

Issue 808

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VARSITY

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6 News: Union candidates roundtable



8 Interview: Alan Rusbridger



18 Culture: Women's Hour



26 Theatre: West Side Story

Doku's delight

• Provisional results reveal 1,000-vote majority • 14.2 per cent turnout for presidential vote

**Louis Ashworth
& Anna Menin**

Amatey Doku has won the CUSU presidency by a landslide after a dramatic and controversy-filled electoral contest. Doku was over 1,050 votes ahead of his nearest rival, Angus Satow, according to preliminary results. The 3,415 total votes cast represent a 15.7 per cent turnout across the elections as a whole. This is fewer than last year's election, in which 4,005 ballots were cast. There were 3,073 votes cast for the role of President: 1,671 for Doku, 615 for Satow, 427 for Cornelius Roemer and 247 for John Sime. 113 voted to re-open the nominations (RON).

"Obviously I'm absolutely delighted to have been given this opportunity," he told *Varsity*. "It's been such a good campaign, actually getting out and speaking to Cambridge students and finding out what their concerns are. And I hope that forms the basis of the next year."

"I'd like to thank my campaign team. They've worked so hard for this campaign and I'd also like to thank the current CUSU team, because they have done a lot of work in the last year. And I think the most important thing going forward is making sure that the hand-overs are as effective as possible, that we can continue the work they've done. This is about building on what previous years have done. I'm obviously delighted. It's a huge privilege and I'm really looking forward to it."

Doku, an HSPS finalist at Jesus College, campaigned on a promise of "implementing the real reforms that CUSU needs to begin making a difference". He placed a focus upon increasing transparency within the university, in particular with regards



Cal-Amatey averted! Doku took the vote in a landslide, despite a turnout which was lower than last year

to the "unaccountable" Bursars' Committee.

He claimed that, as the President of Jesus College Student Union, he had overseen the "most extensive constitutional reform in six years, reforming the way the Student Union ran". CUSU is currently undergoing large constitutional reforms, in part

to formally adopt the role of Disabled Students' Officer (DSO).

In an interview last week, he told *Varsity* that his vision was for "a CUSU that is in touch with students a lot more, but that supports JCRs... JCRs are the most important thing for students if there are issues with the college or with the university."

There were also victories for Eireann Attridge for the Access and Funding role, Roberta Huldish for Education, Sophie Buck for Welfare and Rights, Audrey Sebatindira for Women's Officer and Umang Khandelwal for University Councillor. Chad Allen was re-elected as GU President.

Continued on page 4

VC: 'I feel European to my very core'

Jack Higgins
Senior News Editor

Professor Sir Leszek Borysiewicz, Vice-Chancellor of the University of Cambridge, has strongly supported the campaign to remain in the European Union, stating that he "cannot identify a single persuasive reason to recommend leaving Europe".

He said that he felt "European to [his] very core" and emphasised that the university sector "has done quite well out of our European engagement".

Borysiewicz, himself the son of Polish refugees, warned in the closing keynote address at the International Higher Education Forum on Tuesday that thousands of students studying in Europe were at risk if the UK severed its ties.

In his address, in which he defended the motion "we are international; but we are European first," he said: "no matter what Brexit campaigners would wish us to think, we are inextricably linked to Europe."

Borysiewicz emphasised that it was only an "accident of geology" that separated the UK from the European continent.

"Remember that there was a time when these islands were part of the same continental landmass [...] and the Thames, the Seine and the Rhine all flowed into the same river basin," he said.

The Vice-Chancellor also stressed the importance of partnerships with academics in Europe, highlighting that 60 per cent of scientific research from British institutions had a European co-author.

He did recognise that Europe and its institutions are "messy", but said that "they're also the best we have".

Continued on page 5

INSIDE:

ISLAMOPHOBIA DISCUSSION AT KING'S, JO JOHNSON ON BREXIT, SEX ABUSER JAILED

How does the story end?

EDITORIAL

On Wednesday, in a speech to the Oxford Media Convention, John Whittingdale – the Secretary of State for Culture, Media and Sport – decried the rise of ad-blocking technology as a “modern-day protection racket”, arguing that it poses an existential threat to online news platforms because it deprives them of all-important advertising revenue.

On this, at least (and maybe in his penchant for heavy metal too) Whittingdale is absolutely right.

Of course, most commercial newspapers are as dependent upon advertising in print as they are online; this is, after all, what enables them to survive without kowtowing to any single institution as a source of continual financial support.

While it may be a little rash to take Whittingdale's comments as an indication of some great policy move from the

government, it is certainly encouraging, with the *Guardian* sticking its head above the parapet to praise Whittingdale for offering “support to the newspaper and music industries”.

More generally, there seems to be cause for a wave of journalistic optimism right now. The government now appears to be in the middle of a significant climb-down in relation to its proposed changes to the Freedom of Information Act; cue sighs of relief from those concerned about where their next big story is going to come from, and rhetorical grandstanding from others. While the war is far from won, this latest attack seems to have been rebuffed.

On Monday, the launch of a new national newspaper, the *New Day*, was met, understandably, with much excitement, coming just a matter of weeks after it was announced that the *Independent* and the

Independent on Sunday will no longer be produced in print form. What's going on here, then? The *New Day* simply filling a gap in the market?

Apparently not, as media experts are predicting that the *New Day* will be seeking to poach readers from the *Daily Mail* and the *Daily Express*, rather than the now online-only *Indy*. Perhaps there's life in the print marketplace yet.

In a way, it is sad that so much to do with our media comes down to economics.

Instead, we have to hope that this inevitable financial focus equates to a sort of journalistic survival-of-the-fittest, even if this leads us rather unpleasantly to wonder precisely what was the *Indy*'s crime.

And if, as the relative newcomer to the marketplace (certainly compared with

some of the long-lived beasts of Fleet Street), the *Independent* had simply been less secure in its print form, what chance does the *New Day* have?

Any optimism which we may feel prompted to by the developments in the state of the media from the last week must be placed firmly in the right context.

Things are constantly changing: are the difficulties faced by the *Independent* the exception, or the rule? Will the *New Day* stake a claim to a slice of the market, or will it succumb to the strain under which the rest of the industry finds itself?

It is, of course, far too soon to say, and so while we may appreciate having cause for optimism for once, let's not forget that until we know more, that's all it can be – a hope for better times in print media.

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Jo Johnson rejects Brexit in Cambridge speech

Keir Baker

News Correspondent

Yesterday, Jo Johnson appeared in Cambridge alongside the European Commissioner for Science, Research and Innovation, Carlos Moedas, at a public lecture entitled 'Reinventing European Research and Innovation for the Information Age'. Johnson, the Minister for Science and Universities, and vocal supporter of Britain's continued membership of the EU, used the opportunity to mount a case against Brexit from the perspective of the science and research community. He was flanked by Professor Sir Leszek Borysiewicz, the University of Cambridge's Vice-Chancellor and an outspoken 'in' supporter.

Johnson called the arguments for remaining, and the negative effects of Brexit on science funding, "compelling and strong". He argued this because, in his words, "those who want to leave [need] to explain how they will sustain the same levels of investment and the same depth of partnership if we were outside the EU."

He went on to describe the UK's current situation, after David Cameron's renegotiated settlement with the EU, as "the best of both worlds", adding: "whilst non-EU countries can benefit, they forfeit a seat on the table when the European Parliament or other decision-makers decide their budget."

Johnson's argument appears to be bolstered by the fact that the UK was one of the largest beneficiaries of EU

research money. The total amount received by UK science between 2007 and 2013 was €7 billion.

He argued that this figure proved that "the modern knowledge economy is built on collaboration and partnership. It depends on teams of researchers working together across borders. To thrive in the Information Economy, the UK needs to be open to the world, to be innovative, and to be building academic partnerships with its close neighbours, not turning its backs on them."

Johnson was also keen to refer to recently published data showing that nine out of 10 scientists agree that EU membership benefits UK science and engineering.

In explaining this, Johnson argued that, far from being just meaningless findings showing the views of a certain demographic, "we should take the survey seriously. It is vital we have to have an evidence-based debate and a properly informed choice. The facts matter. And few value evidence more than scientists."

While polls show that the 18-24 age group is most likely to favour an 'in' vote, there are still those who remain unconvinced as to the benefits of remaining in the EU.

Johnson started to count on his fingers in a way suggesting that, as Minister for Universities, he tackles this question often. He praised "the terrific horizon-broadening Erasmus programme that enables students to travel around [and] future career opportunities for research and further study, given that science is increasingly

international and cross-border in nature", warning that "in career terms, we have no idea what effect Brexit might have on job opportunities." Johnson was also keen to talk about the importance of science funding given by the EU to Cambridge, both as a university and as a local area.

Describing Cambridge as "a powerhouse of the British, European and indeed global knowledge economy, one of the most powerful engines of Britain's knowledge economy, and a national asset of supreme performance," he suggested that an 'in' vote would help sustain the momentum behind 'the Cambridge Phenomenon' and our national status as a global science superpower.

He explained 'the Cambridge Phenomenon' as the "Chinese-style growth rates of seven per cent a year" seen recently in the region.

Arguing that "our close ties with the EU are a crucial part of this great national success story," Johnson warned that Brexit risks causing significant harm to the UK's knowledge-based economy and the competitiveness of UK universities.

"Our competitors in other countries will not hang around during a decade of uncertainty that might follow a vote for Brexit. They will seize the opportunity to win new investment and build new research links."

Concluding, Johnson argued that "[a] vote to leave would be a leap into the dark and one that would put 'the Cambridge Phenomenon' and our status as a science superpower at risk."



Johnson gave a lecture yesterday on Brexit's impact on science

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CUSU/GU results: multiple landslides

Candidates seize wide margins, despite reduced voter turnout

Continue from front page

Sebatindira defeated Connie Muttock by 805 votes to 391 for the position of Women's Officer, an unexpectedly wide margin.

Voting opened at midnight on Tuesday morning, and closed at 7pm on Thursday. Hustings were held on Monday evening, and saw tense clashes between candidates for several of the roles, particularly President, University Councillor and Welfare Officer. During the hustings, Doku was challenged on his policies by rival candidates Cornelius Roemer, Angus Satow and John Sime.

Welfare Officer was a hotly contested role, with both candidates throwing statements back and forth regarding each others' conduct. Candidates Sophie Buck and Poppy Ellis Logan were engaged in a heated debate at hustings, in which Ellis Logan criticised Buck's lack of experience and asked: "Do you think you have more experience than I have?". Ellis Logan, who is the incumbent Welfare Officer, told *Varsity* that she had found the campaign against her "demeaning". She said that she had "been accused of focusing on disabilities at the expense of mental health", but that she had done "important work" in terms of "mental health provision".

Speaking to *Varsity*, Buck said that she "would not allow incumbents to re-run", describing incumbency as "clearly an unfair advantage". She said that running against an incumbent "makes it difficult

to say areas you would improve in the existing system without referring to anything the other candidate might have done".

There were no applicants for the role of Coordinator, a role which encompasses several tasks related to the internal management and administration of CUSU. *Varsity* has been told that arrangements for a Coordinator by-election will begin shortly, and may coincide with the first ever election for a DSO.

Two candidates dropped out during the campaigning and elections period. Robert Corbyn-Smith abandoned his presidential bid on Sunday, for reasons which remain unspecified.

On Wednesday, NUS Delegate candidate Brendan Mahon withdrew his candidacy after citing a conflict of timings with the NUS conference in April. He gained the third-highest number of votes despite pulling out.

During the campaign, presidential candidate and ex-Trinity JCR president Cornelius Roemer was the subject of controversy. Last Friday, *Varsity* revealed a series of unreleased statements from his former committee, in which several allegations about his leadership style were made.

During the election period, he received two formal warnings of a maximum of three from the Elections Committee for various rule infringements.

Results will be confirmed by CUSU at 7pm today.



ANNA MENIN

VARSAITY'S FAVOURITE CAMPAIGN MOMENTS



Horatio's ruff pitch

The CUSU Elections have thrown up some genuine delights. Official election guidance encouraged candidates to "be as creative as possible with modes of campaigning" – advice which candidates heeded to varying degrees.

One of the most interesting interpretations of the Elections Committee rulings came from Amatey Doku's campaign team. Doku's camp put together a 29-second YouTube video, entitled '#be-likehoratio' (top left). In it, footage of a dog, Horatio, was dubbed with a voiceover from Doku himself, which encouraged voters to "be like Horatio" and vote for Doku. Horatio did not reply to a request for comment. Doku's campaign has since released a series of other animal-based videos.

Meanwhile, *Varsity* was delighted by unsuccessful University Councillor Josh Jackson's manifesto picture (left). Though the picture somewhat resembles a poster for a 'one-night-only' swing singer, the photo is actually a selfie, and required Jackson to sellotape his phone to a bathroom wall.

GU President Chad Allen's campaign stuck to more tried-and-tested methods, with his campaign materials echoing a certain other controversial president (below). When asked by *Varsity* whether he had stolen Nixon's graphic design, Allen insisted he was "not a crook".



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When will CUSUgate be revealed?

ANALYSIS:

Short campaign nearly killed the fun factor, but hope prevails

Louis Ashworth



Nearly as quickly as they began, the CUSU elections are over, even though the by-election for Coordinator and the inaugural Disabled Students' Officer elections still await us. Students can breathe a sigh of relief as the barrage of campaign posts and voting groups should dissipate in the next few days.

After the smoke has cleared, however, questions still remain about the problems presented by the election process. Several candidates have raised concerns, saying that they felt rulings by the Elections Committee were arbitrary, ad hoc, and unfair. There seemed to be a general confusion among some of those in the race as to how the rules on social media should work.

Presidential candidate Cornelius Roemer, who received two warnings from the Elections Committee over rule breaches, described the set-up as "very outdated and ridiculous" and said that the rules should be "thoroughly revised".

GU President Chad Allen echoed the sentiment.

"The rules are well overdue for a thorough revision," he said, adding that "The Elections Committee do sterling work given the rules they've inherited, but enforcing rules that don't have the full confidence of the candidates or the electorate is an impossible job".

The campaign window has been criticised for being too short, with candidates bemoaning a lack of opportunity to debate. Candidates were only allowed to criticise their rivals in controlled conditions, and Monday's hustings, in which the most direct debate took place, were not video recorded. The minutes of the hustings were, however, published online.

Compared with those at other universities, Cambridge's students' union elections do seem to be less exciting. Under significant pressure from work, and with tight campaign rules and deadlines, Cambridge will never produce scenes like those in Cardiff, where campaign volunteers run around in candidate stash, or in Exeter, where Toby Gladwin, who went on to become Exeter Guild President, appeared in a policy-based music video styled after Adele and Macklemore.

Instead, Cambridge campaigning is a sudden, furious burst, and over almost before it begins.

Whoever makes up the Elections Committee of the future may face increasing pressure to adopt a more laissez-faire approach to campaign rules, and to permit a couple more days of campaigning. This would promote proper debate and a more rigorous analysis of the candidates, meaning that those people brave enough to put themselves up for election can do so without having to constantly worry about breaching the rules.



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Making meaningful change:

How God's Love can change your life and the world

By Mark McCurties, CS

On Thursday 10 March at 7.30pm at the Christian Science Church, 58 Panton Street, Cambridge

Islamophobia – the new racism?

Cambridge Stand Up to Racism holds discussion on the rise of Islamophobia

Daniel Gayne

Senior News Correspondent

On Tuesday, Cambridge Stand Up To Racism held a discussion on the rise of Islamophobia at King's College entitled 'Islamophobia: The New Racism'.

The panel, slightly changed from the advertised line-up, included Bengali author and Liberal Democrat councillor for East Chesterton Shahida Rahman, NUS Black Students' Officer Malia Bouattia, Cambridge University Calais Refugee Action Group (CamCRAG) member Dan Ellis, and Zak Cochrane, a member of Stand Up To Racism's standing committee.

The panellists' observations ranged from everyday anti-Muslim harassment, with Ms Rahman sharing her personal experiences of Islamophobia on the doorstep, to broader remarks from Cochrane on the parallels between hate-speech towards Muslims and the abuse which the first South Asian immigrants were subject to in the 1970s.

The event was supported by a range of left-wing causes, whose banners and posters decorated almost the entirety of the Keynes Hall stage; from unions (NUT, TUC) to anti-racist groups (Stand Up To Racism, Love Music Hate Racism), as well as Stop the War and the Green Party. The influence of this ideological bent was noticeable, with the conversation punctuated with a variety of politicised themes, from austerity to terrorism.

Opinion was rarely divided, although the title of the discussion was challenged, with Rahman disputing whether Islamophobia could really count as a 'new' form of racism.

Before the discussion began, Lewis Herbert, the leader of Cambridge City Council, made some brief comments. Bringing greetings from Daniel Zeichner MP and Richard Howitt MEP, he described his pride at being involved in the Cambridge groups which have travelled to Calais.

CamCRAG's Dan Ellis would later follow this up with his own story of going to 'the Jungle' and building shelters, remembering that "the spirit of cooperation was intense". However, he also remarked that they were likely among the many shelters destroyed in the recent forced evictions in Calais.

“

**PREVENT...WAS LABELLED
'STATE-SPONSORED
ISLAMOPHOBIA' BY BOUATTIA**

However, Herbert also had concerns, specifically about the potential consequences of the upcoming EU referendum increasing the incidence of Islamophobia. He predicted that "over the next few months there's going to be a polarising split-off effect".

Cochrane said: "We're going to see



The discussion at King's ranged from austerity to terrorism

a disgusting auction over who can attack refugees the most." A similar concern was also raised by a gentleman from the People's Assembly Against Austerity, who believed that it was all tied into the Conservative Party's economic agenda, saying that anti-terrorism "greased the wheels of hatred" against immigrants.

Perhaps most relevant to the university was the critique of the Prevent programme by Malia Bouattia. Prevent, the government's anti-terror agenda, was labelled "state-sponsored Islamophobia" by Bouattia, who argued that universities were not hotbeds of radicalisation. She expressed concern about the government's supposed

belief that "there should be no un-governed spaces where Prevent isn't active", mentioning the introduction of cameras in prayer rooms. Bouattia suggested that the programme was damaging, dividing communities and fuelling Islamophobia within educational institutions by turning educators into informants and students into suspects. One sixth-form teacher in the audience agreed, calling for a 'boycott' of the Prevent programme within schools.

"For Muslim students," Bouattia noted, "there truly will be no respite from the storm of Islamophobia that greets them in all other sections of society".

Borysiewicz baulks at Brexit

Continued from front page

The Vice-Chancellor of the University of Cambridge, Sir Leszek Borysiewicz, continued by saying: "Excluding ourselves from a system that allows the mobility of staff and students, losing that ability to attract the brightest minds from our nearest-neighbouring countries and from our nearest collaborators, would impoverish us – in every sense."

He also raised questions as to whether the UK could manage major health initiatives given that in the past it has relied on collaboration with other European nations in working towards the treatment of diseases like Ebola.

In February, Borysiewicz joined 102 other university leaders in writing an open letter urging voters to reflect upon the "vital role the EU plays in supporting our world-class universities".

Last October, *Varsity* reported on the warning he gave that Brexit could disadvantage British scientific research and development.

Varsity also reported that he has argued that the success of British universities should not be put at risk in the name of "short-term electoral success" fuelled by a "political debate on immigration ... based on fear and emotion".

Writing in the *Financial Times* on Tuesday, the Universities Minister Jo Johnson said: "Anyone who wants to know whether we should leave the EU should speak to Boris."

"I mean, of course, the vice-chancellor of the University of Cambridge, Professor Sir Leszek Borysiewicz."

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An ever-closer Union?

Harry Curtis meets the Cambridge Union presidential candidates – but what separates them?



This term's Cambridge Union elections see three candidates vying for the coveted President's chair, with Asia Lambert of Newnham, Joshua Ellis of Queens', and Charlotte Petter of Murray Edwards all in the running. *Varsity* spoke to all three this week to uncover what sets each apart from their rivals.

Membership Fees

While there didn't seem to be much difference of opinion, one of the strongest points of contention between the candidates was on the perennial issue of whether they would lower membership fees for the Union, which currently stand at £199 for life membership.

While there was a broad consensus that it would inappropriate for whoever ends up being President next Michaelmas to promise a reduction in the price of membership, Petter did propose a more ambitious plan than the other two candidates, who said that she "would try to implement payment plan instalments".

The idea of allowing prospective members of the Union to pay the hefty membership fee in smaller instalments is one that has been thrown around in the past as a means of enhancing the appeal and accessibility of the Cambridge Union. However, it is one that is met by many with a great deal of scepticism.

