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VARSITY



Breaking the silence: A vigil held in remembrance of Reeva Steenkamp by CUSU Women's Campaign to raise awareness of domestic abuse

Cambridge property sky-rockets in value

Sarah Sheard

Senior News Editor

Cambridge's real estate value has sky-rocketed within the past seven years, with properties now worth 32.5 per cent more than at their 2007 peak.

The findings, as published in new analysis by the property firm Hometrack, places Cambridge above London in terms of rising house prices. In contrast, London house prices have only increased by 29 per cent in recent years, compared to their pre-financial crisis high.

Over the past year alone property prices in Cambridge have increased by an average of £53,000.

Other cities faring well in terms of real estate include Bristol, Oxford, Aberdeen, Portsmouth and Southampton.

Ed Meyer, the head of residential sales at Savills estate agents in Cambridge, said that London commuters had helped to drive up Cambridge prices, citing "a very pretty city centre" and "good schools" as other reasons for the dramatic increase.

Earlier in 2014 Cambridge was named as the fastest place to sell a home, but was also named the most expensive city for students.

Research commissioned by Santander showed that living costs in Cambridge are the highest in the country, at an average of £10,778 without tuition fees.

The average cost for students in Cardiff was £7,649 per year, 29 per cent less than their Cambridge counterparts.

There were also recently revelations that some Anglia Ruskin students, who face higher costs in terms of accommodation than Cantabrigians, have been forced to turn to food banks in order to make ends meet.

Students demand a safer Cambridge

After a series of attacks, a petition calls for better lighting in parks

Till Schöfer

Deputy News Editor

Following a series of sexual assaults in Cambridge city centre last week, students have come together to protest against the low level of security that

the city offers at night.

Last Friday night Mill Road, Jesus Green and an area near the Grand Arcade became the locations of three separate cases of sexual assault.

Two Libyan soldiers, Mohammed Abdalsalam, 27, and Naji El Maarfi, 20, who had been training at barracks in Cambridgeshire have since admitted to the criminal acts. A third soldier declined to enter a plea.

Police are still investigating a "serious" assault on a man which occurred on Christ's Pieces on Sunday night.

The string of assaults followed an announcement by the Cambridgeshire police that there had been a 25 per cent increase in reported rapes between March 2013 and March 2014.

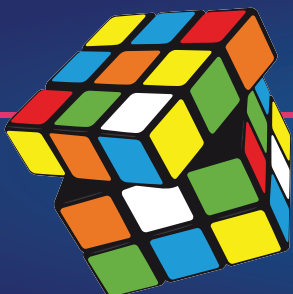
In the wake of the most recent criminal activities, a range of students have come forward suggesting ways to make Cambridge safer for its residents, particularly at night.

An online petition has been brought to the Cambridgeshire County Council arguing that the parks of Cambridge need to be better equipped with street

lighting in order to avoid dark, unsafe paths in the centre of town.

The County Council, however, have recently revealed plans to reduce lighting around Cambridge. The Strategic Projects Manager, Alan Hitch, commented that plans "to reduce the amount of energy use[d] on street lights and to help balance [the] budget" will "include turning off some street lights for part of the nights in residential areas." Although Hitch did maintain that there would be lights

CONTINUES ON PAGE 5



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Grow up, Cambridge

Boo. It's Halloween. Whether you think the festivities are fun, immature or offensive, there's no doubt that people will be celebrating tonight. There will be drinking, possibly too much, in colleges and clubs around Cambridge. Maybe it's time we grew up. That can be hard, though, when we are still treated like children.

We at Cambridge are supposed to be the brightest minds in the country. This can, however, leave other faculties distinctly lacking. Social skills, personal hygiene and a sense of perspective can all be found languishing in the lost property boxes of various colleges. Their rightful owners can be found anywhere from Life to the library at 3am.

Are Cambridge students especially immature? Anyone who has been on a swap may

have witnessed enough gratuitous nudity to last them a lifetime. A combination of school swots who never drank before university and drinking societies that glamorise binge consumption does not always make for the healthiest of drinking cultures.

But we are, technically at least, adults. Much has been written about the failings of the Cambridge pastoral system; Cambridge Speaks Its Mind, a Facebook group started last year, shares hundreds of testimonies about the lack of support offered by colleges. Perhaps as we are all over 18 we should be left to deal with our own problems, and not take for granted the incredible education that we are so lucky to receive.

Yet on the flipside, students are routinely infantilised by the University. The majority

live in college for the entirety of their undergraduate degree, which negates the need to worry about bills or set up an internet connection. Food is provided in college canteens, so no need to learn how to cook! All this frees up valuable time for studying, and leaves us woefully unprepared for the demands of the real world.

Furthermore, college discipline is often more reminiscent of an oak-panelled boarding school than a mutually respectful community. Of course, colleges are residential educational establishments, and need *some* rules. But when punishment for smoking on college grounds can be polishing silver, and students who gather in groups larger than four are threatened with "being deaned", or even sent down, there is a sense that students aren't the only ones who need to grow up.

NEWS

ISIS links to Cantab

Cambridge graduate has disappeared after her husband fled to Syria to join ISIS (*page 7*)



INTERVIEW

Caroline Criado-Perez

Criado-Perez, "one of the most influential women in British media", on feminism and facing online abuse (*page 12*)



COMMENT

No more week 5 blues

Martha Perotto-Wills on why battling blues with a jolly walk around Trinity does more harm than good (*page 14*)



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Like scary movies?

Jessica Barnfield on why thrillers have the edge on gore on putting you on the edge of your seat (*page 18*)



FASHION

Scandinavian Fashion

Scandinavia, home of Björn Borg, violent TV dramas and great fashion (*page 24*)



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Alex Cartlidge lives out his childhood dream and talks with John Cleese (*page 26*)



Freshers' Issue!

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This week: Animal Rights, Veganism and
Sophiatown

EDITOR Amy Hawkins EDITOR@VARSITY.CO.UK **DEPUTY EDITOR** Talia Zybutz DEPUTYEDITOR@VARSITY.CO.UK **BUSINESS MANAGER** Mark Curtis BUSINESS@VARSITY.CO.UK **PRODUCTION & DESIGN EDITORS** Daisy Schofield, Sareeka Linton, Sanjukta Sen, Pheobe Stone, Daniella Brisco-Peaple PRODUCTION@VARSITY.CO.UK **NEWS EDITORS** Sarah Sheard (Senior), Till Schöfer & Richard Nicholl (Deputy) NEWS@VARSITY.CO.UK **NEWS FEATURES & INVESTIGATIONS EDITOR** James Sutton NEWSFEATURES@VARSITY.CO.UK **COMMENT EDITORS** Charlie Chorley & Tom Freeman COMMENT@VARSITY.CO.UK **SCIENCE EDITOR** Harry Taylor SCIENCE@VARSITY.CO.UK **LIFESTYLE EDITOR** Anne O'Neill LIFESTYLE@VARSITY.CO.UK **CULTURE EDITORS** Will Hutton & Ciara Nugent CULTURE@VARSITY.CO.UK **THEATRE EDITOR** Marthe Ogg de Ferrer THEATRE@VARSITY.CO.UK **FASHION EDITOR** David Godwin FASHION@VARSITY.CO.UK **REVIEWS EDITOR** Lily Hollins REVIEWS@VARSITY.CO.UK **SPORT EDITORS** Louis Williams & George Ramsay (Deputy) SPORT@VARSITY.CO.UK **INTERVIEWS EDITOR** Elissa Foord INTERVIEWS@VARSITY.CO.UK **ONLINE EDITOR** James Taylor **VARSITY RADIO** Joe Marshall DIGITAL@VARSITY.CO.UK **CHIEF SUB EDITOR** Alex Izza **Photographers** Jess Franklin & Jonny Rowlands PHOTOS@VARSITY.CO.UK **Illustrators** Daisy Hessenberger & Hannah Taylor ILLUSTRATION@VARSITY.CO.UK **VARSITY BOARD** Dr Michael Franklin (Chairman), Prof. Peter Robinson, Dr Tim Harris, Chris Wright, Michael Derringer, Michael Curtis (VarSoc President), Chloe Stopa-Hunt (The Mays), Amy Hawkins



Varsity, Old Examination Hall, Free School Lane, Cambridge CB2 3RF. Tel 01223 337575. Fax 01223 760949. Varsity is published by Varsity Publications Ltd. Varsity Publications also publishes the Mays.

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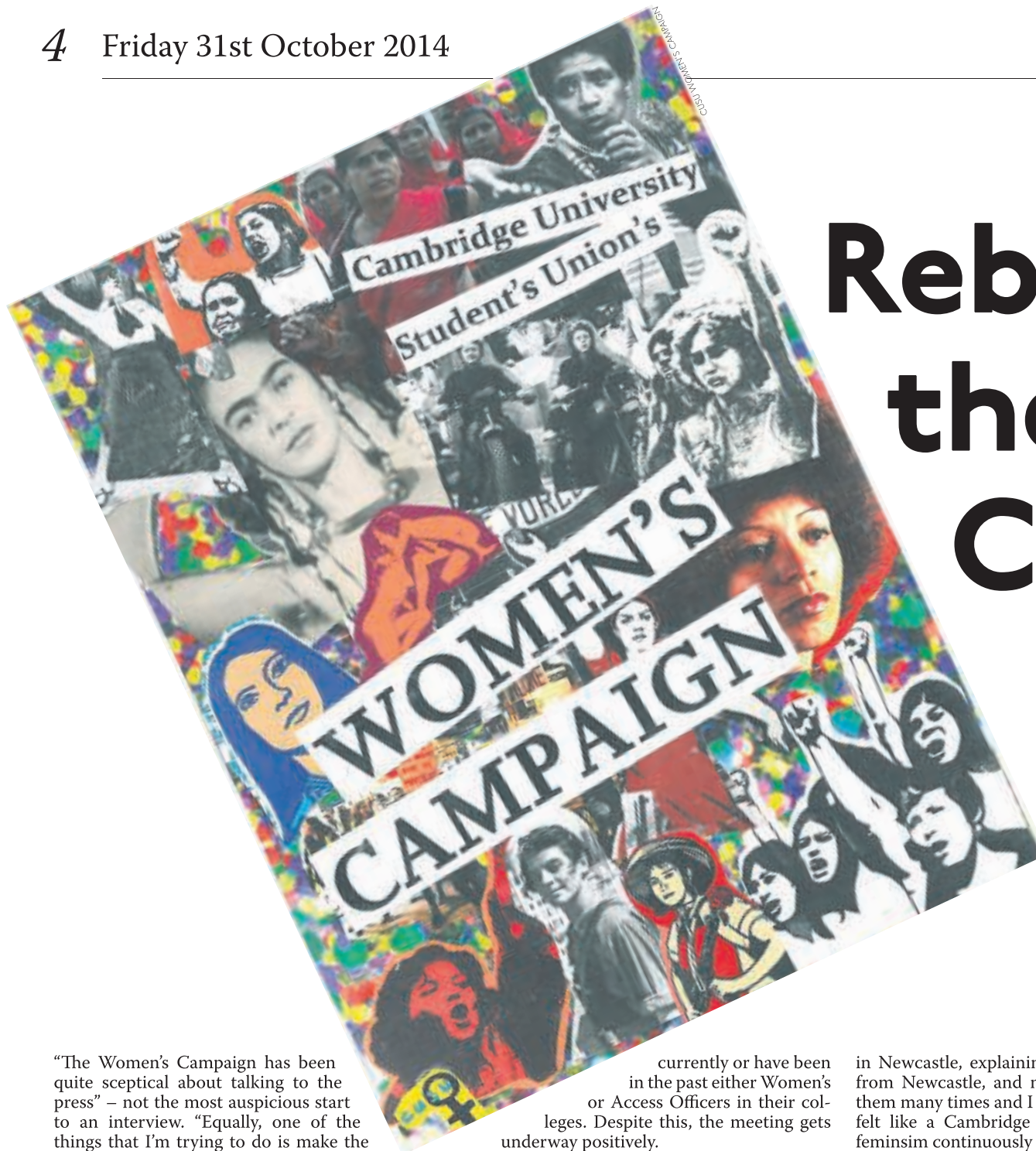
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Passion to Perform





Rebranding the Women's Campaign

James Sutton talks to Bethan Kitchen of the Women's Campaign executive committee about the press, feminism and working-class women

"The Women's Campaign has been quite sceptical about talking to the press" – not the most auspicious start to an interview. "Equally, one of the things that I'm trying to do is make the Women's Campaign as accessible as possible." That's more like it.

I'm speaking to Bethan Kitchen, the leader of the Women, Class, Access branch of the Women and Class Campaign, in The Fountain, shortly before the group's first planning meeting.

With 'access' on the agenda for the evening, I ask Bethan why the Women's Campaign has a reputation for being inaccessible. "Last year I felt incredibly alienated by the Women's Campaign in many ways...I felt like the Women's Campaign was a bit of a friends' clique, and I didn't particularly feel as though they necessarily wanted lots of people to join in...I felt like the definition of feminism in the Women's Campaign was too exclusive." That's quite a criticism coming from someone who is now part of the committee, having joined in the hope of improving it. Bethan now sees that things are different on the inside. "Since I've been part of the Women's Campaign, I've soon discovered that a lot of the reasons that I felt alienated were actually bullshit, and that there's an incredible amount of misinformation given in the press about the Women's Campaign." Perhaps I should tread carefully.

Bethan wants to change the way the Women's Campaign is perceived, but is quick to support the members who have sparked criticism of its approach through outspoken comments on online articles and social media, defending themselves from "abusive comments...lies, slander, harassment, all that crap". However, she is also aware that "there have been quite controversial things in the press where the Women's Campaign might have done things they shouldn't have, picked the wrong fights."

"I honestly just don't believe that anyone on the exec[utive committee] has bad intentions – everyone just wants to make the Women's Campaign as protective for as many women as possible, and to do really positive things." I sit in as the meeting gets underway, and Bethan begins to outline her aims for the Women, Class, Access Campaign.

The turnout is not exactly huge – just four in total, all of whom, from their introductions, are

currently or have been in the past either Women's or Access Officers in their colleges. Despite this, the meeting gets underway positively.

It must be said, however, that if anyone is at this point expecting radical feminism with a dash of Marxism, you may as well stop reading. Bethan opens by explaining that she originally "wanted to change a whole system" but has since come to "realise how impossible that is". Women, Class, Access instead aspires to "doable aims".

The main topic of discussion for the evening is how to encourage working-class women to consider Cambridge, and Higher Education in general. Bethan tells an anecdote about a Cambridge student who was bullied at school by "chavs", but now feels as though she got the last laugh "because they've got babies and I'm at Cambridge." Bethan describes to the group how she feels "uncomfortable" with this sort of "problematic" attitude to working-class women, and believes that



THE DEFINITION OF FEMINISM IN THE WOMEN'S CAMPAIGN WAS TOO EXCLUSIVE.

"women don't have to compete with each other".

What's the plan then? "Something regional in working-class communities" is touted as one possible idea, following in the footsteps of schools and youth groups who are already leading the way in reaching out to young women at risk of exclusion from education, getting involved in crime or teenage pregnancies.

An exhibition or installation featuring artwork produced by working-class women is suggested and generally accepted by the group – although there seems to be a concern that an exhibition would be "quite Cambridgey". Crossing the class divide becomes a recurrent issue throughout the discussion. Bethan describes her experience of meeting working-class women in a YMCA

in Newcastle, explaining that "even though I'm from Newcastle, and my dad has worked with them many times and I was there with him, I still felt like a Cambridge twat." With mainstream feminism continuously dismissed as the preserve of the white middle-class, this admission, both frank and honest, is refreshing.

The group agrees that for an exhibition to work, the women involved would need to feel that they owned the space they were working in, that it was truly *theirs*. How about online, where "all boundaries are down"? General assent.

I slip away as the discussion begins to drift towards specifics. I am, however, impressed by the attempt to redirect the Women's Campaign's energies into grassroots outreach projects such as this one.

It should, at least, draw less virulent criticism than some of the Women's Campaign's other activities. That said, I can't escape questioning whether there is something too developmental in the approach here, and Bethan herself disagrees with "the idea that people should have Cambridge rammed down their necks". This is only the first meeting, and there's still time for these problems to be addressed.

Something Bethan said to me before the meeting comes back to me as I leave – people

hold "prejudice" against the Women's Campaign, and against "a committee that's only been here for a few weeks. Mostly it's completely fresh faces, and we're instantly getting so much abuse because of a continuous fuelled hatred against this campaign." Whilst we all see the headlines about the vociferous side of the Women's Campaign, it hardly seems fair to tar the whole Campaign and its brand new committee with the same brush; especially while there are those who are trying to give it a makeover.



(Cambridge 358314)

Jennifer Lawrence was the victim of leaked intimate photographs earlier this year

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THIS HEINOUS CRIME

and Rihanna. The images were accessed illegally by hackers through the

Ben Simpson, a second year from Jesus, welcomed the move: "This legislation is another move towards limiting the negative effects of evil use technology, and allows us to stop thinking about the potentially disastrous consequences of everything we do in our private lives."

A green poster with a background image of a modern building's interior, featuring a large, curved, white architectural element. The text is in white and black. The BCG logo is in the top right. The main text is centered and reads: 'WANTED: PROBLEM SOLVERS', 'BCG IS LOOKING FOR EXCEPTIONAL CANDIDATES IN OUR 2014 RECRUITING ROUND', 'Deadline for full time application: November 02, 2014', 'To find out more about BCG and consulting, go to cambridge.bcg.com', and 'BUILD. CONNECT. GROW. BCG.COM/CAREERS'. A small disclaimer is at the bottom left.

