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VARSITY

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Special Edition: an exploration into the famous faces, changing attitudes and biggest stories in the pages of Cambridge's oldest student newspaper, from page 17

PalSoc prepares to protest

Event featuring Israeli Embassy spokesman sparks anger among pro-Palestinian activists

Keir Baker

Senior News Correspondent

The Cambridge University Palestine Society (PalSoc) is planning to host a demonstration against Yiftah Curiel, the head spokesman for the Israeli embassy, when he arrives to speak at the Union on Monday night.

The executive committee is inviting members to bring "placards, banners and any other noise making equipment (tin pans and spoons, megaphones, whistles etc.)."

The planned protest, mirroring the reaction to Curiel's appearance at a similar event at UCL on Tuesday, follows PalSoc's release of a statement expressing "outrage" at the Union's decision "to give the stage solely to a representative of the Israeli government, rather than host a proper debate."

The details of the speaker event were not initially released by the Union, prompting PalSoc to criticise in an email to members seen by *Varsity* what they saw as "an attempt to minimise the opportunity for organised protest".

This follows the protest held against Daniel Taub, the Israeli Ambassador, who appeared in Cambridge in October last year.

Monday's appearance from Curiel, which will follow a speaker's event

with Professor Manuel Hassassian, the Palestinian Authority's Representative to the United Kingdom, was initially planned to be a single event featuring both men. However, the email goes on to describe how that proposed event was "prematurely suspended due to external pressure faced by the Union".

This is disputed by the Union, which claims that "over the course of our negotiations with various potential speakers to represent both sides, PalSoc withdrew their support." A statement from the Union Press Office in response to the Palestinian Society's grievances reads: "[the] two events are the result of months of negotiation with representatives from the Palestinian and Israeli Embassies, and were both hosted in the interests of balance and fairness in regard to the sensitive subject matter involved."

The Union claims that it had attempted to organise "a collaborative event for Michaelmas 2015... to feature both a Palestinian and Israeli representative, thus giving members an opportunity to hear both sides of the story."

While wary to comment in too much detail "in order to avoid compromising agreements reached in private between two Embassies and the Union", the Union was keen to "clarify that multiple options for the configuration of these events were considered

and suggested."

Union Press Officers Matteo Violet-Vianello and Timothy Adelani further explained that "the Palestinian Society were consulted in advance of these negotiations, and were asked to be involved in these events as joint partners as a gesture of good faith ... as a neutral party, the Union organised the events that were agreeable to both speakers' representatives. Both Embassies made requests regarding the format of any potential events, which were respected."

The Israel-Palestine conflict has long been prominent in Cambridge debate. In October last year, the Union passed a motion that described Israel as a "rogue state", with 51 per cent of attendees voting for the proposition.

Several open letters signed by Cambridge academics, on both sides of the boycott debate, have been released over the last year.

In October last year, Daniel Taub, the Israeli ambassador to the UK, was greeted by around 50 protesters in the wake of Operation Protective Edge, the Israel Defence Forces' military action in Gaza. At the time, PalSoc told members that "the Cambridge University Palestine Society considers the visit of such [Israeli] speakers a tacit endorsement of war crimes committed by their government, and a distasteful decision given the current situation in the West Bank."

"As students of Cambridge University, we should stop such individuals pertaining to an apartheid government from using our university to whitewash their crimes, and be resilient against providing them with a platform to do so."



City Council spends to tackle homeless rise

Anna Menin

News Correspondent

Homelessness in Cambridge is continuing to increase at a startling rate, with Cambridge City Council's spending on the issue almost doubling relative to last year.

A recent Freedom of Information request has revealed that from January to July 2015, the Council spent £518,850 on temporary accommodation. This dramatic increase nearly matches the total spend for the entirety of 2014 was £540,329.

Jake Beech, chair of the student-run project Streetbite, which distributes food and drinks to homeless people in Cambridge, told *Varsity* that the society has noticed "a significant increase in the number of people of no fixed abode living in Cambridge over the last few years".

"Speaking with members of the homeless community during our work, we tend to find they also believe the number of people sleeping rough has increased", he said, adding that some of the homeless people Streetbite works with have "expressed concern" for those who find themselves homeless for the first time, and "lack of experience" with issues such as survival outdoors during the winter.

In the past year, Streetbite has increased the number of daily rounds "due to increased demand". Beech notes that "it has become apparent that...."

Continued on page 2

INSIDE:

TERROR ALERT, UNION ELECTION, SCIENCE FUNDING, ZERO CARBON VOTE

A storied history

Sometimes it feels as if the university is creaking under the weight of its own history.

The same can be said of this newspaper, which bears a significant legacy. Significant too is the relationship between the university and its oldest surviving student newspaper; over the years, the focus for the latter has been, and remains, holding this ancient institution to account.

Varsity has scrutinised the university and those in positions of authority since its inception. In its first edition of 19th April 1947, reporting on the planned construction of a “huge” science centre on Lensfield Road, the paper noted the “storm of protest” raised by the university Syndicate’s report, and carried an article on pay rises for dons. That style of reporting continues today, with stories about the difficulties at the North West Cambridge development site, our exclusive on the sudden closure of the University Library’s bindery, and pieces holding national poli-

ticians to account when they visit the city. Remarks made in Cambridge, like those of Tristram Hunt, can be relevant nationally.

This is what makes the sheer number of letters written in by students so striking – not only do we hold institutions to account, but our readers afford us the same courtesy. Even today, eagle-eyed readers are quick to point out mistakes like the misnaming of Cambridge Universities Labour Club as the body for a singular university, and to criticise the way this excludes Anglia Ruskin University. Forgive us if, like all Cambridge students, we become at times a little closed-minded.

Student journalists have acquired a bad reputation for being an insular, self-involved clique; something *Varsity* might itself have been guilty of, as when it used to announce the appointment of the next term’s editor on its front page. But we exist only for our readers across the city and the university. We aim to

produce the newspaper you want to read. If ever this is not the case, like your predecessors, let us know.

Mistakes have been made, and continue to get made. Our history is not an untroubled one – the paper went bankrupt shortly after Jeremy Paxman’s time at the helm in 1972, as circulation dropped under his successors. *Varsity* did not return in its original form until 1987. In 2012, under increasing financial pressures, the paper was forced to reduce its print run to fortnightly, only returning to weekly publication this term after finances improved.

The term’s successful return to weekly publication means that this edition, our final of the term, is also the newspaper’s 800th. With applications to become a section editor closing on Monday, there has never been a better time to get involved, regardless of prior experience.

Visit our website at www.varsity.co.uk/get-involved, or email me at editor@varsity.co.uk to find out more.

Continued from front page

people of previously able means are finding themselves in desperate positions [due to] changes in employment and social welfare structures that have come about over the last few years.”

He also opined that Cambridge acts as an “alternative” to London, where “street living may be significantly more dangerous”, and there is increased “competition [in terms of] raising funds on the street”.

According to Beech, the prosperity of Cambridge, as well as its large student population and its position as a transport hub when moving north, all contribute to its popularity as a destination.

“

STREET LIVING MAY BE SIGNIFICANTLY MORE DANGEROUS IN LONDON

Homelessness in Cambridge has increasingly been under the spotlight this year, with the *Cambridge News* reporting a 41 per cent rise in homelessness on 21st May, roughly in line with the Council’s increased expenditure in the past financial year.

The *Cambridge News* report noted that there were 262 cases of people or families presenting themselves as homeless to the Council over the past 12 months. According to the same article, the number of homeless applicants to the Council has now increased every year since 2011/12.

A good day for Good Night Out

Tom Wilson

Senior News Editor

The Good Night Out campaign received a further boost on Wednesday as CUSU Women’s Officer Charlotte Chorley held a “successful” meeting with Cambridge licence holders organised by Cambridge Business Against Crime.

The campaign, backed by the CUSU Women’s Campaign, CUSU LGBT+, and Cambridge Universities Labour Club (CULC), aims to lobby clubs, bars and other Cambridge businesses to take the Good Night Out pledge on taking action against sexual harassment.

A change.org petition, launched by CULC, has received nearly over 380 signatures and was presented to 30 representatives from all major night time venues by CUSU Women’s Officer Charlotte Chorley, including Fez, Lola Los, Ballare, Kuda, Revolution, Ta Bouche, La Raza, Hidden Rooms, the Tram Depot, the Regal, the Sports Bar, and McDonald’s.

The Labour Club petition is also backed by Cambridge Labour MP Daniel Zeichner, after “promoting a zero tolerance policy to sexual harassment” featured in his five-point pledge card for students during the General Election.

The campaign, according to the petition, is “a nationwide initiative and global network” and was “set up to tackle sexual harassment of women

and LGBT+ people on nights out.”

“The goal is to clamp down on sexism, racism, homophobia, transphobia, ableism and any other kind of harassment and oppression in our night-time public spaces. This is done through commitment to a Good Night Out pledge, which enables the training of staff in how to respond to reports of sexual harassment and abuse, and builds this positive approach into existing general safety policy.

“It lets clients know that if they feel harassed they can find help and get on with having a safe and good night out.”

Speaking to *Varsity*, CUSU Women’s Officer Charlotte Chorley, who is able to deliver Good Night Out training, said that “there has been a real sense of positivity around the Good Night Out pledge.”

“I presented the petition, which has nearly 400 signatures, requesting venues to take up the pledge, to the license owners and outlined the structure of the campaign. Good Night Out already has over 70 venues signed up nationwide, and Cambridge owners were keen to be part of it.

“Following on from the meeting, I have contacted several premises including Ta Bouche, La Raza, Hidden Rooms, McDonald’s and Revolution, as well as security firms who supply door staff. The main nightclubs were also keen to be involved.

“I am in the process of finding available dates to train the venues, and develop strategies for ensuring all

customers have a good night out. It is crucial to note that the Good Night Out pledge is not comprehensive in covering all types of harassment faced by different groups, and as such, I will be working with the CUSU LGBT+ to develop the sessions.”

Jack Renshaw, Chair of CUSU LGBT+, echoed Chorley’s comments, telling *Varsity* that “CUSU LGBT+ supports the principles of the Good Night Out campaign, particularly its commitment to tackle LGBT+ specific harassment.

“We will work alongside CUSU Women’s Campaign and CULC to ensure that any bars or clubs involved receive training and materials that are genuinely LGBT+ inclusive.”

Meanwhile, Beth Jamal, CULC Women’s Officer, who was jointly responsible with Vice Chair Imogen Shaw for the original petition, said that “I’m really pleased to see such an enthusiastic response from the Cambridge clubs to CUSU and CULC’s campaign. It shows that they are putting students and punters first and listening to their demands.

“I look forward to seeing a positive change in Cambridge nightlife.”

In a 2014 “Cambridge Speaks Out” report, it was found that 77 per cent of its 2,130 respondents had experienced sexual harassment, and 28.5 per cent had been victims of sexual assault.

Meanwhile, Kuda and Ballare recently introduced a customer protection campaign entitled “We Care”, which involves the training of female

“Customer Care Ambassadors” and the provision of free phone charging stations in cloakrooms. Under the scheme, vulnerable clients can be escorted home in a taxi. Despite being positively received, CUSU Women’s Campaign received reports of “several” instances of sexual harassment, allegedly handled poorly by Kuda staff.



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Student caught cheating stripped of exam mark

Tom Wilson

Senior News Editor

A Cambridge undergraduate has had their mark in an exam reduced to zero after pleading guilty to a charge of using their phone to cheat during an examination toilet break.

The unnamed student, who logged onto CamTools during the break to access relevant notes, was brought in front of the university's Court of Discipline on 28th September in a private hearing after a complaint by a Junior Proctor. Five senior academics sat in judgement.



Cheats can be sent down

witnesses were cross-examined during the proceedings.

The Defendant pleaded guilty to the charges, which the court accepted. As set out in the *Reporter*, the court emphasised the serious nature of the offence, but also considered evidence of the student's "character, their admission of guilt and subsequent remorse, and their personal circumstances".

These subsequent considerations, the court claimed, were partly responsible for why the punishment was not more severe, claiming that a "more severe penalty was not warranted in this case because of the lack of clear evidence of premeditation".

In January, the court passed down a tougher sentence against a Master's student by stripping them of their degree after they were found guilty of plagiarism.

Government to invest £75 million in the Cavendish Laboratory

Harry Curtis

Senior News Correspondent

The Chancellor of the Exchequer George Osborne has announced that Cambridge's Cavendish Laboratory will receive £75 million in government investment as part of Wednesday's Spending Review.

The announcement came as the Chancellor outlined plans to protect the science budget in real terms, saying: "In the modern world, one of the best ways you can back business is by backing science." As a result, the science budget will rise by £4.7 billion over the course of the Parliament.

Osborne indicated the funds would be used to finance "a transformation of the famous Cavendish laboratories in Cambridge, where Crick and Rutherford expanded our knowledge of the universe." In response, the university said that transforming the Cavendish Laboratory will "maintain Britain's position at the forefront of physical sciences research".

The Cavendish Laboratory stands to receive £150 million in total, with the university saying that they intend to match the government's £75 million investment.

In advance of the announcement on Wednesday, the university advertised in June for architects to design a new £150 million building for the Department of Physics, to be built close to the current site of the



The former site of the Cavendish Lab on Free School Lane

Cavendish Laboratory on the West Cambridge Site.

"ONE OF THE BEST WAYS YOU CAN BACK BUSINESS IS BY BACKING SCIENCE"

The university's Vice-Chancellor, Sir Leszek Borysiewicz, said that the announcement "presents a major opportunity for us to create a world-leading facility in the heart of the greater Cambridge high-tech cluster and deliver a step-change in physical science research capability in the UK".

News of the government's

investment was also welcomed by the Head of the Department of Physics, Professor Andy Parker, who said that the Department "look[s] forward to working with partners in government and industry and other universities to further the globally important research which this department undertakes".

Professor Parker pointed to the Cavendish's "extraordinary history of discovery and innovation in physics", and said that "this funding allows us to continue the tradition of innovation and originality that has been at the heart of the laboratory's programme since its foundation".

Among those who have held the position of Cavendish Professor of Physics are James Clerk Maxwell, J. J. Thomson and Ernest Rutherford. The laboratory has also seen the discoveries of the electron, neutron and the structure of DNA.



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Vote ahead for Disabled Students' Officer

Louis Ashworth

Senior News Correspondent

CUSU Council will hold a referendum next term on the creation of a full-time Disabled Students' Officer (DSO).

The referendum was triggered by a petition by the CUSU Disabled Students' Campaign (DSC) which reached 350 signatures, the number required by the CUSU Constitution to trigger a referendum.

The petition accuses the university of discriminating against disabled students through "inadequate mental health support, a lack of staff training, and a university that is inaccessible in its physical layout as well as its teaching and examination structures". The petition states that the creation of a full-time DSO is needed to "challenge these deep institutional problems". Under the current CUSU budget, a full-time officer for Disabled Students would be paid £20,000, in line with the other sabbatical officers.

The petition closes today, after which CUSU Council are constitutionally bound to hold a referendum within 21 full term days. The referendum would be open to all students, with a majority vote necessary to win. The number voting in favour must not be less than one tenth of the total student body.

In a statement to *Varsity*, a spokesperson for the DSC said that the petition "has been a landmark success that reflects the long-standing need to address the structural, attitudinal, and physical exclusion experienced by disabled students at Cambridge".

They stressed the burden of work for members of the DSC, saying that "the current committee are stretched beyond reasonable limits in our efforts to push for much-needed change, resist oppression and complete our degrees whilst disabled". The spokesperson added that there are "massive, systemic problems with the way the university treats disabled students", and that "the Disabled Students' Campaign cannot fight these issues successfully without a sabbatical officer".

"Disabled students already have to juggle being disabled and being a student," they said, adding that this means "it's more difficult for us to campaign alongside studying".

In a statement to *Varsity*, CUSU Coordinator Jemma Stewart said:



"The sabbatical team wishes to withhold judgment out of respect for the work that has been done by and the autonomy of the Disabled Students' Campaign, particularly whilst the petition is still being circulated." She added that the Sabbatical Committee will be meeting with the DSC "later this week".

“

"CUSU'S BUDGET SHOULD BE SPENT!"

Cornelius Roemer, Trinity College Students' Union President and member of the CUSU Part-time Executive, raised questions about the value-for-money provided by a full-time DSO. Speaking in a personal capacity, he told *Varsity* that "opportunity costs need to be considered carefully".

"Even before the DSC petition/campaign arose," he went on to say, "One of my working hypotheses was that CUSU might benefit [from] more support staff (rather than more sabbatical officers) to deal with admin work. [...] It is clear that it is not feasible to create sabbatical positions for all autonomous campaigns. This has to be taken into account to ensure fairness among campaigns. There may be good reasons why the DSC should get a sabb but not the others, but this discussion needs to be had."

Outgoing Fitzwilliam JCR Vice-President Damiano Sogaro welcomed the idea of the new role. "CUSU's

budget should be spent!" he said, adding: "The money is there not to accumulate; it is an investment in the student body – and the important thing is to make sure it goes to the most appropriate causes."

At Monday's CUSU Council meeting, CUSU Education Officer Robert Cashman was mandated in an Emergency Motion to work with the DSC to "actively seek consultation and advice from people with lived experience of disability" on "matters pertaining to the accessibility of education."

DSC Officer Jessica Wing, who proposed the motion, said: "The Education Officer and Team should be working in the interests of disabled students to ensure that they are afforded the same level of support as non-disabled students".

Cashman told *Varsity* that he welcomed "the motion and the structural mandate to work with the DSC", and that he believed "all Officers should work with all Autonomous Campaigns".

The Disabled Students' Campaign is one of five autonomous campaigning bodies within CUSU. The other four are the BME, International, Women's and LGBT+ campaigns. The DSC is the newest campaign of the five, and was created as the "voice of disabled students" at Cambridge. There are already full-time sabbatical officers for Women's and LGBT+.

Last year, students who identified as disabled made up 7.2 per cent of the full-time student body, compared to 26.6 per cent who identified as BME.

The CUSU BME Campaign said they had not yet discussed the possibility of a full-time BME Officer.

CUSU votes to back Zero Carbon campaign

Louis Ashworth

Senior News Correspondent

CUSU Council voted on Monday to back the campaign led by the Cambridge Zero Carbon society, in a motion which was eventually split into four separate votes.

The motion, put forward by Zero Carbon Campaigns Officer Angus Satow, saw CUSU voting to support the campaign's aim of encouraging the university to divest from fossil fuel companies.

It also included resolutions to provide funding for Zero Carbon to hire a coach to attend the March for Climate, Jobs and Justice on 29th November.

Following some debate, the Council also voted to "publicise and support" a fundraiser to cover the costs if Satow is fined by his college, Magdalene, for his role in the banner drop from Clare bridge on 4th November.

After questions were raised about the cohesiveness of the resolutions, with the Vice-President of the Union of Clare Students, Yannis Hemrich, describing them as "quite unrelated". The initial motion was split into four separate votes, all of which passed.

The first two resolutions – to support the divestment campaign, and to "uphold the principles of divestment" at university committees and meetings both passed with 33 votes for, one against and three in abstention.

The vote to provide funding for coaches passed with 33 votes for, and four in abstention.

There was more division over the final motion, to support covering the potential costs of Satow's fine, which saw 19 votes for, six against, and 12 in abstention, the latter including the CUSU Women's Officer and both Disabled Students' Officers.

Reacting to CUSU Council's decision to support the divestment campaign, Tim Lornie from Zero Carbon told *Varsity*: "This is fantastic news, a ringing endorsement from the elected representatives of Cambridge students for immediate action on climate change. The university needs to put its money where its mouth is, and join the dots between its climate research and investment practices."

Trinity College Students' Union

President Cornelius Roemer, who opposed the first and fourth sections of the motion, called into question the "extra hassle" for the university that a project of divestment would entail.

Speaking to *Varsity*, he said: "Trinity students very much support the idea that we need to do something about climate change."

"My criticism of the motion stemmed from the fact that it did not sufficiently acknowledge the reasons for divestment. It is widely acknowledged that divestment has no direct financial impact on the profitability of targeted companies – any such effects are arbitrated away by non-divesting funds. The impact of divestment is largely through stigmatisation and public consensus-building."

A petition created by Zero Carbon has received 1,742 signatures, calling on the university to withdraw from its fossil fuel stocks, bonds and investments as a "moral imperative".

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"THE UNIVERSITY NEEDS TO PUT ITS MONEY WHERE ITS MOUTH IS"

The petition is supported by both Cambridge MP Daniel Zeichner and his predecessor Julian Huppert.

A spokesperson for Zero Carbon said: "we are seeing the whole university on this issue, with support from all directions, whether it's the student Labour Club, the Dean of Emmanuel College, or now CUSU. Cambridge is speaking with one voice, calling for investment in a sustainable future."

The Council also voted to support the 'Keep The Streetlights On: Cambridge' campaign, which seeks to unite "concerned individuals" who oppose the County Council's decision to turn off the lights on certain Cambridge roads, including Trinity Lane, from April next year.

The motion stipulated that a CUSU Council grant of £600 be used to "kick-start the campaign". The motion passed with 32 for, none against and five in abstention.

Police step up anti-terror patrols in Cambridge

Joe Robinson

Deputy News Editor

Cambridgeshire Constabulary has announced that it will be increasing its presence in the city in response to this month's terror attacks in Paris.

The Paris attacks, perpetrated by individuals aligning themselves with ISIS, killed 130 people and injured nearly 400 more.

The constabulary's announcement comes after new guidelines were issued explaining how people should respond in the event of a terror attack.

The 'Run, Hide, Tell' guidance states that people should run away from gun attackers, if safe to do so, as evidence suggests the Paris attackers sought out victims who were playing dead.

Superintendent Nick Church told *Cambridge News*: "We are constantly

reviewing our policing approach and especially now in light of the recent terror attacks in Paris".

He stressed: "There is no current intelligence to indicate an immediate or specific risk to Cambridgeshire but we understand that people may still be worried".

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"WE UNDERSTAND THAT PEOPLE MAY STILL BE WORRIED"

"We have increased our police patrols to offer reassurance to our communities and to be in a position to respond immediately to any change in circumstances."

Church went on to say: "We would ask people to exercise the usual level of vigilance and to report any suspected terrorist activity or information to the UK's free, confidential Anti-Terrorism Hotline on 0800 789 321".

The announcement comes after Cambridge railway station was forced to close on Tuesday due to a security alert. Part of the station was evacuated at 1pm and all lines were blocked in response to an alleged bomb scare.

A second alert forced the evacuation of the station on Thursday, with Station Road also being closed at 6pm.

Countries including France, Russia and Mali have seen terrorist attacks over the past few months. In response, local and national police and security services have been on high-alert.

Only yesterday did the Belgian authorities lower the terror threat level to three.



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The Cambridge Union Society heads to the polls

Joe Robinson
Deputy News Editor

The Cambridge Union is preparing itself for a fiercely contested presidential election this Friday between Charlotte Ivers, a third-year Pembroke philosopher, and Sachin Parathalingham, a Law finalist at King's.

The contest comes after an eventful term for the Union, celebrating its 200th anniversary this year, which saw it host controversial WikiLeaks founder Julian Assange, whose appearance prompted the resignation of Women's Officer Helen Dallas over an outstanding rape allegation against Assange.

The Union also hosted U.S. television host Jerry Springer, fashion designer Vivienne Westwood and former Greek finance minister Yanis Varoufakis. Debaters have included notable figures including civil rights activist Jesse Jackson, former Foreign

Secretary Sir Malcolm Rifkind and campaigner Baroness Doreen Lawrence.

The presidential contest, between the Union's current Treasurer (Ivers) and Speakers' Officer (Parathalingham), has prompted a wide variety of reactions from apathy to strong recriminations from each candidate's camp.

Among his manifesto commitments, Parathalingham, who has served as Speakers' Officer and Ents Officer, has promised to extend the 'Meet the Speakers' initiative, extend member participation in the Union and collaborate with the Women and Diversity Officer to ensure a higher number of women and BME speakers at the Union.

A Sachin campaign supporter told *Varsity* that they were supporting Parathalingham because they wanted to see "the experience he has being used to the benefit of Union members", pointing out the "unbelievable

number of Union roles [he has had] over the years, including organising the massive Bicentenary Ball, and this term secured some of the best speakers the Union has ever had with Vivienne Westwood and Baz Luhrmann".

The insider also pointed to Parathalingham's time as President of the Law Society and King's Affair. "No-one else can offer anything like the sheer volume of experience Sachin has, and that's why he deserves to win."

An insider in the Ivers camp also told *Varsity* that they found "Sachin's technique of handling people, when he is in a position of authority, questionable at best" and that his "commitment to some of the roles he has taken on this term has been lacklustre".

They added that Ivers was seeking the office because "she cares, rather than wanting to add another title onto her CV".

Ivers' manifesto states the Union

"should never shy away from hosting controversial speakers", but stresses that free speech "means more than this; it is about widening the debate". It states: "We should be platforming voices rarely heard elsewhere and having the debates nobody else is having".

Speaking at a hustings yesterday, Ivers said that "every time we have a conversation that affects a marginalised group, we should have people representing that minority group".

"With me as President, we will never have a meeting where people leave the room because they find the atmosphere unbearable. I would never shy away from controversy, but I think there are other things that are part of free speech as well."

Not all Union members are as passionate about the election, however.

Reacting to the hustings, one Caius fresher said: "The candidates for most of the roles seemed to come from a recycled set of Union stalwarts – there

wasn't much difference between their manifestos as presumably they have been working together for several terms anyway. It doesn't really help the Union's image."

Another anonymous union member told *Varsity* that the election is "a boring irrelevance to most of us" in which "a self-selecting group of people persuad[ed] each other as to who's the big name this particular term."

"What was once a fairly important institution is now just a corporate proxy, attracting self promoters, excruciatingly dull politicians and banal high society seekers rather than future leaders."

One student, affiliated to one of the two presidential campaigns, even admitted to *Varsity* that they "really do view the thing as a bit of a vanity project".

Union members go to the polls this Friday and the results will be announced shortly thereafter.

Varsity interviews the candidates

who spoke to Louis Ashworth

Do you think the Union membership pricing is fair?

Charlotte:

Trust me, we do not have high membership fees for fun. The fees are set to cover the cost of running the society. We are constantly working to bring that cost down. During my time as Treasurer, we froze fees, and hope to bring them down very soon. In the meantime, all we can do is make sure that members do actually get their money's worth. This can only be achieved by putting on as diverse a range of events as possible and making the chamber an accessible place that people want to be. Plus, given my experience gaining sponsorship, I am well placed to help the Treasurer gain more sponsorship.