On the possibility of payment by instalment, Lambert especially was incredibly wary, saying that it would "create instability" and that a situation where "you've got half the money now and you're hoping you're going to get half in six months' time but can't guarantee it" would prevent the committee from being able to confidently plan for the future.

By contrast, Petter said that moving away from a model where you can only buy membership with one lump payment is "the sort of thing that, if you don't try, you won't know".

"The way you could negate or minimise potential losses," she went on, "is to do it by two instalments – one in Michaelmas and one in Lent, with a higher instalment in Michaelmas" and "incentives to buy in full if you can, like eligibility for the Freshers' Ball ... only being available if you've paid in full."

Lambert seemed unlikely to budge on the issue, however, saying that "the problem I have with it is because you cannot fundamentally guarantee that you are going to get that second instalment when you're planning your budget for the year ahead in Michaelmas."

"[During Michaelmas] you decide what Lent gets, what Easter gets, what next Michaelmas gets, and a lot of your budget is going to rely on speculative money coming in which you cannot guarantee will be there."

The candidates' interest in a payment-by-instalment model went beyond the finances of both the Union and its prospective members.

“

INTEREST IN PAVING THE WAY FOR MEMBERSHIP FEES TO COME DOWN

While Lambert voiced concern over what planning uncertainties would mean for the speakers the Union could potentially invite and the events they could hold, Petter pointed to the potential insecurity that the upcoming redevelopment of the Union building could bring: "I know that a lot of the staff are worried about the potential

impact on membership and it's therefore probably quite a good time to be looking at new alternatives."

Away from the option of instalments, the candidates all expressed an interest in paving the way for membership fees to come down in the long term.

"My hope is that, as President working with the longer-term members of the Union staff, I can put in place a strategy that can look to eventually reduce fees," said Ellis, who had perhaps the most ambitious plans for impacting what happens to membership fees beyond his term-long tenure, envisioning fees halving over the next 10 years, returning to where they were a decade ago.

Challenging Perceptions

Varsity also asked the candidates about the common perception among some sections of the student body in Cambridge that the Union is quite insular and often appears more than a little cliquey.

While acknowledging that this is still the case, Ellis was quick to praise the incumbent President, James Hutt, "for widening the participation at the Union incredibly," saying that under Hutt's leadership, he feels as if they "appointed a diverse group of people". He also voiced his intention to continue the new colleges committee, which keeps people who missed out on appointed roles involved in the Union.

Beyond continuing initiatives that have been put in motion by Hutt and his committee, Ellis suggested replacing an emergency debate with "debaters who have been to the workshops to showcase what they've learnt", which he argues would serve to encourage more people to get involved with the

debating side of the society.

For Petter, the best chance for the Union has to challenge the perception of it being a clique will come in Michaelmas, which gives the issue particular significance at this election.

“

MAKING SURE PEOPLE SEE THEM AS 'JUST NORMAL STUDENTS'

"[In Michaelmas] you have new freshers, new faces who are potentially aren't aware of any stereotypes or any stigmas that other people in Cambridge may already feel are attached to the Union," she said. "It's your best chance to turn over a new leaf and make sure people don't hold anything against you."

On what specifically she would do to sell the Union to a new cohort of freshers, Petter indicated that she would place an emphasis on events targeted at freshers at the start of the term.

A more specific proposal, from Lambert, was for a "freshers' brunch", the rationale being that "some colleges don't have high levels of membership ... so making sure that, as a new member, you get to know the people who are going to be in the building all the time, but also other people whom you might decide to meet up with and go to a talk with even if you're not otherwise socially connected."

Lambert also echoed Ellis by saying that while there is still a perception that if you're President of the Union "maybe you're a guy and you went to Eton", this is a stereotype that is outdated and needs to be challenged.

Pointing out that she doesn't have "this privileged background" and went to a state school, Lambert also said that a degree of the responsibility fell on the President and committee making sure people see them as "just normal students".

Free Speech

Asked whether issues such as no-platforming and safe spaces had any bearing on this contest, the candidates were all keen to stress the Union's commitment to free speech and said that, despite the referendum over whether Julian Assange should have been invited last term, the growing prominence of these ideas have not changed much behind the scenes.

Current Speakers Officer, Josh Ellis, said that while "the referendum was a fantastic idea in the sense we had to think long and hard about people's feelings", there was "nobody on my list [of potential invitees] that I would

Joshua Ellis

Josh is the current Speakers Officer and intends to launch a Union app complete with photos, news, information and a calendar. He also aims to raise £9,000 for the Union through advertising online membership, which is available to anybody for £30 a year.

Asia Lambert

Asia is a former Ents Officer at the Union (Michaelmas 2015). She says that she will work with the Ents Officer to put on events at the start of term to welcome members back to the Union. Asia also promises that the Union building won't become "a home for corporations" as it enters redevelopment.

Charlotte Petter

Charlotte is the current Treasurer and plans to introduce a number of subsidised or free "sponsored memberships", and wants to make the election process more accessible. She also wants to increase the profile of the Women's and Diversity Officers.

have said 'you know what, no, we're too scared to do this, we're not going to.' If anything, I think the Union emerged more resilient, strong and sticking to what it stands for more proudly than before."

That the Union emerged stronger after the Assange referendum was a sentiment with which Lambert strongly agreed.

“

THE UNION EMERGED STRONGER AFTER THE ASSANGE REFERENDUM

She added that "we're all increasingly more committed to making decisions about these kinds of issues collectively", though stressed that the Union has always had a lengthy, careful and rigorous process when it comes to inviting speakers.

Petter reasserted that the Union is "fundamentally a free speech society."

"It really has to be a case-by-case discussion depending on the individual you're inviting and also depending on the mood and feel – both of Cambridge and general society – to that individual."



The trio of Union grandees vying for President in today's elections

Cambridge has taken in fewer than 10 Syrian refugees

Siyang Wei

Senior News Correspondent

It has been revealed by the City Council that fewer than 10 Syrian refugees have been housed in Cambridge.

Lewis Herbert, Leader of Cambridge City Council, admitted that, despite a prior commitment to and preparations for housing a minimum of 50 refugees, a smaller number than expected have arrived seeking accommodation in the City.

He said: "The actual number of Syrian refugees we have is small; it's under 10. The number is small compared to other parts of Britain and we are keen to understand the issue."

Councillor Herbert claimed that the situation was due to the Home Office, which is currently responsible for resettling 20,000 refugees as part of the Vulnerable Person Relocation (VPR) scheme, was simply not sending them to the city; he believes the reasons for this "could be the cost of living or a lack of housing", but added again that they were still "keen to understand the issues".

This is despite a number of campaigns within Cambridge set up in order to help refugees, such as the Cambridge Refugee Resettlement Campaign (CRRC). According to Camila Iturra at the CRRC, the situation is "very frustrating" because "we have 3,000 properties standing empty",



A camp for Syrian refugees in Jordan

although this figure includes properties that are privately owned by landlords, as well as council houses.

"We have so many people willing to help", she added. "The city has the resources to help. I don't think the Home Office is listening to the people of this country or this city on this."

"Plenty of people are coming forward to help. We are ready."

Leonie Anna Mueck, also from the CRRC, shared this sentiment, revealing that there are more volunteers offering to help than there are refugees.

"This is a very low number [of refugees], especially when we look at other places," she said. "Cambridge is a rich city that can welcome more people. That is the message we want to send to the Home Office. There is a wonderful bunch of people in Cambridge eager to give sanctuary."

At a council budget meeting on Monday, Councillor Herbert suggested that a small grant of "a couple

of thousand pounds" should be given to the Cambridge Ethnic Community Forum, a local charity, to find answers to the questions of "what the city could be doing better and why we have so few [refugee families] at the moment."

He added: "We [the City Council] can help when we are asked but we specifically need to understand what people's needs are so we can properly address them. We want to work with the Home Office and will continue to help them."

A spokesperson for the Home Office said that "there has been a tremendous amount of goodwill from local authorities and the private, non-governmental and voluntary sectors as well as from individuals across the UK." They added: "We are very grateful for Cambridge City Council's support and will continue to work with them to identify further opportunities to resettle [refugee] families as part of the VPR scheme."

Reclaim the Night 2016: marching to end sexual violence

Elizabeth Howcroft

Senior News Correspondent

Women and non-binary students will march through the streets of Cambridge this Sunday as part of the 'Reclaim the Night' campaign.

The event encourages unity "in a stand of solidarity to end sexual violence, harassment and oppression", stating one of its aims as being to "Reclaim the night. Reclaim the streets. Reclaim it all."

Chants from the pre-released song sheet include: "Whatever we wear, wherever we go, yes means yes, and no means no" and "2, 3, 4 We won't take it anymore! 5, 6, 7, 8 No more violence! No more hate!"

This comes after a *Cambridge News* report last month noted that there were 1,270 sexual offences reported in Cambridgeshire in the year September 2014 to September 2015, a 15 per cent increase on the previous year.

Speaking to *Cambridge News*, CUSU Women's Officer Charlotte Chorley said: "Reclaim the Night 2016 is as relevant today as it was 30 years ago – and we should be so angry about this. As always, we hope to show a stand of solidarity for all of those affected by sexual harassment and sexual violence."

She added: "We hope to send a message to everyone that we are here, and we are strong, and we deserve the space to live our lives freely, safely and happily. Too many women and non-

binary people are denied that right every single day.

"We live in a culture where sexism is dismissed as casual banter, and women's bodies are treated as public property. Reclaim the Night is a public demonstration against this, and a public show of support for all those affected."

“

WE HOPE TO SEND A MESSAGE

Beginning at Christ's Pieces, there will be speeches from 5:45 to 6 p.m. This will be followed by a 45-minute march, going down from Christ's Pieces to St Andrew's Street, up Sidney Street towards the Round Church, then down St John's Street, through Trinity Lane and King's Parade, and finishing at the top of Silver Street.

Although the march itself is only open to self-identifying women and non-binary people, all are welcome to attend the vigil afterwards, which will take place at the University Centre in Granta Place and consist of speeches and spoken-word performances.

The march, which takes place once a year, is Cambridge's equivalent of the national women's Reclaim the Night march, which has been organised by the London Feminist Network since 2004.

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Rusbridger: Snowden was 'hardest story of my life'

Eddy Wax

News Correspondent

Perched on a desk, Alan Rusbridger was softly-spoken and relaxed as he talked students through the twists and turns of one of the biggest stories of our time, which implicated the CIA and GCHQ in extensive internet and phone surveillance and even led to *Guardian* journalists smashing up their own hard-drives at the request of British security services.

From the moment Edward Snowden got in contact with him, the former *Guardian* editor, a Cambridge alumnus, knew that the case was highly unique. In the first place, nothing was normally ever leaked from the NSA. In fact, it was colloquially known as "none such agency".

"The first decision was whether we should go and meet him in person but already we were skirting around the law, wondering whether we were being hacked ourselves. The Espionage Act in the States has no defence, as with the Official Secrets Act in Britain."

The stakes were incredibly high. "Anything to do with National Security is about as hard as it gets in journalism. The ease with which the state could attack you is not hard to imagine but we were also aware that if we spilt the wrong secrets, terrorists could get hold of them," he said.

Rusbridger was shocked to find that it was not just the British government that did not want his paper to publish the leaked documents. Some of those whom he respected in journalism thought that they should not publish what the state did not want them to publish.

"But surely journalism must be separate from the state or it is nothing," he said.

He went on to describe how in the US and in Britain there are two very different kinds of relationship between the state and journalism.

In Britain someone from the government called him up and told him flatly: "We're going to smash up your computers." There was no debate and no discussion. One could be directly looking at a certain document only to be repeatedly told by a government official on the phone that they



The former *Guardian* editor appeared at St Catharine's College on Monday

can neither confirm nor deny its existence.

He was even hauled in front of the Home Affairs Select Committee in 2013 and asked if he loved his country by the MP Keith Vaz. He was reporting this precisely because he loved his country, he said.

“

'WE'RE GOING TO SMASH UP YOUR COMPUTERS'

In America, however, the culture is "friendlier" towards journalists, partly, as Rusbridger sees it, because of the consequences of the 1971 Daniel Ellsberg case.

In this case, a former US military analyst leaked papers which showed how the country had been misled about the

Vietnam War. Though the US government tried to stop *The New York Times* from publishing, the Supreme Court ruled in the latter's favour.

"The debate over Edward Snowden in Britain has been pretty pathetic but it has been more grown up in the US because of the protection of the Ellsberg case."

The end result, as Rusbridger was at pains to point out, was that the sky did not fall in, despite all the opposition and scaremongering. "That was the hardest story of my life but we published it and journalism prompted a debate which Cameron, Obama and the spy chiefs have all now agreed we needed to have."

Taking questions from the floor, he called for a sense of proportion about the threat that Britain faces at the moment, for example from terrorists.

"You need to keep a sense of history. We're not in the Vietnam War. We haven't had an existential threat to the nation. Bloody awful things are happening but compared to when the

IRA was active, with bombs going off all over London, it is not like that at all these days."

According to Rusbridger, the government is taking advantage of the perceived threat to increase its own powers when in reality most terror attacks come from people who are already on the government agencies' radars. So, if anything, they need more resources, not more powers, he said.

In an interview afterwards, Rusbridger talked about his time studying English at Cambridge and how it had prepared him for a career in journalism. In his time, Rusbridger recounted, Magdalene was "the thick college".

"Reading English at Cambridge you'd have to do Shelley or Dickens in a week and there was no way on earth I was ever going to read three Dickens novels. So you became quite adept at absorbing all the sources in order to produce a plausible essay at the end of the week. That's actually quite a good training because journalism is to some

extent about pretending to be more knowledgeable than you really are.

"Those nights when you're staying up all night thinking: 'shit, I've got a tutorial tomorrow, I've got to get this essay done' – I didn't know it at the time, but actually all that was fantastic preparation for what it's like to be in a newsroom."

Rather than becoming involved in student journalism Rusbridger started writing for the *Cambridge Evening News* during the holidays, and being paid for it.

“

MAGDALENE WAS 'THE THICK COLLEGE'

"You'd pick up a copy of *Varsity* or *Stop Press* at the time and it would be full of articles about Nicaragua and it wasn't what did it for me, but I did love working on the *Cambridge Evening News*, which was about something sort of very tangible, local and real."

"I'd tried all kinds of jobs to earn money during the holidays: bottle washing, painting and decorating, picking tomatoes, but the brilliant thing is that you can go and sit in a newsroom and people will pay you to ring people up and ask them questions. I thought: 'this is wonderful'."

Now the Principal of Lady Margaret Hall, Oxford, that passion for journalism has never left him, even if the world of journalism has changed almost beyond recognition since his student days.

"There is lots of soul-destroying work that goes out in the name of journalism these days, but then there's lots of inspiring work as well and people who risk their lives and do incredibly brave things. Generally in life I like to look on the optimistic side and think about the good examples."

But did he enjoy his years under intense pressure as *Guardian* editor as much as writing colourful pieces as a student?

"I've enjoyed every day of my life as a journalist, there's never been a time when I've got bored of it."

Caius launches Medicine shadowing scheme

Esha Marwaha

Senior News Correspondent

Gonville and Caius College has launched a Medicine shadowing scheme, offering opportunities for state school students lacking connec-

tions in the profession.

Based on CUSU's Shadowing Scheme, which provides students at schools with a low Oxbridge intake with an opportunity to experience Cambridge for three days, Caius's scheme was the brainchild of two Gonville and Caius Medicine students

who were concerned by the challenges facing state school pupils who may have difficulty getting into the medical profession.

The Caius scheme is being devised, organised and run entirely by students. 20 potential applicants were given the chance to spend three days at the college, residing in undergraduate accommodation, attending supervisions and lectures. Each undergraduate is assigned a student to shadow and looked after them, with students giving up their rooms for pupils.

The aim is to give practical advice and show potential applicants that Cambridge students were "not all posh boys in red trousers".

Luke Bibby, President of Gonville and Caius MedSoc, said that he "thought it would be great to show sixth-formers what it is really like to study medicine at Cambridge". Bibby, who went to a state school, attended an access scheme at the college in Year 12 and was the first in his family to go to university. Unable to get work experience in a hospital, he ended up

volunteering in a care home and shadowing a physiotherapist.

He remarked that participating in the access scheme "made me realise that it would be achievable to study Medicine in Cambridge and, from then on, I just concentrated on getting the grades."

“

CAIUS HAS THE GREATEST INTAKE OF MEDICS

As a very competitive course, Medicine is often dominated by students who attended highly-academic selective schools.

Ellie Walder, MedSoc's Access Officer, emphasised it was "much easier to get work experience if you have a close relative or family friend in the medical profession."

She added: "I wanted to show state school students who don't come from

medical families how to maximise their chances of getting in and to advise them about how to get work experience without contacts. A lot of students told me that before they came they felt they wouldn't fit in, but now, having been here, they felt that they would apply."

With a reputation for Medicine, accepting approximately 25 students per year, Caius has the greatest intake of medics. Research by the Sutton Trust, however, shows that of Britain's top doctors, 61 per cent were privately educated, nearly a quarter at grammar schools and only 16 per cent at comprehensives.

Michael Turnbull-King, 17, from Tring School, a comprehensive in Hertfordshire, said: "It has been really good to attend real lectures and supervisions. I had no idea what they entailed. It has been really useful to experience what it would be like [...] because it's very different to school. It's also made me realise that as long as I can get the grades I have as good a chance as anyone to get in."

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News in Brief

STATE OF THE NATION

Oxbridge failing state school pupils

Cambridge, Oxford and Bristol are the three worst universities for accepting state school students, according to the *State of the Nation* report by the Social Mobility and Child Poverty Commission. It stated that Cambridge would need to increase its proportion of state school pupils by 18 per cent to reach the HESA benchmark.

MARATHON RECOVERY

Collapsed half-marathon runners recovering

Two men who were taken to Addenbrooke's Hospital in a critical condition after collapsing near the end of the Cambridge Half Marathon are out of intensive care. The patients, one in his 30s and the other in his 50s, were seen receiving CPR near the finish line of Sunday's half-marathon, after both suffered cardiac arrest.

TACKLING FOOD POVERTY

Cambridge students launch Foodbank Society

Cambridge students are to launch a new Foodbank Society today. The newly-formed university group, which has grown to over 300 members since the beginning of the year, aims to combat food waste across the university and seeks to help in the fight against food poverty. Daniel Zeichner MP is launching the society today at St John's College.

HARRY POTTER STAR VISITS CAMBRIDGE COLLEGE

Miriam Margolyes visits Newnham students

Harry Potter actress Miriam Margolyes visited her alma mater, Newnham College, earlier this week to discuss her time at university and her long and successful acting career. Margolyes, who read English at Cambridge and matriculated in 1960, took part in a CV clinic run by the Associates, a group of high-profile alumnae who offers workshops, guidance and support to current Newnham students. She told students: "Newnham was the beginning of me. Being at Cambridge was like being at drama school. "I owe everything to Cambridge. The friends I made at Newnham are still my friends today."



The Week in Numbers

15.7 | Percentage turnout in this year's CUSU elections

£150 | The maximum amount the CUSU presidential candidates were allowed to spend on their respective campaigns

€7bn | The amount of money that UK science received from the EU in research funding between 2007 and 2013

CAMBRIDGE FEELS THE BERN

Democrats Abroad primary goes to Sanders

The Democrats Abroad primary, which offers members of the Democratic primary living outside of the US an opportunity to vote, took place at Cambridge on Tuesday at the same time as Super Tuesday took place in 24 states across the Republican and Democratic races. Despite widespread victories for Hillary Clinton in seven of the states, Cambridge voters preferred Vermont Senator Bernie Sanders by 82 votes to 48, with one uncontested.

REGENI CASE DEVELOPS

Giulio Regeni interrogated in Cairo 'for days'

Giulio Regeni, the Girton PhD student found murdered in the Egyptian capital in January, may have been interrogated "for days", according to an Egyptian forensics official. The autopsy on Regeni's body revealed that he had been burned with cigarettes, reportedly a hallmark of the Egyptian security services, over a period of days, in a manner consistent with an interrogation or an attempt to extract information.



Artwork by
Jake Howlett



Fitzwilliam Museum thieves brought to justice

Kaya Wong

Senior News Correspondent

An organised crime ring orchestrating raids on museums and auction houses – including the Fitzwilliam Museum in Cambridge – has been convicted.

Between January and April 2012, a total of five cases of robbery, burglary, theft and attempted theft occurred across four different venues: Durham University Oriental Museum, Norwich Castle Museum in Norfolk, Gorrings Auction House in East Sussex, and the Fitzwilliam Museum in Cambridge.