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A woman with dark hair in a bun, wearing a light blue top and a dark blazer, is looking out a large window. The background is bright and out of focus, suggesting an office or modern building interior. The IBM logo is in the top right corner.

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Don't ignore the victims of trafficking



There was a 22 per cent increase in the number of trafficking victims from 2012 to 2013

Cambridge PhD student aims to raise awareness of trafficking

Partha Moman

News Correspondent

A University of Cambridge student has recently spoken out on the issue of human trafficking.

Pascale Reinke-Schreiber is a third year PhD student researching the interview process of trafficking victims, and wants to emphasise that "it is modern day slavery."

Reinke-Schreiber believes prevention and identification are the two major issues that need to be addressed. With regards to identification she argues "human trafficking is a hidden crime, even if you look at the statistics you cannot be sure that this is what is actually happening."

In 2013 there were 2,744 potential trafficking victims identified in the UK, representing a 22 per cent rise from 2012. Many victims do not come forward, for fear of being reported as an illegal immigrant, or because of their experiences of a corrupt police force in their home country.

Moreover, Loraine Gelsthorpe, a professor of criminology at Cambridge, has found that some migrant women in prison are unidentified trafficking victims. For Reinke-Schreiber, it is essential that victims are identified as soon as possible: "the trauma that victims of human

trafficking experience is devastating... they need so much support when they give evidence and when they are re-integrated into society."

To prevent trafficking, Reinke-Schreiber suggests that "we would need to address poverty and inequality...victims often trust traffickers because they hope for a better life." Victims often come from impoverished backgrounds, with Albania, Nigeria and Vietnam being the three most common countries of origin for victims of human trafficking.

More practically, she argues that demand for prostitution and cheap labour might be addressed with appropriate domestic legislation. She points to the example of Sweden, where the purchasing, rather than selling, of sex has been criminalized.

Marta Johansson, author of *Still Neglecting the Demand that Fuels Human Trafficking* has argued that this has reduced instances of human trafficking in Sweden. She emphasised that "it is important Europe focuses on the issue of demand as it is what fuels human trafficking by making it profitable."

When asked what the student community might be able to do in response to human trafficking, Reinke-Schreiber says: "the biggest thing is to raise the awareness that this exists, and to take signs of it seriously."

She hopes that increased public awareness will put pressure on policy. Of the major political parties, only Labour and the Liberal Democrats included the issue in their manifestos for the European elections.

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Cantab vanishes as husband joins ISIS

Cambridge graduate has disappeared after her husband fled to Syria to join ISIS

Sarah Sheard

Senior News Editor

A Cambridge graduate has disappeared after her husband allegedly joined ISIS in Syria.

Iimaan Ismail, 22, graduated from Homerton College last year with a 2:1 studying Politics, Psychology and Sociology (PPS). She then became an English teacher at Chorlton High School in Manchester. She obtained two A*s and an A in her A-levels at Xaverian College, also in Manchester.

She was arrested after her husband, Nur Hassan, fled to Syria, allegedly to fight with the terrorist group ISIS, but has since vanished after her release. Greater Manchester Police did not confirm if any charges had been brought against her.

Ismail was described by police sources as having a "wilful blindness" over her husband's extremist ideology.

During her time at Cambridge she was head of the Access Committee for Cambridge University Islamic Society and later became Vice-President of the society. The current iSoc committee said that they were "concerned for her wellbeing but have no further information on her current whereabouts".

In a piece for the CUSU Access Blog

in 2011, Ismail wrote that "Muslims and Cambridge are extremely compatible".

Her Facebook cover picture is currently a picture of the Cambridge Botanic gardens, with the comment: "I miss Cambridge, guys! Never thought I'd hear myself say that lol".

In an article for The Tab, Ismail wrote that the stereotype of a rich, white, Oxbridge student is an "unfortunately fair representation of reality".

Ismail also worked at weekends for Waterstones, winning the part-time Bookseller of the Year award in 2010 and becoming a prolific online book reviewer.

She gave Stephenie Meyer's vampire romance novel *Twilight* five stars and claimed that she had read the entire saga in five days.

Louis Degenhardt, who went to sixth form with Ismail and also studied Politics at Cambridge, told Varsity: "I think a lot of people will struggle to believe this. Iimaan was extremely friendly and popular at college."

The Principal of Homerton College, Professor Geoff Ward, said the College was "concerned", but had "no information to contribute that might shed light on the matter".

Her husband will be extradited to his native Finland if he attempts to return to England.

Hassan was mentioned in a Woolwich Crown Court case earlier this week after another Manchester-based teacher, Jamshed Javeed, confessed that he had intended to travel to Syria with Hassan, but was prevented when his family confiscated his passport.



Ismail graduated from Homerton College in 2013.

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Marking boycott could threaten exams

Support for marking boycott amongst lecturers threatens summer examinations

Jack Lewis

News Correspondent

Academic staff at 69 of the UK's top universities, including Oxford and Cambridge, are planning to boycott the setting and marking of formal assessments.

The boycott will begin on 6th November 2014 and continue indefinitely, posing a potential threat to summer exams.

The University and College Union (UCU) are set on fighting changes to academics' pensions, even if it means putting at risk the degrees of tens of thousands of students.

In a ballot which saw the highest ever turnout for the University and College Union (45 per cent), 78 per cent of members who voted supported strike action while a staggering 87 per cent of members supported action that was short of a strike. This could extend to include actions such as the boycotting of marking and setting summer examination papers.

The controversy arose due to the Universities Superannuation Scheme (USS), which is responsible for providing pensions for academics at top institutions, threatening to significantly cut pensions by as much as 27 per cent.

Aside from the threat of cuts, USS was also criticised over the way in which they, apparently misleadingly, explained the changes to pensions.

UCU's actions may prompt student



Lecturers and academics striking over a pay dispute in 2013

action against the pension cuts. Some students protested in solidarity with lecturers last year.

CUSU supported previous strikes and industrial action led by academics and lecturers throughout 2014 and 2013. The president in 2014, Flick Osborn, stated that "We believe that lecturers and staff should be fairly remunerated to continue providing excellent education at the University of Cambridge."

Whilst some students are understandably cheered by the prospect of Tripos exams being postponed or cut altogether this summer, others are concerned that their degrees will be jeopardised by industrial action, if any is taken.

Jack Lewy, a Human, Social and Political Sciences fresher at Trinity Hall, already feels "concerned" that the considerable amount of time he has so far spent working towards his

Tripos exams may have been all but "wasted" if an academic strike were to go ahead.

Final year undergraduates are at more risk as their overall degree classification could be jeopardised if exams are indeed cancelled.

Despite concerns about summer exams, UCU have in fact organised a meeting with university employers for 7th November to discuss their proposals.

It is the second time this year that academics and lecturers have considered industrial action.

In February the UCU again threatened to impose "the ultimate sanction" over a 1 per cent pay rise for university staff, claiming that staff had experienced a pay fall of around 13 per cent over the last few years.

However, by May UCU and the Universities and Colleges Employers Association (UCEA) announced jointly that the pay dispute had come to an end. Summer Tripos examinations continued as normal in the months of May and June.

Similar threats were also made in 2006 and 2011, although there has never been any direct effect on examinations, even though 77 per cent of members voted in support of a "sustained campaign of industrial action" in 2011.

A BRIEF HISTORY OF INDUSTRIAL ACTION IN CAMBRIDGE

2011:
Strike in March and November

2013:
Strikes in October, November and December

2014:
Strikes in February; marking boycott threatened but called off by May

Objection to Criado-Perez is 'personal'

Recent conflict with Women's Campaign is a 'personal vendetta'

Sarah Sheard

Senior News Editor

Caroline Criado-Perez has dismissed her conflict with the CUSU Women's Campaign as "a personal vendetta", which was "best forgotten for all concerned".

The controversy originated when the Women's Campaign penned an open letter against the invitation of Criado-Perez to the University's Women of the World (WOW) event. The letter describing her as "totally inappropriate and offensive" and claimed that her views "harm and exclude trans people, especially women".

The Women's Campaign also alleged that Criado-Perez had "persistently attacked trans people and other feminists online, including members of the Women's Campaign". The latter accusation stemmed from an exchange on Twitter between Criado-Perez and the Women's Campaign's Campaigns Officer, Nina de Paula Hanika, over a book recommendation.

In an exclusive interview with Varsity, Criado-Perez was unwilling to comment specifically on the controversy. Speaking after the WOW event,

she observed more generally that a possible root of disagreements is the "very limited sphere in which we are heard; feminism is pretty much it."

"Women recognise this ... when a woman does start to have her voice heard, since women are brought up to



WOMEN ARE RESENTFUL OF OTHER WOMEN FOR OCCUPYING THE ONE WOMAN'S SLOT

be in competition with each other". She went on to say: "I think that's the root of a lot of the arguments on Twitter; women are resentful of other women for occupying the one woman's slot."

Two members of the CUSU Women's Campaign have since appeared on the website 'Gender Identity Watch' in relation to the incident. The website describes itself as "a blog devoted to tracking legislation and case law that attempt to codify 'gender identity' into law and to override protections based on sex".

Photographs and personal details of the Women's Officer Amelia Horgan and the Campaigns Officer Nina de Paula Hanika appeared on the website



Criado-Perez successfully campaigned for Jane Austen to be depicted on the £10 note

shortly after Varsity reported the initial controversy.

The blog described their opposition to Criado-Perez as "a stunning abuse of one's position in an organization masquerading as feminism" and a

"shameful embarrassment". It also suggested that "transgender Activists and their Allies [sic] like de Paula Hanika are desperate to control Women's speech." Gender Identity Watch, and its founder, Cathy Brennan, have come

under significant criticism.

A current change.org petition urges for the group to be monitored as a "hate group", describing Brennan as "reprehensible, reckless, and irresponsible."

Interview: Criado-Perez, page 12

"It's
great
doing
actual
stuff."

Tom Smith

Intern 2013, now a
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BRIEF



Animal rights activists in “cash for info” scheme

Animal rights activists National Operation Anti-Vivisection (NOAV) have launched a new “cash for info” campaign, aimed at students with knowledge of animal experiments conducted within Cambridge.

NOAV offer “beer money” for the names, addresses, phone numbers and photographs of vivisection students.

An advocacy group, Speaking of Research, has condemned NOAV’s incentive scheme as “stalking and harassing students”.



Harriet Harman visits Homerton College

The Shadow Deputy Prime Minister of the Labour party spoke to the Cambridge University Labour Club (CULC), telling them that “the hand of history is on your shoulders”.

She appeared to lend her support to the Labour candidate for the local Queen Edith’s by-election, Rahima Ahammed.

The Deputy leader of the Labour party spoke briefly to Varsity about the importance of the youth vote.

Harman said that “it is very important for young people to vote, but also for young people to become engaged in the Labour Party.”



Latest Union surprise: Pussy Riot

Pussy Riot will speak at the Cambridge Union Society on 15th November, it has recently been announced.

In yet another surprise addition to their Michaelmas termcard, following the announcements of American actors Alec Baldwin and Robert Downey Jr., the Union has revealed that the feminist punk rock protest group Pussy Riot will grace their line-up on the 15th November.

CUSU Women’s officer Amelia Horgan has welcomed the news: “This is very exciting news, especially for an institution that tends to invite old, white men.”

Anxieties as fish swap genders

Fish “feminisation” may be due to oestrogen in the ocean from the Pill

Emma Fletcher

News Correspondent

A Cambridge academic is delving further into our fascination with gender-switching fish, a phenomenon linked to the chemical pollution of waterways and thus the habitats in which they live.

Dr Janelle Lamoreaux, who is based in the Department of Sociology at the University of Cambridge, is researching why fish changing gender appears to evoke such anxiety in wider society.

“THERE SEEMS TO BE A FEAR THAT WHAT HAPPENS TO FISH MIGHT ALSO HAPPEN TO HUMANS

Her research is based upon work by the Ecotoxicology and Aquatic Biology Research Group at the University of Exeter.

The group’s research discovered that chemicals released into rivers



Anxiety over our own gender roles may be imposed onto fish

have started to induce female characteristics in male fish.

The contraceptive pill is just one of several pollutants thought to be linked to fish feminisation.

Endocrine disrupting chemicals mimic naturally occurring oestrogens and can change the hormonal balance in fish. If exposed to oestrogen for long enough, male fish can develop the ability to breed as females.

Dr Lamoreaux, who recently presented her research at St John’s College, cites a variety of reasons for public concern surrounding fish feminisation.

Worries that sexually disrupting chemicals may build up in the food

chain are widespread amongst environmental groups.

“There seems to be a fear that what happens to fish might also happen to humans because they consume the same toxins,” she told the room at St John’s.

Gender switching fish also highlight the extent to which humans influence the environment we live in. Tom Elliot, a third year Geography student, commented that it’s “scary how much impact we have had on the natural world. Who knows what effect we’ve had on other aspects of our environment.”

Dr Lamoreaux also pointed out that the unsettling nature of fish feminisation can in many ways be explained by

deeper and more social causes. It “exposes contemporary anxieties about human gender identities”.

Ideas about gender roles and what it means to be masculine and feminine in modern society are threatened by the seemingly unstable nature of gender in fish.

She further suggested that “anxieties about the threat of feminisation in fish are shaped by lingering negative attitudes towards men and women who transgress normative gender roles.”

Dr Lamoreaux argues that the issue needs to be approached without “drowning in anti-feminine ideals of masculinity that currently underlie scientific vocabularies”.

Varsity News Meeting

VARSITY OFFICES, NEW MUSEUMS SITE

CALLING ALL FRESHERS!

Next week is our Freshers’ Issue! Come along to the Varsity News Meeting at 2pm on 3rd November in the Varsity offices

£600k cancer grant

Newnham scientist wins grant to research how cancer can progress into non-cancerous cells

Dan Hepworth

News Correspondent

A leading Cambridge University scientist has been awarded a £600,000 fellowship grant to continue her pioneering research into breast cancer and the secondary tumours it causes.

Dr Cristina Branco-Price, who is currently the Director of Studies for Natural Sciences at Newnham College, is to receive the six-figure prize in order to help improve breast cancer survival rates.

The five-year scientific fellowship grant from the Breast Cancer Campaign was given with the aim of aiding new research into how benign cells can help – or hinder – the spread of breast cancer from one organ to another.

Dr Branco-Price believes that “with so much effort dedicated to prevention, diagnosis and therapy targeted at cancer cells, there is a great void in research focused on prevention and treatment of distant metastases: when cells from the original tumour move to other organs, which is ultimately the cause of cancer-associated morbidity and mortality”.

“I will look at the organic nature of tumours, as well as on the responses of the host tissues, distant organs where breast cancer cells can move to generate secondary tumours,” said Dr

Branco-Price.

Nearly 500 women are diagnosed with breast cancer each year in Cambridgeshire alone, with around 100 of those diagnosed due to cancerous cells spreading to other parts of the body.

Therefore, work into how these cells are spread, causing so-called ‘secondary cancers’, is a vital research contribution in the ongoing fight against cancer.

Katherine Woods, the research



[IT IS] OUR AMBITION THAT BY 2050, 25 PER CENT FEWER PEOPLE WILL DEVELOP SECONDARY BREAST CANCER

communications manager at the charity Breast Cancer Campaign, is hopeful about the project.

“Dr Branco-Price’s ground-breaking fellowship project will give us a greater understanding of how non-cancer cells can influence [the spread of cancer], which could eventually lead to new treatments that could slow or even prevent breast cancer from spreading”.

“This would improve the chances of survival for thousands of people living with the disease, bringing us closer to our ambition that by 2020, 25 per cent fewer people will develop secondary breast cancer.”



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The Interview: Caroline Criado-Perez

THE F-WORD



Caroline Criado-Perez, “one of the most influential women in British media,” tells **Elissa Foord** about abuse, fame and feminism

Saying all the right things, but being heard for all the wrong reasons, it was just over a year ago that Caroline Criado-Perez first burst into the headlines. She had seen a successful end to her fight to ensure that, of the six faces depicted on our banknotes, at least one of them was neither male, nor the monarch.

So far, so good. But it all suddenly went badly wrong. Her campaign earned her a torrent of misogynistic abuse over Twitter so violent, so graphic, specific and unrelenting, that she was forced temporarily to flee her London home. And that was when people really started to listen.

A year on, two of her trolls have been jailed for their threats of death and rape, and Criado-Perez has settled into a new normality. Last weekend, again, not without controversy, she visited Cambridge, to speak at the Women of the World (WOW) event at the Cambridge Junction. Finishing a panel-session, she tells me what she made of the experience. “It was a good discussion, and it felt like a very generous and open audience.”

Counting about three men among the crowd, I ask if that matters. “Yes. It’s sad that feminism is seen as belonging to women. It’s difficult because feminism needs to be seen as a space for women, because women need to help themselves out of their oppression. But at the same time, where we’re talking about the abuse of women, it’s important to have men there so they can understand what’s going on.”

“Sadly, the type of men who are going to be abusing women on Twitter don’t care about what women have to say, so it’s important that other men, who they’ll listen to, get involved and provide that social sanction.”