Sachin:

Not a single officer of the Union wants to charge members £185 to join. But to run a society of this size with paid staff, speaker flights, accommodation and hospitality we need sufficient income to stay afloat. Believe it or not the main source of income used to run the Union is membership fees. Our sponsorship input from Deloitte and other sources is far less than the contribution from members' fees. Membership prices are decided annually and it is the Michaelmas 2016 President, in conjunction with the Bursar who will set this price. In terms of value for money I do think the best thing any President can do is put on a term of fantastic speakers, debates and social events. Lots of first year students bought membership this term and I do think a vast majority were satisfied with the events that we put on.

Do you think the current arrangement of speaker events discourages participation?

Charlotte:

I very much do. I think less emphasis should be placed on an interview by the Speakers' Officer or President and more on questions on the floor. People can watch an interview with a public figure on the internet; they come to the Union to engage.

Sachin:

Not at all – in fact quite the opposite. The emphasis this term has been on maximising the participation of the audience at our speaker events by following a Q & A format for almost every event. We also allow members to tweet in questions, and I continued with 'Meet The Speakers' this term, allowing members to meet some of their idols. I will continue with all of this if elected.

Has the Union become too self absorbed?

Charlotte:

I think the word 'become' is interesting here. The Union used to be essentially a dining club for upper class men who would debate things like 'this house would rather be an aristocrat than a democrat'. We have come a long way, and there is always more to do in making sure we appeal to as many members as possible. That is done by running a broad and exciting range of events, and being constantly available to hear and act on members' feedback. I don't want anyone to ever feel excluded from the Union, and would work hard to ensure that is never the case.

Sachin:

No, I do not think so and I think our speaker line-up this term is a reflection of how the Union has tried to cater to members interested as much as possible this term. This Michaelmas we have hosted actors, politicians, lawyers, philosophers, journalists and activists. We have hosted big name speakers such as Baz and Westwood along with less well-known but still very interesting speakers such as Amanpour and Lord Neuberger. The diversity of our line-up is something I am very proud of and want to continue into Easter term if elected President.

Where do you see yourself in 10 years?

Charlotte:

I have no other real answer to this, other than the embarrassingly trite truth that I would like to be happy and doing some good in the world.

Sachin:

Oh gosh, I have no clue, but well away from the stress of Cambridge!



Charlotte Ivers

College: Pembroke

Subject: History and Philosophy of Science

Favourite Debate: This House supports the unconditional right to offend



Sachin Parathalingham

College: King's

Subject: Law

Favourite Debate: This House Believes Feminism Should Exclude Men

Strikes begin at Cam Open University branch

OU staff stage a nationwide one-day strike as controversial restructuring plans are implemented

Keir Baker

Senior News Correspondent

Members of the University and College Union (UCU) set up a picket line outside Cintra House in Cambridge after the Open University Council agreed upon plans to restructure the university on Tuesday.

Claimed to be designed to improve efficiency for students, many of the student support services for the Open University (OU) will be centralised into the institution's headquarters in Milton Keynes and its two biggest regional offices in Manchester and Nottingham.

Up to 502 members of staff, many of whom were on the picket lines, face losing their jobs. Many have been told that relocation is the only solution.

Cambridge is one of seven centres that will be closed under the proposals. Facilities in Bristol, Birmingham, Leeds, Gateshead, Oxford and London were shut after the closure of its office in Sussex last year.

A spokesman explained that these regional centres were not providing regional services, but were responsible for certain curriculum areas. They are not visited by students frequently, they continued.

The Union Branch President for the OU, Pauline Collins, told the BBC: "Nobody wants to take strike action, but we have now been left with no alternative. The university needs to listen to our concerns and abandon

these damaging proposals."

She had previously highlighted alleged logistical issues, pointing out that staff in the Gateshead office would have a five-hour round trip of 250 miles if they were to get to their nearest centre, in Edinburgh.

"Aging over 500 staff across seven centres would be catastrophic to The Open University's ability to provide the kind of support that students need," she said. "We hope the university will now see sense and work with us to find a better solution for staff, students and the future of The Open University."

The proposals were poorly received by OU employees, 50 of whom signed an open letter to the *Guardian* in which they argued the loss of the regional centres signalled the collapse of the institution's "historic mission to be open to people and places everywhere in the UK", adding: "Cheaper alternatives to the current building (the lease of which has come up for renewal) have not been properly explored."

Meanwhile, the OU's national centres in Belfast, Cardiff and Edinburgh are unaffected by the proposals, and the small sub-office in Dublin is also expected to remain open. The OU is also considering maintaining a centre in London, albeit a smaller and "more appropriately located" presence.

The Vice-Chancellor of the OU responded by suggesting that the decision to scrap smaller, dispersed offices facilitated "much-needed

improvements" to student support services. The changes, he argued, were aimed at providing students with the "best possible experience".

"Our priority now is to maintain and improve services for our hard-working students while supporting our staff as we start to implement these changes,"

"With developments in technology changing how we work, the student's experience of the OU has not been limited by geography for some time,"

he said. "This is a difficult decision and I fully recognise the impact it will have on many of our staff, but we cannot afford to stay still."

"This recommendation, if approved, would allow us to enhance student support in a way that's simply not possible in our current office network, and offer our students the sort of support they expect and deserve."

The OU's press statement indicates it is "disappointed" that UCU has

voted for strike action as they "do not believe industrial action will lead to anything positive," but adds: "We recognise this is a difficult time for staff affected and we want to work positively with unions to look after staff in the best possible way."

Further strike action is planned for Monday 7th December. The contents of the proposals are expected to have been fully implemented by February 2017.



Cintra House on Hills Road, the offices of the Open University in Cambridge

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While recent protests reignited the debate over a reading week, the addition of an extra week has already been an issue for students for over two decades

The perennial problem?

In her final instalment, **Courtney Landers** uncovers the problem with drinking societies, intermitting and the recurring debate over a mid-term reading week

Several weeks into an investigation of our university's welfare systems I found myself looking at a diagram of their structure, and was reminded of something our Pro-Vice-Chancellor (PVC) for Education, Graham Virgo, had said to me: "If you stop and think, we would never create something like this from scratch."

In my quest to interview the most senior figures in the university's mental health networks, I largely 'leap-frogged' from interview to interview. Initially I had tried to use the university Reporter and website to determine who was who, with little success. Luckily for me, each interviewee recommended another, slowly describing the shape of two committees dedicated to health and welfare issues. In the end, finding out about these committees became a major part of my investigation, since we hear very little about them, despite the enormous amount of work they do.

The University Committee on Student Health and Wellbeing (SH&W) is a subcommittee of the General Board's Education Committee. Chaired by Diana Wood, Dean of the Clinical School, its members include college representatives, health professionals such as college nurses and community GPs, and representatives from university services. This committee is only two years old; it replaced the Student Health Services Committee that used to run the dentist and college nurses. The intention was to establish something with the core aim of promoting wellbeing by discussing issues, then formulating and implementing policy. Indeed, Chair Diana Wood told me that the committee has become a focus of mental health discussion in the university.

"It's been very useful to pull all these things together in people's minds, like the difference between mental health and illness, so it has been quite useful."

The Senior Tutors' Welfare and Finance Committee is a subcommittee of the Senior Tutors' Committee. That larger group is composed of senior tutors or equivalent from all 31 colleges plus the Vice-Chancellor and the PVC for Education. Welfare and Finance (W&F) essentially acts as one of three smaller 'standing working parties' that debate issues as they emerge, creating

policy for consideration and adoption by the main committee. Senior Tutors are joined on W&F by the Graduate Union President and the CUSU Welfare Officer. Most work is driven by current issues; what the senior tutors have noticed or been told, what student representatives relate, or what is simply 'in the air' from student campaigns. For example the Senior Tutor at Churchill, Richard Partington, told me that a recent discussion of more universal training for tutors was prompted by a report from the student advice service: "It was clear that some tutors were going beyond the triage that we thought was advisable, so we wanted to refocus things there."

“

"I THINK WE WANT THEM TO KNOW THAT WE'RE LISTENING TO THEM"

The two committees work closely together, assisted by a shared secretariat structure. For example, one of the first issues tackled by SH&W was sexual harassment, something which W&F had already begun to move on. According to Dr Wood, this will now lead to further work on student drunkenness.

"We think about the drinking culture in order to try and get people to think about their mental health, and their wellbeing."

This will include movement on drinking societies and sports clubs, but not from the usual angle: "I don't think there's enough about the sort of student who just wants to run around with a hockey ball on a Saturday afternoon for the hell of it. And if they go to one of these clubs which has got a problem, they might go once and then never go again because they're put off by it. And then might become a couch potato for three years. So it's about those cultures, and that's difficult. That's going to be really difficult."

Having had some difficulties with student representatives attending meetings on sexual harassment in the past, my interviewees are keen

to work more productively with CUSU, seeking a relationship that is more collaborative than antagonistic. Geraldine Dufour (the head of the University Counselling Service) commented: "It's a real shame to work with a rep on a committee, such as tackling issues around sexual assault, and then find a very critical article saying that nothing is being done. I find that really disheartening." This is particularly so, given that committee business is open, and according to Richard Partington, "there's no reserved business. Students need to feedback."

The work of the committees is often driven by student campaigns. In the case of a reading week, says Richard Partington, there had been discussion of examining workloads for some time before the campaign gave it a "bit of a nudge": "Campaigns often do that; it's a welcome nudge, pushes things up the priority list." Given the recent attention by student media, I spent some time discussing the idea of a reading week with my interviewees. According to Graham Virgo, the idea is receiving serious attention: "The official line is we are considering it, the university has no plans to change it. But we haven't just said no, we are considering it...we're looking at it, we are looking at it very seriously to see what the options might be."

However, potential issues abound; a reading week would suit some students and departments but might disrupt the learning and research of others. Any shortening of vacations would reduce the time available for internships and volunteering opportunities. Alternatives might include a long 'reading weekend', the possibility of a week or two with less work rather than none, or a lengthening of vacations to allow consolidation, development and catch up. Ultimately though, the biggest benefit of the campaign for a reading week is that it has allowed many committees the space to more closely examine student workload. Alongside a 'once in a generation' review of the entire examination process, a working group on workload has been established within SH&W by PVC Graham Virgo, with students represented by both CUSU and GU presidents. The group is considering workload from every angle, says Virgo: "Maybe there's too much teaching

going on. Maybe the syllabuses are too big. Maybe the examination processes are too unwieldy."

The committees also provide a chance to discuss and tackle potentially thorny issues. Intermission, for example, presents multiple problems with no easy answers. The Senior Tutor at Wolfson, Dr Jane McLarty, described how difficult it is to balance welfare with accommodation needs: "It is difficult, if you've got a mature student and they're living in college, they've made college their home for three years, and they need to take some time out, actually it probably is healthier for them to have a break from that environment, but where do they go?" Intermission is one of the most sensitive situations college staff deal with. As Dr McLarty explained, "as Senior Tutors we've got to have a duty of care for the whole community."

That role can sometimes require a tightrope walk between acknowledging the legitimacy and seriousness of mental illness and at the same time emphasising that just because someone is mentally ill doesn't mean their actions are always acceptable. Richard Partington told me "certainly I've been in that situation here in this college where we've had students who were creating a lot of difficulties for other students. It wasn't their fault, they were not well. Nonetheless, you've got to think about the wider community and the problems that those students are suffering from, and then somehow find a resolution. If these things were susceptible to hard and fast rules, we'd

have hard and fast rules."

According to Graham Virgo, the university is working towards making intermission clearer and easier, having just produced a new guide for 'fitness to study' decisions to try and consolidate and simplify the procedure for deciding a student must take time out: "The big thing is just making sure the procedures are as straightforward and transparent as possible, whatever language is used, because they're not well and we're well aware they're not. So there's a lot of work being done to ensure that students who need to take time out know exactly how to do it."

Ultimately, it became increasingly evident from my interviews that the 'people in power' in our welfare systems are incredibly attuned to the importance of mental health provision at this university. Graham Virgo has only held the position of Pro-Vice-Chancellor for Education for 13 months, but in that time has already seen changes in the way the university considers mental health: "What I have now seen is mental health and wellbeing put right at the top of the education agenda. There are other things up there as well, but it really is taken incredibly seriously."

In some ways, the biggest challenge for the university and its committees now is to publicise the work they are doing. In my final interview for this investigation, when I asked Diana Wood if she had anything she would particularly like students to know, she simply said: "I think we want them to know that we're listening to them."



Oxford Commemoration Balls fight off accusations of racism

Anna Menin

News Correspondent

A row has erupted over the planned end-of-year Commemoration Balls of two Oxford colleges, with some students claiming that their historical themes are “problematic”.

Cherwell, the independent Oxford student newspaper, reports that the controversy was sparked by the New Orleans theme for Lincoln College’s ball as well as Magdalen’s, which invites attendees “to come back in time” to experience “Magdalen: 1926”.

Magdalen’s Commemoration Ball website also features a quotation from F. Scott Fitzgerald’s 1925 novel *The Great Gatsby*, which states: “Can’t repeat the past? Why of course you can!”

This led Arushi Garg, a Magdalen student, to write on the event’s Facebook page “a college devoid of women and people of colour... what a place to be! Can’t wait to go back in time!!!”

She also told *Cherwell* that her “demographic”, a “woman of colour from a former colony” makes her “less likely than others to long uncritically for a past that privileged some more than others”.

Magdalen Ball’s committee responded by saying that they “have taken Arushi’s comments on board”, and that they “simply wanted the ball to be boldly designed, and thought that 1920s art and design would enable us to do that.”

Some students, such as the co-Chairmen of Oxford University Student Union’s Campaign for Racial Awareness and Equality, have also raised concerns that the theme of Lincoln’s New Orleans Ball represents a form of cultural appropriation, arguing it demonstrates “nostalgia for an era of history steeped in racism”.

The website of Lincoln’s Ball tells students to “prepare to be whisked back in time to an age bursting with culture and spirit”. It also talks of “the many delights of New Orleans”, including “amazing Jazz music”, “mysterious Voodoo”, and “tantalising creole cuisine”.

The committees running both Balls have stated that they are investigating the issues. Garg told *Cherwell*: “I wrote to the Magdalen organisers and they engaged quite respectfully with me, and are communicating with me to understand why I think this is problematic.”

Last year, in Cambridge, the organisers of St Edmund’s May Ball became embroiled in a row after it was claimed that they had planned to theme their Ball around *Gone with the Wind*, the 1936 novel which was adapted into an Oscar-winning film, but which has been extensively criticised for its depiction of slavery.

However, the committee’s Chairman later clarified that this was one of many literary works briefly considered, before they settled on the theme of “The Beautiful South”, which was itself later dropped.

Students united in apathy: anti-NUS platform sweeps 2015 Oxford delegate elections

Harry Curtis

Senior News Correspondent

In what newly-elected Oxford NUS delegate David Klemperer called “a spectacular triumph for student apathy”, last week’s Oxford University Student Union (OUSU) elections culminated in success for all four candidates running on the ‘Oh Well, Alright Then’ slate, on a ticket against the “jumped up” NUS.

Absent from CUSU elections, ‘slates’ – groups of like-minded candidates working together who run for various positions – are a key feature of student union elections in Oxford.

Surprisingly, however, the ‘Oh Well, Alright Then’ slate comprised candidates from across the entire Oxford student political spectrum, uniting the co-chair of the Oxford University Labour Club, the senior co-chair and secretary of the Oxford University Liberal Democrats and the ex-social secretary of the Oxford University Conservative Association.

What brought the disparate group of candidates – all running for a position as one of the university’s six NUS delegates – into a grand coalition was what Harry Samuels described in a Students of Oxford video as a belief that the NUS “does nothing for students”.

Samuels went on to say that the ‘Oh Well, Alright Then’ candidates – now elected and making up a majority of Oxford’s six-person NUS delegation – intend to “vote against candidates who



Worcester Street, Oxford, home of OUSU

want to do pointless shit” and “vote against motions that are pointless”.

‘Oh Well, Alright Then’ were not the only slate running in the OUSU elections, however. Indeed, the majority of candidates running both sabbatical and part-time executive positions belonged to slates, the ‘BackJack’ and ‘Welfair’ slates being the largest, each with six candidates.

Newly elected OUSU President for the 2016-17 academic year, Jack Hampton, headed up the ‘BackJack’ slate, which focused primarily on mental health and, alongside the OUSU presidency, also took a vice-presidential position as well as two further executive posts.

Groups of candidates campaigning on a shared platform briefly became a feature of CUSU elections from 2007,

when a group of left-wing candidates campaigned under the banner of ‘A Little Less Conversation’. They were followed by the ‘Change We Can Believe In’ slate in 2008, though both had limited success.

The high point of slates in Cambridge came in 2009, when Tom Chigbo, Clare Tyson and Joe Farish, calling themselves ‘Vision, Ideas and Experiences’, took the positions of President, Coordinator and Access Officer respectively, despite claiming to have “no shared ideology”.

Slates were removed from the Cambridge electoral process in 2010, in an attempt to enhance “equality and opportunity”. CUSU’s 2015 election rules explicitly stated that “candidates may not campaign for each other, nor may they run together on slates.”



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Senate House responds to Scrutiny criticism

Concerns raised over appointments to staff posts and the NW Cambridge development

Jack Higgins
Deputy News Editor

The University Council (UC) has this week issued a response to the Board of Scrutiny's annual report, which called for the "assumptions surrounding the financial positions of North West Cambridge" to "remain under constant review."

Varsity had previously reported on the financial challenges faced by the North West Cambridge Development, and how the project has been criticised for "systematic failures" in an audit report for the University Financial Committee. In a tense discussion at Senate House three weeks

ago, academics and project overseers condemned the "grossly incompetent" project management, while Professor David McKay warned of the potential for serious road hazards near the new university primary school.

In response, Senior Pro-Vice Chancellor Professor Duncan Maskell said: "The development remains broadly on track financially and in terms of delivering the strategic aims of the university."

However, this latest report from Board of Scrutiny highlights the development as one of the "two main areas of risk for the University" in coming years, alongside "potential liabilities in pension provision".

In response, the University Council has said that work on implementing

the recommendations from the audit of the development "has already commenced." This includes "a comprehensive re-baselining of costs, budgets, and revenues", which should be completed in early 2016. A second report outlining "lessons to be learned" from the project is expected towards the beginning of next term.

The Council also said Cambridge "takes the opportunity" to respond to matters of higher education funding "when it is appropriate to do so", and works alongside other Russell Group universities when lobbying collectively is appropriate.

Furthermore, the Council noted that the Vice-Chancellor and other senior university figures "seek to influence policy through their own personal contacts in government and other bodies", in response to the Board of Scrutiny's recommendation that the University proactively lobby on issues such as Higher Education funding and EU representation, in order to protect Cambridge's ability to carry out "world-class research".

The University Council has also said that graduate numbers will be monitored to meet a planned increase of two per cent per year in those admitted. This is in response to the Board of Scrutiny's recommendation that "assumptions about graduate numbers" be "kept under active review".

Minutes of the Council's recommendations describe how a "down-turn" in the finances of "the Chest"



Senate House, meeting place of the Board of Scrutiny

– referring to the university's bank accounts – was due to a drop in income from academic fees of £4.1million as a result of decreased numbers of graduate students.

The Postgraduate Admissions Committee is expected to produce a "graduate recruitment strategy" to aid in meeting targets for the intake in graduate students, and plans for graduate student numbers will be "challenged" in order "to ensure that the basis of the projections and consequent risks are fully understood." It pointed out that the University was already developing a recruitment strategy after it was recommended that Cambridge "develop a competitive strategy for international recruitment", particularly in regard to undergraduates.

The UC also agreed to investigate the use of unestablished posts in staff recruitment following the Board's assessment, which noted that many new appointments in the University Information Services were made in this way.

Unestablished posts are those which "are not recognised Offices in the University's Statutes and Ordinances". The Board's concern stems from the fact that such posts remove holders "from the extra protections afford to University officers" by the University's rules.

The UC has also said they will look into the "perennial problem of the unequal distribution" of University teaching officers across colleges by engaging with the relevant institutions.

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The joys of alcohol: the sloppy science of getting sloppy

Michael Baumgartner
Science Correspondent

"Despite our familiarity with ethanol, we have remarkably little insight into the mechanisms by which it reduces inhibition and anxiety, nor do we know much about how it produces signs of more severe intoxication" – so concluded a recent literature review into the science of alcohol intoxication.

Like most topics in neurobiology, scientists understand ethanol intoxication less thoroughly than they would like. The brain, unsurprisingly, is wildly complex, and ethanol presents its own challenges that make the researchers' job even more problematic. As a result, one can scarcely find a paper on alcohol intoxication which does not feature that old mainstay of technical scientific writing: 'poorly understood.'

Work by clinicians, psychiatrists, and pathologists have provided us with a decent idea of what happens in the brain in a 'big picture' sort of way. Imaging studies with techniques such as fMRI – which infers changes in blood flow within the brain – found that certain regions, such as the frontal lobes, cerebellum, and limbic system are particularly affected by ethanol, and post-mortem

studies found that these same regions are especially susceptible to damage in the brains of alcoholics.

These conclusions offer pleasant armchair explanations for the symptoms of drunkenness: we typically

“

SCIENTISTS HAVE A HELL OF A TIME IDENTIFYING DIRECT PROTEIN TARGETS OF ETHANOL

associate the frontal lobes with decision-making processes, which may be why we lose inhibition when we drink. The cerebellum is important for balance and motor control, which may contribute to why we lose balance and coordination. The limbic system is important for memory and regulating emotions, which may be why people blackout and get emotional when they drink heavily. There are important caveats for these explanations, as the brain is a dynamic, interconnected, and poorly understood

organ.

This is not to say that large scale studies such as these are just hand-waving. Researchers have come up with detailed explanations and devised clever ways to test them. One such idea is the 'Buoyancy Hypothesis,' which seeks to explain the head-spinning vertigo that comes with inebriation through the structure of the inner ear. The semi-circular canals – three hollow, horseshoe-shaped bony chambers – play a central role in your perception of balance. The fluid that fills these chambers, endolymph, moves more slowly than the bony chamber. This difference in speed deflects a sensory organ (the cupula), generating a nervous signal that the brain uses to infer position and acceleration. According to this hypothesis, ethanol seeps into the cupula. Because ethanol is less dense than endolymph, the cupula starts to float, which throws the whole system into disarray. Some believe that the spinning gets worse when you close your eyes – possibly because visual stimuli can no longer counter the aberrant signaling from the inner ear. It's a fun hypothesis and there is experimental evidence supporting this being at least part of the explanation.

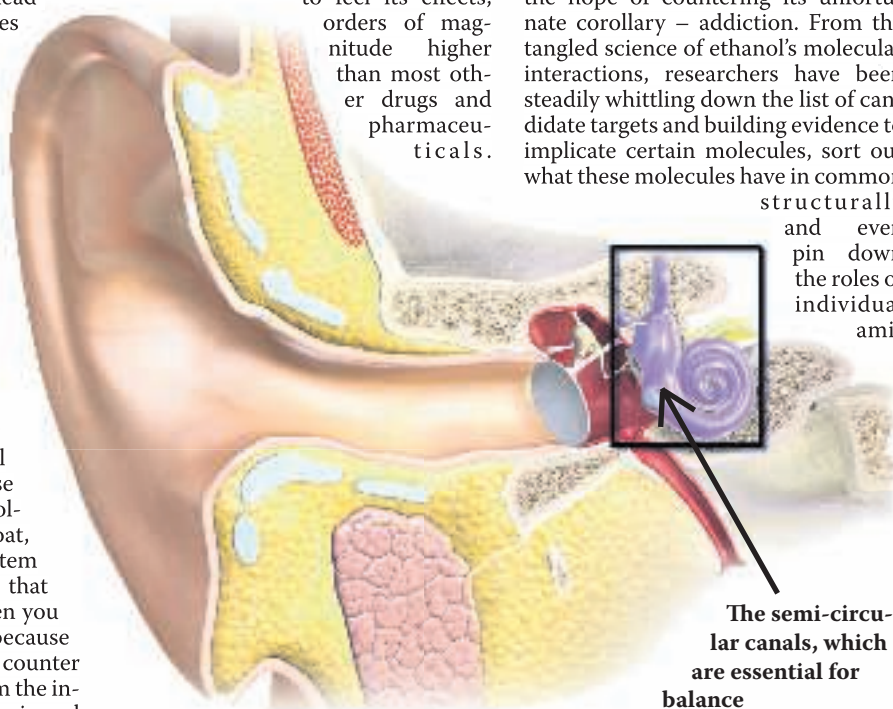
However, researchers who look closer in order to study

ethanol's effects on a molecular and cellular level run into a host of problems all their own. For instance, ethanol's pharmacology makes for challenging research. It is a tiny, simple molecule, meaning that there has to be a lot of it in your system for you to feel its effects, orders of magnitude higher than most other drugs and pharmaceuticals.

identifying direct protein targets of ethanol (the starting points for ethanol's complex effects on the brain).

Despite these challenges, many researchers have pressed on with efforts to understand the short term effects of alcohol intoxication, typically in the hope of countering its unfortunate corollary – addiction. From the tangled science of ethanol's molecular interactions, researchers have been steadily whittling down the list of candidate targets and building evidence to implicate certain molecules, sort out what these molecules have in common

structurally and even pin down the roles of individual amino



Furthermore, ethanol's small size means it can and does get everywhere in your body – every organ, every cell, every sub-cellular compartment. It also interacts with many, many proteins. According to one review, genetics screens have implicated more than one hundred different proteins in alcohol's various effects. Because you need lots of ethanol to see an effect and because it gets everywhere and interacts with so many proteins, scientists have a hell of a time

no acids, the subunits that link together to form a protein. Many of these candidate molecules – such as GABAA receptors, NMDA receptors, and the BK channel – play important roles in the brain's delicate electrical signaling. Other research has found roles for specific cell types, networks, and systems within the brain.

There is still, however, much work to be done. The picture is taking shape, but it is far from complete. So if you drink a bit too much this Christmas and don't know what happened the night before, take solace in knowing the scientific community doesn't know all the details either.

Immortality: the long and lonely Netflix and chill



TECHWATCH
WITH
CHARLOTTE GIFFORD

Has Week 8 got you despairing at the mortality of your fragile human form? I hope not. But if it has, how would you fancy giving immortality

a go? The opportunity may be closer than you think.

Some believe that within our lifetimes, technology will have enabled us to create a post-mortal human race. Among these thinkers is futurist and transhumanist Ray Kurzweil, author of *The Singularity Is Near*. Kurzweil believes that in the near future we will be able to upload the human mind onto a computer. Death will no longer be the end; it will simply be the beginning of your virtual life. So if you're feeling guilty about how much time you spend on the computer, just remember that at least you haven't taken up residence inside one for all eternity.

It might be fun at first, living a virtual life. You could catch up with your not-yet-deceased friends on Facebook, and satiate yourself with endless entertainment in what would no doubt be the longest and loneliest Netflix and chill session known to man. After a while, however, you'd probably start to miss the good old

days when you had a physical body. But never fear, there's an easy solution – just get a virtual body instead, one that feels physical to you and is as convincing and detailed as your first body. Sorted.