Security at the Fitzwilliam was tightened after the break-in in April 2012, during which £15 million worth of Chinese jade and rhinoceros horns were stolen. The incident was described by the former acting director of the museum as having tarnished the museum's reputation as a "guardian of treasures".

Local police launched their respective investigations, and a number of people were convicted for the crimes. However, it was soon apparent that the incidents were connected and organised by a criminal group that commissioned the jobs. Even though much of the stolen property has been recovered, several high-value items are still missing. Chief Constable Mick Creedon, leader of the Association of Chief Police Officers for organised crime, said that the conviction "follows a long and complex pan-European investigation involving officers from 26 police forces and the Serious

Organised Crime Agency.

"The series of burglaries last year had a profound effect on museums and similar institutions and we are committed to bringing all those who were involved in the conspiracy to justice.

"Many of the stolen Chinese artefacts are still outstanding and a substantial reward remains on offer for information which leads to the safe return of those priceless items."

In June 2012, supported by the National Crime Agency and National Police Chief's Council, the Cambridgeshire and Durham Constabularies jointly launched 'Operation Griffin' to carry out an investigation into the conspiracy. A total of 14 men were charged in connection with all six incidents.

Last Friday, following an eight-week trial at Birmingham Crown Court, Daniel 'Turkey' O'Brien, 45, John 'Kerry' O'Brien, 26, Michael Hegarty, 43, and Richard 'Kerry' O'Brien Junior, 31, all from Cambridgeshire but with links to Rathkeale in Ireland, were found guilty of conspiracy to steal. Eight other men, aged between 33 and 68, from Cambridgeshire, London, Southend-on-Sea and Wolverhampton, were found guilty at three previous trials, all at Birmingham Crown Court. Two others, one aged 28 from Kent, and the other aged 46 from Belfast, pleaded guilty to the charges in March last year and January this year.

Senior Investigating Officer for the operation, Detective Superintendent

Adrian Green from Durham Constabulary, said: "I am extremely pleased with the verdicts passed today and over the previous year.

"Because of the variations which can be given by auction houses the total value of the items targeted comes to

anywhere between £18 million and £57 million. This illustrates just how massively profitable this trade was viewed by the gang.

"All the hard work put in by everyone involved has paid off. Firstly, those that carried out the burglaries were

caught and convicted by local officers. What followed was a very long and complex investigation to capture and bring to justice those who commissioned and planned the jobs. I hope this sends out a message that nobody is untouchable."



Newnham appoints new honorary fellows

Anna Menin

Deputy News Editor

Sandi Toksvig and Baroness Rabbi Julia Neuberger have been elected as Honorary Fellows of Newnham College.

Neuberger was Britain's second female rabbi, and the first to have her own synagogue, and is currently a Senior Rabbi of the West London Synagogue.

She read Oriental Studies at Newnham, matriculating in 1969, before completing a Rabbinic Diploma at Leo Beck College, London. Neuberger was appointed DBE in 2004, and was made a Life Peer in the same year.

In June last year, Neuberger was also awarded an Honorary Doctorate of Divinity by the University of Cambridge.

Toksvig is also a Cambridge alumna, who gained a first-class degree in Archaeology and Anthropology and Law from Girton College. She

matriculated in 1977.

While at Cambridge, she wrote and performed in the first all-women Footlights show, before going on to act and present after graduating.

She hosted *The News Quiz* on BBC Radio 4 for nine years, and was recently announced as the new host of "QI", taking over from Stephen Fry later this year.

Toksvig also co-founded the Women's Equality Party last year, and is currently Chancellor of Portsmouth University.

Speaking after the announcement, Toksvig said that she was "honoured and not a little overwhelmed to join the illustrious list of women associated with Newnham."

"The education and advancement of women has long been a passionate cause for me and I look forward to a lifelong association with the college and its members", she added.

Both women are expected to attend a special ceremony at Newnham later this year.



Wolfson PhD student convicted of child sex abuse

Joe Robinson

Senior News Editor

A Cambridge PhD student has been convicted of sexually abusing an 11-year-old boy and handed an 18-month jail term.

39-year-old Tobias Moncaster, who had been studying for a PhD at Wolfson College in 2011, was found guilty of the offence, which took place in Colchester in 2008.

The victim, however, only came forward to tell police about the abuse in 2013.

In 2009, Moncaster pleaded guilty to several charges of sexually touching a boy under 13 and to possessing indecent images.

For these offences, he was given a community order and required to attend a sex offenders' programme, which he completed.

Addressing Moncaster last Thursday at Chelmsford Crown Court, Judge Emma Peters criticised Moncaster for his actions and the damage they had caused.

She also imposed a five-year sexual harm prevention ban order, which prohibits him from unsupervised contact with boys under 16, and bans him from social media.

As she passed sentence, she said: "You caused great desolation and destruction to this young boy by your actions. You touched his genitalia."

She added: "Because of your interest

in boys, which stems from your time at school, your parents have left the area [Essex] distraught at what they have come to know of. You have left the victim's family distraught and destroyed by what you have done to their son.

"The boy didn't say anything to anyone; he didn't discuss it. He went away and spent the next few years struggling. His siblings and his parents all had years of trying to uncover your abuse."

“

AN AWFUL LOT OF PEOPLE DAMAGED IN YOUR WAKE

She continued: "Your predilection for teenage boys leaves an awful lot of people damaged in your wake, Mr Moncaster."

Dr Jane McLarty, Senior Tutor of Wolfson College, told *Varsity*: "Toby Moncaster has been convicted of a historic offence, committed some years before he became a member of this College in 2011.

"The College was not aware of Mr Moncaster's previous conviction when he became a member.

"As soon as we were informed of it, a full risk assessment was carried out and we have monitored him on a very regular basis throughout his time here."



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THE FREE CONSUMER WEBSITE

Picks of the Cambridge Science Festival

Nicole Rossides

Science Editor

'Tis almost the end of term and you feel like your brain is about to implode. You can't bear to submit another piece of supervision work and you're starting to get sick of learning. But wait! Just before you go home and sink into your bed for a week, it's worth checking out the Science Festival, beginning on Monday 7th March. With more than 350 events crammed into two weeks (yes, you read that right), it would be a downright shame to miss it. Activities range from talks to exhibitions to performances to hands-on activities that are simple, yet engaging and unashamedly fun. I understand that choosing which ones to go to from a booklet that's 88 pages long may be too mentally straining at this time of year, so never fear – I've done the work for you. Book fast!

Artificial Intelligence

Will artificial intelligence be superior to the human brain? (7th March)

This year's theme is Artificial Intelligence and Big Data, and this talk will serve as a great introduction to the power of AI. More jobs are being taken over by AI, but will AI ever be superior to the human brain? How can it benefit our society without causing the downfall of mankind, if that is even possible? AI experts and neuroscientists go head to head in this discussion. Replicating the human brain with all its complexities is quite possibly the hardest feat in neuroscience, so it should be interesting to see how AI strives to solve that puzzle.

Designing the Future: Digital Twins (9th March)

Unless you haven't been on Facebook for a while, we've all seen Zuckerberg's photo of every member of a Samsung

conference wearing the Oculus Rift Headgear set. He, among many others, has advocated for virtual reality as the next medium for communication in which we can immerse ourselves into any experience we wish. This talk, presented with Siemens Industry Software Limited, introduces the year 2020 as the age of the digital twin. All the latest technology, such as supersonic cars and spaceships, has been cloned in a virtual world. It aims to explore how digital twins will help us create, improve, and simulate their real-world counterparts.

Turing's imitation game (10th March)

Continuing the theme of the power of AI, Professor Kevin Warwick will demonstrate how hard it can be to tell the difference between human and machine using the Turing test. In conversation, it can be very easy to confuse machine for human and even vice versa. You can even try the test for yourself – you'll finally find out whether you're secretly a robot.



Healthcare

Stem cells: Big data and personalised medicine (10th March)

If the mysteries of biology are more your thing, this talk co-hosted by the Wellcome Trust, the Medical Research Council Cambridge Stem Cell

Institute, Wellcome Genome Campus, The Gurdon Institute (founded by the Wellcome Trust and Cancer Research UK), and The Babraham Institute promises to be a discussion you won't see anywhere else. A panel of biomedical research experts will respond to questions on the complexities of personalised medicine and stem cell research, as well as the use of big data for diagnostics and drug development.



How big data analysis is changing how we understand the living world (15th March)

"Data has never been easier, or cheaper, to collect or store", says Dr Clare Dyer-Smith of Cambridge Big Data. Big Data has the potential to be accessible to all of us, one day. Currently, anyone can monitor and measure themselves using fitness apps on iPhones (and Apple Watches for the richer among us). Genome sequencing is more accessible than ever to those who are curious about their ancestry, and the '100,000 Genomes Project', led by the NHS, aims to create a database filled with the genomes of 100,000 people so that rare diseases and untreatable diseases can be diagnosed early and treated. Portable DNA sequencers were used to track the Ebola virus in western Africa. Ewan Birney FRS, Director of the EMBL European Bio-

informatics Institute, explores the opportunities and challenges of big data in healthcare, from genomics to high-resolution imaging.

Miscellaneous & Quirky

Eating less meat for planetary and population health: Government policy or your choice? (9th March)

A strange, but interesting question. Meat production is predicted to double by 2050, despite the rise of vegan culture, and the panel will explore the role that policies could (and should) play in changing what people eat for our own benefit.

Beyond Images (7th-19th March)

This exhibition consists entirely of images produced by conservation technologies, such as 3D scanning systems, Geographic Information Systems (GIS), electron-microscopy, aerial drones and GPS tracking. It should be interesting to see how these foreign 'cold' terms can be translated into something appealing to the eye. An interesting collaboration between the arts and sciences for pragmatists and dreamers alike. (There's also the chance to meet the conservationists who employ these techniques on a daily basis.)

More science pranks (14th March)

Steve Mould from BBC One's *Britain's Brightest* will do plenty of science experiments that will amaze you – or at least amuse you if you're a know-it-all undergraduate. Check out his YouTube channel if you don't believe me: he does a whole array of stuff and is quite the charmer.

Brain, body and mind: New directions in the neuroscience and philosophy of consciousness (16th March)

The definition of consciousness is a classic question that never gets old. Is

(insert animal here) conscious? Can robots become conscious? Philosopher Professor Tim Crane and neuroscientist Dr Srivas Chennu will strive to make the answer as thought-provoking and unreachable as possible. (I only kid...but not really.)

The science of out-of-body experiences (19th March)

Dr Jane Aspell from the Department of Psychology at Anglia Ruskin University will use neuroscience to explain out-of-body experiences, in terms of how the brain creates the experience of one's self inhabiting a body. Even if you're not convinced, isn't it enough to intrigue you to go anyway?

The scientific secrets of Doctor Who (19th March)

Yup, there's something even for the die-hard Whovians. Using clips from the TV series, Dr Marek Kukula and Simon Guerrier will show how *Doctor Who* uses science to tell its complex stories of space and time-travel. (But they probably won't be able to explain what made Clara Oswald "the Impossible Girl". Too timey-wimey.) They claim to show how close it has come to predicting future scientific discoveries – it's up to you to find out whether that's such a far-fetched idea. Don't blink, or you just might miss it.



To sleep, perchance to gene: advice for next term



NEUROPOP
WITH
JOY
THOMPSON

Here's something to think about as Easter Term (Oh, inescapable fate!) draws nigh: it might not be worth losing sleep over exam revision. Wait, don't stop reading yet! We al-

ready know that sleep is important for brain function – a high-profile 2013 *Science* paper showed that the brain uses this time to take out its metabolic trash – but we are now starting to find that it also affects practically every other cell in the body. Sleep too little, or at the wrong time, and the effect is devastating.

This is because our bodies normally keep to a built-in schedule, or circadian rhythm. The rhythm is set by biological timekeepers working together with environmental signals like daylight to tell us when to sleep and eat – though sadly not when to study. Crucial to circadian rhythms are molecular clocks, master regulators of gene activity that act as on/off switches. Levels of clock proteins rise and fall in a 24-hour cycle, as does the activity of the genes they control. Molecular clocks are found all over the body; they are also essential for proper function of the body's master pacemaker, a group of neurons in a brain region called the hypothalamus.

It thus makes sense that altered sleeping patterns can disrupt circa-

dian rhythms, and by extension our health. Sleep disturbances correlate with mental illness, and the World Health Organisation lists shift work, also characterised by mistimed sleep, as a probable cause of cancer. (Arguing that overdue assignments and PhDs in neuroscience also count is, however, taking things a bit too far.) Understanding precisely how mistimed sleep does this has been difficult, but there is now at least one study linking disturbed sleep and altered patterns of gene activity.

In 2014, Simon Archer and colleagues published a *PNAS* paper looking at the effect of mistimed sleep on the human genome. To do this, they had their volunteer subjects undergo first a natural 24-hour sleep/wake cycle, then a 28-hour-long 'laboratory jet lag' cycle. The volunteers' jet-lagged sleeping habits were completely out of time with their central pacemakers, meaning that their biological clock was telling them to sleep when they were awake, and vice versa. The researchers then collected blood samples during each cycle and compared their content of messenger RNA (mRNA) molecules.

(The production of a gene-specific mRNA is the first step in the information flow from a particular gene to the biological process it controls, and is one indication that the gene is switched on.)

The researchers found that during the normal cycle, levels of several mRNA molecules fluctuated in a regular 24-hour cycle. Thus, when sleep and biological clocks were in time, the genes corresponding to these mRNAs also had circadian patterns of activity. Some 'rhythmic' genes controlled the synthesis of molecular clock proteins – as expected – while others were involved in immune defence and responses to stress... which is perhaps something to consider if you routinely catch Exam Term flu!

During the jet lag cycle, however, many of these genes completely lost their rhythm, including most molecular clock genes identified in the 'normal' condition. They instead remained at the same level of activity, independently of both the sleep/wake cycle and the central circadian pacemaker. This implies that mistimed

sleep alters the normal rhythms of not only molecular clocks, but also the myriads of other biological processes they control.

The take-home message from this is that mistimed sleep makes all sorts of molecular clocks lose their normal rhythm, effectively producing a genetic cacophony. Unfortunately, we still don't know how long the genome – let alone the brain – takes to recover after an all-nighter. Until we do, it's worth treating sleep as another essential nutrient, to be enjoyed in the right amount and at the right time. Just like caffeine.



VARSITY INTRODUCING

Hollymusgrave

HOLLY MUSGRAVE is a singer-songwriter studying English at Clare. Her first album, *Mercury Sunrise*, was released last year, and she has recently performed in *Sweeney Todd*, Cambridge University Pops Orchestra's *Broadway at Trinity*, and as a soloist at the Cambridge University Charity Fashion Show.

Are you primarily a singer-songwriter or a musical performer?

I mean, it's difficult, because they're two parts of my life that don't go completely well together. They're two completely different markets, and when I'm doing one, I'm doing one: I don't write for musical theatre. I think I probably see myself more as a singer-songwriter though, just because I've been doing it for longer, and because I see musical theatre stuff as something that's kind of enhanced my ability to perform as a singer-songwriter. I really, really enjoy it, I'd love to do either, but I probably just spend more time writing songs.

When did you start writing songs?

Oooh, this is difficult. So when I actually started writing song-songs, I was probably about ten years old. Some of the stuff on the current album was written when I was about 10, 11.

There's like a weird mix of stuff from age ten and stuff from age 18. Obviously, stuff that's been reworked – ten-year-old Holly didn't have great lyrics [laughs]. But I think there's a film of me from when I'm really young, from before properly speaking, climbing the stairs, writing a song about climbing, where I only really knew the word 'climbing'.

Has musical theatre influenced your song-writing?

It definitely has, because I only sang in a certain way – in a floaty way, in a very acoustic way – before I did musical theatre. As well as giving you the confidence to stand up and sing loudly, I learned how to belt, I learned how to kind of use my voice in a really powerful way, and I wanted to incorporate some of that strength into the music. So when I was writing 'Ophelia', which is the first song I wrote while I was in Cambridge, I was like, I want there to be a belty bit, I want there to be this really loud thing where I can just really sing, no matter what the words are.

How would you describe your sound?

It's a question that I'm always asked, particularly on festival applications. It's really difficult, because you can only go, "Oh, I dunno, it's a bit folky, it's a



own stuff and my own ideas of what I like in music. Sometimes I'll listen to really bad lyrics, because I really like the bass. But to be honest, in terms of music, it's not super influential on what I do – that's more literature, because I study literature. I just couldn't stop writing about books, and wanting to put almost like film music to them, so you could get this atmosphere of a book by listening to like a three-minute song.

There was a lot of Shakespeare. There's a song on *Mercury Sunrise* called 'In His Shoes' which is kind of about... I don't know if it was about *Romeo and Juliet*, or reading *Romeo and Juliet*. A lot of

my songs are about reading. Like, 'Ophelia' isn't really about Ophelia in *Hamlet*, it's about what would happen if we took Ophelia from *Hamlet* then, and put her into society now, and how does mental illness work with that, and how does being a woman work with that?

How would you go about starting a song?

I usually write in very short bursts, when I get five or six songs done in a week. Then I practise it and develop it, but the actual songwriting happens really quickly. With 'Ophelia' I had this melody in my head, there's this bit in the chorus that goes, da-dum da-dum da-da-dum, and has almost no

words to it. All my songs have been really wordy, but the most important thing with 'Ophelia' was this melody that had almost no words – [words] just sort of framed the melody. I then put words to it, and it just happened to be "Goodnight, sweet ladies, goodnight, goodnight", from *Hamlet*.

Has Cambridge had an effect on your music?

The town I came from didn't have a huge music scene, so for me it's magical and huge. I think that the traditional element of music does help. I mean, I loved choral music before I applied – I almost applied for a choir. There's so much music in Cambridge, and one of the great things about the music scene is that there's lots of people just starting, and experimenting with different kinds of music. You get to see really, really great performers as they're just honing what they're doing. I don't think my style's changed that much – I probably do most of my writing at home still. One thing I think that's really helped is that, because everyone's playing, you have to kind of fight to play. It really helps your confidence and your bravery.

What are your plans for the future?

Oh... I don't know. You just have to keep putting stuff out and you have to keep contacting people, which is the only way it works. We had a lot of positive feedback for the first album, which is really encouraging. There's something coming in May, which I don't know how much I'm allowed to talk to you about. It's this song that's been written for a while, we were just working out what we were going to do to it... I'm really excited about it!

Holly was speaking to Alice Chilcott

Jamie Angus: Cameron 'saw the opportunity to give us a bit of a slap, so he did'

Theo Demolder discusses impartiality, the licence fee, and 'the beauty of language' with the editor of the *Today* programme

Researching Jamie Angus – the editor of the *Today* programme – I was struck that this would be only his second media interview since his appointment in May 2013. This relative anonymity, it transpires, is a quite deliberate choice.

He told me he had "never really had a public profile. I've never wanted to be in front of the camera or to broadcast. I don't want to be a public figure. Lots of people just want to be on air – they want more than anything else to be on TV, or to a lesser extent the radio; and they'll do anything to do that. You have to be so intensely ambitious and slightly egotistical to be a presenter; you have to be prepared to make enormous sacrifices in the way in which you live your life – to jump on a plane or a train at a moment's notice and leave your wife and kids behind, if you have them. If you really want to, then it's great, but I personally think the more interesting jobs in the media are the ones no one talks about." "The ones like this" he added, chuckling.

Although this pride in anonymity led to him jokingly to describe the



claim that he had 'risen without trace' as a "punch the air moment", Angus notes that the *Today* role was not an unknown challenge; having begun his time at the BBC as a researcher, he describes himself as "Today man and boy" – in addition to his editorship of the *World at One* and *Newsnight* in the interim – the latter "in a rather sticky moment"

between the Savile and McAlpine scandals.

However, previously, he "didn't do much journalism at Oxford – just a very small amount. I didn't find it particularly easy to get into, or particularly fulfilling, so I did other things. I worked in politics for a couple of years – for the Liberal Democrats, before the Liberal Democrats were a party of government..."

It is clear that he is still – willingly or otherwise – involved in politics; I asked him about the occasion in January when *Today* became a news story in itself, after David Cameron criticised presenter Sarah Montague on air for her use of the term 'Islamic State'. He conceded "he kind of got us on that one... We should have said 'so-called Islamic State'. My own view is that actually the most important thing is does the audience understand what you're talking about, and I think the question of whether or not some sections of either Muslim communities or other communities find the term 'Islamic State' offensive is not clear-cut. But in this instance I don't have a complaint about what he said... he saw the opportunity to give us a bit of a slap, so he did and we took it."