Criado-Perez started her adult life “not a feminist at all; if anything, an anti-feminist. I didn’t know anything about feminism.”

It was whilst studying at Oxford, as a mature student, that this all changed. Studying feminism in linguistic theory was her original eye-opener. “What got me started off was recognising that whenever I thought of anyone in a position of power, and anyone who had a voice, I always thought of a man; I just felt that that was absolutely wrong.”

Her breed of feminism, true to its roots, is academic. Discussing what spurred her into action in the case of banknotes, she explains, “banknotes are a political tool. They’re something that everyone uses. Currency has a historical pedigree as propaganda; it affects people’s world view.”

There are loads of studies about how the lack of female role models affects women’s confidence, but also conversely about how the abundance of prominent male figures affects their self-belief.”

She has a canon of psychological studies to support every point; here, she cites research that shows that reminding women of their gender before mathematical assessment affects their confidence so seriously that their performance is markedly weakened.

But, more, her feminism is completely unabashed. She doesn’t temper her language. She’s comfortable using words like ‘patriarchy’ and ‘oppression,’ words that turn people off, words that many feminists avoid to package their views more palatably.

We move on to a discussion of the Twitter backlash with which she will forever be associated. How much personal impact did it have? “It massively got to me. I was terrified. I didn’t know who these people were;



I WAS TERRIFIED. I DIDN'T KNOW WHAT THEY WERE CAPABLE OF

I didn’t know what they were capable of. It only takes one person to actually mean it, to carry out their threats, and people were trying to track down my address.”

When you’re receiving these very specific threats, saying exactly what they’re going to do to you, what part of their body they’re going to put into your body, it’s impossible not to take that seriously.” It was a depressing reality that her treatment revealed; that such extreme attitudes still exist, and that the social restrictions generally

applied to face-to-face contact act merely as a mask. “The reason people are so shocked is because it’s shown the thinking hasn’t changed; it’s just this idea of social stigma and embarrassment that’s made people feel like they can’t say it, so they say it online because they’re still thinking it.”

At great cost, this affair did secure Criado-Perez a platform. But platforms are a controversial commodity, and so hers proved with her appearance at the WOW event. The CUSU Women’s Campaign expressed their disappointment, branding her as a “totally inappropriate and offensive.”

They accuse her of actively endeavouring to exclude ‘trans’ women from feminism, by rejecting the term ‘cis’ (used to describe those whose gender matches their biological sex), and of more general narrow-mindedness. She has replied that she is “committed to stand with trans women against the male violence that we all face.”

Following the panel, she is unwilling to discuss the matter. She remarks that “it seems to be a personal vendetta, and best forgotten for all concerned.” Wherever the exact truth lies, this exchange speaks to a broader issue, currently emerging to the fore of the feminist agenda. Although an increasingly wide and diverse spread of voices are being lent to this cause, the interpretation of what it means to be ‘feminist’ is becoming correspondingly disharmonious.

The result? Vitriolic exchanges on the public stage, feminists railing against feminists, and the general

toxicity from which so many have endeavoured to detach the feminist cause returning to the surface.

How helpful is this constant ideological correction and quarrelling within the sphere of feminism to progress on the world external to it? “I don’t think it’s an issue exclusive to feminism, I think it’s typical in politics, particularly on the Left. I don’t think the problem is that there are different kinds of feminism... [but] I think the problem is we have this very limited sphere in which we are heard; feminism is pretty much it. Women recognise this, and when a woman does start to have her voice heard, since women are brought up to be in competition with each other, I think that’s the root of a lot of the arguments on Twitter; women are resentful of other women for occupying the one woman’s slot.”

Celebrity feminists have also fallen victim to the critical current of contemporary feminism. Beyoncé, Sheryl Sandberg and even Emma Watson have all come under fire for their approaches.

This is rooted in the question of who, if anyone, can speak ‘for women.’ “We should absolutely celebrate everyone who stands up and says she’s a feminist, because it’s still a brave thing to do. Emma Watson’s approach wouldn’t necessarily be my approach, but I absolutely welcome her, and respect what she’s doing.”

“People will find their place in feminism, and it doesn’t matter how they come in, as long as they do come in.”

Underheard at Cambridge

Resident news hound Peter Lloyd-Williams sniffs out the tales no other rag will publish

Society for the Prevention of Cruelty to Undergraduates launched

Trinity College students today refounded the historic Society for the Prevention of Cruelty to Undergraduates, originally established some time in 18th or 19th century.

The society, which will focus on the need-less hardships experienced by the brave young undergraduates of Trinity, has announced that it has secured substantial funding from “old members of the college who understand the importance of a welfare budget more substantial than that currently offered by the College Council.”

A statement has been released by the Society to mark its refounding:

“The Society will campaign to end the unacceptable hardships faced by the future rulers of this country. It is no longer acceptable for young men and women in the 21st century to have to walk to the basement for a shower in their 19th century mansion accommodation. This is the sort of madness which must stop.”

“I am pleased that the old members, many of whom now do not have to face tourists before the morning shower, have shown their continued kinship with the current members of college, and have lent their backing to our just and honourable campaign.”

“It is simply unacceptable that lobster is served at John’s – when we all know that Johnians are little better than townies – and yet Trinity must make do with the lesser crustaceans. This is unreasonable, unreasoned and irrational.”

“The men of Trinity must be rescued from the squalor of Burrell’s Field. We must retake Sidney Sussex.”

“The cannon will be fetched from the bowling green, brought back to service and turned on those who dare to oppose a united Trinity.”

“Semper eadem.”

Bill Gates touted to replace God

A leading Cambridge theologian has suggested that Bill Gates may well replace God as supreme power on Earth.

Michael Dunne-Raven, a leading thinker at the Faculty of Divinity, made the comments during a recent debate on the ontological nature of a supreme being.

“There’s no doubt that God has competition. He’s really eased off on the miracles front in the past few hundred years. Use it or lose it, as we say in divinity.”

“I mean look at Bill Gates. Quite literally richer than God – all that focus on faith and loyalty means God hasn’t looked after his assets that well. And Bill Gates has put his money where his mouth is. How much has God put towards fighting Ebola? Not millions and millions of dollars, I bet.”

“Sure, God’s compassionate and all. He means well, after all, but don’t we all. I have infinite compassion for the needy, but does that make me God? I don’t think so.”

Bill Gates has responded to the comments by continuing to quietly fund a cure for malaria. The

charitable Gates Foundation’s endowment currently stands at \$38.3 billion and employs over 1000 people. The total aid budget of the United States was \$31.55 billion in 2013.

Second year ‘totally relaxed’ about lack of internship

Second year Brian Kerr is reported to be “totally relaxed” about his persistent lack of internship or volunteering placement.

Kerr, who studies economics at Pembroke, remains calm about the fact that he is yet to confirm an internship for the long Summer vacation.

“I’m not worried,” he said bathed in a cold sweat.

“Loads of places will still take you if you haven’t done an internship.



You just need to do lots of extra-curriculars. And a language. And leadership experiences. And commercial awareness. And be top of your class. And get the application just right. Anyway, I don’t mind if I don’t get one, anyway.”

Many of Kerr’s friends have, however, already begun to take pity on their unrequited fellow student.

“I think he’ll really enjoy Teach First when he gets there eventually. I mean, loads of people who apply unsuccessfully for finance internships eventually realise what they really want to do is teach. That’s just the way of the world.”

Protesters protest protesters’ protesting protesters’ protest

In what is being treated as the moment when the Cambridge political scene finally reached its dénouement, a group of Cambridge protesters have set up a Facebook group in order to protest protesters’ protesting protesters’ protest.

Meanwhile, the world kept on turning, the republic still stood and students remained relatively unversed in world affairs. Sarah Sheard, Varsity News Editor, responded late last night.

“Thank God. I was worried there wouldn’t be any good news this week.”

MILLIE BRIERLEY

On fear and loathing

Today is Halloween: the day we (questionably, in my view) call a holiday, before consuming obscene quantities of ill-gotten sweets, dressing up as ‘sexy’ characters from Frozen and intimidating the elderly into staying home with the curtains drawn and lights off. (Is my scepticism obvious yet?)

Tonight, children will take old bed sheets out of airing cupboards and transform themselves into (admittedly adorable) ghosts. Teens will pile into each other’s front rooms and vehemently assure each other that The Shining is absolutely not at all scary, even though their voices will have jumped an octave (“it’s funny, really!”). Adults will gouge the flesh out of pumpkins to create all manner of monstrous faces, all the while trying to convince themselves – and others – that they have not, in fact, inadvertently carved an uncanny resemblance of the weird neighbour two doors down. All this in the name of fear.

But what if the smoke and mirrors in the haunted house are just that – smoke and mirrors? What if we have been scared of the wrong things all along? What if the gargoyle on the lawn over the road is actually just a distraction, allowing the real evil to sneak in and take hold, while our hearts are still racing after the shock of the latest person to jump out on us, wearing a mask?

We humans have a nasty habit of this: we know something is afoot, but we look the other way and miss it. An athlete puts four bullets through his girlfriend, and we are too busy worrying about his Olympic career to be scared by the prospect of his potentially walking free after just ten months in prison.

We furrow our brows when the news runs a piece on so-called Islamic State, but fail to realise that their murderous

rampage extends far beyond the mere suggestion we see on our screens from time to time. The daily reality of those quaking in the shadow of the all-consuming terror whipped up by IS is, inevitably, far, far worse.

We greet the news of a convicted rapist and former footballer leaving prison, potentially to return to his career as a sportsman and role model, not with disgust, or heartbreak for his victim (the new identity of whom, thanks to the internet, we now know), but with concern that he is not being given the opportunities for rehabilitation that he, apparently, so richly deserves.

And what about the Ebola panic which is gripping the West at the moment? Is that not just yet another chimera, this time dressed in a Hazmat suit? It is no coincidence that the disease is ravaging West Africa, while the rest of the world remains largely unscathed. It is no coincidence that the countries worst affected are among the world’s poorest. These are nations dealing with systematic poverty: the vast majority of those who have so far died as a result of the Ebola virus lived without access to adequate housing, clean water and hygienic sanitation.

We, in Britain, have no right to look at the pictures coming from Liberia, Sierra Leone and Guinea – of patients occupying whatever space they can find in hospitals and make-shift treatment centres – and worry that

they could be us. Because it is simply not true. Ebola is not accidentally attacking West Africa.

If patient zero had somehow lived in Britain, we would not now be seeing the same scenes of devastation, simply transplanted onto home turf. When disease strikes, it hits those least equipped to deal with it hardest. Countries like Liberia do not have the infrastructure, frameworks or healthcare systems to cope with, and contain, such an outbreak. But we do.

And that is the difference. The hysteria that is currently gripping Britain and the US is, quite frankly, embarrassing: a shameful symptom of rich western privilege, yes – but not of Ebola. For us to fret over the possibility of an Ebola epidemic sweeping our own nation is to wilfully ignore the reason the disease has caused such desolation in Africa: poverty. I am quite certain that, as chief medical officer Dame Sally Davies has said, Ebola will reach British shores, but we, unlike Liberia, Sierra Leone and Guinea, have the resources, expertise and healthcare provision to contain it. Failure to recognise this is insulting to those who are not so lucky.

While we are busy fearing for our own skins, abject poverty and the Ebola virus are joining deadly forces in West Africa to wreak utter havoc, and, once again, we are fearing the wrong monster.

Britain needs to wake up and realise that the gargoyle on the lawn over the road is really just the neighbour’s dog. The real danger lies elsewhere.



Comment



Martha
Perotto-Wills

Cambridge may be tough, but sometimes a jolly walk around Trinity just won't cut it.

Saying goodbye to Week 5 Blues

In the hallowed seat of learning that is Cambridge, there is a recurring line of argument which goes roughly along the lines of: *Hey, Cambridge isn't actually that bad, is it, despite all the bad bits?* It pops up every few months, throwing up some of the clichés Cambridge students are forced to swallow from the start of their applications to graduation: we work hard but we play even harder; watch out for the 'Week Five Blues'; having another essay crisis again; oh but aren't we the luckiest people in the world, just to be here; look at the light on the Cam in the evening. Cambridge isn't actually all that bad, is it?

A fun game based on the above is: *Does this Quote Come from an Article about the University of Cambridge or a List of Symptoms of Severe Clinical Depression?* Here's some for you to play along with at home: "a lot of your energy will just be taken up simply by existing, by... functioning as a human being" / "crying and drinking and... not sleeping enough" / "Simple tasks... will become a complete nightmare" / "you would work harder but you don't have time because you can't stop crying and you don't know why" / "at times it's absolute hell". Did you guess right? The answer is all

of those quotes are students' descriptions of life at Cambridge.

That seems like a problem. Maybe I'm overreacting. It's just that when those things happened to me – when I couldn't get out of bed, when it took me days to check my email for fear of being berated for how many weeks behind I was, when I developed a substance-abuse-based set of coping mechanisms I thought, eventually, something was seriously wrong. I went to the doctor. And then I went to the college nurse, and then I went to the University Counselling Service, and then I went to the doctor again, and then I went to some college authority figures, and then I went home. I'm currently nearing the end of my 'intermittent' year.

Don't get me wrong, I sniffed some old library books too. I went to some great parties in May Week. I stood on King's Bridge and watched the sunset, and it was lovely, but not lovely enough to make me forget that I'd skipped my last two supervisions and I felt mind-numbingly awful all the time and I hadn't showered in four days because it just seemed like so much effort. It's possible the people who write those articles, where they have all the same symptoms as I did but everything is

magically cured by wandering through Trinity, are just made of stronger stuff than I am.

But actually, that might be part of the problem. Haven't they told us since we applied that it would be tough here? We're Cambridge students. We're supposed to be made of stronger stuff than everyone else. Maybe it's tougher than we expected, but that's probably just because it's Cambridge. This all comes with the territory. It's normal.

But, no, come on. A bit of stress is normal. We signed up for that. We didn't sign up for an environment that is so toxic, on so many levels, that severe and widespread mental health problems are laughed away as just another one of those silly Cambridge quirks. And in this way, and via these arguments about how great Cambridge actually is, the reputation of the university reinforces itself, even though I think a very sizeable number of us know it to be false.

I get why it's difficult to accept that the situation is as serious as it is. You don't want to be 'That Person' saying: "Actually, thanks JCR welfare team, but I'm not sure a bar of Dairy Milk in my pidge is going to cure my Week Five Blues this time." We tried so hard to get here and to complain that it's making

us seriously ill would be ungrateful. No one wants to admit that something they worked for is sometimes less of a dream come true and more of a nightmare. But dismissing these mental health problems with a "remember how lucky you are to be here!" and saying it'll all be better after a nice walk to Grantchester, actually hurts people. This kind of attitude is the reason there are students thinking: "Well, I feel like life's not worth living, but it's this bad for everyone, isn't it? Didn't they all say it would be tough?"

There's tough and then there's unbearable. Cambridge is hard enough without us making it harder for ourselves by failing to draw appropriate boundaries between 'acceptable amounts of stressed-out' and 'severe health problems'. Maybe the university is still worth it, despite the awful bits – but suggesting that the problems aren't really that bad and a good look at the pretty architecture will make it all better isn't doing anyone any favours. The only way things are going to change is by acknowledging, and taking seriously, the effect Cambridge can have on the mental health of its students. But let's all carry on gazing wistfully at King's chapel in the evening sun, too. Just in case.



Rinna Keefe

Has the rise of intersectionality obscured a sense of solidarity?

Solidarity is a full time occupation

About a week ago, I went to see a film called *Still the Enemy Within*. I recommend it – it's bitter, and funny, and heart-breaking – but to be honest with you, the best part of the show was the audience.

The film is about the miners' strikes of the 1980s, and more than half the audience were people who had been there on the picket lines. Some of them were just now seeing each other for the first time in 30 years. They were all still the best of friends.

You might be imagining that I sat in Screen Three surrounded by coal miners munching popcorn and spotting the screen with their head-lamps. But here's the point: they weren't all miners. There were trade unionists, teachers, somewhat weathered students, parents, nurses and more. They marched for solidarity, and they lived it, with every different person standing side by side. I sat there feeling very young and ignorant, and all the time I could hear the words of a friend echoing in my head:

"I want to be a feminist, but I don't think I'm allowed to be."

Welcome to 2014, where we don't have solidarity – we have alliances, and we keep our "allies" at a distance. During the miners' strike, a group called 'Lesbians and Gays Support the Miners' collected funds

to support entire communities (yes, yes, we've all seen *Pride*), and women ran soup kitchens, speaking tours and pickets. Today, we have a situation where the Women's Campaign won't even allow men to join their marches, let alone their meetings – although they can take part in the "allies' march", at a safe distance, on a different route. Thanks for your interest, but you're not allowed to be a feminist. You can only be our "ally", and here's the list of terms, conditions, border zones and customs regulations. Solidarity, it seems, is out of date.

When any movement refuses to acknowledge that you can help, they're saying, "We want you to stop hurting us – but we know you never will, so stay away." It's profoundly self-defeating. It's offensive. It's a smack in the face for solidarity. Of course it can be difficult to see things from another's viewpoint, but that's no reason not to try. You can work to empathise, and you have insights from another perspective – knowledge is power, after all. You have something to offer.

And there's so much common ground to be found between different people and their different problems. An obvious example would be gender equality plus LGBT+ rights. Both movements are essentially invested in the idea that your gender is irrelevant – to what you do, and to who you do.