Kurzweil, who claims to have biologically aged only two years in the space of sixteen, lives on a strict diet and consumes 100 nutritional pills a day, all in the hope of living long enough to ensure his own immortality, which he believes will be achievable by 2045. His faith in this extraordinary idea of backing up the human brain is not completely unfounded. The exponential rate at which technology is advancing gives him reason to believe that human progress is about to accelerate, and fast. In fact, it's not just a post-mortal human race he believes in. The future Kurzweil foresees is a bizarre one in which we can augment our immune systems with nanobots, have virtual sex, and connect our brains directly to the cloud so that human thinking

will become a hybrid of biological and non-biological thinking.

He argues that this will all be possible once we reach The Singularity, which he defines as "a future period during which the pace of technological change will be so rapid, its impact so deep, that human life will be irreversibly transformed. Although neither utopian nor dystopian, this epoch will transform the concepts that we rely on to give meaning to our lives, from our business models to the cycle of human life, including death itself." Yikes.

Although others, including Stephen Hawking, have stated that we may one day be capable of copying the brain onto a computer, it remains only theoretically possible. For one thing, there's still so much we don't understand about the brain, so surely it's a little far-fetched to assume that we can simply transfer it into a virtual world. How do we even know if human consciousness would survive the switch over to digital?

But perhaps the biggest question is simply whether anyone would want this kind of life after death. Kurzweil seems up for virtual resurrection, but I think many of us would be more than a little anxious of exactly what we were getting ourselves into. I can't help but imagine that it would just be like being trapped in The Sims. And even Sims have to face the Grim Reaper eventually.



VARSITY INTRODUCING

Gordon Chesterman

Gordon Chesterman, who has been the Director of the Careers Service for the past 14 years, is also an oil painter and a letterpress printer in his spare time.

What sparked your interest in letterpress printing?

My older brother taught me all about printing and left me his press when he left home to work for the family printing business. It was fun and for a 14 year old, a very profitable hobby. Letterpress printing died in the early 1970s with the arrival of computers, photo-typesetting, laser printers and off-set litho printing. The old lead type was melted down, wooden type taken home to burn in the stove and presses sent to the scrap-man.

So isn't letterpress printing just a relic of a bygone era?



Actually, in the last ten years, people have started taking an interest in the tactile quality of a well printed invite, card or piece of notepaper. People are picking up the fountain pen again and writing to friends. A bygone era perhaps, but now very fashionable, like the Cambridge satchel, vinyl records and micro-brewery beer.

And when did you start doing the oil paintings?

I started painting at school, then at college and for the first few years of my working life. I enjoyed some early successes in London exhibitions and for three months in a row I earned more from selling my paintings than I did from my daytime job. I was so close to leaving my secure job and painting for a living. My oil paintings are mainly street scenes, buildings and paintings of ships and the sea,

though the sea is notoriously difficult to paint well and I've still much to learn.

What is it that you like about letterpress printing?

Take a visit to the library and look at the beautiful letterpress printed books; William Morris' *Canterbury Tales*, for example, with woodcuts by Burne-Jones. Or a plain College Bible, with its red dropped initial caps. Or glance at one of Sybil Andrews' linocuts in the art shop opposite King's. Here you will see letterpress printing at its best. It is being cherished and valued now by people who have grown up amid dull, repetitive, predictable, perfect rows of text. Letterpress is special, clearly printed for you, by hand, a few sheets at a time, each sheet slightly different and quirky but done with skill, and sometimes love.

We've spoken to all sorts of student artists in the series this term, and lots of them have expressed apprehension about trying to make a career out of their artistic talent. What would you advise someone with real artistic talent to do post-university?

Without art the world would be a dull place: we need artists. But artists need to live. If anyone is seriously considering a lonely career in art, whether painting, music, writing or as a poet you already have the necessary passion and a great skill.



However, will that passion remain when it becomes the means to pay the bills? It is too easy for that love to become a chore, something that must be done for an exhibition, to sell, to pay the bill. Get an undemanding job for you to live and put your emotional energy into painting or writing in your spare time. Then, after two or three years you may decide you've enough evidence to prove you're ready to drop the monthly pay-cheque and go it alone.

How do you manage to fit being creative artistically around your career?

Being a boss does allow some limited scope for creativity, be that thinking about websites, publications or simply printing posters for invitations to our Careers Service

talks. However, I couldn't be a full-time Director without the distraction and creative pleasure of printing and painting, and I could not print or paint full time, a lonely activity, without the companionship and shared successes of working with the students and colleagues at the Careers Service.

Have you been able to get a sense of how creative Cambridge students are? Do you think the workload here stifles creativity?

I've never ceased to be impressed by our students' creativity, even though we don't offer any pure art degrees. Each week we meet students clutching CVs cataloguing dancers, writers, poets, photographers, artists, comedians and more. A heavy workload may tire you, but often it spurs people to unwind and 'reboot', by picking up a brush or pen and getting creative.

What are you working on at the moment?

My latest printing project is for the poet Clive James, a man I've admired for years, who got in touch with me on recommendation of a friend. I'm printing 500 copies of two of his poems. The Bodleian Library have been in touch too, and I'm talking to them about printing a Gerald Manley Hopkin's poem alongside an unpublished poem by his father.

Gordon was speaking to Eddy Wax

Hoda Al-Helaissi: "If we rely on stereotypes, intolerance will succeed."

Hoda Al-Helaissi talks to Pia Hercher about changes for women in Saudi Arabia and challenging the Western definition of modernity

It is impossible to describe Hoda Al-Helaissi in one sentence. Vibrant, strong-minded, straight forward and at times blunt, Al-Helaissi embodies the message that she directed to Union members on Tuesday: the stereotypical Saudi woman does not exist. A Muslimah veiled by choice, as she emphasises, Al-Helaissi grew up in London and now works as one of the 30 female members of the Shura Council, an advisory body to the Saudi King. In the council, she argues, both women and men debate issues that "they feel need to change in society." She states, "we are given exactly the same rights as our male companions, we are paid the same as well."

Al-Helaissi radically challenges the image Western media has presented of Arabs in general, one often holding for "all Arabs, regardless of their nationality" and Saudi women in particular. Fear of the unknown breeds stereotypes, and stereotypes imply that certain characteristics exist, as Al-Helaissi says: 'If we rely on stereotypes, intolerance will succeed.'

Portrayed as belly dancers in the past, the stereotype of the Saudi female has drastically changed: oppressed, abused, black-veiled, excluded from society without a voice. "Does she have a voice, or indeed a face?" Al-Helaissi asks. "I am not that woman."

She argues it is "time to change the lenses that distort what we see".

Al-Helaissi draws attention to the transformation Saudi society is undergoing, and is convinced that change must come from within. She argues that education is drastically improving in Saudi Arabia, where more than 58 per cent of university students are female. An increasing number of women are entering higher education and travelling abroad with the King Abdullah Scholarship. Moreover, literacy rates have improved significantly, standing at 85 per cent according to the UN Development Program Report of 2009.

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"I AM NOT A FEMINIST QUOTE UNQUOTE, IN THE SENSE THAT WE HAVE TO BE LIKE MEN"

However, she does not wish to depict Saudi Arabian society as perfect - as we know, women are still subject to the male guardianship law and legally prohibited from driving. Yet she is eager to provide us with a different

image, one of a Saudi Arabia that is changing, one in which women are empowering themselves through education and going about their daily lives in spite of legal restrictions, an image which she herself embodies.

Islam and feminism are often assumed to be mutually exclusive. When asked on her opinion on the relation between the two, Al-Helaissi argues that "very few people, or, the media, very rarely understands that Islam, if taken as it was written initially, as it was in the first steps of Islam, gives all the rights possible to women."

Rather than Islam causing the gender inequalities evident today, she argues that they are the result of "traditions or abuses by people". According to the Qur'an, man and woman were equally guilty when expelled from paradise. According to the Bible, in contrast, women bear the responsibility for the misfortune of the entire world, having caused banishment from paradise.

When asked about her personal interpretation of the hijab, which is often depicted as a symbol of oppression, Al-Helaissi points out that she did not wear the hijab "until a lot later in life".

According to Al-Helaissi, the fact that Islam requires women to wear the hijab does not make it a sign of

oppression: as she points out: "Do you see Mary in the depictions of the church [...] as being oppressed?" She comments that her daughter does not wear the hijab, illustrating that there is room for personal choice and interpretations within religion.

When asked how she envisages the future of the male guardianship law, Al-Helaissi states: "It is slowly disappearing. Not on the legal side of things, but between the understandings of husbands and wives, fathers and daughters, you find that it has become very lax".

This ties in with her point that in Saudi Arabia, male support of female empowerment exists and is essential for women to improve their situation. Yet she feels uncomfortable with the term 'feminist': "I am not a feminist quote unquote, in the sense that we have to be like men ... I think we both have roles to play together in society. I believe that we as genders in society have roles to play and it has to be done together as a unit, men and women together."

She further argues that segregation does not necessarily mean discrimination: Saudi women can go about with their own lives and improve their education while being separate from men. These views are challenging to Western notions of equality and it is



interesting to hear that this troubles Al-Helaissi little.

It is clear from our interview, and from her subsequent talk at the Union, that she offers the very credible notion that modernisation does not necessarily stand for Westernisation.

Comment

Give student journalism a try – it's worth it



Vidya Ramesh

Having your name in print feels better than getting drunk in Cindies once a week

I'm at Cambridge. There's the Union, the battleground of the infamous Richard Dawkins vs Rowan Williams 2013. There's Footlights, the hotbed of those hilarious smokers and twenty-first century Stephen Frys. And who could forget the miscellany of rowing-related socials – the 'Boatie Swaps', 'Boatie Cocktails' and 'Boatie Barbeques'. Faced with this buffet of extra-curriculars, each flavoured with political ambition, side-splitting laughter and 'rah' culture in general, why do I turn to student journalism? Forget the kitsch image you might have of traipsing around in an oversized trench coat with a fedora, scribbling shorthand on a moleskin notepad. At Cambridge, the reality of writing for a student newspaper will boil down to a single choice. For me it's normally this: "I've just submitted my weekly 2500+ word essay; should I carry on writing?" I could go out that night or instead stay hunched for a fair few more hours in front of my computer, frenetically typing up a comment piece rather like the one you're reading now, in time for the deadline tomorrow. I never regret the option I plump for.

It is a well-known irony that studying at one of the best universities in the country (I'm going off the highly

academic-centric criteria of the Times Higher Education and The Guardian League Tables here, I'm well aware) doesn't make you feel any more confident in your views and intellectual understanding – quite the opposite. Multiple times a week, if not every day, you are going to meet somebody more 'intelligent' or 'cultured' than

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BUT HAVING YOUR NAME IN PRINT LIFTS THEM BACK ONTO A PLATFORM OF LEGITIMACY

you. Of course, you meet people like that everywhere – but the interaction is so much more visceral and pronounced over here. Back at school I was surrounded by girls who ostensibly dismissed their 90 per cent scores as flukes and when forced to acknowledge their achievements (academic or otherwise) would drape them in a veneer of false modesty. Here is the essential paradox: there is no fear of being labelled as a 'geek' at Cambridge, because everyone knows they are.

And because of the universality of this sentiment it transpires that nobody feels like a 'geek', and thus they actually start craving the label they shunned at school.

So what does this have to do with student journalism? For anyone who hasn't written for a student newspaper yet, more than you might think. Our intellectual egos and academic pretensions take a battering in supervisions and even in drunken conversations with friends outside Cindies (the feeling of being the only one in the group who can't speak fluent French in an inebriated state is a humbling one, to say the least). But having your name in print, along with your insights on issues that have a real impact on our daily lives, lifts them back onto a platform of legitimacy. You can form just as nuanced an opinion of 'high culture' as the guy from Eton on your corridor. That's why you head down to the Corpus Playroom that night to review something, with the knowledge that your rating might make or break the ticket sales.

This Michaelmas, I was surprised at how unsettling I found the experience of interviewing Jackie Ashley. If I had done the same interview before I arrived at Cambridge I don't think I would have experienced the same

feeling. Yet, the very act of interrogating someone in a position of authority was a completely inverse situation to those of the supervisions my university life had revolved around in the previous four weeks. Finally, it was my turn to launch the 'attack' (an utter dysphemism, I can assure you).

Even when you omit the free tickets to shows and the chance to enjoy the company of a quasi-celebrity speaking at the Union, student journalism is exciting stuff – in this day and age it can be positively dangerous. "You kids don't take things seriously enough" might be the line your college porter drops when someone dolefully comes up to the counter asking for a spare room key after locking themselves out for the umpteenth time. The same could be said for journalism. If I, as a lowly Fresher, have any advice to give about writing for a student newspaper, it is simply: think before you write. It will get retweeted, reposted on Facebook, not to mention converted into that dratted .pdf file that takes just too long to download. Being a student journalist in 2015 means your thoughts will now be written forever. I am studying for a degree in History – and I don't know about you, but a small part of me wants to go down in history, as well.

Printed newspapers are things of real beauty



Anna Jennings

Online media is important, but there's something about paper and ink that can't be replaced

This newspaper in your hands is a funny thing, isn't it? Cumbersome, noisy sheets of paper. Of course, you might be reading this article online – a browser tab open in place of the essay you've been procrastinating over for hours, or maybe a hurried glance at your phone as you wait for the kettle to boil. Whatever. Humour me, for the time being, as we discuss the concept of the printed newspaper.

As you may have gathered from this somewhat special edition, this is the 800th *Varsity*, and it's interesting to note that the newspaper continues to be published today in a printed form. When *Varsity* first began, there was little choice for news-sharing platforms. Without the internet (*gasp*), a wodge of paper, collectable from the nearest plodge, was the most effective means to communicate news to the wider Cambridge student public.

However, today the situation is obviously very different. Twitter, Facebook and even YikYak are far quicker ways to tell several thousand people about an event or a scandal, or to share a personal opinion. *Varsity* has adapted to this with a website and assorted social media accounts that allow it to interact with news as it happens.

And yet, we still insist upon printing this as a newspaper each Friday.

While Cambridge is a place filled with tradition for tradition's sake, the 10,000 copies of *Varsity* distributed weekly point to something larger than an archaic heritage we haven't the heart to scrap (not to mention an environmentally-unsound use of paper), and instead suggest that there is still a demand for the printed.

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THE EXPERIENCE OF READING THE NEWSPAPER ITSELF IS SOMETHING SPECIAL

Part of the appeal, for me at least, is the commitment which the material newspaper signifies: the very real effort of remembering to pick it up, carrying it home, protecting from the rain, and placing it upon a table or desk where it sits, loudly demanding to be read. In grabbing a copy of the newspaper you are committing yourself to reading it in a far more obtrusive, unforgettable way than from a half-hearted Google search.

Once committed, the experience of reading the newspaper itself is something special. The paper smells the

way only fresh ink does; the pages make that distinctive crackle as you turn and fold them. There is some unique charm to the physical object of the newspaper which pixels on the screen simply cannot match.

To become obscenely poetic, you could say that the act of reading the newspaper both changes it, the object, as you crease and crumple the pages in your own manner, leaving a tea stain here and a biscuit crumb there, and changes you, as you are left with those annoying ink stains on your hands. Physical beauty aside, it is undeniable that the material newspaper creates a more intimate relationship between you, the reader, and what you are reading.

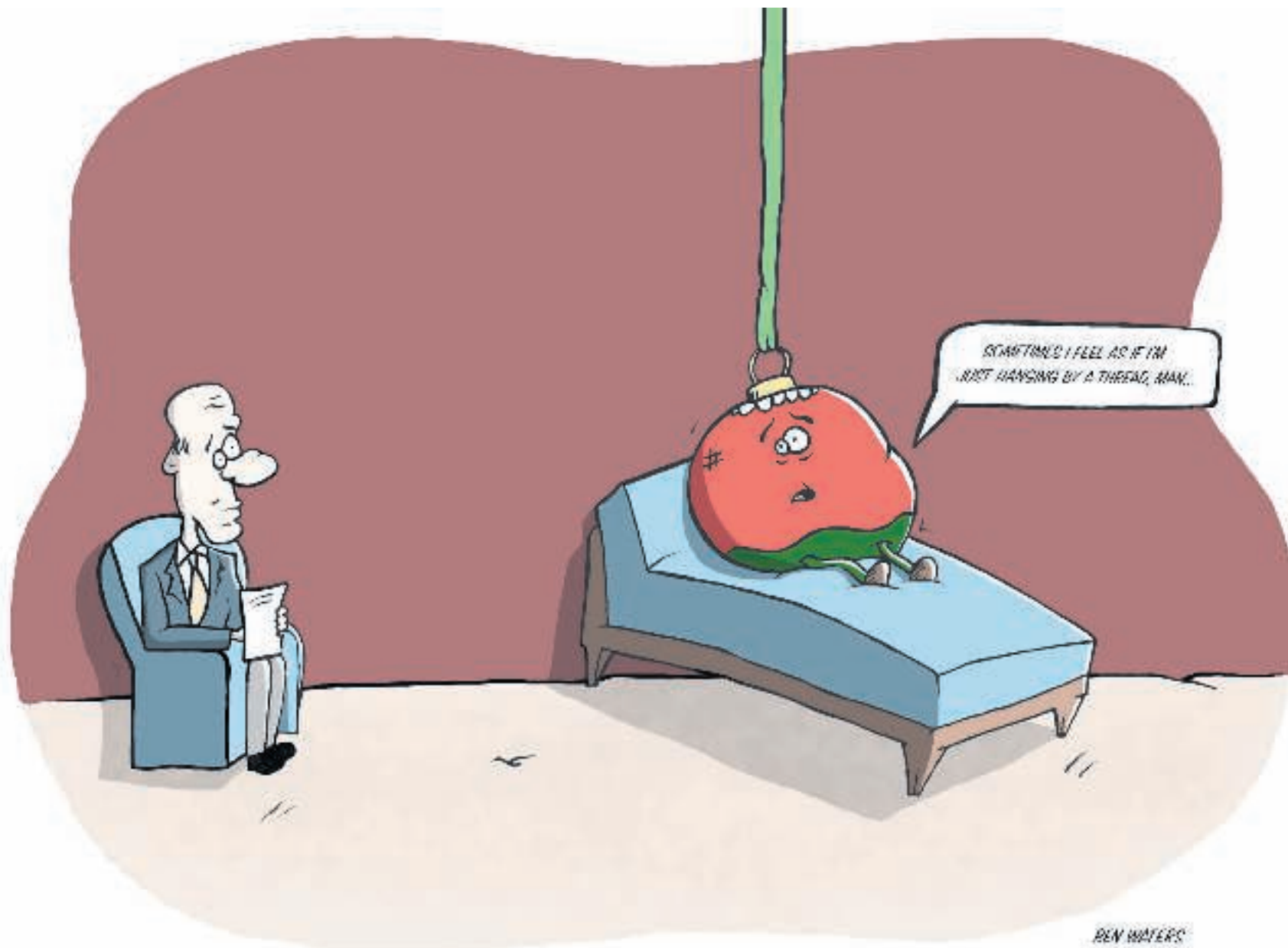
There is a tendency, too, for the reading of news online to blur with other activities. Passing from newsfeed-scrolling to selfie-taking via an online newspaper hinders your ability to engage with it properly. The heartfelt political commentary, the considered review of an arty theatre production and the latest news tragedy are sets of words and images upon a screen, that can all too easily blur with the continual stream of banalities upon your phone.

The printed newspaper offers a solution to this as its medium is rather unique. The book, perhaps, comes closest, suggesting our engagement

ought to be serious, intellectual, intrusive, but ultimately enjoyable. But the newspaper's demand that you wrestle with its inexplicably-oversized pages, balancing it precariously upon your lap so that it takes up the whole of your vision is an unmistakeable experience, a certain skill-set you could say, which forces a distinctive 'newspaper' mentality of engagement.

Exactly what constitutes this 'newspaper' mentality is difficult to define. It is, in part, an openness, as you turn the pages to see what catches your eye. You are not chasing labelled online links to articles you know will interest you, but rather ambling through the newspaper to see what sparks your attention. This might be an interview with a Nobel Prize-winning scientist; or it may be 'The Secret Diary of Katrina Kettlewell' (I'm not judging your preferences here).

While there is a very obvious place in the modern world for the online newspaper as providing authoritative information and high-quality journalism, as well as reacting real-time to events as they happen, I'm a strong believer that there's still a need for the printed newspaper to exist alongside its digital counterpart. The visceral nature of a physical copy of *Varsity* – the weight, the noise, the smell – make for a unique reading experience irreplaceable by any digital media.



Labour's long march away from credibility



Theo Demolder

The Autumn Statement was a missed opportunity for Labour to call out Osbourne's spin

Though he was some miles away, the spirit of Bridgema's must have felt very real for George Osbourne on 25th November, when the Shadow Chancellor gave him a present surely beyond his wildest dreams – quoting from Mao's little red book at the despatch box.

Although a potentially compelling argument lies behind McDonnell's stunt – the unhealthy reliance of Osbourne's plans, including for nuclear security, on China – to do this when the party's leadership is already tainted by association with the far left is quite simply beyond parody. For as long as Corbyn and McDonnell remain, they can be sure that the Tories will play that clip of the Shadow Chancellor quoting Mao time after time until we are more sick of it than those four words 'long', 'term', 'economic', and 'plan'.

Much like the Thatcherite legacy of the 'nasty party' soubriquet, it is hard to see how more moderate successors will be able to with any ease shake off the perception – fair or otherwise – that Labour is the party of the hard-est, most deluded fringes of the left.

Why McDonnell felt that this would be an effective way of putting his message across to the public might forever be a mystery. Perhaps joking about the tyrannies of past is a way of trying to come to terms with them. Regardless, it was a shockingly bad idea.

More's the pity, because there is a great deal requiring substantive and clear debate in this, the first Autumn Statement of a majority Conservative Government for 19 years. Of course the task for McDonnell, to respond off the cuff to Osbourne's 'rabbit out of the hat' surprises, was formidable, and to suggest that his speech lacked substance would be a misrepresentation.

But the audience of media-driven public opinion to which he needs to play is not always fair; he should realise that by now. In many respects McDonnell struggled because this statement was, as UKIP MP Douglas Carswell noted, very much Blairite – the ideological tradition which Corbynites struggle to tackle even within their own party. An increase on stamp duty for buy-to-let properties, a complete U-turn on those controversial tax-credit changes, more money for foreign aid, the Arts Council, and for UK Sport. The *Daily Mail's* front page accusing him of 'ducking' cuts will do Osbourne no harm in his quest to win over disaffected Labour supporters.

Evidently, though, this is not the end of austerity. The IFS has warned that 2.6 million working families will be left £1,600 a year worse off by welfare cuts; police chiefs' warnings that they would have "significant" difficulty responding to a Paris style attack without military support have gone

unheeded; sixth forms which are already under great pressure face a real terms cut in funding. Yet in spite of all this, our national debt will only stop growing in 2019-20.

There is a very serious debate to be had about where the axe should fall, but in the public consciousness at least, Labour doesn't seem to be a part of it. Osbourne, master of spin, newly-established champion of women's charities, has been allowed to present his party as the sole moderates relatively unchallenged.

“THE TORIES WILL PLAY THAT CLIP OF THE SHADOW CHANCELLOR QUOTING MAO TIME AFTER TIME”

Only time will tell if Osbourne hasn't been a little too clever for his own good, however. Revised tax forecasts by the OBR which gave him an extra £27 billion to play with funded those headline giveaways, but forecasts can change – as we know from his promises on the deficit. Perhaps even more fundamentally, it is hard to see the

biggest real terms rise in the state pension for 15 years as any more than an open attempt to buy the support of the group which may be most easily relied upon to vote.

If disenchanted students and younger working age people manage to channel their opposition to this gross inter-generational injustice through a more credible figure than Corbyn, the party Osbourne hopes to lead before long will be in trouble.

This was not a manifestly 'good' or 'bad' autumn statement, because those are exactly the terms in which the government does not wish it to be seen; this is small 'c' conservatism in action – a fairly middle of the road, non-ideological response – intended to give off the air of competence Labour lacks.

For now, at least, the politics of spin are winning out. If it is left to the *Daily Mail* to call Osbourne out on allowing national debt to head over £1.5 trillion later this year, and John McDonnell to challenge him on cutting spending on education to pay for more generous pensions, we cannot hope to benefit from the fruitful clash of plausible alternatives which politics should be about.

It seems that the Tories' new watchword, 'security', is enough. It's going to be a bleak winter if all the government needs to do to be better than the opposition is not quote Mao.

We must try to maintain our ideals and integrity

Lola Olufemi



It's hard to be radical in an institution like Cambridge, but if we all make the effort, things will change

I've spent a lot of time this term in forums, discussion rooms and holding workshops. When we deconstruct ideas and oppressive structures, there is always a recurring feeling that is present in the room. Well, we've spent an hour identifying the problem and thinking about how widespread and insidious it is; how can we possibly tackle it? Where do we begin? What is the point? I know I've felt this way about trying to address some of the structural problems at this university. In launching the petition to remove the 'Dear World... Yours, Cambridge' video featuring David Starkey, my initial thoughts about the practical changes that the campaign could actually have were cynical. It will be purely symbolic, I thought. They'll just ignore us.

Turns out that when you embarrass an institution, they do respond quickly, as we have seen. Not only has launching the campaign put me and other members of the campaign executive in contact with radical, progressive academics, it has reminded me that they actually exist and want the same things as we do. They are battling against the same oppressive structures that keep academia boxed in and rigid. Listening to academics voice the same frustrations about the Eurocentric course structure, the gender attainment gap, how the way we work sometimes stops us actually engaging with the material we're given, and so on, has made me realise

that as students we're not alone in wanting this place to be better.

Looking outwards to other elite institutions like Yale who are dealing with students using the power that they have to make noise and start trouble, I keep thinking that if we maintain strong solidarity links, support each other and share tactics, there are ways to reclaim Cambridge for ourselves. It's collective action that scares any institution. If enough people sign a petition or write a particular criticism on a feedback form or protest, we demonstrate that we are aware that there are more of us than them and that we can use that

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“IT MIGHT BE FUN TO SHAKE THINGS UP A BIT, AND WATCH OLD WHITE MALE ACADEMICS QUIVER WITH THE THOUGHT OF NEW IDEAS”

power as leverage. The desire to keep your head down and chug through is understandable and, at times, admirable, but during a talk they gave at Selwyn Femsoc, Alex Da Costa argued that we should look at our time here and ask if we've existed in this

space with integrity. Have we sacrificed our ideals to fit in? Have we resisted the urge to speak up about something we know is wrong because of the overwhelming pressure to maintain the status quo?