I raised, too, the complaint Labour Leave founder Kate Hoey made in her interview with *Varsity* that BBC journalists talking about leaving 'Europe' – the continent – casts anti-EU campaigners as anti-European

and isolationist. For Angus, "there's just a lot of aggro around terminology – you know, words really matter. And the values people ascribe to those words really matter; the problem is not everyone agrees what those values are... Some people think some labels are not the right labels, and other people disagree with them." He went on: "that's just the beauty of working with language; when you're on the radio all you have is language... I think the idea that you tell John Humphrys what he can and can't say – a broadcaster of his experience – is a bit fanciful really."

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YOU HAVE TO BE SO
INTENSELY AMBITIOUS
AND SLIGHTLY EGOTISTICAL
TO BE A PRESENTER

Students to whom John Humphrys's voice is familiar may be interested to hear that 'young', for Radio 4, is 35 to 54. That's the audience segment I worry about the most: 'are they becoming heavy *Today* listeners?'... Once you get them in the tradition, you've kind of won, really." Fortunately for *Today*, "audiences are living longer than we

thought they would and they're still coming in at a sufficient rate at the bottom end to make up for what the grim reaper achieves at the top end. But that's no reason for complacency."

And what about students who do not listen to Radio 4, or indeed get much from the BBC at all? "Over time, the BBC has to prove there is a public benefit to there being a universal licence fee. We have to win the argument that this slightly unusual funding mechanism – unique, almost, internationally – that compels people to pay a flat fee for a service, is the right one. We have to demonstrate that benefit."

He argues: "there are very few institutions now left nationally who can bring the country together around a particular event, or story, or artistic theme – the BBC is almost the only one left that can do that. And we think there's a public benefit that everyone has a stake in it... So the argument about whether that's the right funding mechanism will go on, but the fundamental idea of public service broadcasting that everyone has got a stake, everyone has got a voice, everyone derives some benefit: there's no reason that shouldn't work in a modern, digital world."

Whether or not the BBC does win the argument, it's clear that the *Today* programme won't be disappearing from public life any time soon, even if its editor is more at ease directing the spotlight than being in it himself.

Comment

Let's not forget – Britain is still bombing Syria



Amy Smith

We might not be paying attention, but civilians are still being bombed

The emotive nature of the Syrian Airstrike vote on 2nd December 2015 inevitably attracted the attention of the British public, provoking widespread debate. In the wake of the Paris attacks, the devastating effect of ISIS's terrorism was fresh in people's minds, prompting a general feeling that a response was required to show Britain standing against terrorism – but whether or not this response should be airstrikes was a fiercely contested debate. People took to social media to voice their opinions, and many online newspapers supplied rolling coverage of the parliamentary debate.

But after the motion was passed, with a majority of 174, attention on the topic dwindled. It is all too easy for the British public to forget the impact that this vote had since we, unlike many Syrian civilians, do not have to deal with the consequences on a daily basis. Neither do the MPs who determined their fate. But in light of recent reports of civilian casualties at the hands of Russian and possibly US airstrikes, perhaps it is time to look past David Cameron's excuses and verbiage regarding the accuracy of Britain's Brimstone missiles, and instead recognise the impact that the collective intervention in Syria is having on innocent civilians.

Amnesty International has reported on the US-led coalition in Syria, noting violations of international humanitarian law and human rights

abuses. The report also echoed the concerns of Western media regarding airstrikes delivered by the Russian Aerospace Force jets, reportedly killing around 600 civilians and striking 12 medical facilities.

While Britain has condemned Russian bombardment, it is impossible to be blame-free as long as we continue our involvement in this collective effort. Cameron regularly points to the enhanced precision of UK missiles in contrast to the Russian bombs, but the Syrian Observatory for Human Rights has warned that ISIS fighters are living among civilians, meaning that avoiding civilian casualties will depend on extremely good intelligence. The civilian toll is also likely to rise as it becomes harder to find genuine ISIS targets.

There are also clear negative impacts of bombing Syrian oilfields. Taking out oil reserves may seem like a humane way of degrading ISIS's finances and limiting their impact, but the fact that civilians rely on this oil to heat their homes and run their vehicles is largely ignored. Such impacts of airstrikes on ordinary civilians' lives could prove disastrous in trying to win them over to the Western cause against terrorism.

This misunderstanding of the Syrian people seems to be an inherent problem for the coalition. We are led to believe by the British government that airstrikes are welcomed by Syrian civilians who fear the terrorism

of ISIS. While this is true for some, it is not the entire picture. The citizen journalist group ' Raqqa is being Slaughtered Silently', based in the ISIS stronghold, has stated that "all the world is bombing Raqqa and the UK will not make any change." Not only is there opposition to airstrikes among some Syrians, but there are many fights occurring at once, with terrorism not always being prioritised.

Citing British intelligence, Cameron claimed that there were 70,000 non-extremist Syrian fighters who could help fight ISIS – he failed to mention that these fighters are split into at least 100 different groups with various aims, many of which are preoccupied fighting the Syrian Army in a civil war. It is important to acknowledge that some Syrian citizens view Assad's regime as more threatening than ISIS, posing a fundamental difficulty in getting these groups to prioritise the fight against terrorism.

The complexity of Middle Eastern politics suggests that airstrikes can only go so far in terms of defeating ISIS, and that a political solution is needed. Persuading Sunni armed groups to fight ISIS as well as the Assad regime may be the key to success, but this requires a great deal of local knowledge and political commitment. Jeremy Corbyn, the leader of the opposition, presents an alternative to airstrikes, focussing on cutting off arms, oil sales and money to ISIS, and maintains that a political solution

would be more effective than the current course of action.

The US and Russia, who are on opposing sides in the Syrian Civil War, have attempted to reach a political solution; a fragile ceasefire came into force on 27th February. Yet it excludes terrorist organisations. The attempts to diffuse the civil war in order to focus on the campaign against ISIS displays how terrorism is prioritised by the Western powers, perhaps because this has affected their people directly unlike the crimes of the Syrian Army. It is understandable that terrorism is viewed by Western powers as the greatest evil, but are airstrikes the right way to overcome it, especially given the number of civilian casualties? It is questionable that the lives of Syrian people should be valued less than those European victims of ISIS terrorist attacks.

Prior to the Syrian vote, the late Tony Benn's speech against bombing Iraq in 1998 circulated the internet. Here, he spoke of his experiences of World War II and asked the chamber: "Aren't Iraqis terrified? Don't Arab and Iraqi women weep when their children die? Does bombing strengthen their determination?" These questions still resonate today, but this time with regards to the Syrian people.

It is important to bear in mind that occasional news reports on civilian casualties are a momentary reminder for us, but a constant trauma for them.

Is Cambridge too committed to committees?

At times, it can feel as if the vast majority of the student body at Cambridge consists of committees. Elections are taking place at the moment, most conspicuously for CUSU and college JCRs. Within every society – from the Marlowe Society to the CUTAZZ Dance Society – applications are being stressed over and decisions are being made as committees are assembled.

The CUSU website shows that in the last fortnight alone, 21 such ballots have taken place, including the election of committees for the Cambridge Farm Animal Veterinary Society, the Anglo-Saxon, Norse and Celtic Society, and the Malaysia and Singapore Association.

The question, then, is whether these committees have real value, or whether they are simply symptomatic of a student body that revels in over-organisation, taking recreational activities too seriously and creating corporate structures of hierarchy. The processes of application or campaigning, followed by a year of meetings, emails and bureaucracy begins to feel more like a full-time 'adult' job than a break from the stress of Cambridge academia.

But year after year the positions are refilled as the institutions tick on. Is the problem a lack of imagination to look beyond the traditional systems

of our immediate predecessors, or do we derive self-satisfaction or validation from feeling as if our extracurricular activities are in some sense 'official' and, as such, worth our time? And to what extent do people apply for committee positions as a CV-filler, keeping their mind on the end goal of their dream job?

Of course, many of these committee positions are indispensable, with post holders making massive contributions to improve and ensure the continuance of student life in Cambridge in all its diverse forms. There are so many examples I could give of genuinely effective and useful changes instigated by committees over the past term, and there are a huge number of fantastic individuals who are just very good at doing their jobs and being ready to help. One need only look to May Balls to see the marvellous work an ambitious committee can achieve.

Because of the dedication this requires, committees can become a means of forging identity and creating a sense of belonging. Before we came to Cambridge, so many of us found that our 'thing' was being clever, and a character of sorts would be built up around our intelligence as a defining feature.

Bringing together some of the most academically-gifted students from across the country means that, apart

from in the case of really exceptional individuals, you cannot define yourself as someone who is clever. This means many students look to extracurricular activities, quite self-consciously choosing to become a thespian, a boatie or a union hack in order to create an identity. Becoming a committee member is a further step to assert this, as you are assigned an official title.

This strong sense of identity and formal structure can feel quite alienating to those on the outside. Several of my friends have expressed interest in getting involved in various activities at Cambridge, but have felt intimidated by the seriousness with which they are approached. Committees themselves can become quite insular, as too often the majority of the interest in their work comes from inside the committee, not the wider student population. They can get bogged down in the self-referential, with seemingly unending constitutional changes and AGMs rather than real change perceivable to the outside observer.

CUSU can perhaps be seen as an extreme manifestation of this. Very few people I know intend to vote in the upcoming elections or have followed the campaign. And yet, the problem does not seem to be apathy: there is not a lack of opinions among the student body. This year's

candidates make a range of pledges which, if effected, could dramatically alter undergraduate life – the election is not irrelevant.

The problem, then, seems to be many students' overriding sensation of it not being their place to get involved. When I was discussing Clare's recent referendum on de-gendering the welfare officers with fellow college members, many of them expressed displeasure at the result, beginning sentences with 'if I'd have voted, I wouldn't have voted for...'. Everyone had slightly different, nuanced opinions, and yet had steered clear of the actual vote.

The point seems to be that it can be easy to fall into an identity at Cambridge, but we should take care to not let this prevent our engagement with other areas of student life that matter to us. Committees, too, should be careful to not become so self-preoccupied that they cease to engage with the wider student body.

While all the enthusiasm, professionalism and sheer keenness we see manifested in committees across Cambridge has many, many positives (not least in their impressive outputs), this can lead to a fragmentation or disjointedness among undergraduates, as the rigidity of the structures and the devotion they require creates a sense of exclusivity.



Anna Jennings

CUSU elections make now a good time to question our fondness for committees



Osborne plays the unlikely Stalinist in latest cuts



Sam Harrison

*Blameless people
should not suffer and
die just to balance
the budget*

George Osborne has announced that as a result of 'storm clouds' over the global economy, he will have to initiate a new bout of austerity – the first cut to be made, presumably, in the production of new metaphors for impending doom. At this stage, Osborne is so obviously enamoured with austerity that any encouragement to carry out more of it feels a little superfluous. Never mind that reductions in public debt are simply translated into an increase in private debt at much higher rates of interest. What is more interesting than the economic thought (or lack of it) underlying these decisions is the new cultural current flowing through them, a kind of crude utilitarianism that prioritises 'public good' over the wellbeing of the individual, and one bearing unwelcome echoes of history's despots.

Evidently, it would be a risible hyperbole to compare Osborne to Robespierre or Stalin, and something of an insult (you may decide to whom). But the principle which legitimated the actions of each is identical. To Robespierre, public terror, mass surveillance and mass executions were justified to entrench the values of the French Revolution.

To Osborne and this government at large, the achievement of the rather less lofty aim of eliminating the budget deficit justifies widespread

suffering and thousands of deaths resulting from cost-cutting measures in the welfare system.

This still sounds like an exaggeration, but it should not. Over the summer, the Department for Work and Pensions, which has implemented some of the most controversial of Osborne's cuts, was compelled to release the statistics recording deaths of people on their programmes, and it makes for grim reading. Between December 2011 and February 2014, 2,380 people died shortly after being declared 'fit for work', which deprived them of the Employment and Support Allowance that is meant to keep severely disabled people alive. 7,200 died after receiving that allowance, but on the condition that they 'prepare' for imminent work. Overall, this constitutes 80 deaths a month in that time. Thousands suffer under the burden of the Department for Work and Pensions (DWP)'s increasingly sanctions-happy approach to welfare payments, which has spawned a system that seamlessly blends Kafka and Dickens.

It is a system in which one man lost his lifeline for a month and a half because he had been required to attend an employment course which was subsequently deemed invalid, one in which a comatose woman was informed that she needed to begin "intensive work-focused activity". A man

named Mark Wood starved to death under this regime, and suicides are sufficiently common that the DWP has been compelled to hire workers to ring claimants and check if they are contemplating taking their own lives.

Yet beyond the sporadic surfacing of a desperately poignant individual story, there has been almost no media coverage of the DWP's operations. Even what reporting there has been was met largely with indifference. The lack of regard for these people's lives is demonstrated in the dehumanising language of the DWP, which refers to claimants' families as 'benefit units', and to deaths under their charge as 'completions' (thereby, almost unbelievably, adopting the same term used in Kazuo Ishiguro's dystopian novel *Never Let Me Go* to describe the demise of a compulsory organ donor). I pointed out to a friend that more than 90 people are recorded as having died as a result of sanctions. He just replied that 90 is not that many. These are chilling insights into a mind-set that has enveloped our political thinking. Blameless people can suffer, and even die, for the sake of cost-cutting.

At the risk of making myself risible once again, I shall cite the Chairman of Ukraine's Central Executive Committee Grigory Petrovsky, who in 1932 told American trade unionist Fred Beal: "We know millions are dying. That is unfortunate but the

glorious future of the Soviet Union will justify it." This was the approach that legitimated the Stalinist Terror. The same approach defines the government's welfare policy.

This perspective has wormed its way into a much broader array of issues, among them the government's recent embrace of drone warfare. The American drone programme, which Britain is now eagerly seeking to imitate with its own, is riddled with the same relentless utilitarianism. According to the Bureau of Investigative Journalism, of the 2,300 people killed by US drones in Pakistan, only four per cent have been named as Al-Qaeda operatives. It is estimated that in the first three years of Barack Obama's term in office, American drone strikes killed between 297 and 569 civilians, of whom 64 were children. Evidently, we are more than willing to murder civilians in our pursuit of military targets.

If some claim that these killings are sadly necessary to prevent more deaths at the hands of terrorists, then I argue that that is a flawed premise. Perhaps one could argue with a sound conscience that balancing the budget warrants even such sacrifices as the above. But if this is to be our attitude then it warrants genuine discussion, rather than the silence with which we currently treat the issue.

Everyone needs consent workshops – yes, including you

**Emily
Bailey-Page**



Consent workshops are only part of the solution to sexual harassment

Inviting you to a consent workshop is not an accusation that you're a rapist. It's not a judgement of character whatsoever. What is a judgement of character is me telling you that if you're going to kick up a fuss about being invited to a consent workshop, you're almost certainly an arsehole.

It's been almost six months since the *The Tab Warwick* published an illuminating thinkpiece, 'Why I don't need consent lessons', with self-described 'abysmal journalist' George Lawlor dropping the bombshell that apparently all rapists are immediately visibly distinguishable from the general public of law-abiding citizens, and that all students at Russell Group universities know the importance of consent because they're, like, really smart.

Wouldn't you like to think that Cambridge is a nice insulated little bubble where everyone is really clever and understands the basics of how to treat other human beings? 77 per cent of Cambridge students have experienced sexual harassment. More than one in five have experienced sexual assault. One in ten have experienced attempted or successful sexual assault by penetration. 91 per cent of the perpetrators overall are men and 45 per cent of perpetrators are social acquaintances. These statistics are from 2014. These things happen around us all the time. In our colleges.

As new JCR committees start their work in earnest, it's time to start thinking seriously about consent

workshops again. Thankfully, a lot of people do agree on their importance. In October, roughly 4,000 new undergraduates will descend on Cambridge and it would be entirely unreasonable to expect everyone to be on the same page when it comes to consent. Thanks to the shockingly rudimentary sex and relationship education young people continue to 'enjoy' at school, we can by no means rely on the idea that basic principles of respect and communication are understood by all incoming students. Unfortunately in this respect we just can't rely on everyone being so enlightened and evolved as George Lawlor.

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IT'S TIME TO START THINKING SERIOUSLY ABOUT CONSENT WORKSHOPS AGAIN

But in some strange way, he had an infinitesimally small point: that the people most likely to fully engage with these workshops are those who already firmly believe in the importance of consent, and the principles behind it. What he perhaps failed to acknowledge was that consent workshops aren't just about changing each individual separately, but the way we engage and take part in our shared

cultures. It's about what we see as acceptable behaviour, and what we don't. It's about understanding that making any kind of rape joke, however tongue-in-cheek, serves to legitimate perpetrators and silence the survivors who, statistically, are likely to hear you make that joke.

But this is also why we need to think beyond individual consent workshops and stop seeing the burden as being that of individual JCRs. Setting standards of what is acceptable and what is not within our colleges means we have to focus on getting the full weight of the college administration behind the message. Talking through consent with members of the JCR is very different to having senior members of the tutorial staff making it very clear what behaviour is unacceptable and will be met with sanctions. This sends a much clearer message and makes it more likely that incidents will get reported to college authorities. Colleges such as mine have been able to put enormous amounts of work into their sexual harassment policies in the last couple of years, but how much does it change if it isn't made clear to students from the outset of their time in college, at freshers' inductions and so on, that these rules and procedures exist?

And consent is only one part of the discussion. We need to be having more conversations in general about sexual harassment, boundaries and respect. That 77 per cent of Cambridge students experience sexual harassment

does not only mean the horrible experiences which might first spring to mind, like cat-calling and being groped in Cindies. It also means those of us who have been made to feel unsafe in the confines of our own colleges.

Because you will not understand what it's like to feel unsafe in your own college unless you've actually felt it. You don't realise how important it is to have a room that you can lock and be safe in when you suddenly don't feel like that's there anymore. The collegiate system forces you to live in proximity to others. For too many of my friends around Cambridge's various colleges, this has meant that they've been the targets of stalking from other members of college, or continued verbal harassment, and then had to sit down on the other side of hall from the perpetrator if they decide to go to brunch with their friends.

Your social space, your bar, your home is where you bump into the person that made you feel so unsafe, chatting to their mates or reading the newspaper like they're the most normal person in the world.

And you know what? They look like the most normal person in the world. Yes, George Lawlor, quite often they do in fact look just like you. And it's time that our colleges started taking a clearer stance from the outset and bearing the brunt of setting standards, instead of figuring out how the hell they're going to deal with the aftermath.

Headspace

Rhiannon Shaw talks about the importance of learning to live with failure



Rhiannon Shaw

Depression is hardly ever logical. I can't count the number of times things have been going spectacularly well and I've managed to still be deeply unhappy, or ungrateful, or scared, or suddenly felt the urge to run away. If your brain is a little bit west of totally healthy, there'll still be a little voice whispering: 'you don't deserve this', 'this is going to go wrong eventually', no matter how many people laugh at your jokes or love your theory of evolution or your foreign policy.

Logically, this term hasn't gone perfectly for me. If my depression was still as bad as it had been, say, a year ago, my head probably would have told me to give up around Week 3. Actual bad things have happened, as opposed to imagined bad things. I've applied for countless things and been rejected from nearly all of them. I've been quite ill. I've had a lot of work.

Some people have thought I'm not very funny/great/wonderful and that's been a bit shit. But, despite all the annoyances and upsets and disappointments that I've fit into this term, I've actually been pretty okay.

I've noticed at Cambridge – now, this may be a wild assumption, but let me finish – that none of us are really used to failing. A prominent cause of depression, or at least according to one of my counsellors, is arriving here and discovering that your perception of yourself (as someone who never royally fucks up or ever makes a tiny mistake, for example) is wrong. My first few weeks were a particularly disheartening game of talent-whack-a-mole. 'I used to play the violin.' 'Oh, me too, I have my Diploma!' SMACK! 'I like skiing.' 'I ski for Great Britain!' SQUASH! 'I can eat a burrito without the filling coming out.' 'I won the eating-a-burrito-without-the-filling-coming-out world championships.' KABLAMMO! (I've been listening to Alan Partridge's audiobook and shouted sound effects have become my go-to.)

So feeling like you've failed can lead to depression, but once its set in, I'm not completely sure that you can 'feel' failure. Everything feels equally flat and grey. At my worst, I had more or less the same reaction to failure and success. I didn't get onto a course I wanted to do so I assumed that I was useless and no-one liked me. I did get onto the course I wanted to do, but I didn't want to leave my room, or talk

to people, or try, and why did I even apply in the first place, yadda, yadda, yadda.