Or how about the current protests in Mexico about teachers' rights, and the disastrous state of British education? Or the people of Ukraine, who are having their identity signed away by an illegal referendum, and the people of Hong Kong, who are desperate for a democratic vote? What about people with more than one problem at once, that is, the entire global population? All of us should be working together and standing with others as they make their case for a better world.

While I'd understand if you're hesitating to call yourself a feminist, since we certainly do have a few issues to sort out (at least in Cambridge), you can and should care about equal rights for all genders. And destroying racism, and ending LGBT+ discrimination, and containing Ebola, and fixing unemployment, and saving the whales, and democracy in Hong Kong, and the students who are still missing a month after protests in Mexico, and...

What I most dislike about the term "allies" is how it implies that you can – and you want to – go home at the end of the day, make a cup of tea, and spend some time ignoring any or all of these problems outside your door. It sneers: you care like it's a hobby. The trouble with this is that those people whose "ally" you are don't get a night off. You don't get a holiday

from being poor, or under a dictatorship, or a woman. The only way to support someone is to realise that their struggle is constant, and to be there for as long as they are. I think we're all perfectly capable of taking each other's struggles seriously; I think that makes us worth more than just "allies".

I'm tired of the idea that we can only care about our own problems. I'm really tired of the odd, pseudo-academic extremism of organisations like the Women's Campaign, which take a valid movement and then refuse to share, like a spoilt toddler, choking off any action and telling you that it's too late for you to change, it's too late for you to join them. I'm tired of "allies", and I want some solidarity. If you care about something, you can be a part of it. Don't be my ally – be my friend.

Have any views on this week's comment pieces?
Tweet us @VarsityUK, or write in to letters@varsity.co.uk

This House believes UKIP has a point about immigration

I have a confession to make. I am an EU dual national, who probably wouldn't exist without the free movement of labour from my mother's homeland of Denmark to my father's in the UK. There really have been great benefits from immigration, but it is foolish to suggest that no one has suffered from our 'open door' immigration policy.

Low-skilled Britons have seen severe wage competition by EU migrants, forcing their wages down or, in some cases, pushing them out of the labour market entirely. Nigel Farage was rather apt when he said that 'open

door' migration had turned the "minimum wage into a maximum wage". To take one example, the Albanian minimum wage is 125.15 leke (€0.87), just a tenth of the UK rate of £6.50 (€8.35). Foreign workers expect less. In the face of this, it is not surprising that lower-skilled workers face significant competition and have taken their complaints to Nigel Farage's UKIP. People in this university often complain that everyone deserves a "living wage". Yet in the competitive labour market we currently live in, the sad reality is that such a noble hike in the minimum wage would leave vast swathes of the UK low-skilled unemployed, particularly the young.

The cut-throat competition from EU workers has released an added stress on the labour market, by ruining the incentive for firms to train workers. Why would you hire a young British worker for an engineering role who needs six months' training, when you can hire an experienced Lithuanian engineer for the same wage? The reality of free movement of labour for many lower-skilled workers has been a deconstruction of a meaningful apprenticeship system in the UK. This is not something many of us fortunate bright sparks have to worry about with our Cambridge gold-plated CVs. But the fact is that for the past two decades, this segment of the UK population, labelled by progressives as "backwards" or by right wingers as an "underclass", has been ignored by all mainstream parties.

The solution to this effect of

globalisation from the 'Con-Dem' coalition has been minor palliatives, such as small boosts to apprenticeship funding. These are mere sticky plasters in comparison to the problem caused for some parts of society by 'open door' migration.

Labour has been little better, consigning the disengaged and isolated groups to a life on the dole with help for the working class being synonymous with high levels of benefit spending and welfarism. UKIP has finally offered this group a voice – albeit a fairly distasteful one – with some solutions akin to curing a headache by blowing your head off with a shotgun. Their policy platform has been simple. They have offered to remove those on minimum wage out of income tax (along with the Lib Dems and Tories), boost benefits for the long-term structurally unemployed, and reduce annual net migration to 50,000 by leaving the EU.

This will help transform the minimum wage back into being a minimum, not maximum, payment. They have in effect offered the 'underclass' an opportunity back onto the work ladder with reasonable pay, which is why Labour should be quivering in their traditional heartlands. The mainstream parties have simply come to represent the middle-class bourgeoisie (for lack of a better word).

Personally, I believe that UKIP's immigration policies would be a disaster for

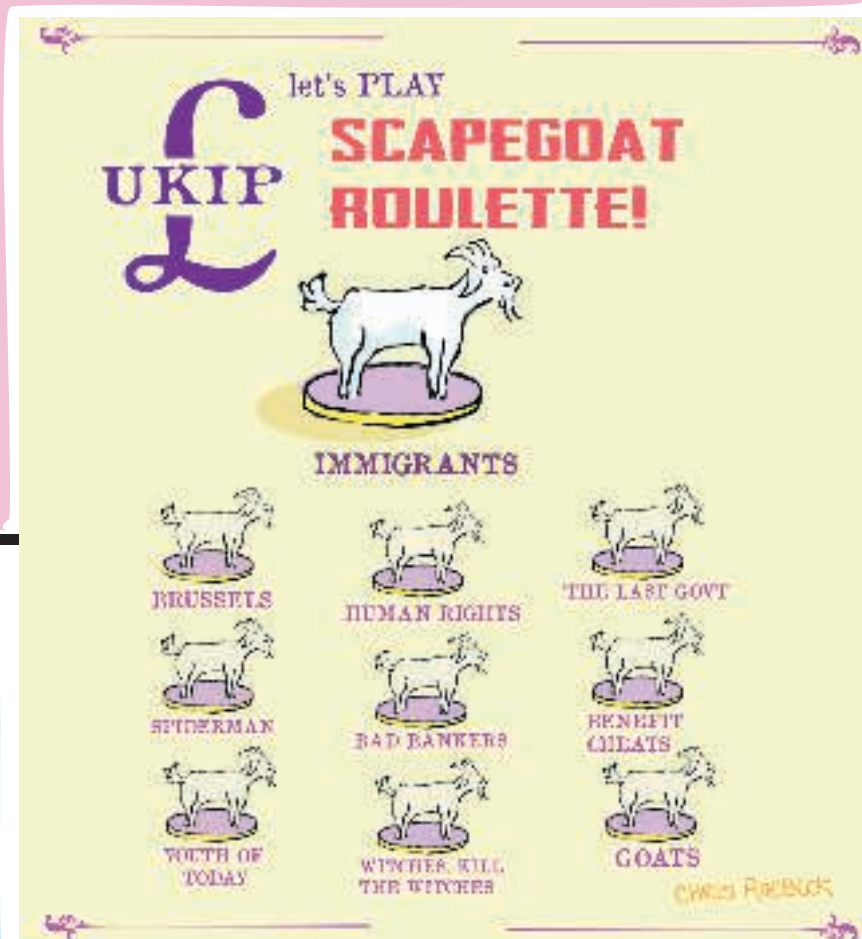
the economy overall, wiping billions off the stock market and thereby hammering all our pensions (yes, since last summer's internship I'm a pension saver too). Strict immigration controls would restrict the dynamism of our economic centre, London, as well as hitting the professional and financial services industry. This would be a big drag on growth and wages overall, yet would be likely to drive a narrowing of inequality. The reality is, UKIP policies would likely improve the living standards of those left behind by the past decades of growth and revitalise deprived communities. This new popular base is a little surprising considering that UKIP was originally borne as a Thatcherite Eurosceptic movement. But they have reinvented themselves as the true 'One Nation Conservatives' who are trying to care for those left behind in the golden

decade of growth. The political centre needs to wake up and tackle the negative consequences of immigration, or the rise of the anti-migrant right will triumph and free movement will end for good. We need policies such as wage subsidies, national insurance cuts and massive apprenticeship subsidies.

Ignoring UKIP will not help the situation. It is time we tried far harder to compensate those who have suffered from 'open door' immigration. Making loud noises outside a college formal with whistles and chants will achieve nothing productive. People should travel to Clacton, Rochester and Heywood and understand why people are feeling deprived and depressed, and understand the fears and concerns that lead people to vote UKIP in the first place. Only then can we achieve real dialogue.



AYE: Louis Williams



The aim of this article is not to deny the problems associated with huge influxes of immigrants. Of course we must regulate who enters through British borders. Completely unregulated immigration is unsafe, not to mention unsustainable. But this is not UKIP's point on immigration. UKIP does not advise caution. In its irrational anti-immigration hysteria, UKIP paints immigration as the main source of all of Britain's problems and proposes draconian, all-or-nothing measures – such as leaving the EU – to "take control of our borders". Designating the immigrant community as a scapegoat for

Britain's poor economic health is dangerous. UKIP is thriving on an ignorant British general public that is only too happy to direct its frustrations and anger at the most obvious and age-old cause of all problems – the foreigners. In succumbing to this facile blame game, Britain is at risk of developing a hostile racist mentality. It is time to confront general misconceptions on immigration in order to nip this hysteria in the bud.

Immigrants abuse the nation's benefit system. The government's own figures show that immigrants are about half as likely to be in receipt of an out-of-work benefit as people born here. The majority of immigrants are of working age, thus they do not benefit from the bulk of public spending, which goes to pensions, health care for older people and education. Indeed, immigrants contribute to the taxes that enable the British state to support its young and elderly dependents, and help to reduce the dependency ratio. This is crucially important with Britain's ageing society. Research at the National Institute of Economic and Social Research shows that if the UK were able to reduce net migration to tens of thousands, the long-term impact would be significantly higher taxes or reduced government expenditure.

Immigrants steal British jobs. It is true that an influx of immigrant workers increases the supply of labour. However immigrants increase the total spending within the economy. They earn and spend money, in addition to setting up

businesses, thus the demand for labor increases. Furthermore, while it may be that a British person cannot take the job an immigrant has just taken, he/she can find another one that, more than likely, has been created directly or indirectly as a result of immigration.

Immigrants depress wages. The impact of immigration on wages has had mixed results. In most cases, it appears that wages are higher and jobs easier to come by in areas with high immigration (like London), while many low migration areas have relatively depressed labor markets. In some cases, wages have been pushed upwards, while in others (mainly in low-skilled employment), a downward pressure has been exerted. What is clear, however, is that the relationship between immigration and wage depression is not cause and effect. This is evident in Clacton, where wages are 20 per cent below the national average, while the proportion of people on benefits is far higher, yet the immigrant population is less than half the national average.

Despite the misconceptions, the argument in favor of immigration is a convincing one. In addition to short-term benefits, the indirect impact over the longer run will be positive. As well as generally being more productive than local workers, immigrants have different skills and experiences to native workers, so they complement rather than

substitute natives. It is also worth remembering that competition – including in the labor market – leads to efficiency gains, which over time should result in increased productivity and higher wages.

UKIP's argument that immigration is the root cause for all of Britain's misfortunes is not only erroneous on an economic level, but is positively offensive when taken from a cultural viewpoint. Every facet of British culture – be it culinary, musical, literary or theatrical – has been influenced, and in many ways, enhanced by the contributions of the immigrant community. British authors of ethnically diverse backgrounds, such as Zadie Smith or Kazuo Ishiguro have made some of the most impressive contributions to the literary world in recent years. The world of entertainment would be significantly less vibrant without comedic heavyweights such as Richard Ayoade, Gina Yashere or Shappi Khorsandi, who draw much of their inspiration from their ethnically diverse backgrounds. And of

course there are the crucial foreign influences on British gastronomy. Walking down the streets of any British town it is impossible to miss restaurants selling what are now considered British staple snacks – kebab, falafel, korma, or Kung Pao chicken.

This mind-boggling array of ethnic diversity is inherent to British national identity – from the kebab enjoyed in the small hours to the use of the word 'pyjamas' (borrowed from Persian) – and this should not be forgotten. UKIP's demonisation of immigrants not only cultivates a racist society that is hostile towards outsiders, but might even create a national community that denies its own roots and identity. This could have detrimental effects on the way Britain is seen by the international community. Britain is currently seen as a beacon of hope and tolerance, rightfully admired for its open-mindedness and multicultural society. How long would this reputation last if Britain were to follow UKIP's lead?



NAY: Eleanor Hegarty



Is your costume racist?



Amy Clark

Before you buy an outfit for Halloween, stop and think about its cultural implications

Halloween is all about the costumes. Scary costumes, funny costumes, original costumes, costumes relating to a very detailed, obscure reference that no one but the wearer truly understands. And, sadly, offensive costumes. Racist costumes; costumes that appropriate and stereotype people and their culture in extremely harmful ways.

It is undeniable that white people are afforded a huge amount of privilege in many, if not most, places around the world, the UK included. It's easy to say that we live in a post-racial society, but there are countless observations, stories and practices that show this to be untrue. One of the privileges that white people have is that of our culture not being appropriated and treated as something lesser, something that can be taken, changed and used at will.

Cultural appropriation is not about appreciating and celebrating other cultures, it's not about being comfortable and familiar with aspects of other cultures. Cultural appropriation is about a cultural group exposing, using and exploiting the traditions, property, expressions or objects of another cultural group. Most prevalent and most harmful is this happening to a minority group that holds less privilege within a society.

Cultural appropriation occurs every time someone who is not

Mexican puts on a poncho and waves maracas in everyone's face, every time a woman who is not Native American dresses up as a sexy 'Indian Squaw', every time that someone dresses up as an Arab by wrapping a towel around their head and putting on a fake beard. This is never more obvious than at Halloween. Dressing up in outfits like these is an illustration of the pervasive racial issues that are still hugely prominent in our society, and serves to perpetuate discrimination and oppression of people of colour.

One of the most problematic issues with these outfits is their stereotypical nature. By removing clothing from its history and context, by assuming that there is one outfit, one signifier that represents an entire culture or ethnicity, the clothing becomes nothing more than a harmful stereotype, reinforcing and worsening people's views and beliefs about cultures that aren't their own.

As an example, for only £27.99 you could be the proud owner of a 'Taliban costume' from one of the UK's biggest online costume shops – complete with bomb belt, beard and fake dynamite. In this case, the stereotype is not only reductive, but also extremely harmful. By playing into the Islamophobia that is so widespread in the Western world, outfits like this one correspond to the destructive views that are held about

Arabic people, and make it even more difficult for minority ethnic groups to achieve social equality.

In addition to being harmful, stereotypical costumes also have the result of reducing cultures to caricatures – simplified, exaggerated and intentionally humorous images that fail to accurately portray traditions and people as they really are. Want to dress up as a Mexican? Well, all you need is a serape, a sombrero and a bottle of tequila to feel authentic. When we remove objects and clothing from their context, not only do we perpetuate harmful stereotypes, but we also reduce people and cultures to nothing more than something for us to laugh at, to play with for one day a year.

While for the white people who dress up in the costumes, they are just something that can be laughed at and then taken off after one night, minority groups in the UK and the US have been discriminated against for many years because of their perceived 'otherness' – because of the colour of their skin, and because of the way people of their ethnicity are thought to dress. When someone who doesn't belong to that group wears the costume for Halloween, they are ignoring the privilege that they have and feeding into destructive power dynamics that exist around race in our society.

Many outfits aimed at women are designed to be sexy. Women should

never be shamed for wearing whatever clothing they want to, but when sexualised costumes are racially or ethnically based they are feeding into a system that has historically denigrated women of colour. To reduce women of certain ethnicities down to a sexy Halloween outfit is to ignore the disproportionate violence and discrimination they receive. 'Indian Squaw' outfits are almost always sexualised. To wear this is to ignore the fact that for Native American women, the rate of sexual assault is twice that of the national average in the USA. Women of colour are more likely to experience violence and sexual abuse than white women. And if their cultures and traditions are constantly sexualised and objectified, if they continue to be considered 'exotic' rather than human, this won't change anytime soon.

It would require a dramatic shift in society's pervasive racial undercurrents for people to stop exploiting and appropriating ethnicities and cultures for Halloween. It requires that we constantly question and evaluate our beliefs and prejudices. It is important that this practice stops, it is important that we call it out as wrong and racist, and it is equally important that we recognise it as one aspect of the many things that continue to oppress and discriminate against people of colour.

Vulture

CULTURE ▣ LIFESTYLE ▣ FASHION ▣ THEATRE ▣ REVIEWS

Do you like scary movies?

Jessica Barnfield on why thrillers have the edge on gore when it comes to getting you to the edge of your seat

We file into the already crowded Bryant Park, picking our way past picnic blankets and cuddling couples to settle ourselves in some seats ready for the screening. As the ominous first notes ring out across the park, and the iconic opening shot of Kubrick's 1980 masterpiece *The Shining* fills the screen, there are whoops and cheers from the audience. Silence falls, and the unsettling story begins.

Why is *The Shining* quite so terrifying? Slow and steady, its central performer Jack Nicholson paints the perfect portrait of insanity percolating below the surface. I would categorise *The Shining* as a thriller, rather than a horror, film despite its references to supernatural elements – the book may be a different story. What is terrifying is its resolute rooting in reality, the feeling that this could happen, indeed that it has happened, many times before. That's what makes the thriller the only genre to turn to, if you want to be truly terrified this Halloween.