This idea is interesting to me because not only did Da Costa argue that academics ask themselves this same question; they implied that if we don't attempt to tackle our degrees while maintaining our integrity and dignity, we reinforce the idea of changelessness because we remain compliant. If enough of us made the active decision to place pressure on the institution to apologise for its colonial past, or demanded at the very least that we think more critically before celebrating certain aspects of it in our halls and lecture theatres, we could scare them a little. As students, we are more than just consumers. University is the time where we are supposed to be challenged and encouraged to think beyond what is deemed 'appropriate' by an 800-year-old institution. It might be fun to shake things up a bit, and watch old white male academics quiver at the thought that new ideas and practices are replacing old ones.

Being at a university steeped in tradition can feel like more than just an uphill battle; it sometimes feels impossible or pointless to attempt to combat the problems because the impact that we can have doesn't seem that great. It's always helpful to think

about change in small bite-sized chunks. In between essays and socialising and extracurricular activities, there isn't really that much time to educate people or prompt huge structural shifts in the world. Yet what there always is time for is small everyday differences that, when added together, might make more of an impact than we think.

It can be as simple as addressing your own problematic thoughts and behaviour and investigating why you think in a certain way, challenging or correcting your friends, and ensuring that you uplift marginalised groups in spaces they can't access. It might be as simple as reaching for a queer reading of a text or choosing to include in your essays and practicals ideas that challenges 'acceptable' modes of knowledge and thinking. The underestimation of our ability to change things is dangerous because it provides the mandate for doing nothing. It becomes a harmful self-perpetuating cycle – “Well, I'm only one person and I can't change anything – so why should I try?” The more and more people who adopt this attitude, the less we achieve. Opposition to tradition is radical. A refusal to romanticise the past might just be the difference needed to make marginalised students feel safer in the halls of this university. Ultimately, I'm trying to leave here with a degree and integrity, those two things shouldn't need to exist in opposition to one another.

“It's a vacation, not a holiday,” they said

In their final debate, Rosie says that Christmas should be a holiday, while Lana argues there's still work to be done

Rosie Best

A cat can have kittens in the oven, but that doesn't make them biscuits. Likewise, you can call our holiday a vacation, but that doesn't mean we will or should treat it like one.

Central to this war of words is a preoccupation with work. While 'holiday' implies a relaxed break at the end of term – see Cliff Richard's 'Summer Holiday' or Madonna's 'Holiday', the word 'vacation' instead suggests that we are simply vacating the city of Cambridge, taking the ruthless Cambridge work ethic with us.

Calling it a 'vacation' also reminds us that we will inevitably be returning to Cambridge – just in case you find yourself a bit too relaxed during the break.

“To release the pressure, we need a holiday”: Madonna wisely associates a holiday with necessary relaxation.

However, this relaxation doesn't entail laziness but rather a balance between work and play which is more 50/50 than the usual 90/10.

Picture this: your family



is gathered in the living room on Christmas day, gleefully admiring this year's gift haul, when *A Christmas Carol* comes on the TV. You start and look guiltily around, wondering if someone has caught you enjoying yourself instead of reading that third Dickens novel you were set. Perhaps if our tutors and supervisors advocated a holiday rather than merely a vacation we would be able to avoid more of these truly heart-breaking scenes of holiday spirit destroyed.

The passive-aggressive insistence that “it's a vacation, not a holiday” is, frankly, insulting. No-one at Cambridge is unfamiliar with the idea of work nor with the concept of working outside of term time; would any of us be here if we were? After a term (or rather a week) at Cambridge, anyone can see that coasting just isn't a feasible option and reminding us of our obligation to work over the holidays is simply unnecessary. O Cambridge, ye of little faith.

Thus I conclude my argument by returning to my earlier metaphor. Trying to enforce the word 'vacation' on a student population who already refer to the 'holiday' is indeed much like handing me a kitten and calling it a biscuit. Not only is it actually a kitten but why, when kittens bring so much more joy than biscuits, would you pretend otherwise? Happy *holidays* everyone!

“‘T was the night before Christmas, when not yet in bed, Cambridge students were fretting over books unread. 'Tis the season for writing Part I's dissertation: After all, it's not a holiday; 'tis but a vacation.”

Having work over the vacation will not dampen my Christmas cheer. I'll still participate in all of my festive traditions. I could be spotted meandering down Oxford St., gazing in wonder at the window displays... just with a volume of Early Modern court satires tucked in among my shopping. Working could prove a fantastic distraction when counting down the sleeps between the end of term and the big day.

The reason why we're given so much to do over the breaks is because our terms are so short. Nine eight-week terms, over a standard three-year BA, amounts to only seventy-two weeks: hardly enough time to elicit one of the world's most well-respected degrees. Your three years as a university student is not long in the grand scheme of your life. Look at this time as an investment, one which you will be gaining interest on for evermore. It's like that long Christmas Eve night, when you know that your presents are waiting for you under the tree – you just can't open them yet.

The only feasible alternative to having work over the holidays is to stay in Cambridge,

Lana Crowe

October through June. If during term is the only appropriate time for work, then term-time would simply become all the time. At least at home I don't have to go to Sainsbury's, be in charge of money, or live in a subterranean grotto-like room. And I'll get a more nutritious diet than Christmas tree-shaped tortilla chips and a tin of mackerel I bought last April.

When returning home, spare a thought for those less fortunate than us: some universities continue lectures until December 22nd.

Fill your break with festive beverages, party food and Wham, and power through studying in the holiday spirit. The Christmas vacation: because bi-weekly essays, thousands of pages of reading, lectures, supervisions and general Cambridge Scrooge-ness does not mean you deserve a break. Happy *vacation* everybody!



ROSIE + LANA

Echoes from the past that are all too present



Imogen Shaw

Looking at a copy of Varsity from 65 years ago, the striking thing is what hasn't changed

“Sex interest provided the only colour to the otherwise featureless debate organised by the Girton Debating Society, patronised by additional speakers from Newnham, on Wednesday evening. There were no demonstrations against this preliminary thrust into the sanctum of the Union Debating Chamber by the feminists; the whole atmosphere was one of politeness of discourse and of benevolent tolerance of female opinions shown by the male guests.”

So ran the opening paragraph of a news article entitled “WOMEN'S HOUR – Debating debut in Union” in an edition of *Varsity* dated 4th November 1950. I confess that when I went through the archives this week in preparation for the 800th issue, I was looking for something like this. Not specifically the first article covering the opening of Union debates to female students, but some un-self-conscious, wave-of-the-hand, 1950s sexism. The quoted piece was *ideal*.

“Sex interest”, “the benevolent tolerance of female opinions”, the very fact that a lack of public demonstration against female participation was deemed worthy of comment; there was so much there in the first paragraph alone.

It would have made for a great Facebook status, which was my initial intention. A close-up picture of the

article accompanied by sarcastic caption like: “So pleased that nowadays my opinions are benevolently tolerated by men all the time lol.”

But as I read on, I changed my mind. Apart from the obviously dated opening gambit, I was struck by how much else in the article you could almost believe was published yesterday, were it not for the yellowed paper and the date in the top right corner of the page.

“

“IT'S NEVER THE MEN WHO ASK IF THEY ARE TOO AGGRESSIVE OR SHOUTY”

After the initial claim that no one demonstrated against the debaters from Girton and Newnham, squirmed away in the middle of the second column is the admission that after the debate had been declared open to women speakers, “a number of men left the Chamber.” I cast my mind back to our last print edition, specifically a piece entitled: “One breakfast: the real matriarchal conspiracy”. The author, Emily Bailey-Page, highlighted the disproportionate backlash to a proposed breakfast event at Trinity,

believed to be reserved exclusively for women and non-binary students. The event did not go ahead in this format, yet the Trinity JCR Women's Officer still didn't escape comparisons with members of ISIS from one particularly expressive internet commentator. It seems as though Cambridge has got over sharing spaces, but we haven't quite learned to let those who historically had to fight their way into the room have a minute to stand in it by themselves and reflect.

Back in 1950, the author candidly tells us: “Floor speeches provided amusement but did not always appertain [sic] directly to the motion.” I bet they didn't. How many times have you seen the same thing happen to female politicians, or actors, today? Or, perhaps a better question, when have you ever heard the US Secretary of State being asked about their hairstyle at a press conference? (Hint: when her name was Hilary Clinton.)

The author also gave his opinion on the standard of debate. He deemed some of the speakers' voices too quiet, mousy and inaudible. Others were too bold, their speeches apparently a “bravura attack” which ruined their convincing argument. The women were apparently too quiet, or too loud, and not one of them got it just right. I'm involved with societies that organise student political debates. It is so incredibly hard to arrange mixed panel

events that aren't 100 per cent male. Or even 75 per cent male. Some of the major reasons for this are potential speakers' concerns about being shouted-over, or anxiety about standing there in front of a crowd and suddenly feeling they have nothing important to say. When we do successfully manage to arrange a gender-balanced debate, it's never the men who come up to me afterwards and ask whether they were too aggressive or “shouty”. It seems we're still being told that whatever we say, we can't quite get it just right.

It seems as though I'm stating the obvious, but it's important to add that of course we do not attend the same institution as the Cambridge students of 1950. In the same Union Debating Chamber the feminists “thrust” themselves into 65 years ago this month, neither of the current presidential candidates is a white man.

This isn't meant to serve as a tokenistic “Oh look, Cambridge is now all better”. If I needed another case in point, clearly there are still enough people here who thought a university promotional video fronted by a man who's expressed views like David Starkey's would be a really good idea. At the same time, I'm not exemplifying a totally isolated exception to a rule. But it's funny, that in a time and place where we can see a lot *has* changed, the echoes and overtones of the past are still so distinctly recognisable.

The Secret Diary of Katrina Kettlewell

Columnist **Ellie Coote** recently uncovered a diary buried beneath the floorboards of an undisclosed room in an undisclosed college. In this remarkable extract, we are given an exclusive insight into the world of Chelsea socialite Katrina Kettlewell, who seems unaware of her diary's discovery and shows every intention to continue writing. Names have been changed to protect the innocent.

26th November Litro just awoke to the sound of a squabble of robins like totes whistling some Bubl  outside my window #Serenade #HaveYourselfAMerryLittleBridgema. So like the ol' wheel has litro turned and Boxing Day has come around again #Dejavu. So like historically on this day bedders are litro allowed home to their families with a box of leftover regurgitated mulled wine #Charity. But like now, under the new tyrannous regime of the college Master, it's like litro recognised by bludgeoning the staff #Boxing #TakeItLiterally#NoSeriously #TakeIt #Literally #Thanks. So like I get up for breakfast and like three kilos of mince pies later I'm litro FO SHO preggers. Like, get me on 16 and Pregnant and call me Chardonnay preggers #NotEvenChampagne

#OrEvenProsecco #Bleugh. So apparently like Bridgema is like totes a time for giving... But like, I've already like given myself, my knowledge and my banterous satire to the world so far this year so, um, idk, might just buy an innocent endangered grandma a woolly hat #GrandmaPanda #PotatoPotahto.

Midday So news has it that like a midday boxing day conference day has been called to debate the future of the college today #Day. So like I get to the lofty hall, called so for its loftiness and the fact that it's like actually totes a small apartment above the purple hall, which is litro called so for its hue; yes, Hugh Laurie named it #House #Loft #Apartment. But enough with the successive particulars... So like as I litro enter the room a small man like totes wafts some incense t'ward me, and like as I inhale a change comes over me and I'm like litro totes miraculously cured of all cynicism...

So like as I seat myself in a pew the Master like totes begins to address the college. He's all: “So like guys, so, litro, like at this happy time when we're all able to justify purchasing bizarrely spiced alcohol and like consume foods we never touch all year round; it's like totes important to consider our Bridgema duties.” Everyone's totes like: “Hear hear, charity and the like!” The Master's all: “So like, we totes have a duty of care...” And everyone's like: “Yeah,

sure, like totes, like yes...” And the Master's like: “... To ourselves. We've litro got a duty of care to preserve our kind.” I'm like: “Our Kind?” Then he's like: “We need to like totes defend our literal boundaries from the pleb leeches who like totes suck the life blood out of Cambridge. Also, they like really can't play sport.” And everyone's like so totes “Yaaaaassssss!”

But like as he's speaking a wave of guilt like totes washes over me and I'm suddenly like totes compelled to speak. Tentatively, I stand up and begin to address the room... “So like... Um, I sort of like totes just think we should defo be doing more to dismantle the archaic rituals that glorify Cambridge, like, it's #FoSho exclusionary and ridiculous...” Hugo's all: “Katrina... like, what?!” I'm like: “Yeah like I'm totes so sorry I've got litro NO idea where this is all coming from but, yeah, like, the wealth of individual colleges should totes be shared out to like allow everyone to benefit and receive like more equal support. Also, like, I'm litro SO privileged...?” There's a gasp from the congregation and mutters of “She did it... she checked her privilege... She checked it...” So like after this subsides everyone's like: “Um, like, eh, what Katrina?!” I'm like, “Yeah, like I think all this sanctimonious satire is like totes creating a culture of apathy where like Cambridge is treated like a silly petulant child who you'd like scold occasionally but not actually like bother to totes reform 'cause

like that would be like such totes effort and the kid would probs like spit in your face.” There's litro like such a long pause #Suspense and then everyone's all: “What satire, Katrina?” I'm like, “Y'know. Like, all of this...” They're like: “This like totes isn't satire Katrina, this is literal real life #IRL #IRL #IRL...” *Warped sound effects*.

Tea-time Litro just awoke to the

smell of smelling salts. I'm all “Like, litro where am I?” Hugo's all: “You're in the purple hall. The incense like totes put you under for like hours.” I'm like: “But like what about Cambridge; has it been reformed? Is it still totes exclusive and inaccessible?!” Hugo's all: “Well obvs Katrina, like, where have you been?!”

And it wasn't all a dream... #LifeImitatesArt #MakingAPoint #Cynicism



#I'mNotWhoYouThinkIAm #Radical #Reform



800th Edition



800th



Edition

RED FLAGS AND FULL BLUES

Richard Nicholl takes a look through the *Varsity* archives and explores seven decades of General Elections in Cambridge

Here at *Varsity*, we've always prided ourselves on bringing the students of Cambridge the most up-to-date political news and the latest developments on every politician ever to tread the creaking boards at the Guildhall. That hasn't always been to everyone's taste, though: a 1949 letter to the editor from C.J. Lindley (Downing) denounces *Varsity's* coverage, suggesting we "cut it down to eight pages rather than filling up with political gossip". 66 years later, we're still waffling away, so much so that to cover the remarkable 2015 election, we appointed our own political editor. Your humble servant in that election has now dived into the archives of *Varsity* and *Stop Press*, uncovering the tears, tantrums and triumphs of elections gone by.

Changing elections

The amount of waffle we produce for one MP was bad enough; imagine what we'd do with three. Nevertheless, until 1950, Cambridge not only had a constituency seat, but elected two university MPs to the Cambridge University constituency. Every degree-holder had a vote: the last holders of the seat were Kenneth Pickthorn (Con) and Wilson Harris, an Independent MP and editor of *The Spectator*. In the meantime, the majority of the student population was legally barred from voting: the voting age for most of the 20th century was 21. This all changed under Harold Wilson's government in 1969, when the age was lowered to 18 in anticipation of the upcoming election.



Varsity correctly predicted a Labour win in Cambridge in 1992...

Perhaps that powerful voting base is why *Varsity* started with the reputation it did, carrying interviews with serious heavyweights in the lead-up to the February 1950 election – even though the university constituencies had been abolished after the war. In October 1949, R.A. Butler, architect of the 1944 Education Act introducing free secondary education, wrote an article in these pages defending the Conservative achievements in government and reassuring voters that there would be no sudden reversal of the popular social schemes introduced by Attlee's government. He was matched on the Labour side by no less a figure than Herbert Morrison, the then Deputy Prime Minister, whose column denounced Communism as a 'faith' and Marxism as a 'pseudo-science'.

Yet amid all the seriousness of international relations, the Liberal Party rather charmingly found their candidate for the 1950 election in Central Norfolk in Philip Jebb, a third-year from King's, who bumped into a Liberal organiser on a train to London three weeks before polling day. In fact, five undergraduates in all were

contesting the election across the country, and over 150 of the 1,806 parliamentary candidates were Cantabs – including Philip Goodhart and David Widdicombe, ex-editors of *Varsity*.

Connections - where are they now?

In fact, what becomes clear through the decades of print is just how tightly-woven the Cambridge nexus is. Early on, we see two major names writing for the paper in their roles for the Labour and Conservative associations, trying to persuade readers ahead of the 1951 election. For the Conservatives, Douglas Hurd, a Trinitarian History student, defended Winston Churchill's experience as Prime Minister, focusing on rearmament and security; Hurd went on to become Foreign Secretary under Margaret Thatcher. On the opposite side of the page, however, was Greville Janner for Labour, promoting his party as the strongest bulwark against Communism. He is now better known as Lord Janner, and is currently awaiting a court decision in December over whether or not he is fit to plead to charges of sexual abuse.

Less alarmingly, a set of interviews from 1992 with the powerful Cambridge 'mafia' in John Major's Cabinet – Leon Brittan, Ken Clarke, Norman Fowler, Michael Howard, Norman Lamont and John Gummer – shows a loose cabal apparently quite surprised with their collective power. "I don't think there is a Cambridge elite in the government," said Michael Howard implausibly. Norman Lamont, for his part, claimed he "can't explain why all six people went into politics or all kept in close touch", but cited their grammar-school background as reflecting a "change in the Conservative party and a change in Britain". Lamont (who wrote a somewhat obsequious column for *Varsity* in the mid-60s, reporting on Union goings-on) might then be somewhat alarmed at the full-bore resumption of private school dominance under the Cameron governments.

Since then, though, Cambridge has been quietly doing its bit to undermine the vice-like grip of the privately-schooled. In 1983, the SDP-Liberal Alliance beat Labour into third place in the city; their campaign headed by an SDP man, Matthew Oakeshott, who proclaimed rather vividly that "the Labour vote is melting like ice cream in the sun on King's Parade". If the surname sounds familiar, it's probably because of his daughter Isabel: Ms Oakeshott is a journalist and the co-writer of *Call Me Dave*, in which allegations about sexual dalliances with a dead pig were hurled at the Prime Minister. This city's muckraking, so ably expressed in the pages of this esteemed publication, now extends to the pristine carpets of the Piers Gaveston Club in the Other Place.

Fun

It's not just after finishing their studies, however, that the denizens of this city become experts in the art of urine extraction. In 1987 the SDP-Liberal candidate, Andrew Duff (later an MEP), remarked that the election promised to be "basically very good fun", and even as far back as 1955 the Labour candidate was dubbed 'Mr Morphine' for his apparent apathy towards his electoral hopes. Something must have been in the water in '87: *Stop Press with Varsity* staidly reported a CUCA member excitedly saying the Conserva-

tive youth rally at Wembley in June was "just like Nuremberg", while Cambridge's Tory candidate, Robert Rhodes James, was so confident of victory that he spent the last day on the hustings strolling around garden parties talking to students. In the event, he received a comfortable majority of 5,060 above the second-placed SDP candidate, the notorious Shirley Williams. Perhaps he was onto something.

Yet this flippancy never quite rivalled the extraordinary scenes at Peterhouse in May 1970, when in advance of the election the then-Leader of the

Opposition Ted Heath came to dine at the college at a dinner held by the eminent historian Maurice Cowling. Heath was greeted by what the *Varsity* report of the time twinklingly described as "cheerful protests", organised by one John Lloyd, who told *Varsity*: "We didn't want [anyone] shouting silly slogans ... everyone had a good time and we all got drunk." Another protester added: "Basically we couldn't give a damn about Heath." The protest was so civilised, in fact, that Peterhouse arranged not to interfere as long as the protesters stopped at 8.45pm. And stop they did: Cowling said it was "a fine example of co-operation in college life" in order to "show what a lovely college Peterhouse is". How charming: it is not altogether surprising, then, that Mr Lloyd, one of Professor Cowling's students, was invited back to his retirement party in 1993.

Progress and progressivism

The protests of the late 60s and early 70s, when they weren't being impressively cordial, came from a period of dizzying social change, especially after Wilson's significant majority in 1966. Before that election, a *Varsity* opinion piece confidently predicted that the push for the decriminalisation of homosexuality would fail, as would efforts for abortion reform. Needless to say, both predictions were wrong: in 1967 Parliament passed the Sexual Offences Act and the Abortion Act, setting a benchmark for liberal reform in Britain that would stand (with some amendments) to the present day.

The tenor of the period is accentuated by a heartbreaking letter to the editor the week before, in which an anonymous homosexual student says: "What [we] now need, above all, is tolerance." A reply agrees: "The important thing is the freedom to fall in love, meet without subterfuge, and live in harmony and true partnership together. Otherwise, a life of excruciating loneliness is prescribed." The first student speculates hopefully that in ten years, he will be able to describe the "curious directions" of his sexuality freely – and true to our reputation for forward-thinking, in February 1974 *Varsity* helpfully provided a double-page centre-spread under the simple title 'HOMOSEXUALITY', discussing the "new gay identity", myths and realities of lesbianism and the Gay Liberation Front.

It was indeed a victory for the forces of liberalism in the wake of the Wolfenden Report of 1956, which had recommended decriminalisation. Indeed, this was in part due to Cambridge, which had in 1966 elected a well-regarded Labour MP, Robert Davies. Davies was a bright man, a fierce opponent of the Vietnam War and a left-wing critic of Wilson's stuttering policy on the apartheid pariah state of Southern Rhodesia. *Varsity's* interview with him after his win described him as "a very articulate and able man – one of the new 'classless' Labour MPs," and predicted that

"he may very well go a long way."

Sometimes our predictions are more than wrong. Sometimes, they ache: less than fifteen months after he was elected, Robert Davies died suddenly at the age of 49. Yet Cambridge continued to be a bastion of progressive politics. In the ensuing by-election, Davies was replaced by his Conservative opponent David Lane, who went on to serve with distinction for nine years until he stepped down to serve as the first Chair of the Commission for Racial Equality in 1976.

Shift in the role of the press

Times changed, then, but perhaps the most striking common element of our coverage is the importance of *Varsity* and *Stop Press* as outlets. Since the broadband revolution, print has faded in its immediacy, but during the 20th century students relied on newspapers – including their own press – for up-to-date information. *Stop Press with Varsity* didn't go to print until 4am after the momentous 1979 election and 5am in 1983, running with the emphatic headlines of WE GOT THE BLUES (clever) and BACK TO THE BLUES (perhaps not so much) respectively.

Varsity's polls and statistical analyses, with varying degrees of rigour, have been a perennial feature of Cambridge elections too as far back as 1955 – when 51 per cent of undergraduates favoured the Conservatives. Inasmuch as the 2015 election seemed to be a replay of 1992, Cambridge followed the pattern as well: Labour had a surprise, narrow victory in the city, with a 580-vote majority for Anne Campbell in 1992 compared to a 599-vote majority in 2015 for Daniel Zeichner. In both instances, the win was presaged by a big *Varsity* poll in the preceding weeks that had indicated the potential power of the student vote: again, students opted for Labour, handing them 47 per cent of their vote in 1992. In an election where the student postal vote alone amounted to 2,500 ballot papers, their vote was truly decisive.



...and again in 2015

In retrospect, it's clear we never quite realised just how much power we have and how respected Cambridge is as an institution. When I was writing for *Varsity* during this year's election, I opined that we didn't really appreciate how lucky we were to be able to participate in this city's politics. Cambridge has been home to extraordinary political campaigning for decades, if not centuries. We have helped to decide the course of history in this city, sending passionate, committed representatives to the Commons off the back of ferocious campaigning and a noisy, unruly, but always thoughtful and self-aware political culture. For 800 issues *Varsity* has been an integral part of that culture, and we are still your indispensable guide to Cambridge politics. Long may we continue.

1953: Watson and Crick make DNA breakthrough

Saeed Kayhanian examines one of the biggest scientific discoveries of the twentieth century, as told in the pages of *Varsity*

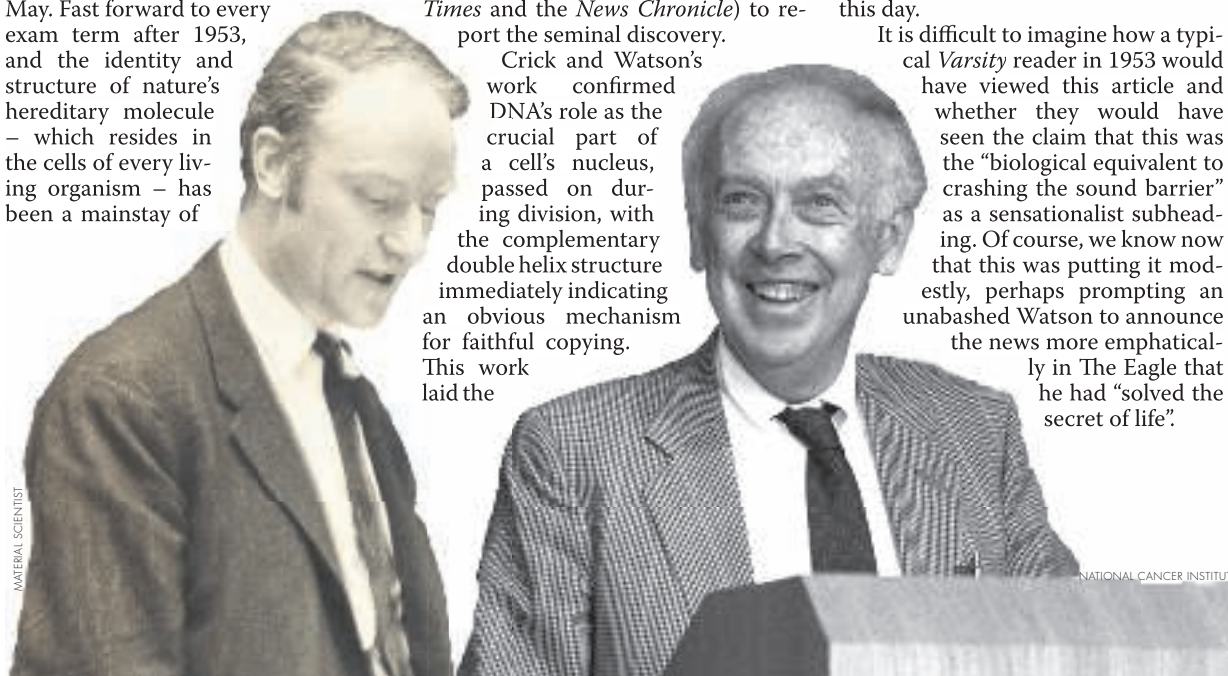
An undergraduate in the midst of exam term in 1953 might have been forgiven for overlooking the rather vague piece about Dr Crick and Dr Watson's 'X-ray discovery' in *Varsity* on 30th May. Fast forward to every exam term after 1953, and the identity and structure of nature's hereditary molecule – which resides in the cells of every living organism – has been a mainstay of

any biological natural scientist's revision cards. *Varsity*, reporting the story nearly two months after the breakthrough, was still only the third newspaper in the world (after the *New York Times* and the *News Chronicle*) to report the seminal discovery.