I said a couple of weeks ago that it was good to be able to feel sad again. It's also been good to get my sense of perspective back. Pre-anti-depressants, losing a pair of headphones would be devastating, while losing touch with a good friend would leave me pretty numb. Nothing made sense. It wasn't so much that things would pile on top of me, but that I had no idea how to digest the emotional information I was receiving, which meant I didn't want to take responsibility for my fuck-ups. I didn't really understand

that it was me who was failing or succeeding. I think when you start to feel connected to the world again you perhaps realise too late that the mistakes you made were yours and you have to live with them.

On a cheerier note, I'm better now, and being better means stuff makes more sense. I've never 'failed' so much in my life, but being able to really connect with something I did, something really concrete, is cool – and 'failing' (whatever your perception of that might be) is actually not as bad as you think. The more I do it, the less it hurts. I'm becoming more accustomed to jumping up, dusting myself

off and trying again. That last essay was a pile of shit? Okay, fine, I'll write a better one next week as opposed to bewailing my uselessness and crawling into bed to watch another series of *Pretty Little Liars*. It's my fuck-up – they can't take that away from me.

I don't know if I can really sit here and tell you, however your Easter term is looking, that 'everything is going to be fine.' It probably will be, because, from what I've heard, you're all a clever bunch. I'm not just talking about exams, but everything that you run, jump, act, paint, debate, write or limbo dance in. Fucking up is good. Fucking up will set you free.



We need to talk more about being mixed race



Nadine Batchelor-Hunt

There is a lack of public discussion about the difficulties of having a mixed heritage

The hardest thing about being mixed race for me has been navigating society after being raised in a home environment in which my mixed-race identity was entrenched. Let's get one thing straight: on a personal level, I do not see myself as black or as white – because I am not. I am both. Both my parents are British: my mum is ethnically English, and my dad is ethnically Jamaican. Some may think that this pedantic, but let me elaborate.

At home, it was not only my and my brother's ethnicity that was mixed, but it was also our environment. I grew up listening to ABBA one moment, and then Jamaican dancehall the next. Some Sundays my family and I would tuck into a carvery at the local pub, and other Sundays would consist of huge family get-togethers, with everyone eagerly awaiting my aunts emerging carrying pots of curry goat and trays of jerk chicken. The cultural exchange that I remember from my childhood was huge, and the language we spoke at home was a melting-pot of Jamaican and English.

This is not about me not being proud of being black, or being white – but more about being confused at how the world sees me. If I see my mixed

heritage as an intrinsic part of my personhood, but seen to be a particular race by the rest of the world, can I be anything else?

The photos of my cousin's son, with alabaster skin and red hair, sitting on his great-grandfather's lap, a Jamaican man, were amazing to behold and encapsulated my home environment's attitude to skin: it is a spectrum. Before I started school, I saw everyone in my family as a spectrum of colour. But outside of the comfort of family, and as I get older, I realise how uncomfortable society makes me by trying to place me into a box that I do not fit into.

On my street at home, there was gossip and confusion about 'that black girl with the afro living with the blonde woman across the street' – referring to my mother and me. My identity was inconceivable to them. But I am proud of my identity. My existence is a testament to my parent's resilience to the racial pejoratives regarding their interracial relationship that they received in the late 80s and 90s in Birmingham. I am continually thankful to my mum for all her strength in putting up with being so mocked and ridiculed for having two children of mixed heritage.

Starting the 'Mixed Race and Mixed Heritage' forum on Facebook, in some respects, was a culmination of many moments: my white grandfather and I having an argument about immigration, and him defending why he chose to vote UKIP; my white grandmother accidentally forgetting I was born here; my white mother telling me to celebrate my mixed heritage, but my black father reminding me that the world sees me as black.

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THIS IS NOT ABOUT ME NOT BEING PROUD OF BEING BLACK, OR BEING WHITE

Then, during the 'Match4Lara' campaign, I realised that the mixed-race struggle runs deeper than appearances. Even biologically we can be at a huge disadvantage, as only three per cent of people on the stem cell and bone marrow registry are mixed race.

After that, I realised that a space needed to exist for people like me

– for mixed-race and mixed-heritage people who have these unique identities, and unique struggles. A place for people who are frequently met with the classic 'What are you?' or 'You're a half-breed, haha!' in a world in which you already feel like you don't have a space:

In making the 'Mixed Race and Mixed Heritage' forum, I hoped to create a space in which people can share their experiences in an environment free from judgement or misunderstanding. It is a space to promote solidarity. Of course, not all mixed-race people are the same. The socially constructed dichotomy of people of colour versus white people is eroded by the existence of mixed-race people.

As time goes on, our erasure will become more and more difficult. Mixed-race people are the fastest-growing minority in the UK. In future years, it's going to be increasingly difficult to try and put mixed-race people into one category or the other, be it on paper on poorly worded forms asking about ethnicity, or in society more generally. This is about celebrating and understanding the unique identity and life experiences I, and many other people, have as a result of our ethnic background.



Miranda Slade

On Honesty

by Miranda Slade

Finally, the end of term has very nearly arrived, and I am definitely looking forward to switching off for a while. I have spent the last week frantically catching up with postponed deadlines, agreed back when Week 8 seemed like a Mayan doomsday date that would never really arrive, which made accumulating entertaining anecdotes about anything other than the ontology of language a bit of a stretch.

When 'On-Tology' was vetoed, I returned to the drawing board. After recently misunderstanding a survey and submitting several deceitful answers, which somehow resulted in an application for an internship at a Canadian bank, On-tario was also looking like a contender. Ultimately, I decided to stick to what I know (which does not extend to a career in investment banking in Canada) and tackle yet another abstract and digressive concept for the final week. But the pun game perseveres, and I landed on honesty.

As I'm sure many of you will be doing, I have been forced to look back at the whole previous year and use this retrospective to create a productive

plan for exam season (currently my 'productive plan' is panic). Delighted though I am to finally be cycling to Sidgwick in dappled sunshine, the move into spring marks the fact that it may be time to get serious. The time to be honest with yourself about what has been done and what you have yet to do is rapidly approaching.

More often than I am proud of, I have to remind myself to 'respond to what is actually happening, not what you want to be happening.' Whether it be lying to my DoS about how dandy everything is while being too scared to check my Hermes inbox, or having sincere and heartfelt conversations in my head with people rather than finding the ability to do so in person, I know how thrifty I can be with the truth. I am duplicitous. I think we all are. I really don't feel much need to apologise for it. Often the 'fake it 'til you make it' mentality works. Nevertheless, I find it very entertaining that, while we value sincerity and truthfulness, we abhor 'over-sharing'.

Over-sharing is a criticism predominantly made of women. It is one that carries with it accusations of impropriety, excessive importance

placed on one's self-image, and a mistaken belief that people would care about what you have to say. It's an inane criticism, especially in a society where we are increasingly narrowly self-interested, and the reason it is so often associated with women is the symptom of a society which chronically undervalues the female experience.

I am a huge over-sharer. I will happily recount the intimate details of my life with nearly anyone. I once had to get the morning after pill, and what should have been a stressful and regrettable experience quickly became me using the standardised NHS Yes/No questions posed by the nurse to structure an epic narrative of my relationship status over the past 18 months. I may have delayed a pensioner getting their prescription, but I enjoyed myself, and I like to think the nurse did too.

What's more, I am always instantly enamoured with fellow over-sharers, hence why I have replicated it here. Within these columns I have been honest to an extent that might make some readers (my mother) uncomfortable. Honesty can be cruel:

perhaps this is manifested in the bitter attitude I have taken towards previous paramours – sorry, but most of you deserved it – but it really is the only means of creating a relationship.

I am proud to say I have matured sufficiently to lose interest in 'playing the game' after realising that it is neither durable nor worthwhile to continue chasing people whose interest in you is proportionate to how much time you wait to text back, or how opaque you make your intentions.

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I WILL HAPPILY RECOUNT THE INTIMATE DETAILS OF MY LIFE WITH NEARLY ANYONE

Instead, my friends and I have adopted a mantra of 'don't play hard to get when you're already hard to want' – an apparently self-deprecating but actually self-preserving tactic of walking away before becoming lost in the labyrinth of the game. Admittedly

these are the same friends whose other aphorisms about dating include 'I'm bored, you'll do', and thus are not to be upheld as moral arbiters, even if they do hold positions of power in Cambridge's philanthropic scene.

Really, it all boils down to a knowledge of oneself that doesn't give a shit about what others are going to think. These columns have been indisputably self-indulgent rants. I like to think it gives them an edge of spontaneity or, failing that, hysteria. I haven't replicated some of the politically insightful and astute commentary of my fellow columnists. I don't understand Brexit, but I do know how it feels to fancy people who do bad things or to disobey your better intentions (which might be a good set up for a segue into a quip about Brexit – I sincerely would not know).

Narcissistic? Sure. But, like my fellow students who are seeking 'sugar daddies' to fund their studies, I only have myself to sell. If you don't want it, don't buy it. Honestly, I am proud to be a woman with a misguided sense of self-confidence, one who doesn't know when to shut up, and doesn't want to either.



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INTERVIEW

WOMEN'S HOUR

Katie Wetherall speaks to Louise Mothersole and Rebecca Biscuit, the dynamic duo behind the sketch show 'Women's Hour' featured in Cambridge's Women of the World Festival

One entire hour a day devoted to women? Luxury indeed. That's the message Rebecca Biscuit and Louise Mothersole took to heart when they, in the space of about two weeks, set about putting together their own version of *Woman's Hour*. The result is an eclectic explosion of deathly funny comedy, chilling cabaret, singing shouting spectacular. "The ridiculousness of trying to write a show about women, trying to sum up the experiences of all women in every country, everywhere in an hour precludes the ludicrous nature of the show itself."

The show, which graced Cambridge Junction on Wednesday, sends up issues as diverse as the tampon tax, porn, periods, and children's advertising. Barely any aspects of 'womanhood' are left untouched by this boisterous duo, who met at Queen Mary University of London and collaborate together for company Sh!t Theatre. Their previous show, 'Guinea Pigs on Trial', exploring the dark world of the pharmaceutical industry, was shortlisted for Amnesty International's Freedom of Expression Award in 2014. After rave reviews at the Edinburgh Festival last year, they've made a break from their tour to take part in Cambridge's Women of the World Festival, taking place throughout this week and over

the weekend, culminating in the International Women's Day celebrations on Tuesday 8th March.

Though sharing a title with the BBC Radio 4 programme, and occasionally drawing from its format, Louise and Rebecca say their version "doesn't so much make fun – it's definitely done with love." The pair were even snuck inside the *Woman's Hour* studio by a friend who works on the show, and BBC presenters came to watch them on tour to make sure it wasn't offensive. Apparently, it's just one vowel – Women's, rather than Woman's – that stops the pair from being sued. It deals with the light – one of the songs, 'Talk Dirty To Me', describes in detail the everyday human processes of, er, excrement, as well as the dark. "We also do a song which is based on online hate comments, mostly from #gamergate on Twitter but also taken from YouTube comments on Lena Dunham's videos. That's stuff that's online already, which is very violent and dark, and lots of use of c-words and rape images... during those bits, people don't laugh. People were asking us whether those comments are real, because they get so violent. But this can be found through 10 minutes of easy research on Twitter." But in reality, it's not as if the 'funnier' bits of the show are any less innocent. In fact, according to Rebecca and

Louise, it's the most ridiculous aspects of sexism and gender that they encounter that are the funniest: "stuff like the newly gendered Kinder eggs that started bringing out year. Why would they bring that out? What's the need for gendered kinder eggs in 2016 when normal kinder eggs have been totally fine for the last 50 years?"

Does the show have any particular party political leaning? "Although obviously we get more lefty people coming to see it, we take the piss out of both left wing and right wing in the show". Even the *Guardian* newspaper isn't free from a blast of their humour: Louise and Rebecca scoff as they tell me how they send up an article discussing the sexualisation of female murderers for "the way they tiptoe around gender". On the other side, scorn is particular reserved for George Osborne's "incredibly public schoolboy nod to women" over the tampon tax, referring in this case to his decision in November last year to reroute the £15 million raised a year from the tax to support women's domestic violence charities.

Despite the fact that the majority of domestic violence is committed by men, "it means a view of domestic violence as just a women's issue... paid for by a tax on women". The show, then, tries to highlight "the sorts of

people that could be doing more" to reduce gender inequality – and, in some cases, that means the government. But it's not that simple: "it's a 4,000-year-old problem. Women have been second-class citizens pretty much since the dawn of time. We don't so much seek to blame, but highlight the forces that participate in the patriarchy."

Rebecca and Louise have boundless energy, bullishness and no shortage of material to get riled up about. Their approach, which they chart to the influence of Lois Weaver and Peggy Shaw, two performance artists of the 1980s feminist movement in New York, is "just fucking do it. The idea is to make art "without access to money, to completely do it yourself. If there's some point you want to make, just fucking doing it." And that, it seems, is a good way to sum up *Women's Hour*.

The Women of The World Festival kicks off this Saturday with a day of talks, workshops, performances and debates at Cambridge Junction to celebrate women and girls. First held in London, it has now spread around the world to places such as, Sydney, Hong Kong, Egypt, Ethiopia – and Cambridge!

WHY WOMEN ARTISTS?

Sarah Maclean explores the wonders of Murray Edwards's extensive feminist art collection

The large, grey walls of Murray Edwards College have displayed works of art by a number of women artists since 1986, and the collection now stands at over 400 pieces of art. In light of the Women of the World Festival happening this week, a recent tour of the collection asked, 'Why Women Artists?' It is a well-known fact that artists who identify as women are under-represented in the art world. In 2015, statistics reveal the continual disparity between male and female artists: at auction, the highest price paid to date for a work by a living woman artist is \$7.1 million, a Yayoi Kusama painting. In comparison, the highest price paid for a work of art by a living man is \$58.4 million, a Jeff Koons sculpture. In a world where capital is key to circulation, these figures matter. And the statistics frankly express the need for an advance on the endorsement and recognition of art created

by women artists in the art world.

Walking through the extensive-Murray Edwards collection, we experience an accumulation of work accomplished through a variety of media and subjects, all created by women artists. We view art from Judy Chicago, a leading member of the 1970s artist movement, whose art communicates the sense of pride and difference in the female body, and Mary Kelly, who responds more conceptually to accepted female stereotypes by using conventions such as fashion and romantic fiction to respond to J. M. Charcot's ideas of female hysteria. The result of these works is a powerful amalgamation of a variety of ideas, all connected by their relevance to the subject of the woman. We see art from the resident artist at the college, Rachael House. There is a bright, bold piñata hanging from the ceiling, and it

says: 'HETERONORMATIVITY'. The concept behind this piece is to eventually take collective action against the piñata, to challenge heteronormativity. House's further work continues in a similar strain: her banners, zines, pendants and badges not only express the challenges faced towards notions of gender, but they also act as an active response to them.

So, 'Why Women Artists?' The tour itself did not state an answer, but experiencing the art was enough. Created by women artists who offered their work as gifts and loans, the collection is therefore particularly exceptional. This collective act of giving is perhaps rooted in the understanding that there is a lack of representation of women in the art world. Statistically, many try to map the improvements made (for example, in 2000, the Guggenheim Museum had no solo shows by

women, compared with 14 per cent being by women in 2014). However, there is still an enormous disparity. The collection showcases the historical corpus of women artists, and it is one of difference and variation – in medium, or of concepts. By encouraging this active looking back to past interpretations of what it is to be a woman artist, the collection allows us to consolidate what it is to be a woman artist today. By learning from ideas of the past, we can situate ourselves within the here and now, developing knowledge, moving towards a future, all the while aware of the pervading importance and influence of past women artists who have been under-represented, who have been silenced, but who have also contributed to the voices of women artists today.

And this, therefore, renders the question, 'Why Women Artists?' obsolete.





ANNA MCGEE

THE FULL PICTURE

on 19th-century 'supermodel' Lizzie Siddal and her overlooked art and poetry



The haunting, floating woman in John Everett Millais's *Ophelia*, the melancholic, almost dreamlike figure in Dante Gabriel Rossetti's *Beata Beatrix*... We praise the skill of the Pre-Raphaelites in rendering such troubling beauties. Rarely do we consider the model behind these paintings, one Lizzie Siddal. But to ignore Lizzie Siddal as a person in her own right is to overlook a complex and creative character.

Those who have heard of Siddal know her in relation to her lover and later spouse, Dante Gabriel Rossetti. Indeed, the first biography of her was entitled: *The Wife of Rossetti*. And others might know her due to the fascinating details of her life: spotted by artist Walter Deverell while working as a milliner in London, Siddal, "a beautiful creature", soon became a favourite muse to many of the Pre-Raphaelites. When she posed for Millais's painting of the drowned

Ophelia in 1852 by floating in a bathtub, Siddal became so cold that it is thought she caught pneumonia. She then went on to work almost exclusively for Rossetti, who painted her to the exclusion of almost all other models, captivated as he was by her "exquisite beauty and coppery golden hair".

Siddal, though, was plagued by illness all her life, probably addicted to a so-called 'complexion improver' made from dilute arsenic, and almost certainly suffering from depression

and anorexia. She died in 1862 of a laudanum overdose, possibly an act of suicide after giving birth to a stillborn daughter. What happened next has become almost folkloric: several years later, the now alcoholic and drug-addicted Rossetti ordered that her coffin be exhumed so that he could

retrieve a poem he had written and placed inside. It was reported that the image of the coffin filled with her flowing coppery locks is said to have haunted Rossetti until his death.

So, if known at all, Lizzie Siddal is famous today for her beauty and somewhat salacious life story. The title of the most recent book written about her, *Lizzie Siddal: The Tragedy of a Pre-Raphaelite Supermodel*, says it all. Isn't it time the balance was redressed, that we recognise Siddal as the creative spirit she really was? Lizzie Siddal was a painter and a poet. Her literacy was uncommon for someone of her gender and class in the Victorian period, but her parents had taught her to read and she then studied with Rossetti. Her poems were not published in her lifetime, but now anyone can read her sorrowful, lyrical verses. They are intimate and sensitive, but should not be considered solely as biographical

clues; they are admirable in their own right.

Siddal's skill as an artist was recognised by the foremost art critic of the day, John Ruskin. From 1855, he subsidised her career, and paid £150 yearly in exchange for all the drawings and paintings she produced. The fact that Siddal had Ruskin as her patron when women artists were all but ignored is testament to her talent. However, she was never publicly acknowledged as an artist. Although she never exhibited with the Pre-Raphaelites, Siddal painted in a similar manner to members of the Brotherhood, especially in terms of subject matter and composition.

While their works are often more detailed and finished than her own, she still managed to capture the characteristic medieval spirit in her sketches and watercolours. Siddal's only oil painting, a self-portrait of 1854, is the most revelatory of her works: she depicts herself not as an idealised beauty, but as a solemn and tight-lipped figure who fixes the viewer with a penetrating stare. This time it is not the male gaze that defines her, but her own.

Christina Rossetti, poet and sister of the Pre-Raphaelite Rossetti, wrote about Siddal in her poem, 'In an Artist's Studio': "One face looks out from all his canvases [...] We found her hidden just behind those screens". You can find Siddal in so many paintings, sometimes as an Arthurian princess, sometimes a Shakespearean character, at other times an idealised lover. But you have to dig a little deeper, go beyond the surface of the paint, to get to know the real Lizzie Siddal, troubled and talented.

FEMALE ANGLE

Will Roberts on the best cinematic female characters of the last decade



JUNO FROM JUNO

With wit sharp as a knife, always on point with cultural references, and never shying from speaking her mind, Juno is undoubtedly one of the most intelligent and confident characters of recent cinema. However, there is far more to *Juno* than that zingy one-liners. Helped along by a pitch-perfect performance by Ellen Page and a masterful Oscar-winning script, we eventually find out that Juno is far more complex and vulnerable than she likes to let off, making her character not only great company, but also extremely sympathetic.

PEGGY DODD FROM THE MASTER

The Master is P.T. Anderson's most subtly titled film in the fact we never truly know who The Master is. I would argue that his wife Peggy Dodd, played by the always stunning Amy Adams, could give her cult-creating husband a run for his money. While he does the public speeches, behind closed doors, it's far more ambiguous, with Peggy's tearful manipulation and aggressive handjobs making us wonder who's really in control. "Maybe he's past help... Or insane," Peggy says of one character. She may need to take a look in the mirror...