Horror movies are defined for me by showing what a thriller only implies. They delight and disgust with their gory montages of blood, guts, and monsters. The *Texas Chainsaw Massacre* is probably the epitome of this kind of horror flick. It revels in gore; a group of teenagers take a wrong turn and encounter a deranged family on a farm who spend the next 90 minutes attempting to hack them all to death with chainsaws. This, incidentally, could be the plot for almost any horror film ever made in America: there's always a group of teens stuck in the woods, and there's always a crazy guy with a knife ready to slice them to bits. (See: *House of Wax*, *Camp Slaughter*, *Jeepers Creepers*, *Friday 13th*). Unlike the steady insanity of the thriller – where the 'bad guy' is usually just a good guy tormented over the edge – the bad guy of the horror is monstrous, purely evil, and often laughably unrealistic.

A terrific horror-comedy that flips this genre on its head is *Cabin in the Woods*. Part classic teen-slasher flick, part *Truman Show*, every convention is subverted, making you cry with laughter in between the guts and gore. Of course, films in the horror-comedy genre all take their lead from *Scream*. While watching it, I like to test my horror-movie knowledge by trying to spot the clues to the killer, and particularly enjoy the classic 'Do you like scary movies?'

line.

Comedic relief can also be found in Jamie Lee Curtis' scarily seventies haircut and flares, in 1974's *Halloween*. This is a movie that cost approximately \$0 to make and became a box-office hit grossing \$70 million. Tension is built by the ominous masked figure that stalks the edge of the screen, but is constantly broken by bloody stab-fests that leave the characters as well as the audience screaming. The problem is, as soon as we've seen the first murder the worst is over with. No matter what happens, we know the tension will ultimately break. Far more chilling, far more haunting, is the way that thrillers refuse to allow for this cathartic release of tension.

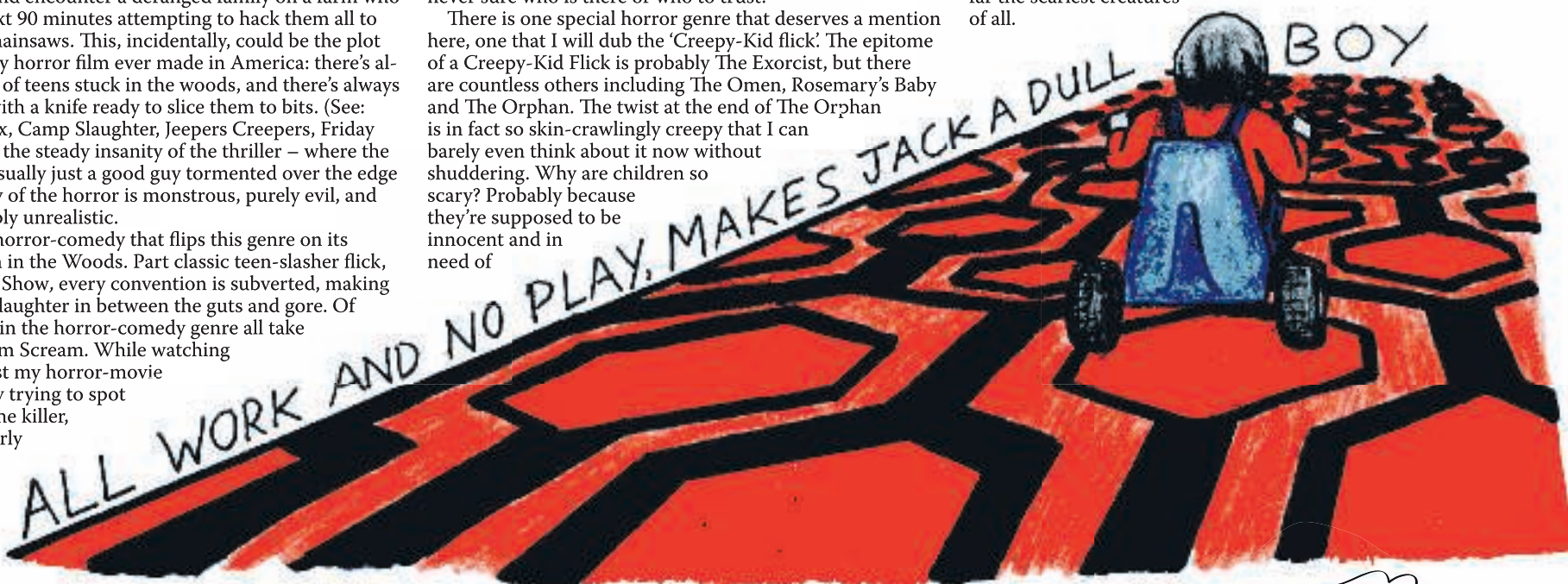
And this is why they are infinitely more terrifying. The 1973 British-Italian classic *Don't Look Now* has heavy supernatural elements, and yet it is primarily so eerie and disturbing because of the way it explores the psychology of its protagonist. Plus, the ending still makes me gape in shock no matter how many times I see it. 1995's *Les Diaboliques* similarly explores relationships and personal psychosis, and Henri-Georges Clouzot's direction was so hair-raising that even the master himself, Hitchcock, took notes. It's one of those films that leaves you looking over your shoulder, never sure who is there or who to trust.

There is one special horror genre that deserves a mention here, one that I will dub the 'Creepy-Kid flick'. The epitome of a Creepy-Kid Flick is probably *The Exorcist*, but there are countless others including *The Omen*, *Rosemary's Baby* and *The Orphan*. The twist at the end of *The Orphan* is in fact so skin-crawlingly creepy that I can barely even think about it now without shuddering. Why are children so scary? Probably because they're supposed to be innocent and in need of

protecting, so when one starts spurting green gunk from their mouth, and shouting explicit profanities about what your mother gets up to in hell it's... unnerving to say the least.

This brings me back to why *The Shining* is so spectacularly creepy. It's not the twin girls asking you to play with them forever, or the blood rushing down the hall, or even the bathtub scene (which manages to be macabre on multiple levels). It's the big empty rooms, the tracking shots of little Danny racing around the hotel, the oppressive solitude and silence of the family's situation; but the most sinister effect of all is the subversion of the father figure, from someone who loves and protects to someone who manically chases you around the house with an axe. Thriller movies are terrifying precisely because, in your worst and darkest nightmares, they could happen. What is more menacing than realising you never really know who to trust, or what goes on inside people's heads?

As Kubrick's final shot zooms in on the unnerving 1920's photograph, I glance around the audience. As I look from person to person, eyes fixed on the screen, faces flickering in the dark, I couldn't help but think, who needs gore, monsters, ghosts and guts to get scared? People are by far the scariest creatures of all.



It's hallowe'en, the moon
is bright
And frosted in forbidding
light.
Raucous cackles and blis-
tering calls
Emanate from college
halls.

Waxy light flickers twixt
The crooked teeth in
pumpkin fixed.
The fleshy head grins at
the fate
Of all those who matricu-
late.

A lonely fresher starts to
shiver.
Headless punters drift

down the river.
With VKs or blood the
ground is wet
And she hasn't done her
essay yet.

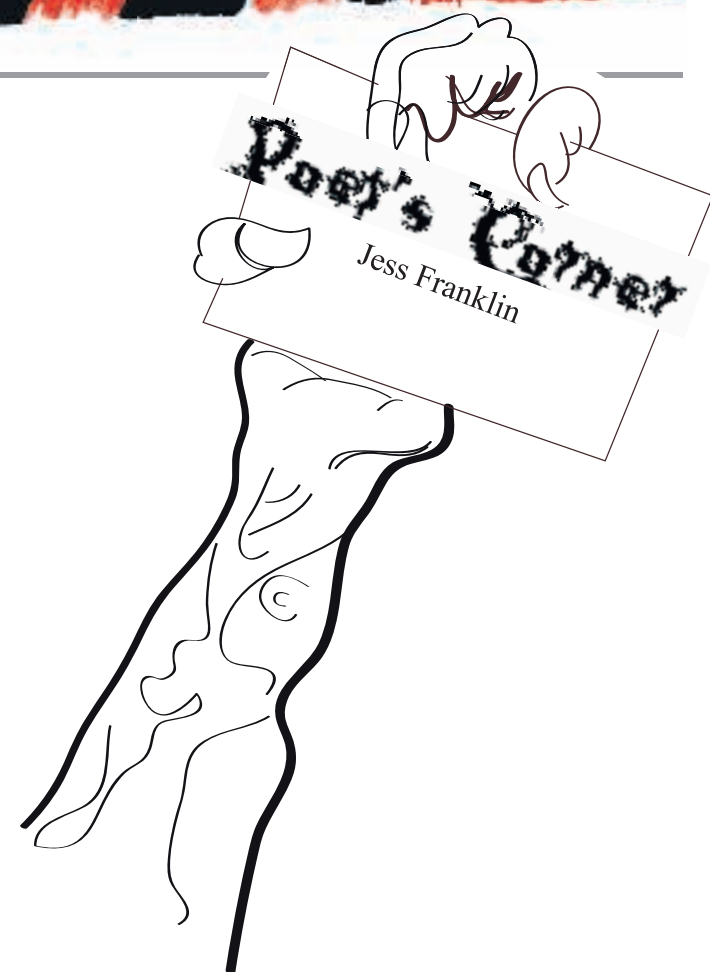
Standing on St Andrews
Street
Her blood ran cold, heart
skipped a beat:
"You look like you're
about to freeze.
Come with us to Cindies!"

Take off your silly gown
It will only slow you down.
Spilt blood makes the
lawn all wet
You haven't done your
essay yet

Disturbed and eager to
beguile,
It asserts its haunting smile
Seeing a fresher in her
gown
That thing will only slow
her down.

A fresher hurries up to her
room
Pursued by a headless
groom
Spill out like blood, copi-
ously wet,
I haven't done my essay
yet

Hot
Chilling



TWIN PEAKS



As David Lynch's masterpiece returns to the small screen, will the appeal endure?

Whether you realise it or not, October 6th was a momentous day in television history. Perhaps most were too busy nursing their hangovers from a heavy night at Cindies, but it was this day that David Lynch sacrificed the time he'd normally devote to transcendental meditation or his questionable music career to confirm that a third series of his surreal 90s television masterpiece will be aired in 2016. For the fans, this harps back to the promise uttered in the last episode in 1991 that it would return in 25 years. But for the remaining oblivious section of society, allow me to enlighten you.

From the opening sequence, the show was enrapturing with its curious video footage of the local saw mill, a strange synth theme tune drifting through the background and the names of cast and crew flashing up in a green neon outlined text, which was startlingly reminiscent of the sort of word art designs you'd use on very important documents in primary school. And then it all ended after just two seasons. Yet, *Twin Peaks* never ceased to be of cultural significance, even if it did manifest itself in the form of Bastille's turgid excuse for an indie record, 'Laura Palmer'. Although this does deeply sadden me, at least it demonstrates how expansive the show's influence continues to be and why this news prompted a ripple of anticipation throughout the media. Which characters will feature? How will Lynch and his co-creator Mark Frost address the unresolved issues? And, more poignantly, can the show really attain the same level of importance without the question of 'who killed Laura Palmer'?

For the ignorant among us, here is a whistle-stop tour through the warped lands of *Twin Peaks*: Laura Palmer, homecoming queen and supposedly perfect high school sweetheart is found dead in the first episode,

kick-starting an investigation into who killed her, headed by the suave FBI Special Agent Dale Cooper. Behind the façades of this ostensibly typical small-town they discover tales of adultery, highly developed alter egos and a criminal underworld. Superficially the show presents suburbia as idyllic, but then steadily exposes it as a toxic wasteland of corruption and debauchery (as you would expect from anything David Lynch has ever touched). I'm eager to see how the new series manages to explore these issues despite the 25 years that have passed since our last glimpse into that twisted world.

The fun does not end at perverted tales of the suburbs. After all, if you wanted to hear about tales of teenagers with secret lives and flawed parents you'd watch *Gossip Girl*. The reason that a third season of *Twin Peaks* is such an exciting prospect is that when you start playing ball with David Lynch, you never know quite what he'll throw at you. From owls that "are not what they seem", to dream visions (think Chaucer but better), to demonic spirits and a terrifying yet benevolent giant who could have been Voldemort's cousin, Lynch keeps you on your toes. The absolute pinnacle of the weirdness – which is quite an accolade – is the red room. A place visited early on in the first season but one that becomes enduringly and unavoidably embedded in your mind. New viewers should expect visually stunning red curtains and parquet floor, backwards talking and jazz music. Fingers crossed the red room makes a comeback too, and here's hoping that we haven't been desensitised to its surreal and often terrifying surprises – although a dwarf in a suit dancing to jazz is pretty hard to outdo.

Buried in amongst all this subversive activity is actually a pretty hilarious show, albeit a slightly surreal, 'Mighty Boosh' brand of comedy. For instance, there's a woman who always clutches a particularly intuitive log that tells her the secrets hiding in *Twin Peaks*.

The show is also famous for its one-liners, and I have every faith that Lynch will easily carry this into the new series. Without a doubt, Agent Dale Cooper's cries of "damn good coffee!" will have even the most avid tea drinkers running to the nearest Starbucks for a Grande Black Americano.

One of my few concerns about this revival stems from the fact that I'm an absolute pushover for anything vaguely retro and so the unashamedly 90's nature of the show makes me swoon. Be it Bobby Briggs' classic floppy 90's hair, the way the show appears to be shot through an Instagram filter (probably a weak Valencia look) or how it encapsulates the decade's best fashion. Maybe as a show set in this era it won't have the same appeal of nostalgic retrospection?

Perhaps part of the charm of watching old *Twin Peaks* episodes is the very fact that it went from having people on the edge of their seats, desperate to find out 'Who killed Laura Palmer?' to getting cancelled after just 30 episodes. Society moved on; perhaps we have a fickle, throw-away attitude towards pop culture. But no one forgot it; it became a cult classic, even a piece of art. Although I am unbelievably excited for what Frost and Lynch bring to the new series, part of me is terrified that a massive part of *Twin Peaks*' charm is the sense that, like a member of the 27 Club, the reason it was so culturally influential was that it died too young; almost embodying the rise and fall of Laura Palmer herself. I worry that a new series will not only lack the appeal of the 90's style you get re-watching it today, but also crush the esteemed reputation of this seminal show. But I guess I should stop worrying. Who knows? Dale Cooper himself summed it up perfectly when he said, "I have no idea where this will take us, but I have a definite feeling it will be a place both wonderful and strange."

Gabrielle McGuinness

Silent Partners & Fatal Consequences

Two exhibitions at the Fitzwilliam Museum explore the depths of the human experience

There is something both dead and alive about a mannequin. They were once used to study light and composition, but mostly for their capability of retaining the subject's pose indefinitely. The Fitzwilliam's current exhibition gives voice to these forgotten artist's tools, and demonstrates the power of human replicas.

In the second room of Silent Partners, Walter Sickert's lay figure, George, generates the uncanny; a feeling reflected by the photographs of Surrealist mannequins from the 1938 Exposition Internationale du Surréalisme in Paris. Sickert uses George as a corpse-like model wrapped in a shroud to paint *The Raising of Lazarus* (1929-32). A princely-posed Salvador Dali, in another photograph on display, holds a Surrealist and headless female figure. Both mannequins convey a sense of death, but Dali's is a step forward towards the vocalisation of the mannequin's spirit. The headless wooden girl, representing the once passive female body, is embraced by Dali and Surrealism as the vehicle through which she can attain freedom.

Other photographs in the exhibition show differ-

ent types of lay figures; the fashion mannequin: a bourgeoisie trope, an idealised and stereotyped figure, the banner of consumer culture. The window-shopper would have been allured to buy, just by looking at these presences, these silenced women—an emblem of passivity. The surrealist dressed these fashion mannequins with objects that made them 'unfamiliar', almost unpleasant.

The photographs of Masson's mannequin shows the dummy muted by a green gag while a cage through which goldfish swims encases its head. Birds nest in her armpit and a G-string covers her genitalia. The figure is surrounded by tiger-eyes — an emblem of wisdom. Masson's mannequin exposes the sadomasochistic repression of women in society. Sickert's lay figure is silent; Masson, Bellmer and the other surrealist's mannequins have a strong, hallucinogenic voice.

In Alan Beeton's *Reposing*, the mannequin is positioned in a chair in the artist's studio, much like a model, tired of posing. Sometimes crossing the line between reality and dreams may result in a disturbing confusion.

"Please make it possible that my sense of touch will be able to take pleasure in those parts where the layers of fat and muscle suddenly give way to a sinuous covering of skin."

Such were the artist Kokoschka's words when he commissioned a mannequin of his lost lover, Alma Mahler. After having venerated the mannequin for years, Kokoschka beheaded the doll at a party and then proceeded to break a bottle of red wine over its body. This is the only absent mannequin at the Fitzwilliam museum, one which is however present in the form of two exhibited, swiftly executed sketches of the Alma 'fetish', drawn in 1919.

'Who are you?' is the question Silent Partners asks, and as I look at these pictures of the Surrealist mannequins I find there is no conclusive answer.

Silent Partners: Artist and Mannequin from Punction to Fetish, is open now and runs until the 25th January 2015

Lavinia Puccetti



Alongside the high-profile Silent Partners that opened this week, the Fitzwilliam Museum brings us another new exhibition. *Fatal Consequences* is part of a series of shows that mark the centenary of the First World War. It juxtaposes prints from the Turner Prize-nominated Chapman brothers with those of nineteenth century Spanish printmaker Francisco Goya in order to explore and criticise the effects of war.