Crick and Watson's work confirmed DNA's role as the crucial part of a cell's nucleus, passed on during division, with the complementary double helix structure immediately indicating an obvious mechanism for faithful copying. This work laid the

foundation for an understanding of DNA as the informational blueprint for all organisms and kickstarted the era of molecular biology – a field of scientific research still flourishing to this day.

It is difficult to imagine how a typical *Varsity* reader in 1953 would have viewed this article and whether they would have seen the claim that this was the "biological equivalent to crashing the sound barrier" as a sensationalist subheading. Of course, we know now that this was putting it modestly, perhaps prompting an unabashed Watson to announce the news more emphatically in *The Eagle* that he had "solved the secret of life".



X-RAY DISCOVERY

X-RAY researches by Dr. J. D. Watson and Dr. F. H. Crick at the Cavendish Laboratory in connection with work carried out at King's College, London, on hereditary characteristics have been hailed in England as "the biological equivalent to crashing the sound barrier."

Twenty-five-year-old Dr. Watson, an American, is flying this week-end to a conference in America on viruses, and he is taking the results of their work with him.

Their researches have looked into the structure of planation in terms of atoms deoxyribonucleic acid (D.N.A.), and molecules can be given a substance previously known for cell duplication. American scientists have accepted this structure and further work will show how far it can provide an explanation of the behaviour of dividing cell nuclei.

Patrick Kingsley: 'reporting is often its own kind of therapy'

Eddy Wax talks to the Guardian migration correspondent and former *Varsity* editor about the refugee crisis and what he learned from his time in Cambridge

Patrick Kingsley, on secondment from his role as Egypt correspondent, is now the first ever migration correspondent for the Guardian. He edited *Varsity* in Michaelmas 2008 and has since won numerous awards, including Young Journalist of the Year at the 2014 British Press Awards.

You might have seen the video of BBC reporter Graham Satchell breaking down while reporting from Paris recently; do you ever feel overwhelmed by the horror of what you are reporting? What keeps you focused?

In the moment itself, I usually block everything out. In Cairo in 2013, covering several incidents of mass bloodshed, I would just focus on gathering the information I needed to report what had happened. How many bodies? How were they shot? Where are the witnesses? The emotional response would hit me later, after I'd filed my work for the day. It would take the form of anger, rather than tears.

The act of reporting is often its own therapy. As a journalist you get to describe and synthesise events – a cathartic experience not available to the majority of people who witness trauma. But sometimes even this isn't even enough. My own 'Satchell moment' this year came in April, when I was 35,000 feet in the air. It dawned on me that I'd just crossed nine borders in the week that 1,200 people had died trying to cross just one.

How do you think the Syrian refugee crisis is linked to the Paris attacks?

There are three points here. The first is that the vast majority of attackers were EU citizens; ISIS didn't need to use refugees, and the fact that one or two of them likely did walk through the Balkans is because ISIS wanted to spark the same backlash against refugees that we have duly provided.

The second is that it is nevertheless undeniable that the flow of undocumented people from Turkey to Greece, and then onwards to northern Europe, presents an increasing security threat; anyone can take a boat now to Greece.

“

IT DAWNED ON ME THAT I'D JUST CROSSED NINE BORDERS IN THE WEEK THAT 1,200 PEOPLE HAD DIED TRYING TO CROSS JUST ONE

Thirdly: the solution to this problem is not to simply close Europe's borders. This has been tried umpteen times, and is clearly impossible. The borders already are closed, and still people come – despite the winter, and despite the sea.

There is no solution to this at all – only a better way of mitigating the situation. We can't stop people. But by scaling up formal resettlement programmes from the Middle East itself, and in particular from Turkey, we will give refugees more of an incentive to stay put in the region in the short-term, and Turkey more of an incentive to police its own borders. This won't end the migration. But it will make it much more manageable. Refugees will feel they have an alternative to risking death at sea. And European governments will be able to screen people in advance, weed out any trouble-makers, and decide when the rest should arrive, and where they should go.

We are often told at Cambridge that the intensity of undergraduate life here prepares us for demanding, high-stress jobs in later life – did student life in Cambridge prepare you for life as a correspondent?

The weekly experience of researching and writing a 2,000-word essay in the space of a few days, with limited guidance, is a comparable experience to the kinds of pressure you're under as a journalist. Obviously there are still huge differences – Elizabethan poetry is of limited use on the Hungarian border, or in the Sinai desert. But researching things on a tight schedule is a transferable skill.



What are your overriding memories of *Varsity*? Are there any stand-out moments that have lodged in your memory?

I particularly remember the lack of sleep. When I was editor, I often wouldn't go to bed on Wednesday nights, and would instead catch an hour or so's kip on the kitchen sofa on Thursday morning to make up for it. Usually it was for really obsessive

compulsive reasons – I'd use the small hours to check that all the subheads in the Features section were the right font size, or the hairline borders in Sport were the right weight. Pointless stuff. Most of all I remember the great camaraderie. It's a very fulfilling experience to make a newspaper every week with incredibly talented people whom you really like and respect.

Varsity seems to have quite a knack for unearthing student talent...



From 1961...



David Frost, the author of this story, went down last term. He had been Editor of "Granta" and secretary of the Footlights, and appeared frequently in print and on the stage. Now with Associated Rediffusion in London, he spends his spare time writing for and appearing in cabaret. He is also engaged on a first novel.

JOE THOMAS

Pembroke, 3rd Year, History 2:1, King Edward VI Grammar School, from Chelmsford



Joe is best known for his sketch comedy with Jonny Sweet, both at Footlights Smokers and in *The Future*, which triumphed last year. He also played the title role in last year's *Evelyn Budden: Auctioneer*, the 2004 Footlights Pantomime, and co-wrote and co-directed *Progress*, the 2005 Footlights Spring Revue. An absurdist comedian who may prove too clever for the Edinburgh audience he will face this summer.

...to 2006...

SIMON BIRD

Queens', 3rd year, English, Royal Grammar School, from Guildford



The President of Footlights, Simon co-wrote the 2004 Footlights Pantomime *Great Expectations*, co-wrote and starred in the 2005 Footlights Tour Show, *under the blue, blue moon*; starred in *Diagnosis* with Nick Mohammed; wrote sketches for ITV, and won the Harry Porter Prize and the 2004 TCS/Varsity award for new student writing for his first play, *Daddy's Dead*. He's performed stand-up across Britain and America, but narrowly made it into this list as many attributed the critical slammings of the recent Footlights tour show to his overly-ambitious comic style.

In our weekly 'Varsity Introducing' interviews this term, we have featured a broad range of student artists: painters, poets, a filmmaker, an indie band and even a surrealist singer.

Varsity certainly has a long tradition of championing talented student actors and Joe Thomas and Simon Bird are testament to that. But with this term's new series 'Varsity Introducing' we felt it was high time to give those creative students who might not be involved in the all-consuming theatre scene their own space. In doing so we have unearthed a huge range of talented artists who truly deserve an equal share of the limelight.

Our interviewees gave us an insight into their own creative worlds. Flora de Falbe told us that the best poetry surprises you, whether through form, syntax or imagery, encouraging you to see things from a new perspective. Painter and designer Gabriella Morris described how, for her, art is often an extremely introverted, solitary experience, whereas music, by contrast, is more about sharing experiences together.

The artists were also keen to discuss how being at Cambridge has influenced their creativity. Folk-singer and poet Rose Séavy, whose music is heavily influenced by French surrealism, told us how she wrote a song during the solitary confinement stage in advance of a dissertation deadline, having not left her room for an entire week. However, Theo Vincent Wells, from the indie band Venus Envy, bemoaned the dire nature of the student music scene here.

Cambridge is a city of essay deadlines, endless trips to the UL and all-nighters in the library – a reality which has changed little in the years since David Frost, Vanessa Redgrave and Sylvia Plath appeared in these pages. Among all of this, it is heartwarming to know that there are still artistic souls wandering among us, their creativity undimmed by the demands of their degrees.

...and the Present Day

VARSLITY INTRODUCING

better than TV

Better than TV is a jazz band that includes current and former students of the university. The current line-up is made up of pianist David Burgoyne, trumpeter Louis Day, drummer Daniel Yuan Yao, trombonist Simon Fothergill, sax player Alastair Appleton and bassist Sergio Contrino. Sergio spoke to Anna Kathis ahead of their upcoming gig as part of the Cambridge Jazz festival.

How long have you been together?

We started in around 2010 and had our first real gig at Clare Jazz. Before that, we played swing. Since then we have played lots of gigs in college bars at St. John's and Churchill.

Your band doesn't have a fixed membership, with musicians joining and leaving the band every term. What is it like to function like that as a group?

At the beginning of term we are usually less tight than at the end, but it's also a great thing because it's nice to have different approaches to music in the band and to see people change a lot and develop the way they play. The reason we change our membership every so often is that it would just be too tough to maintain a band with students who've left

Cambridge.

How did you learn to compose?

I really have no idea how I learned how to compose! I suppose the most important thing for me was getting a piano and when I was 14 I started to compose songs on the guitar.

How did your passion for jazz evolve?

I started listening to jazz when I was pretty young, a guy in my building introduced me to Charlie Parker and that's where it started. I really like playing jazz, although usually I listen more to classical music, especially Bach.

Who would you recommend as an introduction to the genre?

I'd recommend Miles Davis, though that's a little bit on the old side. John Coltrane is also a great artist to listen to, as is Thelonious Monk, whose

compositions are great. I haven't even got to the nineties yet but I'd also add Mingus to the list because of his wonderful orchestration.

How do you compose music for your band? Do you approach them with a finished track or do

they sometimes evolve from jam sessions?

Usually I prepare at least a schematic score and then we start from there. But what you listen to in the recording depends a lot on the musicians that are playing. The idea is there from the start but then we move on from there, elaborating, sometimes making it up as we go along.

How did you manage to produce your album without a label?

I've been playing the role of project manager, really, which has made my playing suffer somewhat. For the recording, other students helped and the music society in Churchill gave us their studio. In fact, it took two years to release it, but I have to say I'm very grateful to the guy that did the mixing. I was naïve enough at the start to think I could do it all myself, but boy was I wrong there!

How do you like the Cambridge

jazz scene?

It's very active. When I started here, there was quite a big difference between the town scene and the university one. If I achieved anything during my time here it will be that I succeeded in merging them. I came from the town side and started to play with students, which was probably the best thing I ever did and now it's pretty common to have students and Cambridge residents playing together.

How do you feel when you perform on stage?

Performing live is the best thing if it goes well! Sometimes we don't practice very much and we can be a bit messy, but if it goes well it is very satisfying for us as musicians.

Are there any acts from the Cambridge Jazz Festival that you're looking forward to seeing or have already enjoyed?

I've absolutely loved seeing Partikel, Valia Calda, Nikki Iles and Karen Sharp and I'm looking forward to seeing RipRap on Friday.

Better Than TV will play at the Anchor this Sunday 29th November as part of the Cambridge Jazz Festival



COLLEGE SECRETS

Girton

During exam term in 1973, a NatSci undergrad became so fed up with the system that she simultaneously released Girton's sheep into the college and spelt out FUCK YOU in manure across the Fellows' Lawn. More recently, History undergrad Charlie Gilmour – son of David Gilmour, the guitarist of Pink Floyd fame – swung on the Union Flag on the Cenotaph during the 2010 student protests. He received a 16-month sentence for violent disorder but was still allowed to return to Girton, proving that there is literally nobody they will turn down.

Clare

Two students are said to have had a bet about the number of stone balls on Clare Bridge. One claimed there were 16, the other was certain there were 18. The latter, when later discovering that he had lost, cut a chunk out of one of the stone orbs, which can still be seen today. Quite... ballsy, you could say...

Gonville and Caius

Reading through Caius' *Tips on Original Compositions, For Students of English*, you will find a stipulation that non-literary material cannot be submitted. While this seemingly mundane regulation may not seem fishy at first, it exists because a floundering Caius undergrad once submitted an epigram carved into the flank of an "already overripe kipper", causing "much official consternation."

Corpus Christi

As if being named 'Body of Christ' didn't provide enough supernatural overtones, Corpus is also supposedly home to a ghost called Henry Butts, a student who died after getting shut in a cupboard. The college also has its own hidden crypt with enough room for the bodies of over 20 former masters, the location of which was lost for many years, and has in recent times had its showers haunted by a 'phantom shitter'. Corpus is also home to an impressive collection of manuscripts, the ownership of which instantly transfers to the college's old rival Caius if any significant items are lost. Oh, and apparently, following a particularly rowdy Chess Society social, legend has it one especially brash member found himself in a sticky situation after he stumbled into the Master's Lodge and urinated on the Master's wife.

Wolfson

When the Singaporean businessman Lee Seng Tee dropped his daughter off at Wolfson on her first day, a college tutor in plant pathology offered to drive him back to the train station. On the journey, the tutor discovered that Dr Lee owned large pineapple plantations, the yields of which were threatened by a field disease. The tutor, given his specialism, organised an investigation into this disease, ultimately enabling Dr Lee to bring the situation under control. The fruitful relationship led Lee to donate large sums of money to the college, helping them to pursue ambitious building plans. The pineapple continues to be the college's unofficial symbol to this day.

Selwyn

Formal hall is a staple of most colleges, but according to one anonymous Selwynite their odd twist is that at the end of every formal, the Master stands up, "says some Latin and we all scream – literally scream 'Laus Deo' – properly as loud as you fucking can." On top of this, Selwyn has female drinking societies that being with S and "could be an innuendo", such as the Swallows; and male drinking societies named after religious positions. The current Master of Selwyn is often seen around college with YoYo the bassett hound, who is officially classed as a 'very large cat' because the college rules prohibit the keeping of dogs.

Queens'

Queens' was the subject of a fly-on-the-wall documentary in the 1980s that led to one of the Law Fellows receiving a marriage proposal, and has an annual party held for the freshers by the students living in Stephen Fry's old room. However, in more recent years, sporadic scandalous behaviour is not unheard of at this riverside college. In 2010, Queens' Ents were suspended when a fire extinguisher was taken from a staircase in Cripps Court and sprayed over several kitchens and in fridges, and earlier this term there was quite the hurly-burly when Queens' banned all Michaelmas bops after students vomited on the stonework in Cripps Court and urinated in the bushes in Lyon Court.

Trinity

Trinity may be steeped in history and prestige, but it doesn't escape the oddness. John Whitgift, master from 1567-1577, liked to occasionally visit towns with a retinue of 800 horses. As you do.

Emmanuel

Everyone knows about the ducks and free laundry at Emma, but it is also home to some odd traditions, such as 'ponding', an annual Freshers' ritual (the less said the better). A college drinking society is named after a 17th century graduate Peregrine Bland who notably died after drowning in his own vomit. Adding to this illustrious history, doubts were raised by fellows about the appointment of Norman St John-Stevas as Master in 1991, when several of his friends were allegedly caught naked one night in the college's outdoor swimming pool.



Inspiration from the founder

Katie Wetherall reflects on how Harry Newman Jr., founder of Varsity, juggled both the business and creative world

It's half eight in the evening and I'm awkwardly cradling a tepid glass of prosecco in a warm room in Cambridge City Hotel. Why am I here? For God's sake, I'm a Social Anthropologist, I don't know anything about networking nor will I likely be a management consultant/banker. But the email offering free drinks in the glaring absence of summer plans was all too tempting. For most arts students, graduation prospects present a clear choice: go into the City, or go home. It's either a life of tapping away in a London office, with a good starting salary and all the esteem that comes from long business lunches, or the alternative – scribbling away in a notebook, at home, wistfully mulling over the chances of (un)employment.

Asking why there is such a divide between the literary and the business life seems rather pointless. But

for one man, the choice was never quite as dichotomous. Enter Harry Newman Jr., a Harvard Business School graduate who came to Cambridge in 1946 under an initiative by the American government to help World War II veterans study abroad. While at St John's, Newman decided that Cambridge needed a proper, independent newspaper. And so, one evening in April 1947 he and others proudly unveiled the first edition of the revived newspaper 'Varsity'. 5,000 copies came churning out of the headquarters in market square excitedly proclaiming about Queen Elizabeth II's upcoming visit to the university. Unfortunately, the visit never took place but *Varsity* still lives, 800 issues on.

Then, as is the fate for so many of those who dabble in student journalism, the reality of the competitive market hit. After trying to set up a

publishing company with a friend in London, by 1955 Newman returned to the US with his pregnant wife and small child to knuckle down and make some money. The rest of the narrative seems straightforward enough. Newman quickly found financial success in the Californian real estate market and by the late 1980s owned a vast conglomerate of malls valued at over \$450 million. He lived a comfortable life in Long Beach with his family until his death in 2001.

And yet, a curveball: Harry Newman was not just an amateur-journalist turned millionaire businessman, but also a distinguished and accomplished poet. He began writing in 1972, not about seascapes, or lust, or the wind, but about business. He built his repertoire during snatched hours on intercontinental flights and published his first book

'Poems for Executives and Other Addicts' in 1974, before going on to write 'Male Menopause and Other Cheerful Topics' in 1979 and 'Behind Pinstripes' in 1984. His writings capture the challenges combining work and familial life and the desperate pressure to be perfect. Newman challenges our every idea of what a businessman, or businesswoman is like. We expect confident, arrogant or even greedy executives, and yet we witness in his verse a somewhat delicate, sensitive character faltering through life.

Newman died in 2001, and has a corner dedicated to his memory on the second floor of the English Library. A Cambridge graduate, the founder of a newspaper, an entrepreneur and a poet; he should motivate us to pick up that pen, whether it's for writing a poem, an article or a CV. The message is clear: no option

is off limits, don't be afraid to experiment and take risks. Be a chemical engineer from 9-5 and sculpt nudes at night. Go to a KPMG breakfast and then write a feature for a student newspaper. At the very least, you may get some poetry out of it.

HARRY NEWMAN JR:

*I mark the passing of time
Not by night and day
The pulsing of the tides
The masking of the moon
The rusting of the maple leaf
The rebirth of the rose*

*But by appointments
Plane schedules
And deadlines
Superimposing their own
Artificial chronology
On time
And my ever-changing moods*

BACK IN THE DAY WHEN...

No 800

Finnoula Taylor

CAMBRIDGE TRIED SEX ED

No 408

6th May 1994

Produced in 1994, just in time for May Week, this is the "Crème de la Crème" of condoms. Durex and the University of Cambridge joined forces to create their very own logo encrusted condom. Forget stash, forget the Blues' Blazer, this is surely a keeper. Angela Humphries, chairperson of the organisation remarked: "I'm ecstatic about the success of the condom. All the couples we chose were highly satisfied. We anticipate that the condoms will be in great demand when they are released for public use."

Students admitted they "got a bit of kick out of using a university condom", and only regretted they weren't released sooner for exam term. Where have these magnificent Cambridge condoms gone, you might ask? Two hundred were given to *Varsity* and mysteriously lost. Whatever the reason, this *Varsity* team believes they should be brought back in full force.



Crème de la crème

THE 60S WERE SO 60S

No 408

18th June 1967

It's the swinging sixties, music, fashion, Woodstock and of course, nudity. In 1967, Cambridge's first nudist society formed and grew quickly, gaining 80 members in the first year, with the only restrictions being an age range from 18 to 25. Think of it like Tinder in the 60s, except you're with the people, you're naked and everyone's chilled about being naked. But what is a nudist? Nudists believe in taking off their clothes for everything except the indoors and during evenings. Other than lounging naked on the backs, the nudists also spent their time organising summer trips to Austria and Germany, where they could mingle with fellow European nudists.



BUMPS WENT WILD

Daily Varsity

13th June 1994

1994's May bumps saw Tit Hall beat Jesus, and the after-party went a bit more rowdy than usual. Half an hour after the boat club dinner, the crowd gathered around the Cam, and noise complaints were made as the boaties downed ever more alcohol. Some succumbed to vomiting, others passed out. Soon enough the petrol can was out and the boat was doused and ablaze in an inferno. What happened next has been described as a kind of ritual dance, where the boaties began "skipping up and down around the burning wreck". A wild night for many, but then again, we expect nothing less from boaties.



Having their hour... Varsity shows the Head of the Boat Club's full story of the night and the night of bumps. p11

CAMBRIDGE DID DRUGS

Er' day



SENIOR TUTORS HID IN BINS

11th February 1967

You thought your Senior Tutor was bad? Wait until they start hiding behind bins to catch you breaking in at night. Seven Emma undergraduates broke back into their college after a night out, only to find their Senior Tutor, Mr. Newsome, waiting behind the bins with a torch. Four of them were gated for a fortnight, and the other four were fined "two guineas". Rumours quickly spread through letters in students' pigeon holes stating "Did you know that the Senior Tutor hid behind dustbins by the Library on Thursday night, trying to catch students climbing in? So look out when you next throw away your orange peel." This event caused students to complain about their needing to get Senior Tutor permission if they wanted to stay out later than 12am. These students were the trailblazers for the next generation of pub and club goers.



800 editions: plus ça change...

This term's Features Editors ask: how much has Cambridge changed since 1947?

The 800th edition of *Varsity* drew near and it was all hands on deck. Scrabbling through the decrepit archives dating back to April 1947, we had high hopes of finding celebratory pieces commemorating nearly 70 years of student journalism. Revelling became stilted as it soon became clear that *Varsity's* coverage of women's rights held a far murkier past than first thought. To the extent that a moment of 'reflection' as opposed to 'commemoration' feels more appropriate, this forces us to consider the question: "how far have we actually come?"

The move for women's higher education began with suffragist Emily Davies establishing Girton College in 1869, soon followed by Newnham two years later. Despite studying in Cambridge, the female undergraduates were by no means considered equal to their male counterparts. Even Philippa Fawcett topping the Mathematical tripos as early as 1890 received little attention except a second-class mark and no official degree. For the next 80 years, female scholars lobbied and fought for women's right to a Cambridge degree, while simultaneously suffering ridicule, heckling and even the burning of effigies of women from windows in 1897. *Varsity's* coverage from 1947 reflects the often immature and mi-

sogynistic attitude to women, characteristic of the male Cambridge undergraduates of the time.

Perhaps one reason for this was *Varsity's* overwhelmingly male demographic, with the first female editor elected only in Lent 1966, though this is likely a reflection of Cambridge academia's treatment of women as 'second-class' more generally. Either way, the atmosphere faced by women on a daily basis was a disturbing one, where they were both sexualised and belittled. *Varsity* played an integral role as any in perpetuating this, with their "Girl of the Week" feature, and coined catchphrases such as, "Girton won't, Newnham might, New Hall will and Homerton will with pleasure", as written in the 1977 freshers' guide. The aggressive critique of women's appearances was blatant in *Varsity's* first 1961 'Women in Cambridge' supplement, where the author suggested that "they should smarten up, make themselves more attractive to look at". *Varsity* embraced

any opportunity to show both their own, and Cambridge's, discomfort in the presence of women. One such article from 1968 stated the changing ratio was "blamed for increased suicides". Airs of animosity and predation flowed between the two genders. One female student described the strangeness of being:

"...simultaneously despised and sought after. Many [men] deny women's intellectual abilities and yet are nervous of their cleverness; they want women, yet don't want to see more women as members of the university"

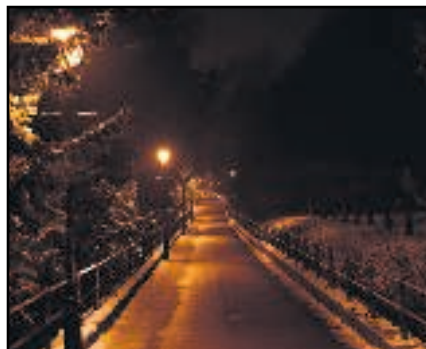
Finnoula Taylor



By 1973, co-residence was becoming the norm as opposed to exception and *Varsity's* attitude towards and coverage of women started to change. It was still not fully rid of its sexist tendencies, with sporadic attacks on the feminist movement through "letters to the Editor: feminist nonsense". Eventually, *Varsity* joined forces with 'Reclaim the Night' marches and the Women's Liberation Group to expose issues of harassment and assault, becoming

a medium to publicise just how prolific sexual harassment was through the nineties and noughties.

As the pilfering through the archives draws to a close, the taste in my mouth is one of sour attempting to turn sweet. Gender and academia are two forces in perpetual conflict, though this conflict has become somewhat covert in the last decade or so. A sheen of equality covers the true statistics: women make up 45 per cent of the academic workforce but hold only 20 per cent of professorships; CUSU's last sexual harassment report revealed 77 per cent of female students experience harassment; 91 per cent of fresher historians receiving firsts in 2015 were male. Even more recently, the avid opposition to the Trinity breakfast celebrating 40 years of women at the college, reveals naivety around how much of a slog it has been for women to get where they are now, and how much further is left to go. Taken individually, these facts are often dismissed, but when shoved together, they reveal the extent to which we still live and work in a university furrowed with inequality. It is up to *Varsity* to lighten its murky past by picking apart the fact from the false, exposing degrees of inequality and smashing the rose-tinted window.



George Orwell famously said that Britain can "change out of recognition yet remain the same". The same is very much true of Cambridge. Having a slight penchant for puerility, I spent several hours in the *Varsity* offices on Sunday scouring the archives for the story of how, in 1992, the then Corpus drinking society, the Chess Club, got itself banned and several members sent down after they drunkenly knocked on the door of the Master's Lodge at 3 a.m. and urinated on the Master's wife. Alas, that debauched tale clearly escaped *Varsity's* attention.

However, I was struck by a front page from March 1992 – "Labour tops general election poll". This was almost exactly the same as the headline that ran in March this year. In both cases, *Varsity* polls suggested that students narrowly supported Labour; in both cases, the result mirrored that of national polls belied by the results at the ballot box. Similarly, as noted in the news section this term, concerns about issues such as the council cutting back on street lighting, or the launch of a sexual consent campaign, have recurred over the years.

Yet perhaps even more striking are the changes that show just how much the zeitgeist has moved on. A particular curiosity of *Varsity* in the early '90s is what seems an insistent focus on Enoch Powell, and a salient comment in an editorial is on how "old-fashioned" his views are – the most notable of these in the Editor's mind is that Powell didn't think we should be "in Europe". This illuminates how far the debate on British membership of the EU has moved into Europhobic terrain in the past 20 years, but perhaps even more significant is the fact that it was this, not Powell's notorious attitude to race, that was deemed terribly *démodé*.