FURIOSA FROM MAD MAX

Furiosa can be described eloquently with one word: badass. She's a true rebel, protecting those who are vulnerable and fighting for what she believes in, no matter what the costs. And fighting with true style, I might add; high speed driving, avalanches, snipers, daggers, fist-fighting – it's somewhat embarrassing that in 2016 we're still marvelling over a female action hero who holds her own in the heat of battle. But Furiosa, brought to life by Charlize Theron, does more than that; Furiosa is by no means Mad Max's inferior – she's his equal.

CELINE FROM BEFORE MIDNIGHT

There's nothing better for a film viewer than watching a character develop over a series of films. Julie Delpy's Céline from Richard Linklater's *Before* trilogy is perhaps the best example. The Céline we see in *Before Midnight* is a complicated, modern woman trying to have it all and barely keeping it together. What is so likable about Céline is that she defiantly never apologises for the way she conducts her life. The result is explosive: complicated, argumentative, funny... the list of adjectives attest to Céline's wonderful complexity.

SANDRA FROM TWO DAYS, ONE NIGHT

Mental health is a subject that cinema has generally failed to portray truthfully: *Two Days, One Night* is an exception. Not only is the reason for protagonist Sandra's depression ambiguous, flagging up the fact that depression can affect anyone, but also it is through herself that she is able to find an escape. She isn't dependent on the relationship with her husband or her children, a trope which so many female characters are still subjected to. It is through her own determination and good will that she able to find a light at the end of the tunnel.





LAURA MORGAN

FRIENDS: THE REUNION

Is seeing our long-loved actors come together rewarding, or just a sad attempt to cling onto the past?

Going down to the pub to grab a few pints with your friends from the class of 20what-ever is great. You catch up on where everyone is in life, reminisce about the time John laughed so hard he pissed himself a little, and vent about how expensive being an adult is. But that isn't televised live and watched by thousands of people worldwide. It doesn't include answering lame cheesy questions in a panel format, and for most of us (except maybe the Eton folk) it doesn't require black tie.

Just over a week ago, the long-awaited *Friends* reunion took place. Sort of. Five of the main characters got on stage and answered questions for about 20 minutes. Matthew Perry didn't even make it. But the whole event, part of a larger tribute, got me thinking about reunions, reprisals and the general habit of bringing back the old. Honestly, I love *Friends*. Name the title of any episode and I can probably respond with a quote. It's my go-to easy TV show, the one

that I turn to when I can't decide what to watch. Yet watching the YouTube clip of the actors getting together, I couldn't help but cringe. A lot. *Friends* was great in its time, and re-watching it now always reminds me of that time, when the sass and comedy was new and genuine. But that was back when I still thought staying best friends with your ex was really possible. Bringing all the actors back together created unrealistic expectations for the same feelings. Like somehow *Friends* and the other shows with near perfect endings could outdo themselves, be even better, and give us even more.

TV shows end for a reason. Be it because of low viewership, an issue within the cast and production team, or just the natural close of a franchise, they end. A reprisal is never going to be as good as the original show. Watching a new version, years later,

we are always bound to be more critical. So why can't we just let a good thing be?

No matter how many times we are disappointed by reunions and recreations of old films, we always await the next one with restrained excitement. We'll imagine it hopefully, anticipating that the new version will somehow bring back our childhood, teleporting us to a time long gone. Sure, some old cynics will grit their teeth and refuse to view any new

developments, but the majority of us will watch the new episodes, click through the YouTube videos, and chatter hopefully about the news. But after seeing the clips, we emerge much the same as we were before: grown up, with laundry to do and essays to write. We have merely succeeded in escaping through low quality entertainment.

I think one of the only good things about reunions is that they offer a glimpse at the future of TV-stars. Often chosen in their youth for their beauty, the characters in sitcoms provide an unrealistic expectation of what it is really like to be in your 20s in a big city. Everyone ages differently, but seeing stars with Botox and a few extra pounds definitely breaks the illusion of perfection. I don't say this to taunt or mock TV stars who no longer fit western cultural standards of beauty. I'm saying it to point out

that it's probably good to see these actors past their prime, to realise that the characters we looked up to aren't real. They are played by actors, who, much like us, face the daily challenges of life. The television shows and movies that we watch growing up can play a valuable role in teaching us lessons, or providing entertainment. It would be ridiculously hypocritical of me to tell people to stop watching TV, and that's not what I'm trying to do. But blubbering and following every potential reunion rumour should be left in the past with the kid who fell in love with the characters on screen. As great as they are, watching the rerun won't bring back the show or the life you had while watching it. We're in our 20s now, and soon we might be living in a big city. It's time to stop chasing after the 90s sitcom stars who shaped our view of what that would mean.

It's time to start living it ourselves.



ANNA'S CULINARY CORNER

Last Sunday, I found myself at the Cambridge half marathon start line. The weather was cold and I had a cold – in short, I was very much questioning my life choices.

But, as it happens, I've developed something of a running addiction, and what wouldn't an addict do to get their fix. When describing their passion for their chosen sport, my runner friends regularly refer to noble concepts such as the sense of freedom, competing against yourself (I've started to wonder if the pleasure I take in overtaking casual joggers in Grantchester meadows is a healthy motivation after all), and clearing your mind from all worries. I am not, however, equally noble-minded, nor is this 'Anna's culinary-turned-running corner': yes, I enjoy all of the above, but a particularly great thing about running is the increased appetite it brings with it, along with the ability to eat more than otherwise without having to, quite literally, expand your wardrobe at regular intervals. To put it bluntly, I don't eat



to run, I run to eat. Not surprisingly, then, much of my race plan focused not on sporty things like pacing and mile splits but on sufficiently nutritious post-race treats.

With all the wisdom I accumulated from this, I bring to you my top three big eats in Cambridge. Hidden away in King Street, **Clowns** is a quirky Italian café and restaurant. Its name derives from the surplus of clown-related art adorning its walls; the inevitable spookiness of the choice of décor is somewhat lessened by the mamma mias and shouts of *la pasta è pronta!* echoing from the kitchen of this Italian family-run business – I have MML friends who come and use the authenticity as speaking practice for their Italian degrees.

Clowns' generosity in linguistics and clowns alike extends to the portions sizes as well. The portions dubbed 'small' on the menu correspond to what most people would call 'large' in their home cooking, and they definitely exceed in quantity what you

can get in your standard high-street chain Italian. The menu has a feel of classic home-cooking to it: the carbonara is gloriously creamy (vegetarians can opt for mushrooms instead of bacon – perfetto!) and the gnocchi reaches melt-in-the-mouth levels of fluffiness. While the quantities of food may take a toll on the digestive system, they leave your wallet largely untouched: you can enjoy the so-called small portions for a bit over a fiver, and the special deals treat you to a main, drink, and dessert for around a tenner.

If you're not one for pasta-based carboloading, you can find a carnivore's paradise tucked away in Free School Lane. **Smokeworks** is as trendy as BBQ places get: sat at rustic wooden tables and stools, you order your food by turning on a bright red light above your table. The waiters appear within seconds, and more meat will be on its way to you in no time at all. I wholly admit that I defined my post-half marathon meal as one of my 'special occasions' when I become a very naughty vegetarian indeed. And Smokeworks is definitely worth the decadence: the must-eats here include baby back pork spare ribs and chicken wings smothered with buttermilk and jalapeno sauce.

That said, I have visited Smokeworks in my good vegetarian mode as well, and the menu caters for this brilliantly: the veggie buns (the exact content varies from day to day, but the hal-loumi version was definitely a hit with me) are served in scrumptious bread, the sweet potato fries are among the best I've ever sampled, and, as a new item on the menu, the mac 'n' cheese fritters with truffle oil and parmesan provide an exciting new take on a classic. Sharing is caring, and my recommendation is to get plenty. Oh, and did I mention the milkshakes? The apple crumble one is essentially a drinkable dessert.

As a final, somewhat lighter alternative, there is the epitome of hip and healthy eating. Wasabi, Itsu, YO! Sushi – everyone knows the trinity of the central sushi chains. Hidden behind the Grafton, **U-Sushi** (yes, U, not YO) offers quite a different experience. This is a small restaurant with big offerings: for about £15, you can eat as much sushi as you can possibly stomach.



The trick is to go with a large enough group of people, as you must bulk order certain types of sushi, and only a certain number of dishes is allowed at your table at any one time. Somewhat patronisingly, you must also finish everything on the table before ordering more, and anything left over at the end will be charged as an extra – I admit that this has on occasion resulted in the use of pass-it-under-the-table and hide-it-in-your-bag tactics. A hidden gem, this is a way to overdose on YO! Sushi-quality Japanese delights without risking bankruptcy.

Carboloader, carnivore, or a hip sushi-lover, Cambridge has some big eats in store for everyone. And you don't have to run around for 13 miles first either. Need some essay comfort? Looking for a social that doesn't end too soon when all the food is gone?

Bon appétit!

Anna has been shortlisted in the student category for the 2016 Words by Woman Awards.

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Submissions for The Mays Anthology XXIV are now open until Sunday 27th March at noon.

This year's anthology is seeking a broader spectrum of creative talents than in previous years, accepting all mediums of artistic work. We will be continuing last year's move away from confining categories as such constraints have often excluded some exceptional work. This year's successful pieces will be featured with fluidity. We are particularly looking for work in forms that deviate from what is often featured in the conventional anthology. Whilst we continue to look for the best poetry, prose and artwork, we also hope to encourage those artists whose creative work lies outside of this traditional template. We encourage you to be as bold and creative as possible and you are welcome to contact us for any more information about what it is possible to include. For example if you intended to submit a performance piece or video, we would need to discuss practically how this could fit into the selected works.

//poetryprosepaintingphotographychoreographyscoresblueprintsprintingscripts//

FORMATTING GUIDELINES:

You may submit no more than 3 pieces for consideration
 Each work must be on a separate document.
 Please do not include your name on the submission documents themselves. The selection process will be blind.
 Literary submissions should be saved as .docx or .doc.
 Poetry submissions may be a maximum of 60 lines.
 Prose submissions should be a maximum of 2,500 words.
 Please state in your accompanying email whether any of your submissions are excerpts from longer works.
 Visual arts pieces should be submitted in .tiff or .jpg format, at the minimum image standard of 300 dpi.

Email your submissions to mays-submissions@varsity.co.uk

Submissions must not have been previously published - Please ask if you need more information about this or rights agreements.

MAYS MENTORING:

The Mays Anthology also runs an annual mentoring programme which pairs promising talent with more experienced artists. Places are limited. Please state in your email if you wish to be considered for the scheme.

Good Luck! We look forward to receiving your work!

THE VARSITY CRYPTIC CROSSWORD

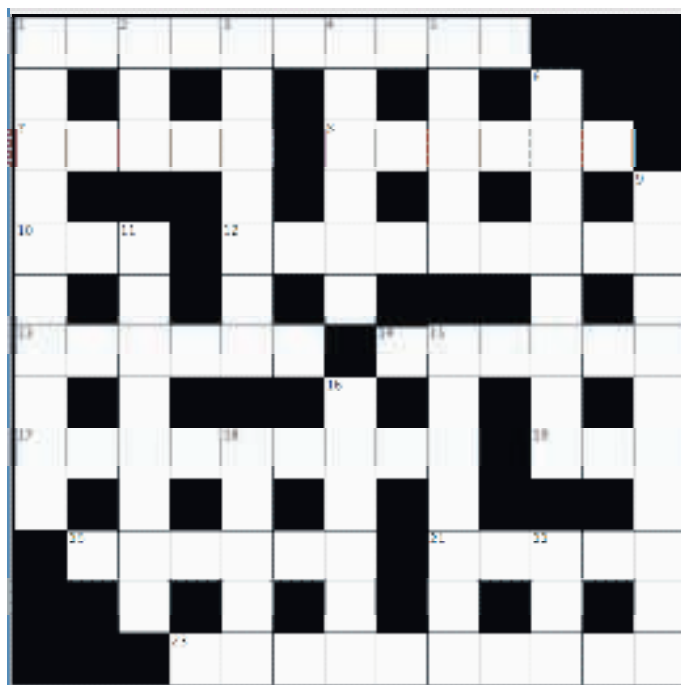
Set by Glueball

Across

- Propose sin, terrible abuse (10)
- Lace newly sewn with needle (5)
- Academic-type chap (5)
- Spirit oddly found in Guinea (3)
- London Underground terminal regularly visited Tower Hill event (9)
- Teachers disapprove – no religious studies?! (6)
- Peace one finds with meat (6)
- Sounds like tennis player may be a dodgy dealer (9)
- Eastern artist's period (3)
- In a last rally, looked starward (6)
- Eastern European has energy for labour (5)
- Smith's art involves forging gem, truly aluminium (10)

Down

- Traditional, stupid royal bigot (10)
- Criticise cookware (3)
- Before court, old king sets up (7)
- Sufjan starts to mend hood, for example (6)
- Baby messes up towel (5)
- Good lot late, confused about entry point (8)
- Faithfully, I cut short matins, at odds with diocese (10)
- Seen coat, pinched wallet (8)
- Ore also used for metal can (7)
- From the beginning, Athena entreated Odysseus – leave Ithaca, arrive at island (6)
- English back Ireland's rum (5)
- Voice impression (3)
- Clansmen regularly have argument (4)



Please submit answers to editor@varsity.co.uk.



HAMISH UNGLESS
THE INS AND OUTS
OF A MORNING
OUTING

on rowing and what we ‘mere mortals’
are missing out on

Uh? What time is it? 5:30? Bugger, I’ve overslept. Need porridge and coffee, pronto. 6:20?! Need to stop stubbornly insisting on porridge and coffee. Hold on – maybe it’s yellow flag! Please be yellow flag, please be yellow flag, please be yellow flag.

It’s never yellow flag.

Where’s my kit? What’s that smell? Oh my god. Seriously what is that? When did I last wash this? Best not to

dwell on that. Do I have time to go to the loo? Absolutely not. Right, go. Self-conscious jog to bike-rack. Where’s my bike? There. Where’s my bike-lock

key? Oh for f***’s sake. Sprint back to college. Second time lucky. I *am* Sir Bradley Wiggins. Does the sodding M&S lorry driver have a bounty on my head? I’m cold already. Which psychopathic sadomasochist invented the Jesus Green bicycle gate system?

One at a time. Christ. I wish other humans were up to see me in my kit. Might wear it to lectures. Do the boathouses really have to be so far from college?

Dismount. Hands are too cold to operate my bike-lock. Sit in boathouse with crew and gaze into space, pondering life. Is 6 here yet? Where is 6? Someone ring 6. I bet he’s in bed. He’ll be in bed. Sleeping. Arse. He’s still in bed? Brilliant. Well I’m not erging, we erged yesterday. He’ll be here in ten minutes? Sure. Better get the boat out.

Customary anointing of feet in swan poo. 6 is here, conveniently. Everyone passive-aggressively ignores 6. Finally,

rowing. I could be sleeping now. The Cam is actually quite beautiful. Non-rowers (mere mortals, I call them) will never see sunrise on the Cam. Ha-ha. Smug self-satisfaction. Sleep is for the weak. I kind of need a wee.

“
OH GOD. I’M GOING TO GET WEIL’S DISEASE. I AM GOING TO DIE OF WEIL’S DISEASE.

Cambridge is definitely colder than the rest of England. Why is this? How long will it take until I can see my abs? I wonder if Marxist-Leninist canal-boatman will be up today. What’s he been up to lately?

Ergh – I’ve just swallowed some water – not going to help the whole needing-a-wee situation. Oh god. I’m going to get Weil’s disease. I am going to die of Weil’s disease. What is Weil’s disease? It sounds fairly unpleasant. Oof – caught a crab. Stop thinking about Weil’s disease and concentrate on rowing.

Quite tired now. Hopefully we’ll spin at the reach. Are we spinning? Nope, we’re going to the lock. I. Am. Desperate. Didn’t even have much to drink. Water, water, everywhere,

but not a spot to relieve myself. Stop thinking about aged seamen, it’s probably not helping. I’m cold. At least we’re not doing pieces today. We’re doing pieces today? Who says? The cox has no authority over the coach.

Coach, why would you betray me? Every stroke is now squeezing my bladder. Rhythmically – that makes it worse. This is torture.

Right, we’re spinning. Just got to make it back to the boathouse. Distract yourself. Wonder how much that house is worth. Mental note to Zoopla it (other property websites are available). Probably has loads of bathrooms. With toilets in them.

Forgot the reach is the Cam’s version of the M25. If we have to “easy there” one more time. This level of self-denial must be unhealthy. On many levels. My poor, poor bladder. I *am* soaking already. No one would *really* notice... No. This is how whole civilisations fall. Pull yourself together.

And we’re back. Don’t really need to go anymore actually. If I cycle home quickly I can have second breakfast. Missed breakfast. I’ll skip Intensive Greek and just go to lectures at 11. How do people with 9ams do this? Need a shower.

Oh, have a bath, treat yourself. May as well skip lectures again today, in that case. Hugh Laurie rowed and got a Third. Look at him now. Priorities.



Noa Lessof Gendler explains why panicking is pointless

GRADUATION
LOOMS

All around me, people are writing applications, filling in forms, sending off CVs and preparing for interviews. I, frankly, am doing nothing of the sort.

I’m lucky enough to say I am in no particular hurry to enter the nine-to-five workforce. I have several luxuries at my disposal which mean I can take my own sweet time right now: firstly, I have a good relationship with my parents and I’m from London, which means I really don’t mind moving back home; secondly, there’s nothing I want to do which requires a bunch of internships or early applications; and finally, I didn’t take a gap year before university.

And so my glorious plan has taken shape. After graduation, I shall move back home and attempt to get a job – not in the city or at a consulting firm,

but waiting tables in a café or bar, or, ideally, working in a book shop. The Hampstead Waterstones is the big dream.

“
IT’S NOT LIKE I HAVEN’T GOT BIG LIFE PLANS AND AMBITIONS

I am specifically thinking of jobs you apply for at the time you want to work, nothing which requires months of back and forth. Then, living at home, I will save up as much as I can, so that by the end of the year I can do some travelling. Obviously it’ll either

be South America or Southeast Asia. As I said, I haven’t had a gap year yet.

And the last thing I will think about is applying for masters courses. I’ll take my time, shop around, and make sure I put in as much effort as it is worth. And then, after that (assuming I actually get into a course somewhere) I’ll start this whole career thing.

But, crucially, I’m not worrying about anything apart from my degree until graduation. I’ve decided that nothing is more important right now than doing as well as I possibly can in my exams, and that every other life plan can wait until this bit is sorted out. It’s not like I haven’t got big life plans and ambitions – I totally have. Like, really big ones.

But I know that they’ll wait, and also I know that I’ll regret it if I spend the

next four months faffing about other stuff and neglect my degree.

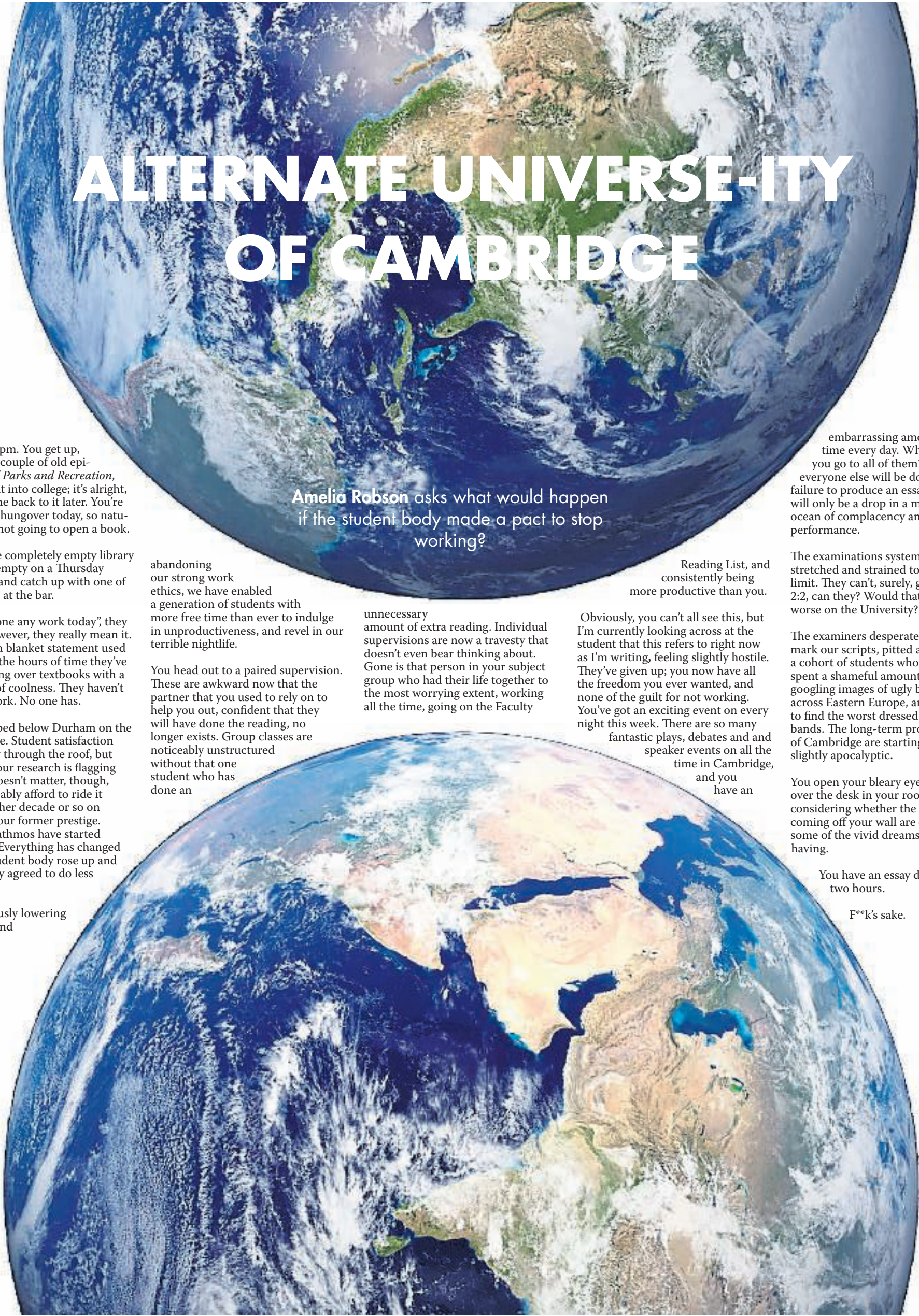
Maybe it’s just because I know I’m not a multi-tasker, and I can only really deal with one big pressure at a time.