The Disasters of War is a series of 82 prints created by Goya over the course of ten years, relating to the Dos de Mayo Uprising and subsequent Peninsular War of 1808–14. Eight of the most startling Goya prints are exhibited here alongside a complete set of Jake and Dinos Chapman's subversive collection of the same name.

The Chapman brothers have always been incredibly influenced by Goya, initially looking at him as part of an examination of "what it meant to become an artist". Their interest soon turned, however, to obsession as they appropriated his imagery and symbolism within

their own twisted, surreal brand of art. An earlier exhibition of their defaced Goya prints, a "rectification" as they called it, was mockingly titled *Like a Dog Returns to Its Vomit*.

Taking World War Two and the Holocaust as primary inspiration, the Champs' prints are graphic and startling, especially for anyone unfamiliar with their confrontational style of art. Swastikas and hanged men both make multiple appearances, often at the same time. Their sketchy, sometimes childlike, draughtsmanship is a stark contrast to Goya's, whose works have a considered and diverse use of line and texture.

The white ink and black paper of the complete set of Chapman Brothers' prints gives the pieces a ghostly, eerie quality; when contrasted with the conventional black-on-white editions also presented, the effectiveness of this choice resonates. This is not an exhibition for the faint of heart.

Even more creepy, though, and perhaps suitably for

Halloween, are the prints done on pages of children's colouring books. Bold, cheerful designs show through the sketchy images of pestilence and war.

Dinos Chapman once said of Goya, "I'd like to have stepped on his toes, shouted in his ears and punched him in the face." The works on show here seem to reflect this wish: the brothers' pieces treat their source of inspiration in an iconoclastic manner, referencing, scrutinising and destroying Goya's imagery.

Exhibited together, the prints' shared message — a damning indictment of the true horrors of war — shines through, magnified. The "invention and intervention" promised by the exhibition's publicity is joined by inversion and insight. Not only is war re-imagined but so too is the artistic process across the centuries. A must see.

Fatal Consequences: The Chapman Brothers and Goya's Disasters of War, is open now and runs until 8th February 2015

Louis Shankar

Image credits: Calouste Gulbenkian Foundation, Lisbon M.C.G., photo: Catarina Gomes Ferreira; Fashion Museum, Bath and North East Somerset Council; Hilde Carling; Jake & Dinos Chapman



Hannah Arendt



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Watering Holes

Katie Cornish goes in search of the best pubs in Cambridge



With a wide range of pubs and bars in Cambridge, it can be difficult to find out which ones are best. With that in mind, I've compiled a list of my personal recommendations.

The Elm Tree, Orchard Street, describes itself as "an oasis of difference amongst the chain pubs that dominate the city". While I don't think that chain pubs 'dominate' the city, this one is certainly different to the rest. Stocking 10 micro-brewed real ales, over 50 specialist Belgian beers, as well as traditional cider, perry, wine and mead, The Elm Tree is the place to go if you're bored of Carlsberg. The slightly dark and dingy interior could be off-putting, but its popularity

suggests otherwise. It's a little hidden away compared to the pubs in central Cambridge, but the trip is worth it.

I must admit to having mixed feelings about the newly opened **Pint Shop** on Peas Hill, with its tendency towards overpriced food. However, there's no denying that the drinks selection is great; this place is packed, night after night. The menu boasts 17 types of whisky and a staggering 61 varieties of gin (last time I counted), as well as a regularly changing chalkboard with 10 keg and six cask beers on offer. Admittedly, it attracts the much-maligned hipster crowd, but hey, they seem to have good taste in drinks.

What makes **The Brew House** on King Street special is its on-site brewing. Head brewer James (who incidentally has a PhD in bio-chemistry from Cambridge) brews three delicious beers on-site: Kings Parade (a classic bitter); Misty River (a hoppy pale ale), and Night Porter (a rich stout). They also stock a great selection of local cask ales and craft beers, so there is always plenty to choose from. While service can be very slow at weekends, the food is good, featuring a menu of British favourites with fish, meat and smoked cheese, as well as a selection of British tapas. With a large space, comfortable atmosphere and homely feel, The Brew House is great for a relaxed drink with friends.

The Mays #23

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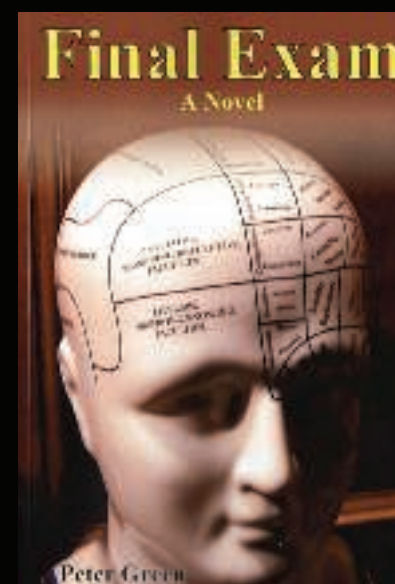
The Mays, formerly the May Anthologies, are published annually by Varsity. The editor or editors will assemble a committee of students to invite fiction and non-fiction submissions of prose, poetry and drama, as well as illustration and photography. The committee also appoints guest editors from the literary world. The Mays is famous for having launched the career of Zadie Smith and previous guest editors have included Jarvis Cocker, Ted Hughes, Ian Patterson, amongst others.

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The art of dressing up

Are we too old for Halloween?

Zoe Silkstone: NO

Are we ever too old to dress up? No! Nein. Pas de tout. Absolutely not. Never! I'm coming from the standpoint of 100 per cent Peter Pan mentality here. As someone who is the baby in every situation, I intend to live out my youth for as long as possible. And by youth I mean childhood. And by childhood I mean all things Disney. Halloween is the perfect opportunity to relive those childhood dreams.

Having worked at my primary school during September, I remember one particular day in the playground watching about 20 eight-year olds running around, playing on the slide and swinging on the swings without a care in the world. Looking at them, I was struck by how easily we forget what it is to enjoy pure fun and those care-free moments of childhood. However, as my friends and family would concur, I still relish any opportunity to be an immature kid, whether it's dressing up as Jasmin for a Disney Concert at Trinity, or buying a full Alice in Wonderland costume for the Freshers' finale at my college.

With Halloween just around the corner, what better chance to fully indulge in childhood memories of dress-up without a shred of embarrassment? Whether you're five or 50, the proverb holds true: age is just a number, but fun

is forever. Not only am I extremely over-excited about choosing an outfit, but I'm also planning a trick-or-treat expedition with friends. The plan is to get as legally-high on sugar as possible (not that we don't do that a lot already).

For Cambridge students who have to deal with eight weeks of intensity and few opportunities to rest, unleashing the child within us can be very therapeutic. So, if you or your friends need convincing before dressing up tonight, think of it as a an academic exercise. It is a necessary part of the Cambridge experience, and the stress release needed to write that next essay. Personally I don't know what's scarier, my supervisor or Halloween zombies...

On a more serious note, we spend far too much time caring about what other people think of us and living our lives according to other people's ideals. For just one day, ignore society's expectations and other people's opinions. If you walk out in a full blown Frankenstein or vampire costume for Halloween, most of those looking at you askew will simply be jealous. But even if they are laughing at you, so what? It's not social suicide to dress up as your favourite super hero or literary character, despite what Mean Girls might say.

So, in the words of Taylor Swift, "Shake it off!" and unleash your inner child.

Roxanna Pourkarimi: YES

We do love a good themed event here in Cambridge. Maybe there's an element of escapism to it: with so much stress and exhaustion in our own lives, to have fun we need to pretend to be someone else for a night. Or maybe it's just another opportunity to be pretentious – to choose themes which exhibit our excellent pun-making skills, or flaunt our knowledge of classical literature. Whatever the reason, it is an undeniable truth that Cambridge students take any excuse to play dress-up. And Halloween is the ultimate fancy dress-themed night, right?

Wrong! It has been said that we owe fancy dress to Halloween, but times have moved on since that first sexy cat costume. Since every semi-competent Ents Officer knows not to use the same theme twice, I am entirely baffled as to why they have allowed Halloween to continue on for so long. Hasn't anyone in the Ents world ever stood up and spoken out against the horror of the same Halloween parties being inflicted upon us year after year? When is someone going to be brave enough to say what we're all thinking – that Halloween is tired and old, and we want to do something fun and different instead?

Let's set the scene: it's Halloween. Has anybody in the past few days asked you what you're thinking of dressing up as? Of course not,

because most people haven't even remembered that it's coming up – maybe a week ago you thought, 'hey, Halloween's approaching,' but that's about as far as things got. Because, who's really that bothered about getting a costume anyway? Are you even going to go to that Halloween party? Maybe. If you get your essay done. And if you finish your laundry. As for a costume – well there's that box of face paint left over from the last BOP, so it shouldn't be too hard to whip up some fake blood, maybe a couple of stitches drawn on with eyeliner. Or there's the old sheet-with-eyeholes trick; minimal effort and you can still wear your own clothes underneath. Or maybe that glow-in-the-dark headband you wore during Freshers' Week, which kind of makes you look like an alien. Sorted.

The problem with Halloween is that it involves so little imagination these days. Whatever you decide to do, you can guarantee that it's been done before, so why bother putting in the effort? In fact, so much has been attempted to make Halloween fresh, that the whole thing has just become rather confused. Nobody knows anymore whether they're supposed to look scary or sexy, or to dress so alternative and niche that it just looks like you've turned up to the wrong event. I'm all for a good party, but let's stop wearing out the good name of Halloween and just leave it to the kids. Give Halloween the break it deserves.

FUCKR: BLACK STAR

Detox Cocktails

Freshers' week has been and gone and each student is as hungover as the next. In this abyss, there is nothing like a detox pick-me-up to kick-start the term. I'm always looking for feel-good juice recipes, but I think it's fair to say that the only reason most detox drinks are downed-in-one is because they taste so unpleasant.

If you're not quite as daring with ingredients as Gwyneth Paltrow, but you want delicious juices with the same health benefits, here are some juice detox recipes that have been inspired by popular cocktails. But instead of alcohol, each 'cocktail' contains at least two "superfoods" to give you a different kind of boost.

For each of the recipes, just cut up the ingredients and blend them all in a mixer – a hand-held mixer/blender will do, or if you are really prepared, use a juice blender. Each recipe makes one cocktail. Where the fruit isn't in season, you can also use frozen fruit.

Strawberry Daiquiri

- 100g strawberries
- Handful white grapes
- Juiced lime
- Handful of spinach

Apple Martini

- 1 glass pure apple juice
- ¼ cucumber
- ½ squeezed lemon

Cosmo

- 100g cranberries
- 100g blueberries
- ½ glass freshly squeezed orange juice

Susannah Thraves

MORNING GLORY

In my first year at Cambridge, I was shocked by the number of students who skipped breakfast. When you wake up, your body has been fasting all night, optimistically for eight hours, but, realistically for students, five or six. This drastically slows your metabolic rate, which means that throughout the day you will burn fewer calories and feel less alert. Eating a healthy breakfast is delicious and can prevent this, so there's really no excuse for missing it. It doesn't have to be time-consuming either, most of these suggestions can be prepared in less than then minutes.

The most effective advice I can give is to choose whole foods, which are unprocessed and natural. This means no sugar-filled cereal bars purporting to be the new slimming fad. Added sugars don't provide you with real energy, and will make you more likely to snack later in the day.

Eating fruit, nuts, or Greek yogurt requires no cooking, no plates, and most importantly no washing up. Yogurt has the benefit of being a filling protein, but



sugar content. If you have the time (and a hand-held blender), why not try making your own? Even if the fruits you like are out of season, you can buy frozen berries to add to the smoothie of your choice, and with a few spoonfuls of natural yoghurt and a splash of juice, you can whizz up your own tasty, healthy drink in minutes. Go to health shops to find other supplements as well, like spirulina for energy and wheat-grass for the immune system.

One of the best breakfast foods is porridge, as it releases energy slowly throughout the morning, helping you

it's best to buy plain yogurt and add your own flavours if necessary, such as honey, jam or fruit. Berries are a good option to add to your morning cereal, porridge or yoghurt. These superfood fruits are low in calories and rich in vitamins and minerals, as well as antioxidants and phytonutrients.

If you find it hard to eat in the morning, why not try a smoothie? There are lots of different brands out there, so make sure you read the

to escape those midmorning hunger pangs. Porridge is packed with soluble fibre, which helps lower cholesterol and regulate blood sugar levels.

Although convenient, avoid high-sugar instant packets, and opt for plain oats prepared with low-fat milk or water. Taking just two minutes in the microwave, it's a simple way to start the day, which has numerous benefits.

Manveer Badesha

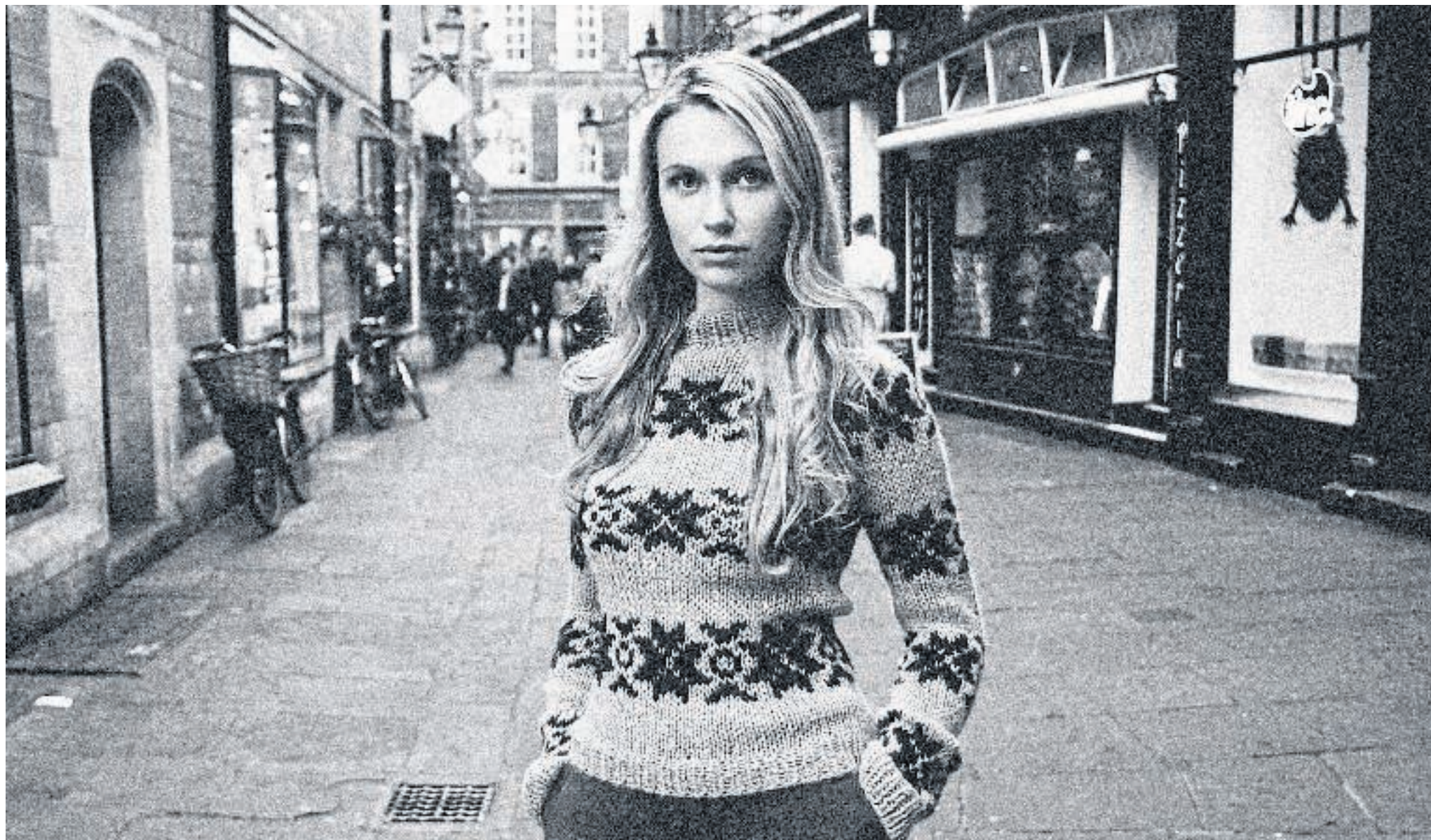
FUCKR: US CPSC

FUCKR: BEATRICE FELTRE



Scandinavian Fashion

Direction: David Godwin / Model: Ruth Jenkins / Photos: Barney Couch / Hair and Makeup by Olivia Galvin / Clothes from Nord



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ANDY GOTTIS

THE KING OF CAMBRIDGE COMEDY

Alex Cartlidge lives out his childhood dream and talks with **John Cleese**

In 1972, a 20 year old student by the name of Douglas Adams was standing at the Round House bar during an interval, when he noticed that the man standing next to him happened to be his comedy idol. Without hesitating, Adams introduced himself and asked the man if he could interview him for Varsity. Despite having graduated some nine years before, the man accepted the offer, gave Adams his number, and on November 25 1972 Varsity published Douglas Adams's interview with a Mr. John Cleese.