Indeed, while the early '90s seems like a modern time in the public consciousness, perusal of *Varsity* issues shows just how much popular opinion has changed on social issues since then. Mary Whitehouse is another reactionary who surfaces a surprising amount in

the pages of this paper in this era. The most amusing – yet shocking – instance of this is when she refers to a lesbian "pash" (a magnificent word which really should be brought back into popular discourse) on the head of games at school when she was 13. This is in the context of her assertion that many people experience a period of latent homosexuality, and her suggestion that Section 28 was a positive force because it made it less likely for such a "pash" to be pursued. But, alarmingly, this isn't shot down as a horrifically unpleasant expression of homophobia; the author doesn't express support of Whitehouse's view, but creates no impression that her stance is anything remarkably out of the ordinary.

Tom Wheeldon



Section 28 was the topic of many pieces in the late '80s and early '90s, but often explored as an issue on which there were two reasonable sides to the argument. As the '90s progress, it becomes clear that a slow, subtle process

of social liberalisation has seeped through into the public discourse; there are fewer examples of tacit acceptance of the possible legitimacy of the views of figures such as Powell and Whitehouse. But there is an attention-grabbing interview with Ian Hislop in 2001, in which he casually refers to Peter Mandelson as a "queen", and there is no sense of the insensitivity of this term being challenged – this is unimaginable in the *Varsity* of 2015.

Student papers only reflect a cross-section of broader public attitudes. But, to paraphrase and summarise the ideas of Michel Foucault, the way in which terms are used and issues are discussed reflects the dominant attitudes of predominant societal power structures and vice versa. The way students write in *Varsity* reflects some aspect of the cultural zeitgeist. And even though there are of course an array of manifest problems with racism, sexism and homophobia – often in insidious forms – in Cambridge and Britain today, looking at *Varsity* issues from the recent past shows just how much progress has been made as social liberalism has pushed forward.

BACK TO THE FORTIES

1940's fashion: a world of fur, elegant pencil skirts, feminine tailored jackets, and printed blouses. While the 1940s will be forever remembered for the horrific events of WWII, the fashion marked a distinct change for women into a more utilitarian look mixed with the Hollywood glamour inspired by Golden Age stars such as Katherine Hepburn and Ava Gardner.

The iconic *Casablanca* (1942) and *Brief Encounter* (1945) helped set the tone of Hollywood glamour; think pin curls, victory rolls, and a lot of red lipstick.



Models: Clarissa Hard and Bethany Hannah. Make-up, styling and direction: Hannah Parlett and Meg Honigmann.

Clarissa H wears: vintage coat, vintage bag, black dress Bethany H wears: printed blouse (Topshop), vintage jacket, jeans (Topshop) and vintage bag.

Photographs by Daniel Zhang



... Varsity revisits Forties glamour



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1947

a cultural snapshot

1947. The age of *Varsity*. The age of a few other cultural triumphs, too. As Britain bathed in the glory of winning WWII, frugal times meant the only things in abundance were rationing coupons. Hope was lingering round the corner with the birth of rock 'n' pop legends David Bowie, Meat Loaf, Gerry Rafferty and the genius that is Elton John. Ziggy Stardust, flares and the Lion King owe it all to this year of creativity. Topping the charts at the time were loved-up tunes such as Ted Weems's *Heartaches* and Francis Craig's *Near You*. Literary imagination was also up to scratch with Steinbeck producing *The Pearl* and *The Wayward Bus*, and Evelyn Waugh also whipping out 2 novels: *The Loved One* and *Scott-King's Modern Europe*. *Dr Faustus* and the *Diary of Anne Frank* also made their first appearances – an indisputably whopper year for reading. 1947 was a year for filling bookshelves.

The 101st Grand National took place at Aintree, with the 100/1 Irish outsider Caughoo winning a very lucky year for some. Arsenal were at the top of the first division of the Football League and Tommy Lawson, the 28-year-old centre-forward, became Britain's first £20,000 footballer in a move from Chelsea to Nottingham County. Jack Kramer won the 61st Wimbledon Men's championships and Margaret Osborne triumphed in the Women's. To top things off, English endurance swimmer Tom Blower became the first person to swim the North Channel. Cor' blimey, what a flippin' sporty time.

Education becomes serious as the legal minimum age to leave school changed to 15 and... this one's a biggy... women are finally allowed to enter the esteemed establishment that is Cambridge University... to study. Need we say anymore about the revolutionary year of '47?

Hot to trot gals at that time included Lauren Bacall, Ingrid Bergman, Martine Carol, and Joan Crawford, with the curvy and angelic Barbara Walker voted as Miss America. Christian Dior launched the first collection of the House of Dior, which founded the 'new look', comprising of a sassy below-mid-calf full-skirt, well pointed bust, small waist, and rounded shoulder line. If you were lucky enough to get your hands on a pair of spandex and nylon stockings you'd be on point for the time. For the fellas, jeans and a shirt were a novel look making its way over from America.

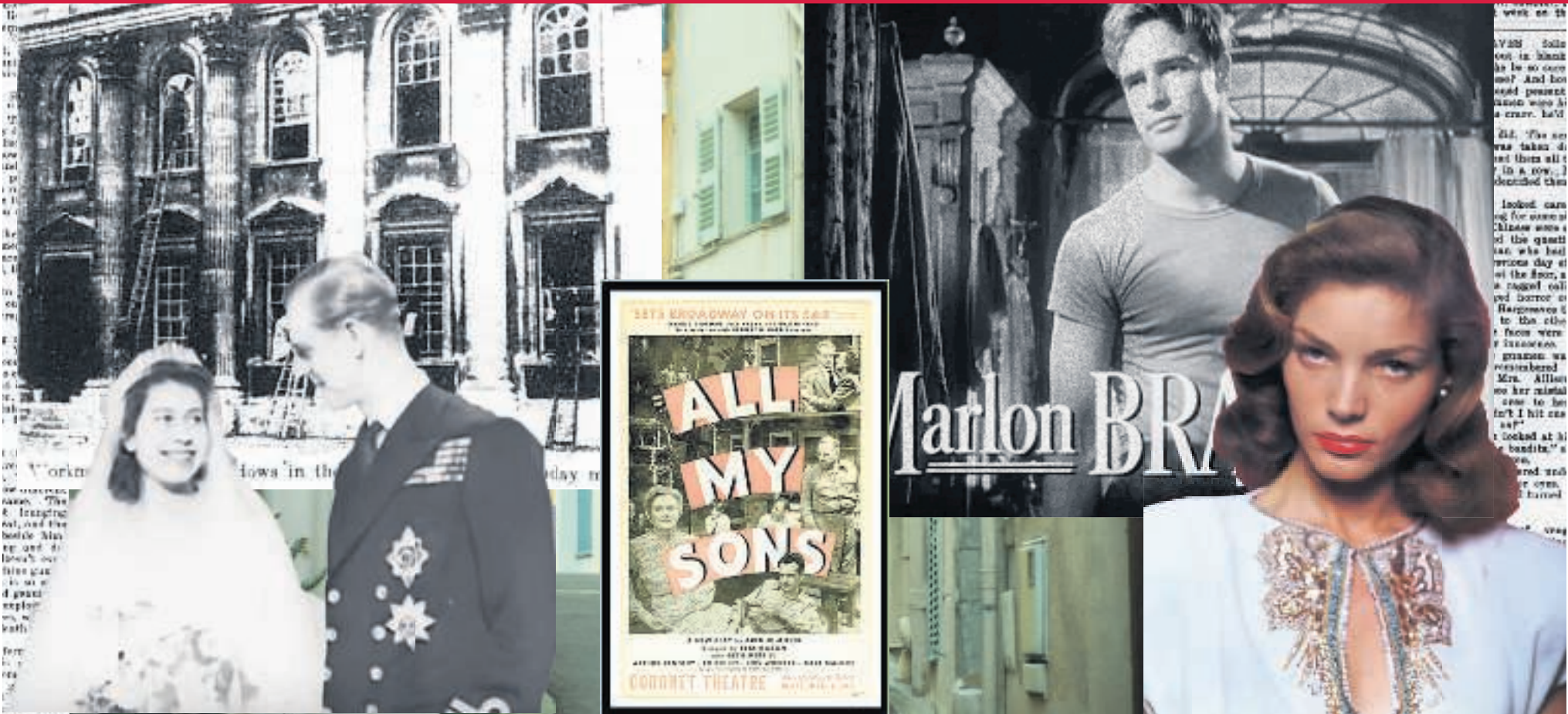
If you're reading this eating popcorn or any Sainsbury's inspired ready meal then thank your cotton socks for 1947. This was the year of the microwave. The first microwaves were a gigantic 5.5 feet tall, weighed 750 pounds and cost about \$5,000 apiece. Not only was this the birth of the microwave but it was also the year that the mobile phone was conceived, the first ever telephone conversation between a moving car and a plane took place, and the fastest plane flight took place, with the plane exceeding 600 mph; a technological time indeed.

Theatre and Film were at large, with Arthur Miller's *All My Sons* premiered in New York and *A Streetcar Named Desire* hitting Broadway, both to much acclaim. 'I have always depended on the kindness of strangers' from *A Streetcar Named Desire* became the quote of the year. *Brighton Rock*, *Hue and Cry*, *Black Narcissus* and *Holiday Camp* are just a few of the illustrious films to hit the screens. The first ever Edinburgh Festival and second ever Cannes Film Festival took place, the cherries on the cake to celebrate a year of creative prowess.

It was the year that a smiley princess Elizabeth married her Prince Charming. Shown in black and white on TV to an audience of 400,000, this footage is renowned as the oldest surviving telerecording in Britain. Pound sterling became fully convertible to US dollars, a moment coined 'the convertibility crisis' as the UK unwillingly renounced power to the West. 1947 was the start of charity shopping and the vintage look, with the first ever Oxfam Charity Shop opening on Broad Street, Oxford.

Undeniably, 1947 was a year of multiple creations, innovations and revolutions but the highlight of it all was, without a shadow of doubt, the inception of the institution that is Varsity.

Molly Biddell



Through the Varsity archives...

A look through past editions of Varsity uncovers some of the first printed appearances of the Western world's literary legends

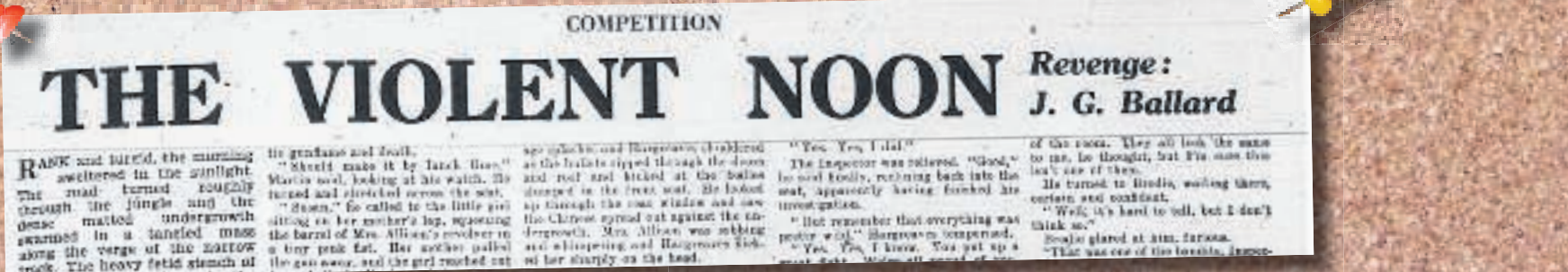
Sylvia Plath

Referred to in *Varsity*'s pages as "Fulbright scholar Sylvia Plath," Plath spent two years at Cambridge after attending Smith College in the U.S. While at Newnham she read English as an 'affiliated' student, taking Part II of the Tripos in two years and graduating with an honours degree in 1957. The launch party for the *St Botolph's Review* on 26 February 1956 was where she met Ted Hughes, then studying at Pembroke, and they married four months later. Plath wrote numerous pieces for *Varsity* during her time at Cambridge, including submissions of her poetry. In summer 1956, Plath put together a May Week fashion spread, which she also modelled for. Perhaps this reflects *Varsity*'s changing readership, with growing numbers of female undergraduates. But Plath's masterpiece *The Bell Jar*, the story of a young woman who suffers a descent into mental illness during her internship at a New York fashion magazine, was published just seven years later, and it's impossible not to draw potential connections between her semi-autobiographical novel and her experiences as a young journalist.

J G Ballard



From Medicine at King's to international literary fame: a relatively unknown second-year student, 'J Graham Ballard' won the *Varsity* crime story competition on 26 May 1951 with his short story *The Violent Noon*. Reported as "encouraged to go on writing because of his success", *Varsity* at least has some claim on launching the literary career of the man who went on to write *Crash* and the Booker-nominated *Empire of the Sun*. He later referred to the story as a Hemingwayesque pastiche, written to please the competition's judges. Unfortunately the co-winner of that year's prize, D. S. Birley, did not become a household literary name. He wrote two cricket books: *The Willow Wand* and *A Social History of English Cricket*, which did win the William Hill Sports Book of the Year Award in 1999.



Cultural representation: a long way to go

Flicking through the *Varsity* archives, you come across a diverse range of material. From Michael Winner's column in the '50s to reviews of Sandi Toksvig and Emma Thompson's first sketch show in 1980, famous names leap out from the pages. Yet when you look down the list, something less thrilling strikes you. While *Varsity* was established only a year before female undergraduates were admitted as full members of the university, only a gradual trickle of women appear in the pages in anything other than a charming feature of the '50s: 'Girl of the Week'. Even in the '80s and '90s, as women begin to occupy more space in Cambridge's culture, the ADC and *Varsity*'s team of writers, the line-up is far from diverse. In fact, the list is almost exclusively white.

It's tempting to look back to *Varsity*'s beginnings and reflect cosily on "how far we've come". In 1957, a reporter sets out to interview students at Newnham and Girton, but asks them not about their experiences as a pioneering generation of women's education, but their bust and waist measurements. Sports coverage featured explicitly racist cartoons. Tracing histories of progress, through stories of the first women admitted to the Footlights to a regular feminist column in the '90s, titled 'All About Eve', makes us feel warm and fuzzy. But it can make us complacent. Reflecting too much on how far we've come with equality and diversity can make us forget how far we have left to go.

You could trot out names like Zadie Smith, Salman Rushdie and Richard Ayoade, and claim that representation of BME students in Cambridge has 'improved'. Certainly the achievements of these figures should be celebrated. Richard Ayoade was President of the Footlights from 1997-1998 and won the Martin Steele Prize for play production from St Catherine's college. Zadie Smith is the greatest

success story of the Mays anthology, a yearly compendium of Oxbridge student writing. Salman Rushdie, another King's alumnus, has, among numerous awards, won the Booker Prize and the Whitbread award (twice). But the fact that these names can be singled out so clearly as 'successful BME students at Cambridge' is an indication that they are the exceptions which prove the rule of representation in Cambridge history. Can you imagine a similar, compact list of names of white British students being trotted out to prove that white students had a part to play in the Cambridge cultural scene? Cambridge, alongside Oxford, continues to be subject to allegations of discrimination against BME applicants in the press. The CUSU BME campaign, the FLY project, and the recent controversy over the Dear World...Yours Cambridge campaign video featuring David Starkey all demonstrate that the ongoing marginalisation of people of BME ethnicities and structural racism are things that Cambridge needs to take very seriously.

I am white. I can speak with no authority about the effect on BME students of continuing low levels of representation in Cambridge. The only reason I write this is because, due to a whirlwind of week 7 busy-ness, no one else accepted the commission. Yet I think in our 800th issue, an issue which could so easily become purely self-congratulatory, this is an important piece to include. I can only speak from my experiences as a young woman, and I can only say that the effect of representation, the places in which you see people who look like you, influences on a fundamental level your aspirations and the places in which you see yourself, your career and your relationships. We do not form our identities in vacuum – we look to the world around us to gauge our place in it.

I am also writing this because of my responsibility this term as one of the Culture Editors. In the last edition we put together a spread on spoken word poetry in Cambridge that we were very proud of. The art form has been on the rise in Cambridge and we wanted to give it as big a platform as possible. We interviewed Cambridge students who write and perform spoken word poetry, assessed the status of slam in popular culture, and provided a potted history of spoken word as a movement. Yet as we went to print, I was hit by a realisation: spoken word has a long history in the US as a form of protest, with roots in the 1960's Civil Rights Movement, a way for marginalised ethnicities to register their opinions, their anger, their feelings in a world which does not offer widespread recognition of BME experiences. We succeeded on one front in our feature: two out of the three poets we interviewed were female. But all of them were white. This was not at all through conscious design, and I am by no means arguing for any kind of simple tokenistic checklist of genders and identities, but this serves to illustrate that these issues are something we must strive to be conscious of, and good intentions alone are not enough.

Feminism is by no means a battle won, either. Understandings of spectrums of gender and sexuality are by no means full and comprehensive. The 'All About Eve' *Varsity* column from the 90s is particularly striking because it deals with the exact same issues of sexual assault and

consent that we assume in student discourse today to be at the forefront of the struggle for gender equality. Last week's Trinity breakfast debacle shows that discussions about the place of women in the university are far from easy and uncontroversial. Again, complacency is far from advisable.

So what's the answer? I am far from qualified to propose a comprehensive programme of action. Developments in Cambridge culture are showing promising signs. Last term's production of *Othello*, starring *Varsity* columnist Lola Olufemi in the title role, received rave reviews for its ambitious handling of the dynamics of gender and race. And perhaps the representation of different genders and ethnicities in Cambridge culture will be limited as long as the balance of actual students in Cambridge remains out of kilter. But ultimately, the most important thing is to keep these issues at the front of our minds, to keep talking about them and to take seriously the promotion of voices so often marginalised.

Emily Bailey-Page



Ayoade's Footlights: the exception to the rule?

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VARSITY

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Camvol organises volunteer placements for University of Cambridge students with environment and development related organisations in India and Nepal. Students usually volunteer during the University summer vacation, between July and September each year, for a period of eight weeks. Undergraduate and graduate students who are finishing their degree courses can be accommodated for longer periods.

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The deadline for applications is Friday 11 December 2015.

For more details, visit the Camvol website:

<http://www.camvol.org>; or contact shiraz.vira@camvol.org.



ROLL UP, ROLL UP!

DRAMATIC NEWS FROM A VERY DRAMATIC PAST: VARSITY SHARES ITS ARCHIVAL TREASURES.

Feb
1988

ADC IN PORN PLAY SHOCKER

"Climax" cut from dirty "Duchess" play

Headline news in 1988: a film created to be screened as part of the European Theatre Group's (the ETG, now a family friendly Shakespeare touring group) production of *The Duchess of Malfi* was met with calls for censorship. Featuring a naked male, the Trading Standards Department stated that in order for the film's certification to be reduced from an '18' to a '15', the actor's penis would have to be removed, a demand that the Executive Committee of the ADC agreed with, fearful that the certificate would result in a loss of school parties attending the production to revise their A-level set text, and most importantly, a loss of revenue.

The ADC, at this point in time, was battling strong currents in regards to its financial situation, and had been struggling against them for the past decade: in November 1974, *Varsity* ran an article headlined "Theatre of the Insolvent", and in Janu-

ary 1983, "Dramatic Changes", the front page story, detailed the political and financial disturbances of the ailing theatre after three members of its management resigned, a staff member was bribed to resign, and a seven to ten per cent drop in takings was recorded.

Both the ADC and the university authorities received complaints from the student body for mismanagement and for "putting financial consideration above artistic ones". A compromise was reached, however, with two stagings of the production specifically for A-level students with an edited, '15' rated version of the film. Nicholas McLaughlin, then manager of the ADC theatre, commented: "It's a bit of a shame that there's been this much fuss over what does amount to about two seconds' worth of film that in the end the audience aren't going to be able to see very clearly anyway." An anti-climax indeed.

June
1962

KNOCK THEM AT THE ADC

A *Varsity* writer dispenses advice to Cambridge's hopeful thespians on climbing the ADC career ladder:

1. Be Patient ["this is more important than talent and good looks put together"]
2. If you don't receive a part, you will become a member of "the lower depths", one of those who offers to stick up the posters despite the rejection: "If a production doesn't want you, then it's not worthy of you."
3. Don't get in with the wrong group of thespians: "Politics in the ADC are as widespread as and rather dirtier than the Union's".
4. Get in with the right people: "One now-eminent Cambridge producer made it his practice, in his early days, to spend at least half-an-hour each day in the ADC clubroom, getting to know Them. He is now one of Them."

Feb
1953

BATS ACTRESS ON FIRE

During the last performance of *Quiet in the Next Kingdom*, actress Pamela Walker's dress caught fire due to the "flashes" heralding the entrance of the wicked fairy. "Excuse me, I'm burning," she calmly told the audience before she left; an audience member later remarked to *Varsity* that "she behaved as though catching fire was just something that happened to her everyday". As an apology, the electrician who coordinated the "flashes" sent her a bowl of hyacinths. Who could possibly stay mad at him?

THE MAYS - 2016 EDITOR WANTED

Applications are now open to edit the 2016 edition of the Mays.

Interested candidates should email mays@varsity.co.uk by midday on Monday 7th of December, attaching a CV and editorial statement (no more than 1 page). Individual and group applications are both welcome; shortlisted candidates will be interviewed.

Published annually by Varsity, the Mays brings together the best new student writing and artwork from Cambridge and Oxford. This will be its twenty-fourth edition.

The selected editor/editors will be responsible for assembling a committee of students to invite submissions of prose, poetry and drama, as well as illustration and photography. Guest editors will also be appointed and involved in the process. Previous guest editors have included Seamus Heaney, Ted Hughes, Ali Smith and Quentin Blake, amongst others.

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WHERE WERE THEY THEN?

Varsity goes back in time to uncover the fresh faces between the crinkled photographs of Cambridge's most famous dramatists.

Emma Thompson



GARRYKNIGHT

After becoming the first female member of the prestigious Footlights after her arrival at Newnham College in 1977 (she was dubbed "Emma Talented" by the troupe) and she became Vice President in 1980, co-directed the first all-female revue (*Women's Hour*), and in 1981, was a part of the Perrier Award-winning Footlights team at the Edinburgh Fringe. Success on Cambridge's wooden planks translated into success internationally, and a Perrier Award morphed into an Academy Award for *Howard's End* (as well as one for Best Adapted Screenplay for 1995's *Sense and Sensibility*).

Despite being born in the Other Place, Laurie attended Selwyn College, studying Archaeology and Anthropology. After achieving a Blue in the 1980 Oxford and Cambridge Boat Race, Laurie was forced to give up rowing due a bout of glandular fever, and joined the Footlights in place of it, becoming President in 1980. At this time he briefly dated Emma Thompson, and met his future comedy half, Stephen Fry. Although he didn't actually become a Cambridge graduate, he did become P. G. Wodehouse's Wooster, as well as Dr. House.

Hugh Laurie



BOO

"The demands upon STEPHEN FRY the actor, were very great, and the transition from stereotype to person could occasionally be felt, especially in the tendency to make the monologues just a little too sentimental."

- Review of *Latin*, October 1980

"EMMA THOMPSON was brilliant as the Queen in a rendering of the Frankie Howard version of her Christmas message, and the show included such gems as the May Ball sketch and Rory McGrath's unforgettable "Rockies Song".

- Review of *An Evening Without*, January 1981

"TILDA SWINTON gave an entertaining show of the babbling, ultra-keen girl uttering with dexterity a selection of bland compliments that are ultimately insults. "You're such a credit to your people," she flatters oilily as she generalises and complains about 'blacks'"

- Review of *Make Like Slaves*, November 1980

"TOM HIDDLESTON is a Romeo who really can vault over orchard walls as if on the wings of love. Romeo is not a character you need to reinterpret, and he very wisely didn't. His performed was polished and unobtrusive."

- Review of *Romeo and Juliet*, March 2001



Stephen Fry



BEAO

After a troubled childhood filled with crime – he was expelled from school twice and spent three months in prison for credit card fraud at 17 – Fry earned a scholarship to study English Literature at Queens' College in 1978. He confesses to doing "absolutely no work" while studying for his degree, instead spending his time performing with the Footlights and writing material with Hugh Laurie, becoming part of the troupe that won the Perrier award and starting his television career after the revue was broadcast on TV. Now a British institution with *A Bit of Fry & Laurie*, *QI*, and *Stephen Fry in America*, he continues to use his star power to increase the public's awareness about mental health and gay rights.

Winning a scholarship to study Modern and Medieval Languages at Trinity Hall, Slattery was invited to join the Footlights after meeting fellow aspiring actor Stephen Fry, and won the Perrier award alongside his Footlights cohort. He became President of the group the following year, in 1982, and after graduation became a regular on *Whose Line Is It Anyway?*, and has most recently been seen in Fry's country drama, *Kingdom*.

Tony Slattery



STEVENSJAGG

Dead funny

Innocent Millions Dead or Dying
ADC Theatre

If ever a competition were staged, looking for the most obviously under-rehearsed production ever to appear on a Cambridge stage, Rob Webb and David Mitchell's show would surely make any other appear seamless in its professionalism. Lines were not only fluffed frequently; the pair (who must at least have some acquaintance with the script, having written it) clearly didn't know them. Near disasters occurred in nearly every scene as one or other of them seemed prepared to cut major chunks of the action. They only managed to deliver about half of any of the "songs", either through forgetting the lyrics or coarsening. For some reason, however, this didn't matter at all, either for the actors or the audience. Both improvised charmingly and successfully, and it is doubtful that the intended effect could ever have produced such an appreciative reception.

The spartan post-apocalyptic age, courtesy of Gwyneth 2000, a malfunctioning and casually Welsh computer, is characterized by scenes of surreal madness. The hilarity of the show is a result of the disjunction between setting and atmosphere: mere ignorance and inappropriateness quickly degenerate into a series of scenes of (largely improvised) disorder, in which we meet a remarkable array of characters for a cast of two: Igor the servant, Jarvis the butler and a French. "How you say, 'are'."

Webb's brilliant facial and bodily expressions, and impressive vocal range — allowing him to portray the many roles he did — were ingenious throughout, whether or not he could remember the script. What saved this production was the pair's timing, talent and presence.



Ooh, look at all those dead people. And ooh, look, there's an innocent dying too. Photo: Tom Guard

By the time this review is read, they should have learned more of the script. Whether this will add to or detract from the comedy is impossible to say. By Friday and Saturday the show will undoubtedly be different from what was seen on the first night, but Mitchell and Webb are funny, and definitely worth seeing, simply by being on stage. ****

ROBIN MCGUIRE & JANE HIDDLESTON

The Varsity star guide

#	Hero
**	Boat Pacific
***	Copacabana
****	Little Shop of Horrors
*****	Sweeney Todd



"Particularly memorable are David Mitchell's otherworldly sexual innocent, frequently at the mercy of Robert Webb's predatory, bisexual Queen Bitch."