Maybe lots of other people can get on with their finals revision and organise their career. But I know that if I overload myself I’ll just fail miserably at everything I attempt, so I’m taking it all one step at a time.

To anyone who’ll be graduating next year, heed my advice. Enjoy your last few months at university when they come around and get stuck into your degree. A career will probably wait. Then again, maybe I’m comfortably deluded in trying to put off my entry into the real world. Perhaps now I’ll never get a job and I’ll be stuck at home forever. Somehow I doubt it.



‘the big dream’



ALTERNATE UNIVERSE-ITY OF CAMBRIDGE

It's 12:30pm. You get up, watch a couple of old episodes of *Parks and Recreation*, and head out into college; it's alright, you can come back to it later. You're feeling a bit hungover today, so naturally you're not going to open a book.

You pass the completely empty library (it's always empty on a Thursday nowadays), and catch up with one of your friends at the bar.

"I haven't done any work today," they tell you. However, they really mean it. It's not just a blanket statement used to cover up the hours of time they've been sweating over textbooks with a feigned air of coolness. They haven't done any work. No one has.

We've dropped below Durham on the League Table. Student satisfaction is absolutely through the roof, but admittedly our research is flagging behind. It doesn't matter, though, we can probably afford to ride it out for another decade or so on the back of our former prestige. Even the Mathmos have started socialising. Everything has changed since the student body rose up and unanimously agreed to do less work.

By ubiquitously lowering standards, and

abandoning our strong work ethics, we have enabled a generation of students with more free time than ever to indulge in unproductiveness, and revel in our terrible nightlife.

You head out to a paired supervision. These are awkward now that the partner that you used to rely on to help you out, confident that they will have done the reading, no longer exists. Group classes are noticeably unstructured without that one student who has done an

unnecessary amount of extra reading. Individual supervisions are now a travesty that doesn't even bear thinking about. Gone is that person in your subject group who had their life together to the most worrying extent, working all the time, going on the Faculty

Amelia Robson asks what would happen if the student body made a pact to stop working?

Reading List, and consistently being more productive than you.

Obviously, you can't all see this, but I'm currently looking across at the student that this refers to right now as I'm writing, feeling slightly hostile. They've given up; you now have all the freedom you ever wanted, and none of the guilt for not working. You've got an exciting event on every night this week. There are so many fantastic plays, debates and and speaker events on all the time in Cambridge, and you have an

embarrassing amount of free time every day. Why wouldn't you go to all of them? That's what everyone else will be doing. Your failure to produce an essay this week will only be a drop in a much larger ocean of complacency and under-performance.

The examinations system has been stretched and strained to its very limit. They can't, surely, give us all a 2:2, can they? Would that not look worse on the University?

The examiners desperately try to mark our scripts, pitted against a cohort of students who have all spent a shameful amount of time googling images of ugly buildings across Eastern Europe, and trying to find the worst dressed 90s boy bands. The long-term prospects of Cambridge are starting to look slightly apocalyptic.

You open your bleary eyes, slouched over the desk in your room, considering whether the paint fumes coming off your wall are encouraging some of the vivid dreams you've been having.

You have an essay deadline in two hours.

F**k's sake.

Victoria Bowden looks at the best and worst dresses on the red carpet

OSCARS 2016

So, a little thing called the Oscars happened this week – you might have heard of it? I woke up Monday morning, watched Leonardo DiCaprio's acceptance speech (and 100 per cent did not, at all, shed a tear) and then inevitably was on *Vogue*, *Cosmo* and every other site available looking at the dresses from the night. I enjoy the fact some just go for 'here are the dresses', some give them awards, and some actively separate the 'best and worst dressed'. What really confuses me though is that some dresses will simultaneously make the best dressed and worst dressed lists. Fashion is tricky, high fashion even trickier – high fashion on the biggest night in film? That's the trickiest.

Celebrities want to stand out, they want to make a statement – if they don't they get labelled boring, and no matter how nice the dress is they are disregarded when it comes to well dressed lists. Take Rooney Mara, who looked stunning, but garnered the 'biggest yawn' award from *Cosmo* because, admittedly, she looks the same as she always does: pale dress, tick; simple hair, tick; dark lipstick, tick. Her dress could almost be mistaken for the one she wore at the Met Gala 2013 in NYC, or the 2012 Oscars, or the London premiere of *Girl with the Dragon Tattoo*. You get the picture, she's done it before. Oscars are the time to be daring and different, so many gorgeous women walk the red carpet that if you want your dress to be something everyone talks about the next day it needs to stand out.

Unfortunately for some this talk isn't always positive; for example, Amy Poehler wowed in an unfortunate semi-kimono for which the media slated her the next day. Sofia Vergara stuck to a well-loved formula of tight and figure hugging (does anyone else remember the Zuhair Murad teal gown disaster at the 2012 Emmys?). I glossed past this when looking at dresses – it was dull. Yet some sites loved it, and some hated it, which goes to show, very few people can get it right.

I decided to pick six dresses that I thought people would either love or hate, and ask around to get opinions on them. The results go to show that fashion unanimity is almost impossible when talking to Cambridge students, let alone fashion experts.

Charlize Theron in Dior

If you'd believe social media Theron was the undoubted winner of fashion on the night. Her plunging red gown with train hugged her body in all the right places. The shape of it reminded me of her 2004 Gucci Oscars dress, with a low V and small train. This one however is a more mature version with slightly more structure – it looked classically Dior. Cambridge students seemed to love it too: "Wow, this is bold – definitely a 'look at me' dress. It is really tight across her bum and belly which with the deep plunge could be a bit too much, but the long train gives it a slightly more relaxed shape. Quite often Oscars dresses are so unusual you remember the dress but forget the person wearing it, but this look is all about showing off Charlize's amazing body." "A classic and unbeatable combination of length and colour. While the neckline is low cut, it is complimented by the gown's overall length. The dress straps open up the top of the dress' design so that there isn't as much red colour in one block, and the lowered back is sexy and chic." It seems like Theron had a flawless year.

Alicia Vikander in Louis Vuitton

Vikander has been hitting the nail on the head when it comes to fashion. Her dress at this years BAFTAs was also a Luis Vuitton creation, a quirky mixture of leather and studs which added drama to a simple structure that flattered her shape. Yet at the Oscars she wore a lemon coloured strapless gown that came in at the waist, and then billowed out in a style that reminded me of a duvet. Some compared her to Belle from *Beauty and the Beast* – a far cry from her normal svelte and mature fashion choices. The reviews I got from it included "a bit funny but I quite like it, the bottom looks frumpy" and "I like the style, but I'm not sure about the colour or the pattern – I like the bottom, it's cool, it's quite classic in a way because it comes in at the waist and flares out." Some loved it: "I love the raised front on this one because it makes the dress a bit more modern and casual, rather than a lengthy ball gown design. The yellow is bright and alluring, especially with the silver detail. On the whole, the piece is fresh and young, but also classy and elegant." Some hated it: "strap-less dresses just look like the designer got to the armpits and then gave up." And some people

were just confused regarding the oddly placed sequin pattern adorning the dress: "are those fish carcasses?" It seems that Vikander may have fallen off her pedestal on exactly the wrong night of the year, let's hope this is a minor blip and not forecasting for the future.

Olivia Munn in Stella McCartney

Olivia Munn saved the revealing look for the Vanity Fair Oscar after party – looking like an intergalactic warrior in a beaded green J Mendel gown, complete with a daring thigh high split and cut outs. However, you know a woman's done well when the media isn't talking about this gown, but instead about the much more conservative one she wore to the Oscars. In my opinion Munn looked resplendent in an orange one-shouldered dress – the colour made her stand out, whilst keeping it simple and classy. Not many people could pull off the colour, so kudos to Munn for knowing what works with her skin tone and rocking it! The Cambridge critics however had mixed opinions on the dress:

"Orange = not a good colour, especially on the red carpet. The design is simple and laid-back, but the block colour is not easy on the eye." "She just looks like an orange." However others appreciated the bold colour choice: "This is so elegant – the fitted skirt makes her look so slim and delicate, but the loose fabric at the top gives the dress some movement so it doesn't look stiff. I love the colour too – it works really well on such a simple dress." "I like the colour, it's nice and bright." It seems like orange will always be a hit and miss colour, but Munn is one of the few people that seems to have hit with it!

Heidi Klum in Marchesa

She hosts 'Project Runway', and she has done for 12 years. You would expect someone who hosts a fashion show to have some grasp of fashion, and yet Klum's gown this year was possibly the worst on the red carpet. A chiffon mixture of lilac, white and

purple, the gown had a diagonal slit across the bodice, from shoulder to waist. Both ends of the slit were adorned in massive flowers. The dress then flowed out from the waist, in what was admittedly a pretty skirt – for a Disney princess, not a model. It's hard to make a model look awful, but congratulations Heidi, you succeeded, and it looks like everyone agrees on this one: "Not a big fan of this one, mainly because it isn't fitted in any way. The top and bottom halves of the dress are in contrast with one another, in that the open top half does no justice to the classier bottom part of the dress." "That's just like barbie dress gone wrong, like when you're playing with dolls and you try and edit the dresses and fail, it's not very classy, it looks like a cool material to look at but not wear." "Too complicated – the way the material falls is really pretty, but the skirt is too full, and there is too much going on at the top, so you lose her natural shape." "It looks like she's wearing a curtain, she's going for some ethereal look but she just looks stupid." We can safely say this year was not a success for Klum.

Chrissy Teigen in Marchesa

Teigen has been showing all throughout this awards season that being pregnant doesn't mean you can't be fashionable. At the Oscars she donned a figure hugging dress; it was perhaps my favourite of all the dresses worn – daring, adventurous, with a simple shape. Her dress was long sleeved and made of a nude material that blended expertly with her skin tone, this was covered in a red appliqué of flowers and leaves to create a timeless look. Her train flared out behind her and her doting husband (John Legend) arranged it perfectly for the press photos. There seemed to be some mixed reviews from students however, with one stating that "it looks like arteries and veins, and also Grandma's wallpaper." However, most seemed to love it: "A very busy design, with lots to draw the eye to. The neckline is classy and not too revealing, and the figure-hugging design shows off the actress' beautiful figure. The contrasting colours work to show off the

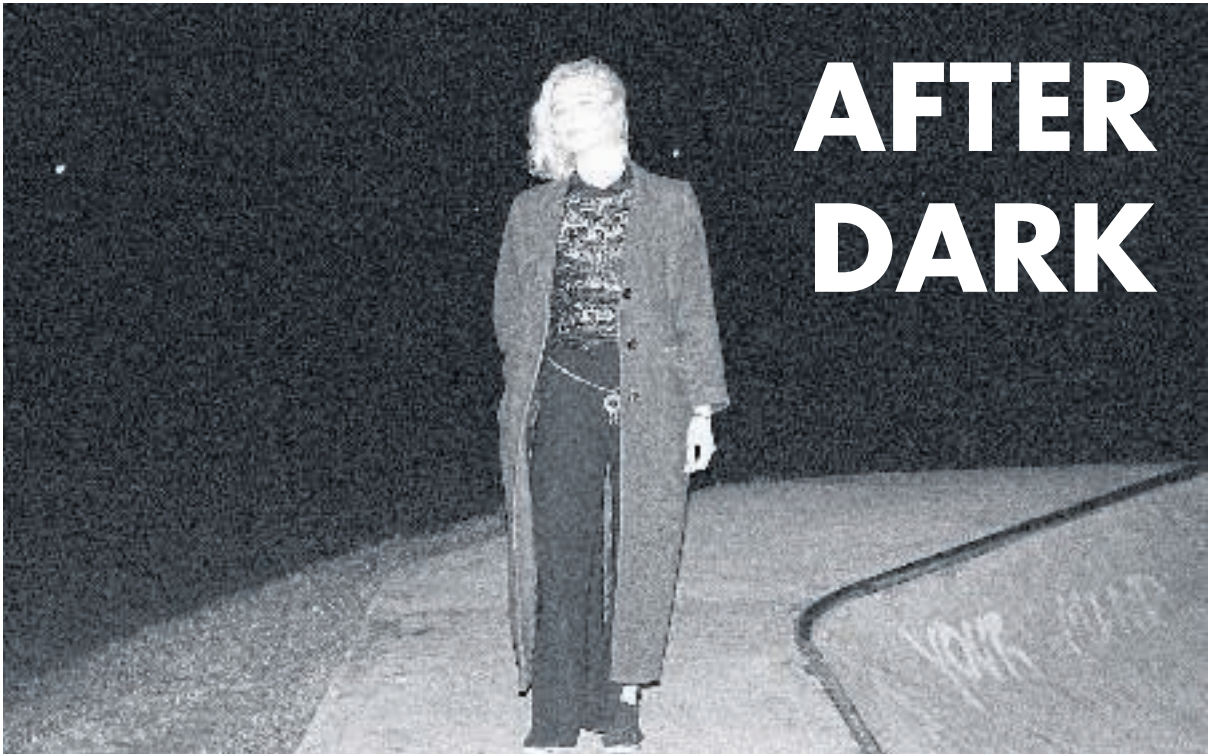
intricate patterning and design well, and the train is a lovely touch." "I love the applique on her dress - it is really intricate and such a powerful colour. I think there is just enough of it that it is the first thing you notice but it isn't too overwhelming, and nude is a perfect background to show off the pattern." And some, inevitably, were just concerned about the practicalities of the dress: "how does she walk in that? Apart from that, I quite like it, but it's not very practical." Not to make it a competition, but I think in terms of maternity dressing Teigen blew Emily Blunt (in a Prada number) out of the water.

Kate Winslet in Ralph Lauren

She normally gets it so right; she's been gracing the Oscar red carpet for almost two decades, and she very rarely gets it wrong. However, Hollywood life is asking 'hit or miss?' of this years dress, and I have to resolutely say miss. Sophisticated is how Winslet is normally described – her Giorgio Armani gown at the Screen Actors Guild Awards this year proved to be no exception. It was a figure-hugging mermaid dress in a beautiful forest green. Her Oscar dress had the ingredients to be another success – black, simple and figure hugging, all perfect descriptors. Yet this dress seemed to be made from rubber, or another highly reflective material, which made it look more like a very structured bin bag than a dress befitting this 2016 Academy Award nominated actress.

Let's see what other people thought: "This is awful – I love Kate Winslet but the straight neckline ruins the flow of her gorgeous curves, and the skirt is just weird – it looks like the dressmaker had too much fabric and just kind of knotted it all at her hip." "Not keen on the shiny look, but a classically cut dress to fit a womanly figure. Kate's overall look is basic, but effective. Black is a colour you cannot go wrong with, and draws out her golden locks perfectly." Some were more harsh with their criticism: "it looks like a pre-Oscars car repair has gone wrong and her dress now has a permanent oil stain. Or maybe she's just melting." And my favourite quote has to be "It looks as though Titanic had a bit of a leak."

It seems to be a miss this year, though I'm sure that her good friend DiCaprio (finally) winning an Oscar definitely overshadowed social media's awful reviews of her dress!





King's Parade. 9pm. Tom and Ellie are on their way to perform in 'A New Musical in Concert' at the ADC Theatre. It's windy.

Tom: "I wish someone would apply with *West Side Story*."

Ellie: "Same, it's my favourite musical."

Tom: "Mine too!"

DING. A spotlight appears on them as they lock eyes –

– Sorry, no, this is not the start of a terribly meta (and badly scripted) musical about two friends deciding to direct *West Side Story*. This is the true story of two completely inexperienced actors who decided to take on the mammoth task of directing the second biggest show of the year, after the Footlights/CUADC Pantomime. I'd like to say it happened as a 'DING' movie moment, but in fact it took a couple of days of hysterical could we/should we-ing and um-ing and ah-ing before we decided to take the leap. There were many arguments on both sides of the equation, but the deciding factor was the ever trusted "why not?"

I'll begin our emotional journey by referring you to the message I received from Tom one minute after I told him I'd sent in the application (incidentally, one minute before the deadline). It reads: "we applied for the LTM [Lent Term Musical] wtf." Disregarding the statement of the obvious, this was a very apt and astute comment at the time. It's not just 'what the f***' but rather, 'what the f***?' At this point, neither of us knew the first thing about directing, let alone directing and managing a cast of 25. Jump cut to me writing this exactly one week before opening night and it's difficult to comprehend how we ended up here.

Making the transition from actor to director is in some ways a natural progression. You already understand the process involved in creating a show, just from the wrong end of the production line. You also have the distinct advantage of knowing what you like in a director, and, more importantly, what you don't like. This has been reinforced in the other direction as well. As actors, learning how your cast take direction, and thinking about what a director is looking for has been invaluable. From casting, to blocking on paper, to the rehearsal room, I'm certain that the way we both approach performing in the future will be completely reformed. However, making the leap from always being told what to do

to telling everyone what to do still seemed a daunting task. When we asked other directors, "what's the first thing we need to learn?" they all gave the same answer: "Just pretend you know what you're doing. The rest will follow." Running a rehearsal, you can't afford to be unsure. "I don't know" isn't a viable response when someone asks you: "Where should I stand?" From this moment on, acting and directing didn't seem so different after all. So I made the decision to leave myself at the door and enter the rehearsal room as Trevor Nunn...

Our first big challenge wasn't directing, however: it was scheduling. I can honestly say that the hardest part of directing *West Side Story* was scheduling a rehearsal for 25 cast members plus a co-director and musical director. Scheduling is like a giant black hole that consumes you for three hours before you realise you're five minutes late to another rehearsal. We love our cast. But God do they do a lot of stuff. And that seems to be the eternal problem with such a brilliant bunch; with talent comes demand. It's at these stressful moments that I've had to remind myself: This is amateur theatre, we are directing an amateur production of *West Side Story*, and you are not actually Trevor Nunn.

“

MIRACULOUSLY, NOTHING TERRIBLE HAPPENED

All of this becomes worth it, however, when you finally get into the rehearsal space and are allowed to do the only part of the job you thought you were signing up for: directing. With a spoonful of confidence and false pretence in hand we began the rehearsal process. Miraculously, nothing terrible happened. I'd spent so much time worrying about how I was going to direct each individual scene or line that I'd forgotten I had a cast of talented actors and a co-director who reinforced me, disagreed with me and kept me on my toes. I thought directing was going to be like teaching. In fact, all you really are is a facilitator. You're the something actors can bounce off, the interpreter when the text is confusing, and the guide when an authoritative voice is needed. The feeling of getting a scene right, of gelling with an actor or explaining yourself with the most apt analogy that somehow makes sense to everyone is such a wonderful feeling, and one that I'd happily learn to love scheduling for.