Now, I'm not going to draw any levels of comparison between myself and Douglas Adams, but when I saw that John Cleese was making a one night appearance at the Cambridge Arts Theatre in October to promote his new autobiography *So Anyway...*, just like Adams, I could simply not refuse to pass up the possibility, however minute it was, to ask John Cleese for an interview. Astoundingly, he accepted, and so I sat down in front of my phone this afternoon, equally nervous and excited, like it was Christmas, about to live a dream that had begun

when I first encountered Monty Python at the age of nine.

I start the interview by noting he lists students requesting interviews for their magazines as one of the pains celebrities have to endure, to which he clarifies that this is an exception. "I have an affection for Varsity. I can't remember if I've ever been interviewed by them before, but of course I remember Varsity, and it's nice to connect with people who've had a similar experience to myself." I take my opportunity to inform him that he has been interviewed by Varsity once before, in 1972, by Douglas Adams, to which he laughs. In a way, I've just managed to make John Cleese laugh. I imagine telling this to my nine-year old self, who is cynically dismissive of this ever happening.

Despite having graduated from Downing some 51 years ago, Cleese still speaks of Cambridge with great affection. He has great memories of the Footlights' clubroom, putting his career in comedy down to the luck of living so close — "I

spent a lot of time there because I was incredibly lucky to get digs just around the corner, literally around 100 yards away, and that's why I think I spent so much time there. If I hadn't had digs around the corner, I probably wouldn't be in show business, it's very strange."

The clubroom which Cleese speaks of was demolished in 1972, which saddens Cleese, simply because of its importance to developing his comedy career. "We met there all the time, we didn't talk about show business that much, but every now and again there'd be a smoker. There was this tiny little stage, some little rudimentary curtains and a few lights. Nothing had to be organised. And what usually happened is that on any given evening there were probably four, possibly five, really good bits of material. Well if you did that twice each term, by the time you got to summer term you've probably got fifteen to twenty decent bits of material, and if you write a bit more you've got enough for a show." Simple as that.

It was in 1955, five years before Cleese joined Cambridge, that Brian Marber became the Footlights President, and Cleese credits the development of the society to him. "It used to be very Cambridge based, it was all jokes about Petty Cury and Kings Parade and bedders. And then when Marber became president, he said this has got to stop being about Cambridge, it's got to become more to do with other things, and we want to be able to do stuff that could be done in the West End". Five years later, in Cleese's first year at Cambridge, Peter Cook — "a genius, and I mean that" — became President, a man who, unthinkably, Cleese explains, "had two revues running in the West End with Kenneth Williams in them whilst he was still an undergraduate, which was phenomenal." In his book, Cleese speaks of watching *Beyond The Fringe* at the Arts Theatre in April 1961, a show so magnificent that he "experienced a reaction [he has] never had since... a pang of disappointment, immediately replaced by exhilaration as the lights came back up". Regardless of this increasing quality, Cleese is damning of his first Footlights Revue, 1962's *Double Take* (directed by Trevor Nunn) — it "just wasn't terribly good". It ran for two weeks in Cambridge, before a week in Oxford, "and that was the end of it, nobody ever heard of it anymore". So the following year, when the 1963 Revue *A Clump of Plinths* began to run in Cambridge, starring Bill Oddie, Tim Brooke Taylor, David Hatch, "and all that lot", no-one had an "idea that it was going to do anything other than two weeks in Cambridge and a week in Oxford". Little did Cleese et al know, but the show, retitled *Cambridge Circus*, would have such a successful Edinburgh run that it subsequently ran on the West End and Broadway, toured New Zealand and featured on the *Ed Sullivan Show*. There was even an album recorded by George Martin — maybe it was the *Cambridge Circus*, and not Monty Python, who were the Beatles of comedy.

Cleese's autobiography ends in 1969 with the commission of a new BBC sketch show called *Monty Python's Flying Circus*. In July 2014 the surviving members of the troupe reunited to perform to hundreds of thousands of fans at the O2 Arena, and Cleese credits the timelessness of the humour to the short rise and fall of satire in the 1960s. "In '62, British humour suddenly, for

the very first time since about the 18th century, became very satirical and biting about authority figures and the establishment. And by the time I got back to England in 1966 people were tired of it, everyone had got fed up with satire, it was overdone — four years of endless, endless satire." So thus by the time Monty Python started, there was a conscious — "and to some extent unconscious" — desire to react and create something with no topical jokes, and that's why, Cleese thinks, the material doesn't age. "The only things we made fun of were things like the class system, which doesn't seem to have changed as much as everyone thought it would."

I'm wondering why Cleese has chosen now to write his book. Michael Palin has, after all, been publishing his diaries since 2006. He credits his autobiography to a conversation he had with Michael Caine in Barbados "about ten or twelve years ago", in which the actor told Cleese that by writing an autobiography "You'll recover parts of your life which you'd completely forgotten about". Cleese plans to write at least two more books, presumably covering the Python and *Fawlty Towers* years — but is not prepared to commit to any content or style just yet. "When you read biographies they say that so and so had dinner in New York with so and so in 1947, and the only answer is, so what? I read an autobiography of a particular film star I'm very fond of, but I read his autobiography for a bit and it was just a list of places he'd been where there were famous people, and I thought, so what?" When I ask whether he found it therapeutic to write about his earlier years rather than Python and *Fawlty Towers*, he responds in the negative, but clarifies that by going back to the start, he was able to piece everything together — "it was as though in my mind I'd integrated all these different parts of my life, and it felt more integrated than it did before, and it gave me a stronger sense that my life had led up." By starting from his very first public performance as a schoolboy, he manages to trace how his sense of humour developed into the surreal style that brought him fame, from his beginnings at Clifton College, his Footlights years, up to the pre-Python years working for BBC radio, and on the shows *The Frost Report*, *I'm Sorry, I'll Read That Again* and *At Last the 1948 Show* (the best sketches of which he proceeds to reprint in the book).

The book has taken two years to write by hand, although he tells me "The thing that takes the time is trying to think of something that you think is worth saying, and then the way that you like to put it down is totally secondary." He then proceeds to give me an explanation of the painstaking handwriting process — "the nice thing about this piece of technology, this little propelling pencil, is that on the other end from the lead, there's a little piece of rubber, and if you rub it against what is written on the piece of paper, you can rub it out, and this seems to me an ideal combination". So whilst he plans to write more, we may have to wait a while before any such books see the light of day: "It's important to take a break first, otherwise it's very easy to get stale if you keep doing the same thing, which is the problem for even some of the very best writers...so that's what I'm going to do."

There is also the small question of the Terry Jones film *Absolutely Anything*, which reunites the voice talents of the surviving Pythons, and is set to be released next year. It seems the anger and distance that used to haunt the Pythons has now vanished: "It was a very good experience because when we get together we have a good time and we laugh a lot. But what people don't quite get is that we're also very, very different people, you only have to look up each one of us and see what we've been doing in the last five years, and you realise we hardly overlap at all now. Now we're all going off... and we're all very happy, and if you read the last two paragraphs of the book that will sum it up perfectly."

Our time is almost up, he must now speak to "Shortlists, or someone, whoever they are". As I begin to realise that I can't spend all day talking to John Cleese, and we begin to wrap up, he informs me that I must tell people who come to see his shows not to ask "polite questions", but instead to "just ask friendly, very rude questions — they're much more interesting."

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Actor and stage manager Ryan Rodrigues says no...

When I performed in my first Cambridge show, the excitement of all the things that came with it was almost too much to handle; I mean really, Cambridge theatre is incredible. We get to glam up for fun photo-shoots, wear ridiculous costumes, stay up until ludicrous hours painting set – and to top it all off, after we finally take to the stage, we have the thrilling wait for the reviews. And it is this that I object to. The microcosm we have here in Cambridge is, for all intents and purposes, genuinely wonderful, but reviews are an imperfection that really, we can do without.

Whilst I'd love to believe that everyone who signs up really is the next big name of the reviewing scene, the lack

of screening means that almost anyone can do it. 'That's great' you say. 'What's wrong with that,' you ask. What we are left with is countless actors being asked to review plays that they themselves are in (the Tab genuinely asked the star of a show last term to review it, on two occasions).

This is especially a problem here in the lovely bubble that is our dear university, where unlike the real world, there is no professional distance between reviewer and actor. What's to stop someone dedicating all 500 words to commending their roommate's marvellous performance as Tree #7?

Moreover, what's stopping someone from completely belittling a performance from the show's best actor, purely because she stole your last tin of spaghetti hoops? Of course, to do such things would be unprofessional, but in the world of student theatre, we are all exactly that: amateurs. Why is the reviewer's opinion more valid than anyone else's

paying to see the show that night?

Sincerity is another issue with reviews I wish to mention. Imagine, reader, you've seen a show. It was great. It filled you with a new-found optimism that there really is hope for mankind after all, and although we may be in questionable times now with performances as creatively, technically and jaw-droppingly brilliant as that, it's all okay. After staying for a drink or two to congratulate the cast, you arrive home to your laptop to type up the review you promised your friend you would write. It's 1am. He needs it now. As you start to type, you are filled with a sudden epiphany that crushes your kindred spirit. The best reviewers, nay, the real reviewers, notice the seemingly unnoticeable. They look past the superficial brilliantness and find the crack that lies beneath the bellowing chasm that was tonight's show. But you thought it was quite nice. What do you do? Do you risk being made a fool of – the new kid in town? Or are you determined to prove yourself as a real reviewer?

One star. Where were the phallic jokes?

To review, or not to review...

Reviewer and actor Will Popplewell says yes...

Reviews are, in my opinion, worthwhile. They provide useful feedback to cast, crew, and creatives; they can facilitate comparison between productions; and they provide a platform for a wider audience to get involved in the discussion of shows.

When I attend shows as a spectator I often gloss over small conceptual inconsistencies or strange directorial choices, and don't engage that deeply with the more literary aspects of the show. Conversely, when reviewing I pay much more attention, partly because I want to relay this sort of feedback to the creative team.

Anyone's friends can tell the lead actress that she portrayed the role fantastically, and this sort of feedback obviously has its place in reviews; it takes a bit more attention to engage with other aspects of the show, and this is a responsibility that I feel reviewers have when attending shows. All of this is part of a larger system of creative feedback, which allows directors

and actors to take chances, and make mistakes, in their shows – a process which has eventually led to some stunning Cambridge theatre.

Many reviews read like an advert for the show, promoting the show to boost ticket sales, and a cynical viewpoint might suggest that this is the primary purpose of reviews in Cambridge. With up to four shows on the weekly ADC/Corpus rotation, we do need something to help us decide what to see. As such, whilst reviewers aren't wrong when they incorporate this, they often end up leaving out more valuable aspects of the review. If we compare these types of reviews with reviews of 'one night stands' (smokers, CUMTS Gala night, comedy stand-ups), there is a difference, insofar as the latter tend to engage with the show 'as a work of art' – obnoxious as that sounds.

In my opinion if all reviewers worked more holistically, indeed one might say academically, we would still get a sense of which shows we would like to watch, and the quality of the

reviews would improve as a whole. It would also, ideally, reduce the element of bias which is apparent in some reviews in the student press.

Whilst reviewing is, and should be, a personal matter, we have an obligation to go beyond 'I like this but I didn't like that.' One positive aspect which already reduces the presence of bias in reviews, is the array of student press available to us; even if the Tab, TCS, and Varsity approach reviewing slightly differently, across the three we can often discern a fair balance.

Whilst reviews in Cambridge are far from perfect, they are a key part of a wonderfully unique and vibrant theatre scene at the University. Bad reviews will always happen, I personally was heavily criticised by commenters for one particular review. People do engage with reviews; it is not an exclusive channel between reviewer and producer, who copies and pastes the most flattering sentence onto Facebook, but rather an engaging and wide-reaching process. So this debate over the merit of reviews is good – let's now channel it into improving them rather than criticising them.

Two thespians tackle the problem of theatre reviewing in Cambridge

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WHAT WE'RE
LISTENING
TO

Petros Fessas

JOHNNY MARR



"This is the first time we've played this on the tour so far," says Johnny Marr, "so bear with us if I mess it up."

The Corn Exchange crowd, by now thoroughly warmed by their enthusiastic singing along to 'Panic' and by Marr's absurdly catchy new single 'Easy Money,' await a familiar riff.

Four minutes later and we've been treated to a faultless rendition of 'The Headmaster Ritual,' a timely reminder that though some of his latest solo work can border on the pedestrian, this is no run-of-the-mill indie rock musician; this is the indie rock musician. This is JOHNNY F***IN' MARR.

The evening started with a lovely set from the Brixton based band Childhood. Opening for a man branded a 'Godlike Genius' couldn't

have been easy, especially for a bunch of lads only one album into their careers, but 'Solemn Skies' – shoegaze transformed at some unidentifiable point into a frenetic mix of loud guitars, loud vocals and ultimately loud cheers – showed that they belonged.

This on its own was enough to convince many of the merits of debut Lacuna; punters in Smiths tees more often than not left with a copy in hand.

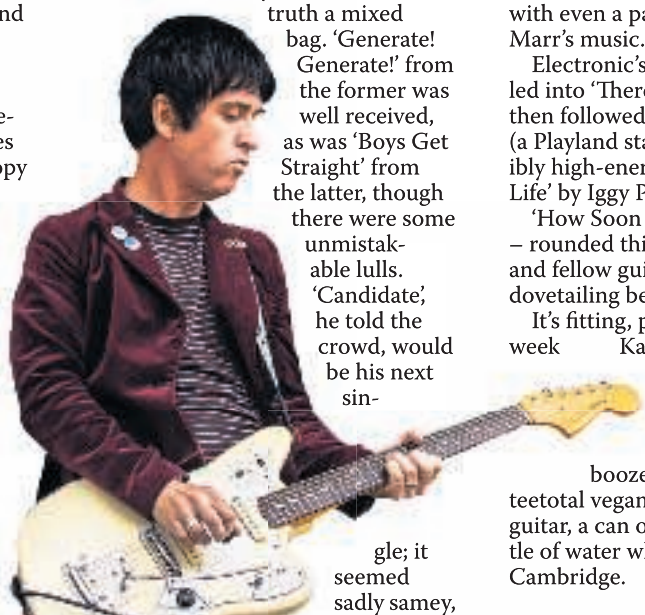
And then came the star, the main event. These aren't the descriptors one normally hears when talk turns to Marr. Since leaving the Smiths, he has traversed many worlds – session musician for Talking Heads, 'supergroup' member with Electronic, the only non-Jarman in the Cribbs – but rarely has he been centre stage.

It was surprising, then, just how accomplished a frontman he seemed on Tuesday. It would be easy for Marr to stand back and let his painted silver fingers

do the talking, but instead he swagged and sang, well, like a rock star. We shouldn't have been so shocked.

The material from The Messenger and Playland was in

truth a mixed bag. 'Generate! Generate!' from the former was well received, as was 'Boys Get Straight' from the latter, though there were some unmistakable lulls. 'Candidate,' he told the crowd, would be his next single; it seemed sadly samey,



retreading too much old ground.

But the six closers, including a riotous fifteen-minute encore, were perfectly pitched, enough to make this an unmissable gig for anyone with even a passing interest in Marr's music.

Electronic's 'Getting Away With It' led into 'There Is A Light,' which was then followed by 'Still Ill,' 'Dynamo' (a Playland standout), and an incredibly high-energy cover of 'Lust For Life' by Iggy Pop.

'How Soon Is Now?' – what else? – rounded things off, with Marr and fellow guitarist James Doviak dovetailing beautifully.

It's fitting, perhaps, that in the week Kasabian (now there's some run-of-the-mill indie rock) hit out at 'boring' musicians who prefer broccoli to booze backstage, it was a teetotal vegan armed with only a guitar, a can of Coke and a bottle of water who stole the show in Cambridge.

Kieran Dodds

BETWEEN YOU & I
MAXINE ASHLEY

It is extremely difficult to turn heads with yet another slow RnB jam. Having said that, it is probably quite easy at the same time if you're hailed as the 'protégé' of none other than Mr. Pharrell Williams. The omnipresent pop mastermind has done some production work on Maxine's new EP 'Moodswings,' but here he lends the wheel to Kerry Brothers, Alicia Keys's long-term collaborator (eg. 'No One'): a touch evident in the immersive harmonies of 'Between You & I.' Nevertheless, it is Maxine's spine-tingling vocals that probably win this game, creating a vintage soul atmosphere without losing any of their edge.

SPANISH MARY
THE NEW BASEMENT
TAPES

Never making it onto the release of The Basement Tapes, 'Spanish Mary' was released last week as a promotional single by an all-star cast of musicians calling themselves nothing else but The New Basement Tapes releasing unused lyrics from the sessions. The Americana flavour is dressed with darker hues, accompanied by minstrel banjo and by Rhianon Giddens' dynamic vocals to create an exceptional track.

PLUTO
GRACE

A sinister barely-there beat begins Pluto, introducing newcomer Grace's smoky vocals. A beat courtesy of Dave Sitek, the TV on the Radio member and producer to the Yeah Yeah Yeahs and Foals. The song does, however, take an unexpectedly pop direction with its straightforward chorus. This does not cost it its charm: the lyrical theme of "being willing to sacrifice everything in desperation to satisfy an urge or craving" is carried masterfully to the end, cultivating speculation of what is to come next from Grace.

THIS IS WHERE I
LEAVE YOU

Watching Tina Fey and Jason Bateman's new flick This is Where I Leave You, you may get a creeping sense of déjà-vu.