After meeting at an audition for a Footlights production of *Cinderella* in 1993, David Mitchell (History, Peterhouse) and Robert Webb (English, Robinson) quickly struck up a partnership, and collaborated together for the 1995 Footlights Revue, alongside future co-star Olivia Coleman. Mitchell became President of the Footlights in 1995, with Webb as Vice-President; Mitchell's passion for the theatre realm caused him to neglect his studies, and he achieved a 2:2 (despite this he maintains that he gained "masses of confidence" during his time at the university). After graduation, Mitchell and Webb performed at the Edinburgh Fringe Festival, and were invited to write material for another Cambridge comedy duo, Armstrong and Miller. This gradually led them to create *That Mitchell & Webb Look*, as well as their most lauded work to date, *Peep Show*.



The finale: Cleeve, Oddie, Kendall, Buffery, Brooke-Taylor, Hatch and Stuart-Clark.

Perhaps the change started by Cambridge would have been still-born and I would have slipped back into saying 'Let's be a respectable public schoolboy and I'll earn fifteen hundred, or more likely five hundred, a year, and become a good solicitor and work my way up and by the time I'm forty I might be a partner'

- Varsity interviews John Cleeve, 25th November 1972

In 1963, the Footlights Revue, *A Clump of Plinths*, received rave reviews, and after being renamed *Cambridge Circus*, was transferred to the West End later that summer, before its members toured New Zealand and recorded a television special there. In September 1964, the Revue's success created enough demand for it to run on Broadway, and its cast appeared on the popular *The Ed Sullivan Show*, performing a selection of their sketches. The troupe consisted of then unknown Cambridge students and graduates, now household names: Tim Brooke-Taylor, Bill Oddie, Graham Chapman (who replaced Tony Buffery when he left to pursue an academic career) and John Cleeve. They would become part of a group that would make the University of Cambridge renowned as a cradle for comedy and the Footlights a springboard for many an aspiring comedian.

Yet even before the 1963 Revue, the Footlights was brimming with exciting and creative potentialities, most notably in the form of Peter Cook. Cleeve, as Cook's heir, confesses in his interview with Douglas Adams for *Varsity* in 1972 the overwhelming shadow that Cook made upon the Cambridge comedy scene: "Cook's influence was so thick in the air for two or three years you

could cut it with a knife. The way Cook uses words is really quite original — the way he can make a perfectly blunt and banal statement sound terribly funny, just by the choice of certain words. I remember Trevor Nunn, you know, of the Royal Shakespeare Company, he used to sit around and convulse us merely by recounting what sketches Peter had done."

While Cook, who studied French and German at Pembroke College, would find success as one half of Cook & Moore, the heights that Cleeve would reach through his partnership with fellow Footlighter Graham Chapman were only hinted at after the Revue's success. Chapman was studying Medicine at Emmanuel College before deferring his studies to tour New Zealand, and Cleeve was already signed up to a solicitors firm in London. ("They were going to pay me ten pounds a week and I was going to go to Guildford and take the crash course and get the solicitors exams and then come back to London and live on ten pounds a week for two years, I don't know quite how.") before he and Chapman were approached by the BBC at the Revue. In 1965, the comedy duo began to write for *The Frost Report*; the writing staff and performers that they hired to aid them in the endeavour included their Revue co-stars, Bill Oddie and Tim Brooke-Taylor,

as well as Eric Idle, Terry Jones, and Michael Palin, names that would create and form the most internationally renowned British comedy group for several generations, Monty Python.

"I think it came out of the frustration we'd all suffered from working on things like *The Frost Report*, which we were all writing on together," Cleeve told Adams. "What was happening was that we frequently had ideas, sometimes of the Python type as it subsequently turned out, but we couldn't do them because the producer would say, and this became a sort of catch phrase: 'Funny, but they won't understand it in Bradford'."

The Footlight graduates of 1963 are not a lone example when making reference to the powerhouse that is the Cambridge comedy scene: Alexander Armstrong, Simon Bird, Richard Ayoade, Sandi Toksvig, the list goes on. To see their names in lights, their faces dancing on the screen is given another, humbling dimension when you see their name casually mentioned in a *Varsity* review from the 1980s, their features in the black and white camera of a student photographer. As Adams points out in his interview with Cleeve: "I was aware of talking to someone else from Cambridge rather than a television star."

Café: Michaelhouse

TOM DAVIDSON

Michaelhouse Café could probably claim the oldest history of any in Cambridge, although it has actually only been a café since 2002. The church has been around since 1323, when it was St. Michael's, the college chapel for Michaelhouse, the college which Henry VIII merged with King's Hall in 1546 to create Trinity. It's also the setting for the *Matthew Bartholomew Chronicles* by Susanna Gregory. If you're interested to read more, the café does produce a leaflet detailing its long and fascinating history, which is well worth the read. The mediaeval Hervey de Stanton Chapel, which is set aside for meditation and prayer, is still central to the setting, but it's so discrete you don't have to notice it if you don't want to. The interior is inviting and friendly, with the walls serving as space for exhibitions and displays, and the high ceilings turn the noise into a nice background murmur, rather than anything distinct and distracting. Most appealingly, the church interior still remains, and the stone walls, stained glass and decorative columns serve to give it a lot of character and charm.

So much for the historically interesting and aesthetically pleasing

surroundings – but what about the food? Michaelhouse very much feels like a café for the wintertime, perhaps because of its generous, filling and warming hot food portions. The menu changes daily, but usually has a selection of around four delicious hot dishes, such as casseroles, quiches and bakes, as well as a soup and a pizza slice. There is at least one vegetarian hot dish, and to my knowledge the soup and pizza are usually vegetarian as well. The pizza and hot dishes are served with a side salad (the yummy dill and mustard dressing is very much recommended) and the soup is served with slices of Michaelhouse's own freshly made bread.

Other lunch options are the sandwiches (also served on fresh bread), burgers, and the salad bowls (pro-tip: a bowl of one salad portion is only £1.60, and if you arrive at peak-lunchtime, this can keep you going until food becomes half-price at 3pm. The lentil and rice is a good one to go for here). The savoury food is really where the Michaelhouse delivers, but as the surroundings are so welcoming, it makes a nice spot for tea and cake as well. The teas and coffees are standard, but reliably nice, and you can get tea refills for 50p. The cake

menu also changes daily, and usually includes cake, biscuits, brownies and flapjacks.

For a student budget, the Michaelhouse can seem a little pricey, with an average hot lunch of £8-£10. However, if you go prepared, you can end up with some very good deals. After 3pm every day (including Saturdays), there is a half-price lunch deal on all hot food. The catch is that by that point they have often run out of some dishes, so the deals work best if you go prepared to take what you can get. As a vegetarian, this always makes me feel a little anxious – a few weeks ago, the person right in front of me got the last bit of the Moroccan chickpea casserole, a fact which still distresses me a little – but it is very unusual not to be able to find something nice for lunch there. If you do manage to get one of the hot lunch options half price, I find that it fills me for the rest of the day, given that the portion sizes are so generous and you're eating lunch after 3pm anyway. Be warned, though, that on Saturdays the café gets very busy, so you may not have the same free reign over the half priced hot food that you could have during the week.

Emer O'Hanlon

Film: The Lady in the Van

Swooping around with bulging eyes, releasing a cornucopia of grunts, squeals and squawks, and ignoring every rule of regular social conduct in her sight, this *Lady in the Van* immediately reminded me of someone, though I couldn't put my finger on whom. When midway through the film she proudly emerged with a new three-wheel car, the comparison was unmistakable. She reminded me of Mr. Bean. And just like Rowan Atkinson's bumbling man-child, the *Lady in the Van* (or "Mary Shepard" as some call her, though she is travelling 'incognito') is someone you would never want to live with but is an unabashed joy to watch from a safe distance.

That said, she has considerably more edge than Mr. Bean. Watching the trailer, I had thought that this might be a film that made her an entirely lovable eccentric, a cute old lady. If there is one thing Mary is not, it is cute. She is old, poor and homeless, a cantankerous Catholic, rude to those who support her, and vicious to anyone who even thinks about playing a recorder in her vicinity. Perhaps she is better described as a mix of Mr. Bean and an elderly Professor

McGonagall. Maggie Smith, who first played this character 16 years ago when it was a stage play, is a force of nature, summoning up fury and willpower while never losing a sense of fragility. There was a moment in the film when she disappeared for five or ten minutes, and I was already painfully aware of her absence.

Every Johnson needs a Boswell, and Mary Shephard's is the writer of this screenplay himself, Alan Bennett, played by Alex Jennings in a perfectly understated performance. Timid, meditative and self-indulgent, he is most frequently seen peering out the window, drinking tea at his writing desk, and conversing with an imagined double of himself (also played by Alan Jennings). This is 1970s Camden Town, and the film's bright colour palette, along with Alan's endearingly indecisive personality, made an enjoyable foil to the elemental Mary, who as the film progresses becomes somehow more, not less, intractable (not to mention incontinent).

This is, after all, a film with a great deal of ugliness in it, and I'm not referring just to the less hospitable parts of Mary's personality. Old age and poverty are neither overlooked

nor glamourised (Mary's smell is something almost every character comments on). But there is also beauty, particularly in the film's music, which opens and closes the film with aplomb.

When translating stage plays into films, one can sometimes get a feeling of empty space. In dialogue-heavy scripts, the sheer energy of a live theatre performance can come up a little short when moved to the big screen. Here, however, I was not left wishing I could have seen the play version instead; this is largely due to Maggie Smith's performance, which has such detail and depth that it feels like it belongs on film. Every smirk, eye-roll, and agitated murmur is captured, and although the film has some clear set-piece scenes, some of the most moving are the quieter moments with Mary. When she sits in a church listening to a piano recital for example, or lies alone in her van next to a pile of onions, or tells a doctor about how she drove ambulances in the war. Whether you're an Alan Bennett fan, a Maggie Smith fan, or just a fan of the elderly, this is a film that's well worth a trip to the Picturehouse.

Paul Tait

Film: The Hunger Games: Mockingjay – Part 2

Thankfully, *Mockingjay Part 2* steers away from the clichés which have suffocated the preceding films, such as the salutes of solidarity and the now annoyingly identifiable Mockingjay whistle. This mainly helped the film's second and third acts, which were on the whole compelling and entertaining. The camera work is immersive, and the shaky lenses and intimacy of angles really draws audiences into the action. The action sequences are gripping and at times jumpy (especially the sewers sequence): the film does well in manipulating and executing suspense. Seeing the city's traps in action bolsters the films adrenaline, and they retain the raw and sadistic dimension which made the first film of the series so enticing.

Yet the story has its faults. The beginning of the film takes a long time

to find a dramatic sense of pace, and conversely, the action in the film's climax doesn't last long enough. The Katniss-Peeta-Gale love triangle is overdone and indecisive, and its presence in the film feels more out of a necessity to adhere to the books than it does for successful storytelling. One of the deaths is also incredibly rushed and does little to evoke an emotional response, while the other deaths feel formulaic and predictable.

Jennifer Lawrence, with her portrayal of Katniss Everdeen, has successfully brought to life one of the most successful cinematic heroines. Defiant, driven and, most importantly, vulnerable, Lawrence's leading presence in the film doesn't disappoint. Josh Hutcherson's performance as Peeta Mellark was pleasing, if one overlooks the wobbly display of acting at the beginning; Hutcherson thrives playing the endearing loving Peeta and isn't always convincing as the Capitol's hijacked alternative. On the other hand, Liam Hemsworth's portrayal of Gale was as flat and one dimensional as ever. The rest of the ensemble we know and love from the





Album: Adele - 25

★★★★★

"It was worth the wait," is how every other review of Adele's 25 will begin, and who would I be to question convention? In all seriousness, though, there is next to nothing about this album that disappoints. Every track is perfect – musically, lyrically and emotionally. Four years ago I wouldn't have thought it possible that her voice could reach deeper depths or higher heights, but somehow she's pulled it out of the bag. The surgery that rescued her voice after the stresses promoting 21 has actually made that voice stronger, without touching the incredible expressive power that catapulted her to stardom in the first place.

It's better than her last two releases in that it simply sounds more like her. That could be experience and age that's matured her, both mentally and in terms of her songwriting skills. Not that there was anything wrong whatsoever with 19 or 21, but now she sounds more confident and agile, like she's growing into her own ability. The more adult and reflective perspective of the lyrics absolutely inform this: it is nearly impossible to imagine her writing songs like 'When We Were Young' or 'River Lea', tied inexorably to her childhood and her upbringing, without being past the toxic breakup that scared 'Someone Like You', without motherhood forcing her to change her perspective.

One particular highlight is 'Water Under the Bridge'. It's got a strong beat, powerful vocals, and the catchiest chorus on the album (aside from 'Hello', which is an obvious winner). It's typical Adele through and through – good use of her voice, chorus of wailing backing singers and not too much synth. I played it three times in a row and still felt like I could listen again. Another gamechanger is 'Love in the Dark'. True to its name, it is darker, beginning with a brief but haunting string solo which continues in harmony throughout her heartrending lament. She nails it.

That track might suggest the only notable sidestep in the album – the most iconic tracks, as well as the ones which use her voice most effectively, are those written with established industry songwriters who know how to play to her strengths; maybe even let her take control herself. 'Love in the Dark' was written alongside frequent Sia collaborator Samuel Dixon; the most powerful ballads, 'Hello' included, came from R'n'B stalwart Greg Kursten; the most musically adventurous track, 'I Miss You', comes from XL Recordings' in-house master Paul Epworth. When production titans like Max Martin and Shellback provide her with a straight-up pop track 'Send My Love (To Your New Lover)', she provides one of the catchiest hooks of her career, but not necessarily the most unique – she strays dangerously close to generic diva fireworks.

That said, the fact that an album of such genuine, explosive emotion is selling so frighteningly fast is a testament to her extraordinary talent for expressing basic, human emotions in such a relatable way. It sets the entirety of the pop music landscape around her into stark relief. She deserves every success she has earned.

Just one word of warning – don't over-listen to 25. If you do, you run the risk of forgetting what a treat it is to be able to listen to such magic. This kind of majesty is something to be treasured over time.

Noa Lessof Gendler

Music Picks of the Week, from Margot Speed

I have a confession. It's a confession with which no one I've admitted it to over the last week or so has disagreed: Justin Bieber has released a decent album. There, I've said it. Having spent most of the summer trying to convince myself that 'Where Are Ü Now' and 'What Do You Mean?' were one-off hits that I only liked because of their excellent production, the appearance of the full album *Purpose* has convinced me otherwise. Now that's not to say that all 19 tracks are masterpieces – it does get a little greige in the middle as song after song lays down a mindless R&B vibe with randomly occurring trap beats (see 'No Sense' or 'Get Used To It'). Look to work like 'Been You' and the title track, though, and some decent songwriting comes through, moving between stripped-back accompaniments to a tone that mixes some of his older euphoric dance sound with some new synth experimenting. 'Love Yourself' is a particularly excellent track, co-written with Ed Sheeran and Benny Blanco, and mixes some inspired solo guitar riffs with a touch of sax. The lyrics make you want to send the song straight to any ex, including "My mama don't like you and she likes everyone... If you like the way you look so much you should go and love yourself." It will be interesting to see what's next in the mercurial Biebz' progression as an artist.

Next up is the self-produced EP from the London and Berlin based duo, Shall We. The first release from the band, like much of what ends up in here, is hard to define under one genre; sometimes softly acoustic, at other times more alt-rock, and often including collaborations with some outstanding instrumentalists. Early recordings of tracks

Event: Foals @ Corn Exchange

★★★★★

What went down last Monday night at the Cambridge Corn Exchange was something rather special. Foals came to town for the final gig of their UK tour and we were lucky to have them. With so many artists these days relying on highly managed recording, Foals epitomise everything that is good about live music: the ability to put on a great show while still maintaining an immaculate level of performance. Foals are one of the best live performers in the business. Fact.

Watching them, you really get a sense of how much they love it. Their gratification is palpable and you feel it comes directly from the enjoyment of their audience. Having been lucky enough to see them on a number of occasions, never are they better than when the whole room is rocking with them. I fear next year's arena tour hitting some of the UK's biggest venues may not see the band at their electrifying best. The unfortunate reality of the industry is that commercial necessity often swamps artistic desire.

Yet is clear that Foals will never lose touch with their roots. In an interview with *NME* in August, frontman Yannis Philippakis acknowledged: "I don't have some ambition to be bigger than we are. I just want to go out and devastate some stages. I want to get to this point where we're this ruthless and elegant machine. I want to lose myself onstage." Such a raw and self-effacing attitude is refreshing in such a competitive and money-driven industry. A trip to Wembley Arena doesn't rule out a return to Cambridge.

The band kicked off their set with 'Snake Oil' from their latest album. One of their more aggressive tracks, it provided an instant energy that never really waned over the course of the evening. Even slow-burning classics 'Spanish Sahara' and 'Late Night' held the atmosphere at peak intensity. I expected a moment of exodus when fans took advantage of a weaker track to head to the bathroom. This never came in Foals' performance; you got the sense that the crowd would rather cross their legs than miss a second of the show.

Both a leather boot and frontman Yannis found themselves at the mercy of that crowd at various points. Within minutes, the singer made his way into the pits and the audience – a nightmare for security but a dream for the fans.

The setlist covered material from all four studio albums. Early bangers 'Olympic Airways' and 'Blue Blood' sat comfortably alongside recent hits 'My Number' and 'Mountain At My Gates'. Although the band has evolved over the course of their records, the essence of Foals' sound has not changed. Guitar melodies ring out in the upper registers and Jack Bevan's beats are as intricate and nuanced as ever.

They have gone from playing house parties in Oxford, where Yannis and keyboardist Edwin studied English, to playing venues all around the world. However, there is no semblance of arrogance or self-importance about them – they are authentic performers who clearly love the music they make and the effect it has on their audience.

Monday's gig finished like they all do, with the irrepressible frontman jumping into the arms of his adoring fans – on this occasion the stairs leading to the balcony at the Corn Exchange provided the perfect launchpad. The concluding 10 minute rendition of 'Two Steps, Twice' was proof, if needed, that Foals really are a band like no other. Brash, dynamic and infectious; the boys from Oxford smashed it.

Ollie Smith

series, such as Elizabeth Banks as Effie Trinkett, and Woody Harrelson as Haymitch Abernathy. They delighted with their quirky, original and spirited interpretations of the characters, but were disappointingly not given enough screen time.

Yet Jennifer Lawrence's maturity and experience over the past few years has grown exponentially; her three Academy Award nominations over the past five years (one of which she won) are testament to that. Such development makes her place in *The Hunger Games* feel slightly outgrown. For example, Lawrence's ending display of emotion shows an utterly defeated Katniss, a character that has suffered the unimaginable at the greatest cost. Yet her commendable display of acting is not matched by the coming together of the other aspects of the end the film – scenes are hurriedly cut together and the sense of story takes a dive, making it difficult to feel the overwhelming weight of the odyssey of the preceding films culminate successfully. The final scene with Katniss and Peeta grown-up and with children feels

cringeworthy, drawn out, and is unsatisfactory compensation for the horrors the characters have endured. Katniss' reflection that the games "get a little tedious" is all too fitting for the franchise's ending.

The failure of the ending points to a wider mistake: that of splitting *Mockingjay* into two films. The fact that the film drags at a slow pace for so long completely rebukes the case to be made that the story needed to be drawn out; just one film would have contained enough drama and emotion to creating a convincing trilogy, but as a quadrilogy, the overall tale loses its momentum.

Above all this, however, is the film's concern to convey something more than mere entertainment. The use of surveillance, avid desire for TV coverage, political corruption and manipulation of the media, though frame-worked in the world of Panem, feels scarily close to home. Though a piece of fiction, the film feels no less 'real' in the values, characters, and social observations it offers, striking relatable chords with the audience.

Oliver Yeates

ALBUMS OF THE YEAR

Varsity asked each of our music writers to make a list of their favourite releases of 2015. This result is our definitive albums of the year.



1 Kendrick Lamar *To Pimp a Butterfly*

The runaway winner, without a doubt, was Kendrick Lamar's masterful *To Pimp a Butterfly*. It has arrived into a world barely ready for it, equal parts rallying cry and self-evisceration. Yet somehow, he has broken down every barrier of accessibility to reveal himself as one of the most insightful and talented storytellers of his generation, and it helps that the music is drenched in loving reverence for the soul, funk and hip-hop titans of the past. The comparisons to Biggie and Nas aren't out of place. We're watching the birth of a true legend, and he's only getting started.

Tame Impala 2 *Currents*

A day-glo explosion of full spectrum noise and colour – Tame Impala have graduated from their precise and twisted brand of psych rock to make a record of explosive pop music. From the supercharged drums, through the yawning basslines to the expansive, clean harmony, Kevin Parker has dragged his genre up to date and into the glorious sunshine. Just put on 'Let It Happen' and fall into its overwhelming sound.



3 Foals *What Went Down*

Some of the British indie kid bias is starting to shine through, but that's no bad thing when scene icons Foals are putting out brutal, visceral rock music like this. A top tier live act, they exude an infectious confidence starting with frontman and heartthrob Yannis Philippakis who remains a magnetic presence. They'll be blasting all that confidence in arenas across the world over the coming months; an old-school rock juggernaut.

ous that a big project has been lurking inside him: the smart but muted tones of *We're New Here* and his Young Turks singles undersold both Jamie xx's singular talent and his undoubted ambition. *In Colour* delivers both in spades, presenting a warm and affectionate glide through decades of dance music, with his trademark melancholy hanging in the background all the while.



5 Sufjan Stevens *Carrie & Lowell*

If melancholy peers through the closed shutters on *In Colour*, it's leaking through the ceiling and drenching the inhabitants in Sufjan Stevens' *Carrie & Lowell*. He descends from the intricate, fantastical worlds of his state-albums (*Illinois* being the most celebrated) to tell a deeply personal and gutwrenching story. In fact, the arc of Sufjan's relationship with his mother is told by her marked absence; she haunts the album, in every lyric, every narrative point, every production decision. There has never been any doubt that he is a stupidly talented songwriter, but never before has he put his efforts towards such arresting material.

Vince Staples 6 *Summertime '06*

The flipside of Kendrick in a hugely successful year for West Coast rap is the debut of Long Beach native Vince Staples. *Summertime '06* is a retelling of one long, traumatic summer for Staples, sweeping between escapist substance abuse, the death of close friends, the violence of the police in the deathly 'Norf Norf' and, most brutally, the apathetic gaze of the outside world in 'Señorita'. All tied together with a taut, fizzing flow and the typical lowslung West Coast sound, *Summertime* presents an image of life with a genuinely unique energy and cynical anger. An artist to watch very closely indeed.



Jamie xx 4 *In Colour*

Ever since his emergence as a solo producer back in the early 2000s, it has been obvi-



7 Deerhunter *Fading Frontier*

Deerhunter defy simplification. After a decade of thrillingly offilter rock, the band seem to have mellowed out and lost the punk misanthropy that pervaded previous outing *Monomania*. In its place is a collection of sparkling pop from the astral 'Take Care' to the clockwork 'Breaker'. It is the sound of demons finally being confronted; of Bradford Cox finally becoming "domestic". That's not to say the queerness and spite have disappeared. It means they're under control and being used to stunning effect.

Kurt Vile 8 *b'lieve I'm goin down...*

The latest refinement of a well worn and well loved formula, Kurt Vile's latest has him putting together a quiet storm of immaculate retro indie music. A throwback to the days when musicians had big hair and even bigger piles of emotional baggage to share.



9 Father John Misty *I Love You, Honeybear*

The former Fleet Fox emerged this year as a mean and talented folk musician. That said, his sex appeal, pervasive sarcasm and the poignant clarity of his songwriting have elevated him to a cult hero. Check out his Taylor Swift covers if you aren't convinced.

Björk 10 *Vulnicura*

The warrior-queen of art pop descended from the heavens and blessed us with one of the most devastatingly heart-breaking albums ever heard, minutely detailing the end of her marriage. A harrowing listen for its brutal lyrics, it it held together by wonderfully cathartic instrumentation and production. Her combination with production superstar Arca paid off hugely, with glorious moments whenever elastic voice, teasing strings and glassy synth collide.



A year in review

Alex Mistlin and Patrick Wernham look back on the trends that marked the year

The most welcome musical trend of 2015 was the return of the narrative album. While they don't necessarily have to be traditional concept albums as such, when done well, they can often be the most cherished in our collection due to their sonic or lyrical cohesion.

2014 was disappointing on this front. Interesting albums such as FKA Twigs' *LPI* or Alt-J's *This Is All Yours* were either dominated by one superb single or simply lacked an overarching thread. This year had no such problems, delivering at least two exceptional narrative albums in the form of Kendrick Lamar's *To Pimp a Butterfly* and Tame Impala's *Currents*. While they are musically very different, they both share a single-mindedness that lends them an almost cinematic quality. While Kendrick took on the massive theme of American attitudes to race, Kevin Parker's exploration of structural change and personal development made *Currents* as powerful on an introspective level as *To Pimp a Butterfly* was on a systemic and outspoken one; Lamar's hit 'Alright' has since been adopted as an unofficial anthem of the Black Lives Matter movement.

These two albums, along with others from Jamie xx and The Weeknd have struck a timely blow for the album. Constant changes to the ways in which music is consumed continue to represent an existential crisis for the album as the predominant form of music. I believe it is crucial that artists continue to release thoughtful albums that deserve and even demand to be listened to in full. I can only hope that the next year matches this one.

That threat to albums comes in no small part from streaming. Although the inevitable rise of streaming has been evident since Spotify's

2011 US launch, it was in 2015 that streaming became the truly dominant music platform. No longer is it the norm for us to pay £7.99 in order to (legally) download an album from iTunes. Instead we pay something similar for all the music we want at the touch of a button. Ultimately, the proliferation of streaming services such as Spotify, Tidal and Google Play Music has meant that our listening habits have undergone a radical shift.

Anecdotal, I have certainly noticed that most of my friends now seem to access music through streaming services. It is rare now to meet someone and be limited by the contents of their iTunes library or the 16GB of memory on their phone. The new ubiquity of streaming services is borne out in the figures too. There were 11.5 billion streams in the first 6 months of 2015 compared to 14.8 billion in the entirety of 2014 and streams per week hit the 500 million mark in July. Astonishingly, this figure is twice as much as 2014's equivalent. In addition, the launch of Apple Music on 30th June means that the world's most profitable company is committed to growing the industry further.

Clearly then, streaming is here to stay. Interestingly though, increased use of streaming is strongly correlated with increased live ticket and vinyl sales. As streaming services allow us to access music for close to nothing, we, as listeners, are more inclined to engage with the music industry than ever before. In other words, this new convenience, far from degrading the product as some may have feared, has had the opposite effect. This great migration means that we are no longer reluctant to pay for the authentic listening experience. If only artists got such a good deal.



