes to the format to freshen up what was fast becoming a stale Warwick victory parade. Sports officer Alex Roberts explained the new look programme stating: "To

really try and ignite Varsity again and make the truly campus-wide event it has the potential to be, we have condensed the program into one big Varsity weekend, made all the events as accessible as possible, and really given it every chance to be a bigger event than ever before.

**Shingi Mararike**



Excited for Varsity?  
Tweet:  
[@BoarSport](#)