The narrative bumbles from family black sheep Judd Altman (Bateman), whose 'perfect' life comes tumbling down and who is forced to reconnect with his dysfunctional but generally loving family, before realising that life is more perfect if it's messy after all. Cue vague plotline of just about every heart-warming 'finding yourself by going back to your roots' movie to come out of

Hollywood in recent years.

It is made all the more painful by the fact that Fey and Bateman are in it.

Especially Tina Fey. She's a long way from the witty, irreverent, and original humour of 30 Rock now.

Her lines seem to make her physically uncomfortable, and the heavy handed "punch" lines (excuse the pun if you've watched the trailer) land ever so slightly off-centre every time.

You can't help but feel for the rest of the cast, too. Adam Driver, Rose Byrne, Corey Stoll and Jane Fonda are forced into contrived and trite family-drama stereotypes, and try as they might

to break through these, the script just won't allow it.

Bateman fares no better; he's played this down-and-out nice guy so many times that at points in this film I was genuinely expecting

Jennifer Aniston to enter onto the scene and start talking about sperm-swapping (The Switch) or else see him taken off to an exotic island à la Couples Retreat.

Forced to spend time with his adult-siblings following his father's death, Judd encounters their various recycled problems.

Of particular cringe-factor are the baby making efforts of Paul (Corey Stoll) and his wife Annie (Kathryn Hahn). When he is told by his sister "You need to put a baby in that woman, like, yesterday," Paul dutifully attempts to do so, but not before his wife has tried to seduce his siblings and smashed a few plates.

In the process of re-connecting with his

family, Judd re-connects with an old flame (the lovely Rose Byrne) before somewhat patronisingly realising that the parochial life he left behind isn't so bad.

There are some more surprising turns towards the second half of the movie, but not enough to lift the twee-factor and gain some proper giggles.

What is ultimately so frustrating about this film is that it has such a fantastic cast. The dialogue can't keep up with them and they deliver their lines like robots, rarely exciting more than a brief titter from the audience. This is a film to save for a rainy, hungover Sunday, when there's nothing else on Netflix.

Jessica Barnfield



The Self-Help Book

Cognitive Behavioural Therapy for Dummies

Rhena Branch and Rob Willson, Wiley & Sons, £11.99

Cognitive Behavioural Therapy has become a hugely popular technique for tackling all kinds of mental health problems, but with huge waiting lists at the University Counselling Service and on the NHS for CBT, this self-help guide is perfect for those who want to start working on their mental health straight away. Written by some of the top experts, it provides the reader with simple explanations of different thinking errors and ways in which we may be damaging our mental health. Alongside this, the book offers practical exercises and pen-and-paper tasks which will have a long-term impact on the way you think.

The Pocket Guide

The Little Book of Mindfulness

Dr. Patrizia Collard, Gaia, £5.33

The idea behind mindfulness is that our mental health will benefit when we become more aware of our surroundings rather than being so focused on the anxiety in our heads. This handy pocket-sized book gives you tasks to do each day to help you cultivate a more mindful approach to life. It is perfect for the busy student, since most of the tasks can be incorporated into your everyday life.

LOOKING AFTER
YOUR MENTAL
HEALTH:
BOOKS TO HELP
YOU THROUGH

By Lily Hollins



The Novel

Perfect

Rachel Joyce, Black Swan, £5.59

Fictional stories can provide an amazing insight into what it's like to live with a mental illness, and this novel by Rachel Joyce is a perceptive depiction of the life of a man, Jim, who has Obsessive Compulsive Disorder. This book manages to be both tragic and humorous at once, encapsulating the difficulties of living with such an illness within what is ultimately an uplifting tale.

The Memoir

Black Rainbow

Rachel Kelly, Yellow Kite, £8.99

In this first-person memoir, Rachel Kelly tells of her struggle with depression and how she used literature to work her way out of it. During one of her worst bouts of depression, Kelly turned to poetry, reciting it as a mantra and using its words to uplift her, and she includes some of the most powerful poems in this book.

This is an incredibly poignant book in terms of breaking the stigma of talking about personal experiences of mental health, but it is also an important reminder to reach out for the things you always used to love doing when you are feeling depressed.



GLASSWORKS

★★★★★

The Glassworks Health Club is a stone's throw from St John's College, although as soon as the doors close you forget you're in the city centre at all. Greeted by a white robe, slippers and mood lighting, it's clear the staff work hard to successfully maintain their top-end image. Deceptively spacious, the

charming old building houses a gym, spa, studio, treatment centre, Jacuzzi, sauna and steam room. The gym has all the charm of a spacious converted loft: decorated by warm wood, brick walls, high ceilings and plenty of light, it avoids the often clinical feel of the typical sports centre. Equipped with cardio equipment, a stretching area, weight machines and a more private free weights section, the gym is sure to have something for everyone. The only drawback is at peak

times, members may have to wait to use the most popular equipment. Glassworks also offer a range of exercise classes everyday, from Spin to Pilates, which are free to all members. The studio is both modern and amusingly lined by a wall of Penguin Classic book covers – just in case you hadn't seen the inside of a library in a while. Home to an Elemis spa and an Aveda salon, members enjoy treatments at a discounted rate. Although it may be slightly too pricey to treat yourself to after

every all-nighter, a week five visit could definitely be justified. The downside to Glassworks is the price. With off-peak memberships starting at £54.50 a month (£44.58 if bought for twelve months), it's not likely to fall within the typical student budget. Having said this, there is the option to suspend your membership over the summer. If you're looking for a sanctuary away from Cambridge without boarding a train, Glassworks is certainly worth a visit. Millie Cooper

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Suarez of the Season

Which striker will truly dig their teeth into the game this season? Dan Hanna investigates

If this signing doesn't reek of Fernando Torres, I don't know what does. Falcao may once have been one of the most feared strikers on the planet, but following a season at Monaco plagued by injury and poor football, his move to the Premier League could not have come at a worse time in his career. Already overshadowed by Angel Di Maria, I'm struggling to see anything other than another famous flop.



FALCAO
MANCHESTER UTD

At least he's trying. Oh wait....



LUKAKU
EVERTON

It's been a steady start to the season for Drogba Jr, with three goals to show for his efforts thus far. But, like Everton, he will surely only improve. A distinctly top-heavy side, Everton will be relying on their wealth of attacking talent to compensate for what has already been shown this season to be a very suspect back line. Goals are headed the way of this exceptionally large man.

Strength, pace, finishing and a middle aged face — these are the building blocks of the modern game's best forwards. There's no doubt that Diego Costa has been the star of the Premier League season thus far and his stunning form looks set to continue. Barring crisis, I expect him to win this year's



COSTA
CHELSEA

Golden Boot.



BALOTELLI
LIVERPOOL

Almost certainly bought by Wenger 'for the bants'. Now, there are those who say that given the 'right opportunities', Welbeck could be a very good player. These people are wrong. One Champions League hat-trick does not make you a great player; it doesn't even make you an average one. Just ask Nicholas Bendtner.



WELBECK
ARSENAL

Hugely reliant on his performance this season are both Leicester's survival chances, and perhaps more importantly, my Fantasy Premier League team. It would perhaps have been a little naïve (stupid) to have believed that his initial form of five goals in five games would be sustainable, but Ulloa has already shown that he has the movement and finishing to compete with the very best.



ULLOA
LEICESTER

He may well have already grabbed himself a tidy sum of goals at Southampton, but have no doubt that his remarkably high propensity to 'have a howler' will eventually catch up with him. In truth, Dusan Tadic is the one to watch this season. And whilst Pelle is in the enviable position of being able to feed off of Tadic's brilliance, he simply hasn't got enough ability to sustain it.



PELLE
SOUTHAMPTON

Being a part-time outpatient doesn't mean you can't also be labelled by Mauricio Pochettino as "the best striker in the world". Injury will likely mean that he won't play every game this season, but with service coming from the likes of David Silva, Samir Nasri (when he's not also injured) and Yaya Toure (when he's not having a birthday cake-based crisis) there's no way that Aguero won't be fighting for the top.



AGUERO
MANCHESTER CITY

American Football comes to Cambridge

Niche Sport of the week: the Pythons plea for American Football players

Jack Taverner
Sports Writer

This week's niche sport is only worthy of the title on this side of the Atlantic. The Cambridge University American Football Team, the Pythons, are still in the process of submitting their Half Blue application – but what's niche about this team is not so much the blue as the red, white and blue. Talking to the Pythons team, they seem determined to make this the year for the American Dream in Cambridge.

While they are less known, it seems our traditional blues could learn something from the Pythons. Last year, they achieved a winning record of 7-1, reaching the National Championship Playoffs and ranking 13 in the UK. Most importantly, they smashed Oxford in the Varsity fixture.

This year, however, the club efforts are being directed more than ever towards recruitment, with many experienced and talented players graduating at the end of 2014. Unlike most university level sport in Cambridge, therefore, the Pythons are offering opportunities for anyone to join, irrespective of experience. A strong committee is allowing the Pythons to grow the team in all areas, including recruitment, training, facilities, publicity,

sponsorship and alumni engagement and all tied in with improved branding and a new kit design and potential Blues Status. With all this, it seems the Pythons' days as 'niche' may be numbered, with a plethora of advertising including leaflets, business cards, posters and banners all being rolled out this year to make sure everyone in Cambridge catches wind.

On top of this, there have been increased efforts to make Facebook, Twitter and Youtube presences more active, with more photos and videos of new players getting involved and all the big plays and hits you'd expect from American Football. The success of this push remains to be seen, but the future looks bright, with the Pythons already receiving emails from several freshers about playing before even arriving in Cambridge.

The start of Michaelmas, however, was when recruitment took off. Pythons were present at lots of college Freshers' Fairs and had stalls throughout the University Freshers' Fair. Unprecedented levels of interest buoyed team spirits throughout the two days with almost 500 people signing up.

New developments are not just off-field. This year, returners ran the first ever pre-season training sessions, allowing players to get back into the swing of football before season.

It's not just returners whose training has increased, and this year's Introduction to Football Sessions were specifically designed for players completely new to the game. There was



The Pythons in training. Feel the sting of that tackle.

a hefty turnout, with over 50 people coming over the first three sessions. Although many were novices, the team spoke to Varsity about how impressed they were with the players' demonstration of the intensity the sport demands. The sessions comprised an hour of position specific drills in order to teach technique and basic rules, and then half an hour of touch American Football; the latter being a chance for players to show off some of their raw talent.

Even in light of the high turnout at

these sessions, the Pythons are still looking for more people to join the squad. The good news for those who have dreamt of donning those iconic shoulder pads and helmets, therefore, is that the team have not yet closed their search for new players. They are also keen to point out to new recruits that they are one of the most successful of Cambridge's sports teams in recent years.

Looking ahead, there is a 'friendly' scrimmage – in name, not nature, we are told – against Anglia Ruskin in

two weeks which will be the first time new players get some actual game experience.

A fortnight on from that is the first game against Oxford Brookes, on the 16th November, who are reputed to be a very competitive team. Most importantly, the 30th of November sees the Pythons take on Oxford in the Varsity game. It's being held at the CURUFC home ground, Grange Road, and promises to be just as exciting a spectacle as the more traditional offerings like rowing or rugby.



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Sport



American Football

The latest niche sport of the week



The 133rd Varsity rugby match will be held to commemorate 100 years since World War I

Varsity rugby match to commemorate fallen

100 years after the start of the Great War, we remember fallen Blues

George Ramsay
Sport Editor

This year's Varsity match will be a particularly special occasion as we mark 100 years since the start of the First World War.

In perhaps the most famous sporting fixture in the Cambridge calendar, the 133rd Varsity rugby match is going to be held to commemorate the passing of 100 years since the First World War and those numerous Blues players who gave their lives. As a result, a minute of silence will be held before the kick-off on December 11th.

There were around 800,000 British military deaths and more than 1.5 million casualties during the 'Great War', and the sport of rugby certainly felt its effects, with no fewer than 130 players from around the world losing their lives.

To bring the statistics even closer to home, 55 Blues players lost their lives in the course of the war. Among these were 26 internationals, including captains of England, Scotland and the British & Irish Lions- widely considered to be some of the greatest players

of their era.

"The idea of paying tribute to the Blues who served in WW1 at this year's Varsity Match is a great one" said Oxford captain Jacob Taylor. "It is difficult to imagine how things were 100 years ago, but it is easy to respect the decision made by so many young men to step forward to serve their country."

"Even though none of us have any connections to the 55 Blues who gave their lives so willingly, we will have something very special in common with them at Twickenham on Varsity Match day.

"It will be a privilege to pay our respects to them."

Although Cambridge are currently in an overall lead within the Varsity rivalry, with 61 wins to 57 and 14 draws, they are on the cusp of suffering a record 5th straight defeat, something captain Harry Peck is keen to end.

"We cannot carry the baggage of previous defeats" says Peck, who featured in Cambridge's 33-15 loss last year. "The shared goal of a long awaited victory is something we will use to unify and motivate our players."

With two wins and three losses so far this season, Cambridge have had a mixed start and will need to improve their form soon in the run-up to Varsity in December.

They kicked off the season with a convincing 41-7 victory over local town rivals Cambridge RFC, before

suffering losses to Welsh Academicals, Kew Occasionals and most recently to Northampton Saints.

The game against Saints was well-contested and Cambridge were in the running right up to the final whistle when they went down 19-10. The opposition were well-organised and well-drilled, containing a smattering of players with experience playing in the top tier of English rugby.

The match still seemed evenly poised at 12-3 in the Saints favour at halftime despite some poor discipline costing Cambridge two yellow cards. But when Joel Hodgson crashed over for the visitors, a fightback for the Blues looked a tough ask.

Yet they showed great character after a period of sustained pressure, when a rampaging maul gathered speed, and the forwards bundled over the line to narrow the gap to 19-10. But from here, Saints were able to close down the match and secure the win just before the game ended.

A packed November fixture list will provide ample additional game time for Cambridge players, as they'll look to pick up a good run of results in the lead up to the Varsity match in December.

The Varsity match will take place on Thursday 11th December at Twickenham Stadium, kicking off at 2:30. Tickets are available for purchase online.

Not just glue

Richard Stockwell
responds to criticism of
horse racing welfare

Richard Stockwell
Sport Correspondent

Last Friday, Cambridge won the inaugural Varsity Horse Race at Newmarket. In light of this, Toby Crisford penned a critical article for Varsity online, titled "Too cruel for school?" It claimed that the author would examine "some of the welfare issues associated with" horseracing. Instead, Toby's article criticises horseracing from an animal rights, rather than an animal welfare, perspective.

British horseracing has a strong record on horse welfare, with standards that go well beyond UK legislation. Last December, racing organisations launched 'The Horse Comes First' campaign to raise awareness of this. Human participants take their duty of care to equine participants seriously.

A workforce of 6,000 people cares for the 14,000 horses in training. Over 8,000 former racehorses are registered with Retraining of Racehorses as participating in second careers. Veterinary medicine – studied by three of the five Cambridge Varsity riders – has advanced with the help of over £23 million of investment from racing, with benefits for all breeds of horse and even other quadrupeds. Indeed, without horseracing, the domesticated thoroughbred breed would cease to exist.

All the while, horseracing is open and transparent about the risks involved. The proportion of equine fatalities is 0.2 per cent of all runners. This figure has fallen by a third over the past fifteen years due to welfare improvements. One such improvement is course watering, which ensures safer, more forgiving ground even at the driest times of year. A more specific case study is the Grand National course, where several modifications were made in 2012. The fences are now more forgiving, the start line has been moved further away from the noise of the crowd, and there is a new post-race cooling area. Since these modifications were implemented, the Grand National has seen no equine fatalities.

That is not to say there is no room

for improvement. I hope racing maintains its productive relationships with animal welfare organisations like the RSPCA to further improve the quality of racehorses' lives. This outlook is shared by animal welfare groups.

In an article for thoroughbred racing, Roly Owers, the Chief Executive of World Horse Welfare, argued that horse sports are ethical. His organisation "does not accept the claim that horses are unwilling participants in sport. Horses bred to compete will rise to the challenge, as anyone who has ever taken part in equestrian sport knows. This notion that sport is bad for horses needs to be challenged".

Roly Owers goes on to hint at a very important point when he says, "If no one goes to watch the big races... horse sports will have no future." If the public ever joins Crisford in being "overwhelmingly against" horseracing, the sport will cease to exist. As it stands, however, horseracing is the second biggest spectator sport in the UK. Around six million people go to the races each year, but if these figures changed dramatically, then the sport would die out – no legislation necessary.

Yet incredulity that racing is "allowed to go ahead" suggests that it ought to be banned. Crisford writes that racing is "an industry ultimately not concerned with animal welfare". As I have just shown, this is not true. Rather, the concern is to do with a wider belief in animal rights. He does not accept the welfare argument that racehorses "have far happier lives than the billions of pigs, cows, and chickens" raised for meat. Instead, he believes that "we should be examining these other issues as well."

At least 97 per cent of the UK disagrees, according to the UK National Diet and Nutrition Survey, where only two per cent of people reported eating a vegetarian diet. Most of us are content not to equate animal rights with human rights. We are willing to domesticate animals in other ways, provided certain welfare standards are met.

Still, Crisford is most definitely entitled to his opinion on animal rights, to live his life accordingly and to attempt to persuade others to do likewise. I would not wish to legislate to force him to add meat to his diet, or to have a bet on the Derby. In return, Toby should not wish to legislate to prevent me from doing it either.

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