One has a certain sympathy with reunited bands. The giddy sense of euphoria that greets a greatest hits set might seem like it'll last forever, but it won't. Fans start demanding new material; yet when a new album is released, there's no guarantee that it'll be well received. Just ask The Pixies.

That makes it all the more remarkable that 2015 has seen a spate of genuinely exciting comeback albums. Efforts from Blur, Sleater-Kinney, Dr. Dre, and New Order can all stand up to anything in their imposing

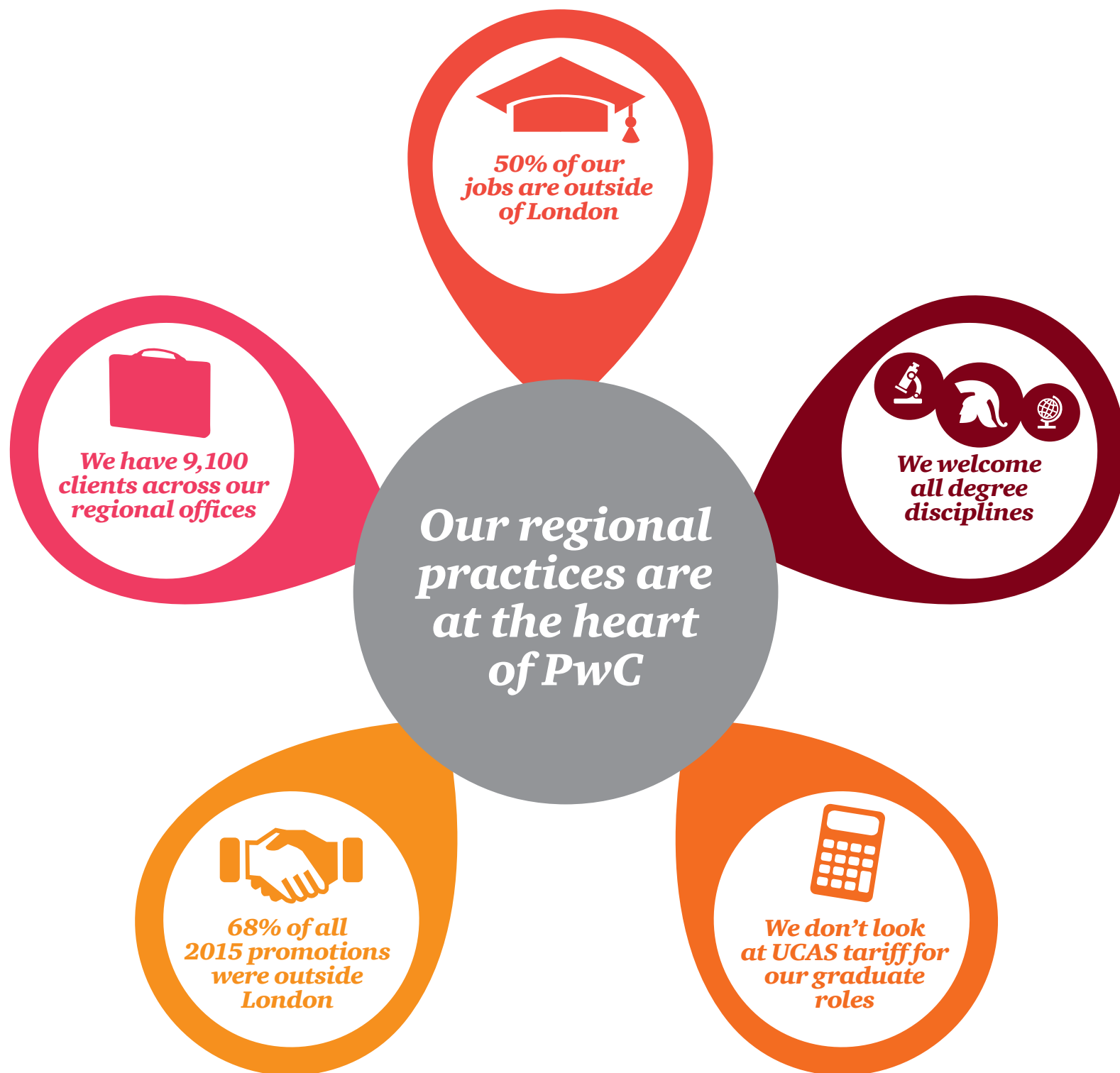
Varsity interviewed Blur in February 1997 after a raucous Corn Exchange gig which kicked off the tour for their legendary self-titled album. They were back in 2015 with the similarly acclaimed *The Magic Whip*.

back-catalogues. What then lies behind their success, in an area where so many have failed?

It is difficult to see much common ground. Blur have discussed how the spontaneous nature of the recording sessions, completed during a touring break in Hong Kong, relieved any pressure to write a definitive 'comeback single'. Yet New Order had been working on *Music Complete* for years, having debuted songs from the album live in concert as early as 2013. Gestation period seems pretty immaterial.

Likewise, motivations can't provide a common link. Dr. Dre might have felt the need to assert himself as an artist after years focusing on business, particularly after the lukewarm reception to singles like 'Kush'. Sleater-Kinney on the other hand had nothing to prove: widely admired, the members had all moved onto new exciting projects, Carrie Brownstein's Portlandia being the prime example.

Perhaps the real answer is that all the albums don't take themselves too seriously. New Order sound like they're enjoying themselves for once on 'Tutti Frutti', whilst the pomp and strut on the likes of 'Genocide' and 'One Shot One Kill' make Dr Dre's *Compton* a joy to listen to. Both Sleater-Kinney and Blur manage the difficult task of engaging with their back-catalogue without resorting to boring retrospectives. If only more bands could show the same fearlessness with regards to their legacy, and remember why we listened to them in the first place: fun.



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You might be surprised at the types of projects you could get involved in with us. Not only will you experience a range of challenging projects and exceptional training and development, you'll also get to work with our high-profile clients. With over 30 offices to choose from, we're sure you'll discover an opportunity that's right for you. Whether it's joining our Assurance business to provide decision makers with information they can trust, or one of our technology businesses to help our clients embrace emerging trends. With us, you can take your career in a direction that suits you.

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Create value through diversity.
Be yourself, be different.

VARSITY PUZZLES THROUGH THE AGES

Then: Cryptic Crossword, December 1950...

CAMBRIDGE TODAY CROSSWORD

Across

1. The name of the famous bridge in London (4)
2. The name of the famous bridge in London (4)
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15. The name of the famous bridge in London (4)

Solutions will be available online at www.varsity.co.uk after the first correct entry is submitted to editor@varsity.co.uk.

Pop Culture and Trivia Quiz, April 1994

Remember that these could well be the pearls of wisdom to get you through your darkest hours.

1. Which rebel leader was nicknamed 'The Liberator'?
2. What is the record for the fastest completion of the Boat Race course?
3. What burned down on 20 June 1633?
4. Which sports shoe company is named after the Greek goddess of victory?
5. What did Sidney Sussex College, Cambridge and Girton share?
6. Stanley Burrell is better known as which rapper?
7. What does MTF stand for?
8. Which band's 'Blooded' was the remix of which track?
9. The character Captain Jack is the hero of which film?
10. In the film 'The Godfather' who says 'I'm gonna make him an offer he can't refuse'?
11. What did Francis Ford Coppola say about his film 'The Godfather'?
12. What is the Secretary General of the UN?
13. What was the Duke of Wellington's dinner time?
14. What is the name of the man who was the first to be executed by hanging?
15. What was the average age of a combat soldier in the First World War?
16. What was the average age of a combat soldier in the First World War?
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34. What was the average age of a combat soldier in the First World War?
35. What was the average age of a combat soldier in the First World War?
36. What was the average age of a combat soldier in the First World War?

Can you do better?

Formal applications are invited to edit Varsity in Lent 2016

Application forms are now available for download from varsity.co.uk/get-involved

Applications to become a section editor are now open.

All students are encouraged to apply. No experience of Varsity or any student journalism is necessary; just enthusiasm and the desire to be part of a close-knit team.

Applications close on Monday 30th November.

If you have any questions, please email Tom at editor@varsity.co.uk.

Positions on the team include:

News Editor, Production Editor, Comment Editor, Features Editor, Arts Editor, Reviews Editor, Sport Editor, Fashion Editor, Science Editor, Theatre Critic, Music Critic, Classical Critic, Film Critic, Visual Arts Critic, Literary Critic, Food Critic, Photographer, Illustrator. See website for full list

VARSITY



... and now: Cryptic Crossword, November 2015

Across

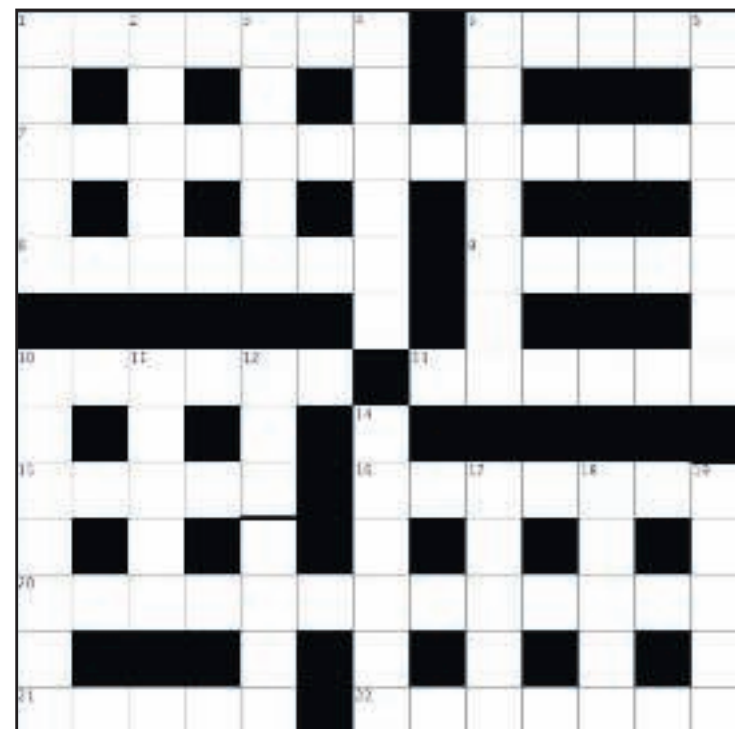
1. Jeweller concealed beer, fag (7)
5. Clean teeth for candy (5)
7. Join graduates with current holiday season (13)
8. Sounds like old cleaner is scrap (7)
9. Disgust disseminated by the Pope (5)
10. Examine each time (6)
13. I could be a dog? (6)
15. Addicts are exploitative (5)
16. Confidants type dares us to get into trouble (7)
20. Field event heard on track – what we're inclined to do at 3? (7,3,3)
21. Chairman starts to run in for race (5)
22. Like others, nab item by mistake (7)

Down

1. Lie about stuff (5)
2. Hindenberg, say, starts to burn like inferno meeting petrol (5)
3. Criticise investor scratching her head (3,2)
4. Awards show – for the audience it's all about me, me, me (6)
5. If he sips soundlessly, drunk makes dinner (4,3)
6. Map out and eviscerate heart with can opener (5)

10. Guilty professor stuck what on toast?! (4,3)
11. Speaker's space for sleep (5)
12. Foreign dish is Amish stew (7)
14. Voiced contempt for monks (6)
17. Indian gentleman has questionable IB (5)
18. Go back in regret for wretch (5)
19. Go crazy for sweet (5)

Set by Glueball



Solutions will be available online at www.varsity.co.uk after the first correct entry is submitted to editor@varsity.co.uk. Congratulations to Jake Choules for submitting the first correct answers to Issue 799.

Does the West have a home advantage?

Angus Satow explores the global implications of the decision to maintain the ATP tennis championships in London

And the winner is ... Novak Djokovic! *Quelle surprise.* More interesting at this year's ATP World Tour finals was the news that London will retain the championships until at least 2018. This ends years of speculation as to whether the tournament was about to move to more exotic climes, with Shanghai one oft-mentioned choice. This means London retains its dominant status in tennis, hosting two of the most popular events in the calendar. Is this really a good thing? And can sport remain so Western-centric in today's world?

Many would argue not. As the middle classes grow in 'developing' countries around the world, so the appetite for sport coverage is growing. Premier League football clubs are investing more and more time in cultivating their Asian and African bases. Likewise the infamous '39th' game idea – of an extra match between Premiership clubs, played around the world – has resurfaced of late. The decisions behind it may be as murky as an Autumn Statement from George Osborne, but football World Cups are also being pushed in new directions: South Africa, Qatar, and undoubtedly more to come. Rugby is looking in new directions too, with the next World Cup taking place in Japan, and Argentina becoming a bigger presence.

Likewise, Formula 1 has become the world's first truly global sport, with Bernie Ecclestone succeeding in his mission to make the sport he presides

over a reflection of today's capitalist economy. Over the last few decades the trend has been one of East Asian dominance – now less than half of races take place in the old European heartlands. These days, it's all about the night races in Singapore or Abu Dhabi. Meanwhile, even the most historic of circuits have fallen to the globalisation powerhouse, with Germany falling by the wayside and Monza in Italy in a precarious position.

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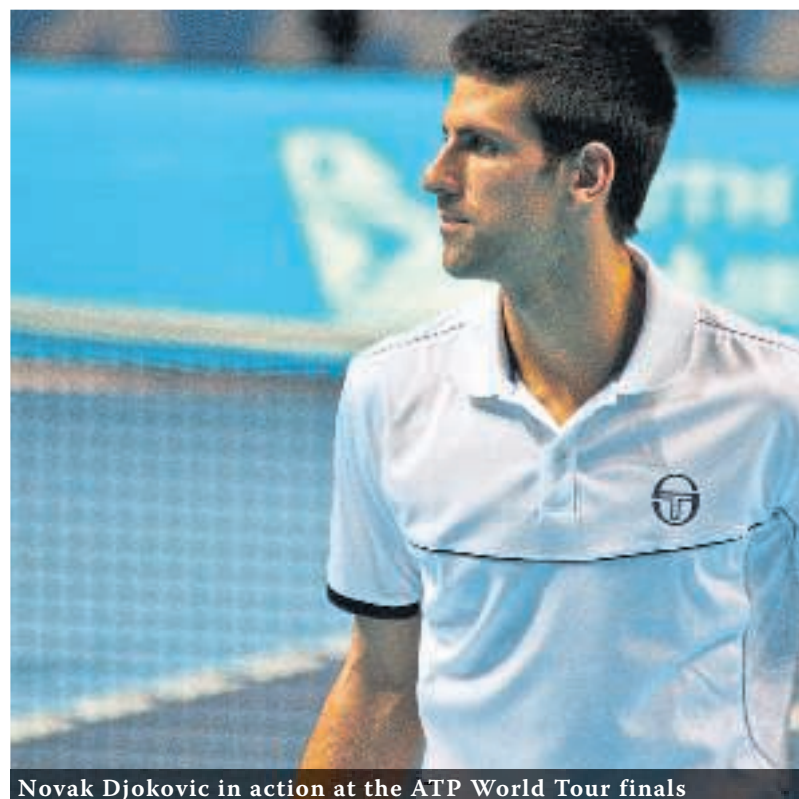
A COLLISION IS INEVITABLE

Tennis gets this. Its Masters events are spread out across the world, from the championships in Dubai to the recently inaugurated China Open. In the ATP and WTA tours, tennis is becoming less Western and less white, both in its tournaments and its players. Yet it cannot make the final leap in its most famous competitions, constrained as it is by leadership structures dominated by white British men and the undeniable advantages of London-centred tournaments. Thus the easy option on this occasion was to maintain the elite end-of-season championships in the snug O2 arena. Thus, too, tennis's four majors remain firmly in the Global North.

Perhaps there's a reason for this. The ATP will presumably move around the world at some point, responding to Novak Djokovic's call for the event to be "exposed to more cities around the world" to improve access to the sport. But the situation is much trickier with the majors. Wimbledon and its strawberries and cream, Roland Garros and its iconic clay, Flushing Meadows and its epic encounters extending well into the night, each major is seared into the minds of every tennis fan. To abolish one for a more representative spread, as F1 has done, would surely be to lose something essential. Wimbledon *is* what gets millions around the world interested in the sport – by abolishing it tennis would be shooting itself in the foot.

That doesn't mean sport won't have to change, however. In golf's case, the Masters at Augusta must surely be maintained at all costs – its beauty and history ensure its place in golfing lore. But golf will struggle to continually justify having three majors in the United States, while more and more people take up the sport in the country's main global competitor, China.

This touches on yet another complication in the mix. These sports are global now, but they're Western constructs, with a legacy of exclusion behind them. Augusta is beautiful in its flowers and in its lawns, but dig a little deeper and you find an extraordinary legacy of racism and sexism. Society



Novak Djokovic in action at the ATP World Tour finals

must find a way to bridge this uneasy divide between the pretty face of the sport and the ugly past behind it.

This is the tension underlying all sport in the coming years. As the example of the O2 has proved, sports

across the spectrum will have to balance a tightrope between tradition and innovation, between the old venues that have made it so special, and the new venues that want a piece of the pie. A collision is inevitable.

A career that takes you places

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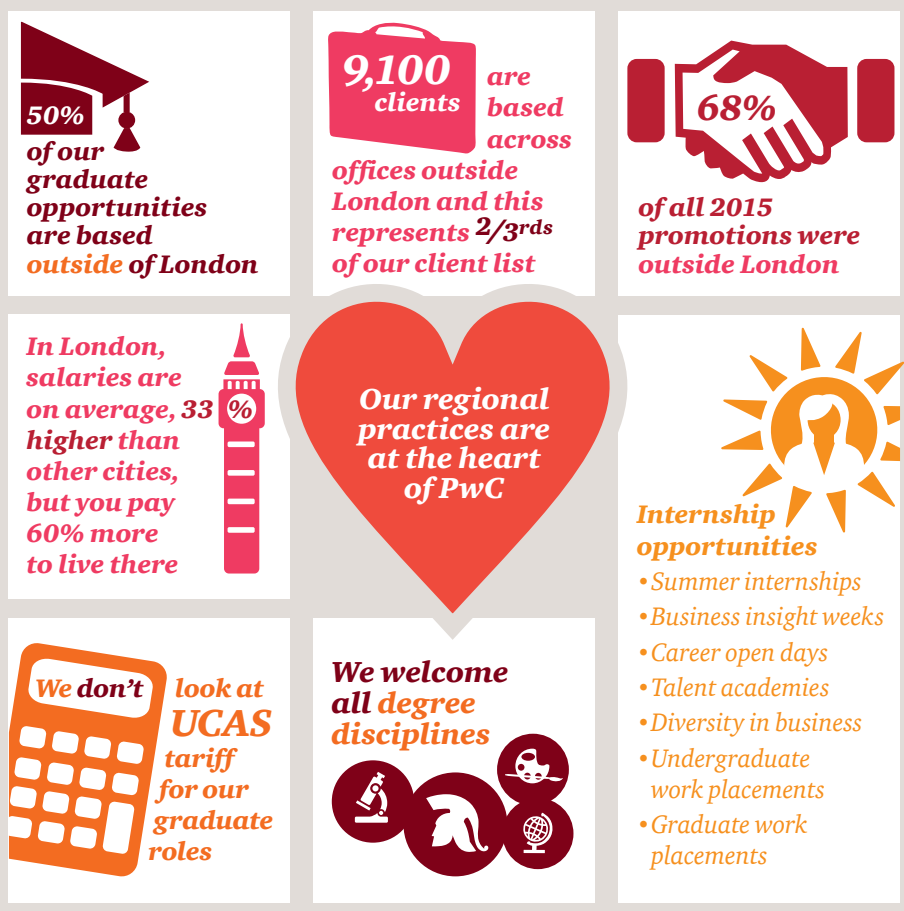
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Sport's duty to the world

Should international events represent the changing world we live in? See page 39

Sport

Stage set for historic Varsity matches

The Light Blues are looking to avoid a rather unfortunate record as their annual encounter with the Other Place looms

Charles Martland

Sport Editor

In just under a fortnight, 23 men will have a shot at redemption. The price of failure: the unthinkable. No team has ever lost six matches in a row at Twickenham in a fixture stretching back to 1872 (played at the Home of Rugby since 1921). If that pressure is not enough, the Light Blues must also respond to last year's 43-6 drubbing, the heaviest defeat ever inflicted in this famous fixture.

Having said all that, the Light Blues will be significantly stronger in their quest to avoid unwanted history. Skipper Don Stevens is optimistic of victory at Twickenham, with his young charges starting to play some consistently promising rugby at Grange Road in recent weeks.

Add to that a certain Welshman and Cambridge really will be a force to be reckoned with. Jamie Roberts, with 74 Welsh caps and a further three for the British and Irish Lions, will add dynamism, power and experience to the Blues midfield, with a strong partnership developing already with his fellow centre Mike Phillips, no relation to Roberts' illustrious Welsh teammate.

The men's side, therefore, have every reason to be confident heading into this year's Twickenham showpiece.

10th December is also, however, an overdue chance for the women's side to show off their talent. After much

pressure, the ladies' fixture has been moved to Twickenham, and will be played on the morning of the men's game.

Nikki Weckman's Blues, unlike the men, won last year's match and will be looking to make it two on the bounce this year. Speaking of the move to Twickenham, Weckman told *Varsity*: "It is a really good move and important for women's sport in general, putting the female game on the radar and, more importantly, showcasing the highest level of the women's game for potential young players watching in the stands or at home."

Whether they are running out at Twickenham for the first time or the last time, each player, male or female, will hope to ascend the steps to the Royal Box to lift the trophy for Cambridge.

Stats and Facts

5: Oxford's current run of consecutive victories equals the record for the Varsity Match. Cambridge won five-in-a-row between 1972 and 1977, 1980-1984 and 1994-1998.

2009: The last time a player with over 60 international caps appeared in the fixture – Light Blues' Daniel Vicker-man.

134: Number of times the two men's sides have met for this match.



Twickenham, the home of English rugby, where the two old rivals will meet on 10th December

1: The very first time the women's match has been moved to Twickenham Stadium.

30.2: The average number of points conceded by Cambridge's men over the past five Varsity matches.

56,000: The difference in attendance between that expected on 10th December and Jamie Roberts' last Twick-

enham appearance: Wales v South Africa at the World Cup.

9: The number of points separating Oxford and Cambridge in the BUCS Premier South this season. The Dark Blues have three wins to just one for Cambridge.

14: The number of draws between the men's teams in Varsity Match history.

3,300: The shortest distance (in miles) between London and the country of birth of either Light Blues' captain.

3: Number of *Varsity* reporters and photographers in attendance for live coverage of this year's match.

Follow the match on:
Live blog on varsity.co.uk
or, on Twitter: @VarsityUK

Festive footie: surviving Christmas with the beautiful game

Johnny Burrow

Sport Correspondent

Christmas. 'Tis the season when reindeer run free across hills, parks, and reasonably priced retail outlets, nuzzling the hands of everyone they see, not just the fat and the bearded. 'Tis the season of joy, mirth, and merriment, of familial unity and mince pies that are neither too hot nor too cold. 'Tis the season of everything that John Lewis promised you, and more (telescope sold separately).

Snap out of it. Fast forward to 25th December 2015. Picture the scene: your dad is in the kitchen, sweating and swearing, indiscriminately stabbing at an assortment of root vegetables. Meanwhile, your granddad's comments continue to dance precariously along the line between 'generational ignorance' and 'overt racism', while your little cousin is holding the poor cat by its tail, swinging it back and forth like a fun furry pendulum that will spend the rest of its days fighting a losing battle against PTSD.

The only thing your grandma is interested in is when you're "going to find a nice girlfriend", and don't even think about your mum. She's had a couple of glasses of prosecco too many, and is doing that weird thing where she laughs and cries at the same time, while wailing something about 'toxic book club politics'.

And it's not even lunchtime yet.

Luckily, Christmas is a period packed full of things to warm both the hands and the heart. We are treated to mulled wine, pigs in blankets, mince pies, and the prospect of Tottenham Hotspur getting stuffed 4-0 by Norwich City. I'm glowing already.

Whatever your views on Christmas, let the bastion of hope, entertainment and sensible wages that is the Premier League football season guide you through these cold winter months. For a start, watching from the comfort of your own sofa is far superior to the JCR; you can wear that dressing gown you always loved without being accused of looking like "a low rent Sean Connery", and are mercifully spared the tactical musings (read: inane

twattery) of that one third year who assures you he knows exactly how to fit Jack Wilshere into a 4-2-3-1.

There's already a large amount of overlap between festivity and football. For example, Father Christmas' status as a fat, lonely man dressed in red, who averages at four pies in an evening and likes to break into residential homes at night to watch young children sleep means he's almost certainly a staunch United fan. And, like the rest of them, he needs a magical flying sleigh to have any hope of getting to Old Trafford in time for a lunchtime kick-off.

Yet football's significance and utility in the Christmas period transcends its status as a sport. Of course, watching the game can be an excellent excuse to avoid all chores, responsibilities and members of your family, but its biggest names and most iconic lines can also be vital for surviving a difficult conversation over Christmas dinner.

Accused of eating the last mince pie? Channel your inner Arsène: "I'm sorry, I did not see the incident."

Given socks by your aunt, again? Reference a certain Mr Pearson: "I

think you are an ostrich - your head must be in the sand. Is your head in the sand?"

Gran questioning your choice of seasonal knitwear? Refer her to Jamie Vardy for a quick reminder of what happens when you "chat shit".

Dad burned the turkey? You've got more options here than David Cameron at a pig farm. Perhaps pay homage to Mourinho and label him a specialist in failure or, if you're feeling particularly bold, go all the way back to punditry's own answer to the messiah: Andy Townsend. "If anything, Clive, I think he's cooked it too well. If he cooks it even slightly less well either side, I think he's done it there."

Just a quick word of warning, though: do not, under any circumstances, go one further than merely quoting a pundit and actually invite Clive Tyldesley round for Christmas dinner. Don't get me wrong, I'm sure Clive's a really lovely guy, but I've heard that he finds it hard to dissociate football commentary from normal life – something which could be particularly annoying given the setting.

He'd get a bit too excited, bless him. "Oh!", he'd shout, "would you look at that, what a cracker!"

"Oh for God's sake, Clive, yes, it's a cracker. We all have one. Now, pull your end and adjust your party hat; you've got it on wonky."

And again: "what a talented player we have here – he's on fire."

"No, Clive, darling, that's just your mother with the Christmas pudding."

He'd be indomitable: "and what an excellent dribbler this boy is. Mercurial. A prodigious talent!"

"Clive, please, leave granddad alone. You know he hasn't been the same since the stroke."

Nothing would be off limits for dear old Clive: "This boy on the wall can really nail a cross."

"Come on now, Clive. Let's not descend to blasphemy. It is his birthday, after all."

Nightmare.

Revel in football this Christmas. Use it to avoid your family or to help negotiate awkward social situations. Just, whatever you do, don't invite Clive to dinner.