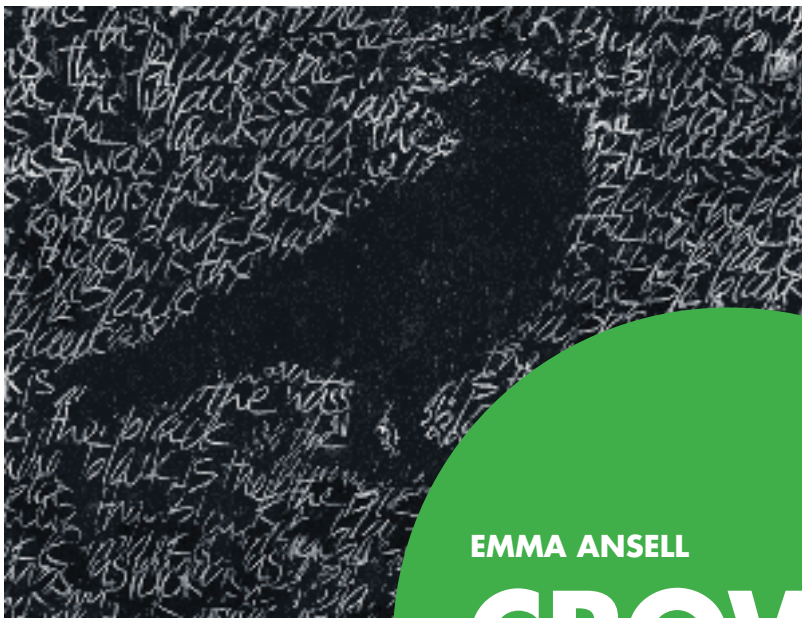
Working as a directorial pair without a director-assistant relationship has had its own challenges: on the small matters that we occasionally disagreed on, there was never any hierarchy of authority to cut a knot between us. At the same time, we've learnt so much about each other from it – we've learnt to look after each other (we've had to with such a colossal task...), and more significantly we've learnt where our individual directorial strengths lie; often finding certain kinds of rehearsals lending themselves to one director or the other. Developing these working relationships is so exciting as it allows you to begin to see a future for yourself in the industry, in the knowledge that these people who you click with creatively won't suddenly disappear once you graduate.

The reason why the Cambridge theatre scene can seem intense is because everyone is intensely in love with what they're doing. Investing the hours and the energy that we do for ten days of performances seems so trivial to an outsider. Yet directing has given me more skills than my degree has managed in nearly two years. I'm a far more organised, dedicated, empathetic and confident person than at 9pm on King's Parade when I um-ed and ah-ed over applying for a show. Cambridge theatre can feel exclusionary. But the thing I've learnt from this whole experience is that sometimes, you just have to ask yourself "why not?" and remember that nothing's worth doing if it's not at least a little bit scary.

And be Trevor Nunn. Always be Trevor Nunn.

West Side Story runs from Wednesday 9th - Saturday 19th March at the ADC.





EMMA ANSELL

CROW

speaks with **Sam Fulton**, director of the delayed production

With effortlessly windswept hair and a lilting Scottish accent, Sam arrives at our interview with his cello in tow. The artistic brainchild of both himself (as director) and Sam Fairbrother (the choreographer), *Crow* was cancelled last term following a medical emergency. It is set to be performed on the Fitzwilliam College stage on the 8th of March. We chatted about the accident, deconstructing creation myths, monoprinting, and naked ballet.

The Accident

Originally *Crow* was going to be performed at the ADC, for one night only, towards the end of last term. We'd been working through Michaelmas with our really great, su-

per en-
thusiastic
cast. We'd
done our paper-
tech. We'd built the set. Then two
nights before the performance our
lead man, Elliot Wright, fell over dur-
ing a rehearsal and tore a ligament in
his knee. We had to call an ambulance
to the ADC to take him to hospital.
Elliot is very much the star of the

show and no one would have been able to step in and learn the whole thing in one day. We had to cancel. The ADC were as helpful as possible during the whole process. They were really supportive. But they'd already finished their programming for this term so we couldn't reapply to do the show there, which is why we're now performing *Crow* at Fitz.

The cast have been really really wonderful. They've had no obligation to stay with *Crow* after it crashed the first time around but they were all emotionally invested in it and have gone out of their way to stick by it. Which is really great because I know how busy they all are. We've kept it simmering over, meeting two or three times a week, and now that it's happening next week we're bashing out the rehearsals as much as possible.

The Premise

This production is based on Ted Hughes's poetry collection *Crow*. In the poems, Ted Hughes takes creation myths from around the world and he stitches them all together. He puts the figure of Crow in the middle of these myths. Crow isn't really anything: it

can be a he or a she or an it. Crow exists in a liminal space between being anything. The idea is that Crow engages with these creation myths and tries to participate in them as a character as a means of attempting to create itself alongside them. But it never works and Crow just ends up deconstructing the myths. It boils down to him accepting himself as himself.

We've pre-recorded a load of poems from the collection and we're going to play them through the theatre sound system while the actors perform on the stage. We're trying to make sure there's no gap between the poems and the production. The idea is that what's happening on the stage is just one component, and it's of equal weight to the poetry. It's been a really good project for involving people. Most of the poems have been pre-recorded and each one has been read by a different person. In terms of just performing, whether on stage or in a recording, around thirty people have been involved. It's been a great way to reach out across the university and get as many people in as possible.

The Process

I was reading the poetry collection in Easter last year, so it's been brewing for almost a year now. The poems are just really densely visual. The colour black is everywhere. So I thought it would look really cool on stage. Over the summer Sam Fairbrother and I got chatting, and sketched out this show. He's the choreographer, and we've worked really closely throughout the whole process. Essentially I had a bunch of ideas, which I wrote

down in this rough draft of a script kind of thing, and then Sam and I would sit down and thrash out all these ideas until they made more sense for the stage. We'd both throw increasingly mad ideas into the mixture until we reached a kind of limit and would have to bring it back down to reality.

One of Sam's biggest influences has been printing. The poetry collection was written by Ted Hughes in response to an artist who had printed loads of images of crows and wanted some poems to go alongside them. Monoprinting, it's called. Sam is going to be monoprinting on stage for the whole performance, and a camera will be projecting a live feed of what he's doing with his hands on to the walls. So he's actually involved in the performance as well, as the printer, totally independent to what's happening everywhere else.

An important aspect of the poetry collection is the relentless undermining of its own melodrama, its refusal to take itself too seriously. This became central to most of the discussions Sam and I had, we were always aware of the production's potential to become pretentious if we didn't incorporate some sense of self-parody, an awareness of how ridiculous some parts of the text and the show can be. So to make this work we've juxtaposed moments of serious, melancholy physical theatre against the outright ridiculous. Think naked ballet.

Crow will be on at 10pm, Tuesday 8th March, at Fitzwilliam College Auditorium.



Eleanor Costello interviews **Jamie Armitage**, director, and the woman playing Richard II, **Bea Svistunenko**

The first thing to say is that Jamie bought me brunch, and Bea talked about an amazing article she'd read the previous week in *Varsity* – which was written by yours truly. So I think we can safely say that they are both excellent human beings. Jamie had a boyish energy as he talked about the play whilst cheerfully attacking a plate loaded high with brunch. The production was unusual for two reasons, he informed me: its location at Emmanuel Chapel, and its all-female cast. The location wasn't without its challenges. "When you're in the ADC the audience is all in one place, but in the chapel you have a central avenue and the audience is facing in. Creating distance is actually so much more powerful, because it becomes like a tennis match. You're looking between the actors, from here to there, and you don't have a chance to get everybody in one in a TV-screen way. Above all it's really nice to be working in a space where all of the grandeur has been created by the inherent architecture. Having a beautiful building which has a black-and-white marble floor and a beautiful glass chandelier, lit by candles, it's so exciting."

I was curious about the decision to have an all-female cast. Jamie shrugged as he tucked into his sausage. "In all honesty, it just so happened that when I was thinking about which actors that I wanted to play Richard and Bolingbroke, I thought that they would be best played by female actors. And then there are so many male characters in that play that I thought it would dominate the narrative, the idea of these women surrounded by men. It wasn't what I wanted for this. So we used an all-female cast. It's not women playing men, it just happens to be a world in which everyone is a woman. In terms of what has been thrown up it's been very interesting. It suddenly becomes much less like a macho display of masculinity and military might, but much more beautiful and softer."

"I would say it's androgynous," Bea chimed in, whilst Jamie looked dubiously at her. She frowned at him. "Yeah, it's androgynous. It's about the poetry of the lines, and Richard's fall – which is better for the country, but for the individual is utterly heart-breaking. That's not about gender, so I don't know that it makes a difference.

As Jamie said, we're not women playing men, but we're not women playing women either. We're politicians, and royals, and you can't assign a gender to that.

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IT JUST HAPPENS TO
BE A WORLD IN WHICH
EVERYONE IS A WOMAN

"The costumes are going to be gowns, quite ethereal, so as women we're still going to look quite feminine. But then you have the language and the politics of it all, which can make it sound masculine. And that's fine. It can be both." I can imagine Bea as Richard. There's something quietly steely about her. I suggest that Shakespearean history plays are dull. They both look faintly incredulous. Bea recovers from her shock first. "The language... *Richard II* is just so beautiful. Working on it now I may even say it's my favourite Shakespeare play."

Jamie joins in enthusiastically. "It's an interesting play to watch because the history side is there, but it's not about that. What I like about the play is that every single character thinks that what they are doing is right. There is no evil character. It's incredibly reductive if you think about it in terms of 'Richard is evil' or 'Bolingbroke is evil'. There are so many interesting characters who all have very particular aims, and that's what the audience can enjoy, and will make them realise that history plays aren't cut off from their knowledge. I have a friend who always says 'Shakespeare didn't write issues, he wrote themes', in this incredibly grandiose way. I think that's a nice way of looking at it. Everyone latches onto what appeals to them.

If everyone comes out thinking the same thing, it's didactic, propaganda-based theatre. If people enjoy it and feel engaged then that's the main thing. With Shakespeare, it's not just about reinterpreting it, it's about finding an interesting angle. The play isn't a historical artefact or museum piece. You're trying to do it for your time, finding how this play speaks to us now."

I ask whether they like Richard. They squirm. "I definitely think he's a lot of fun to be around when he's not 'king-ing'" says Bea slowly. "He has a circle of friends who hang around with him not just because he's the king, but because he's such an interesting, flowery, poetic person. But as soon as he has to do important things, the things that matter in politics, he becomes a petulant child. He's just not suited to reign England." Jamie is less sympathetic: "He's an absolute basket case. He's incredibly arrogant, he's incredibly brash, he's dismissive and cruel, and you don't really feel sorry for him. It's only when everything falls out of place and you see that he's only human that you sympathise. He never should have been in that position, where a crown is determined purely by birth. It's a fascinating portrayal of an incredibly arrogant person who manufactures his own downfall."

"Yasmin actually came up with an alternative title," Bea interjects, pulling out her phone to show me. "It was really fitting. Ah, here it is. 'Frippery: Or how to lose friends and alienate people.' It works, right?"



FASHION SHOW

Mastana

The Guildhall, 26/02/16

★★★★★

Last Friday, Cambridge witnessed a full fusion of fun, as the Cambridge University Hindu Cultural Society hosted the annual Mastana at the Guildhall. The 20th anniversary of the annual event did not disappoint; in fact, quite possibly, this Mastana could have been the best yet! The show hosted a delightful mix of fashion, food, drink, music and theatrical entertainment – it was certainly a show you did not want to miss. The entertainment of the evening was in abundance and energised the guests into full swing. The theme put a spin on traditional Asian and Hindu culture; this year the society aimed to create a fusion of fun between both British and Asian culture. The synthesis of both worlds into one cleverly added a twist on this year's Mastana festival; traditional Hindu culture was ignited with new and current trends. The festival commemorated the cultural diversity from all around the world – while also celebrating the assortment of culture present at Cambridge.

One of the highlights of the evening was the showing of an Indian play with a Western-filled twist – plus the

celebration of traditional Asian and Indian fashion. The fashion was a mixture of colourful prints and creative designs, in celebration of Hindu Soc's cultural heritage. The amount of effort that went into creating the designs was shown, as the catwalk glistened with all the colours of the rainbow, from ruby red to emerald green – the fashion on show was just as exciting to watch as that from CUCFS several weeks ago. Bollywood music was mixed with Western beats for a musical melange of global proportions.

The Mastana President, Sara Sathyanandha, commented on the evening: "The atmosphere on Friday was buzzing; there was cheering throughout the performances and laughing throughout the play. It was an extremely enjoyable evening of entertainment". The festival was 'buzzing' – louder and livelier than any other event in Cambridge this term.

The festival itself lasted for three hours – not only was it value for money, but also the money raised will go to charity. The charity which Mastana are supporting this year is the Bhagini Nivedita Pratishthan Pune, founded in 1979. It focuses on both women and children in some of India's peripheral rural villages. The charity not only focuses on improving female education, employment opportunities and children's education, but is also a charity which has a personal connection. Aalok Patwardhan is the president of the Hindu Cultural Society; personally, this charity means a great deal of

importance, having been founded by his great-grandmother in India. The charity aims for the 'upliftment of women and children' and has already been overwhelmingly successful, training 2,600 women in computer training, and offering science programmes to 4,700 school children of primary-school age. It also provides support for hearing impaired children and as of today and continues to strive towards better welfare for both women and children alike. The value of female employment to India's future is vital – not only has it been proven that female employment and equality can improve social wellbeing but also creates a richer and more prosperous nation.

Not only is Mastana about celebrating the diversity of culture – but the night was also about raising awareness for a cause vital for the future of India. The festival provided an atmosphere of exhilaration and, with a range of different activities on offer, the vibe of the event was certainly energetic; at no point in the evening did the energy of the dancers, guests and singers slow down. Bollywood music combined with plentiful food and drink (not to mention the Paneer canapes) and fun-filled entertainment, the atmosphere of the Guildhall was truly pulsating – what more could you want from a cultural festival? Cambridge is truly a hub for global culture, and the festival of Mastana put life back into Cambridge's diversity.

Emily Fishman

FILM

Bone Tomahawk

dir. S. Craig Zahler, 132 mins

★★★★★

Right from the word go, multi-talented S. Craig Zahler's latest offering, *Bone Tomahawk*, is an unforgiving and mesmerising visual assault. Set in the Old West at the turn of the century, the film follows a group of four men whose journey across the American outback to save their fellow settlers becomes an exercise of endurance and comradeship in the face of terrible adversity.

After brutally murdering a small group of travellers, two bandits (Sid Haig and David Arquette), proudly declare their devotion to the 'civilised' world of white America (the irony is not lost on the viewer), stumble across an eldritch and skull-adorned burial site. This, it quickly transpires, is 'troglydote' territory – a mysterious, flesh-eating clan of Native Americans who communicate through mutilated throats with blood-curdling screams

(this is perhaps the film's only blind spot: more on that later). Though one of the pair is killed, the other, David Arquette's witless and immoral Purvis, survives and escapes to Bright Hope, a small nowhere town. Despite town sheriff Franklin Hunt's (Kurt Russell) best efforts to keep the suspicious interloper locked up over night, Purvis is recaptured by the troglodytes, along with the town's doctor (Lili Simmons) and the Sheriff's deputy (Evan Jonigkeit). The resulting rescue mission, orchestrated by Hunt and three of Bright Hope's best, is perilous, and there is a sticky end in store for more than one of the film's impressive cast of characters. But, as novelist Ursula K. Le Guin once wrote: "It is good to have an end to journey toward; but it is the journey that matters, in the end." Certainly this is true of *Bone Tomahawk*, a film that is *Revenant*-esque in its gripping portrayal of solitude and struggle, of humankind dwarfed by the beauty and grandeur of a vast American landscape.

Packed with memorable lines ("I know the world's supposed to be round," muses Jenkins's character, Chicory, "but I ain't so sure about this part"), *Bone Tomahawk* is a captivating tale of American resilience that pulls you into its world of reckless

outlaws and nightmarish cannibals. Kurt Russell gives a commanding performance as the town's firm yet lovable sheriff. Even Matthew Fox's performance is funny and charming – a million miles away from his stint as Dr Jack Shephard on the bizzarro desert island in *Lost* that made him a household name.

The film's major flaw, as hinted at above, lies in Zahler's monstrous tribe of Native Americans. They are a language-less group of cave dwellers whom Bright Hope's resident, expert on all things indigenous, takes great pains to distance himself from: "They're a spoilt bloodline of inbred animals that rape and eat their own mothers." If, at this point, we are beginning to think that Zahler's cannibals might be an offensive and savage rendering of America's native population, we are reassured that though "a man like you [Sheriff Hunt] would not distinguish them from Indians [...] they're something else entirely."

Somehow, this explanation doesn't quite cut it, and the film suffers from an out-dated brand of primitivism. This being said, it is a film well worth seeing, one that, as the *Guardian*'s Peter Bradshaw rightly puts it, feels "destined for cult status".

Tom Cornelius

FILM

A Bigger Splash

dir. Luca Guadagnino, 124 mins

★★★★★

Since watching *A Bigger Splash* last night, most people I've bumped into have asked me whether or not I liked it. This means I keep having to respond with 'I liked watching it but I'm not sure if I like it', which is the kind of lame pseudo-paradoxical, pseudo-intellectual frippery that my supervisor calls 'fancy footwork', recommending that I try to come to an actual conclusion. But the film is not one that makes itself available to conclusions; it has no clear genre or preoccupation guiding it, not even a consistent inclination towards comedy or absurdity. The plot description on *Wikipedia* is two and a half lines long. Every detail is made to feel suggestive of something in the offing – the act of picking up and throwing away snakes, and news of the refugees arriving on the Sicilian island (Pantelleria by the way) are details that are pointedly

repeated – but there is no reward for paying attention to them.

My History of Art friend, who watched the film with me and as such represents a not-to-be-ignored 14.3 per cent of the audience response, told me, as we weaved between tottering drunks outside Spoons, that it seemed to her that "the director was, like, 'isn't it funny that people think we're making art and all we have is Italian scenery, lots of actors and some narrative.'"

For there is some narrative. The film revolves around the sexual tensions created by the unexpected gathering of four characters in a remote villa: Marianne (Tilda Swinton), an old school glam rocker who's resting her voice after an operation, Paul (Matthias Schoenaerts), her introvert documentary-maker boyfriend, Harry (Ralph Fiennes), her ex-boyfriend and music producer rhapsode, and Penelope (Dakota Johnson) the newly discovered daughter of Harry and beach blonde nymphet. It's worth the ticket price for the acting alone. Tilda Swinton is utterly captivating as, although she barely speaks, she draws the characters around and to her with her signature hard-edged sexuality, which is softened here by the gorgeous





STUDIO CANAL

wardrobe Raf Simons (ex-creative director of Dior) provides. It is certainly very effective propaganda for the backless dress. Fiennes is magical too, creating much of the film’s humour through his maniacal energy as he runs about the villa completely naked, his penis jiggling about all over the place, spitting truths at other characters. “We’re all obscene,” he says to Paul in the glow of the pool-lights at night-time, clutching a bottle of wine, starkers and accusatory.

“TILDA SWINTON IS UTTERLY CAPTIVATING

The poolside is certainly a dangerous place to be in *A Bigger Splash*. This rectangular nucleus of the film’s action acts as a kind of pagan altar for the desires of the four characters as they provocatively undress, bathe, and sunbathe around its four sides. There is a brilliant moment when Johnson’s character, alone with Paul, jumps into the pool after a few euros she has thrown in, scoops them

up from the bottom in one breath and dumps them in front of him, declaring that she ‘needs more treasure’. It’s a child’s game but she is learning how to use her sexuality to ensnare other participants to her own ends. The film, I suppose, could have been a coming-of-age story for her character if she had taken centre stage more often.

I still can’t work out if I like this film. In conversation with the *Guardian*’s Andrew Pulver, the director Luca Guadagnino expressed his desire to “avoid drama” and to instead “lead the storyline through behaviour”. This attitude is the source of both the film’s greatest success and failure. The focus on behaviour is explored through lingering shots which concentrate on the way the characters throw down their sunglasses, or on the moments where a character converses with another while looking directly into the camera, creating an intense sense of intimacy between audience and actors. Yet these moments say very little, so that, while interesting, they fail to give you a sense of what the essence of the film really is. In short, the film is a refreshing delicacy to nibble on that will nonetheless leave you hungry.

Millie Foy

ALBUM

Macklemore & Ryan Lewis
This Unruly Mess I’ve Made

released 26/02/16, (self-released)

★★★★★

It has been suggested that Macklemore & Ryan Lewis are the Coldplay of hip-hop. Listening to ‘St. Ides’, Chris Martin could sue for copyright violation: “*And when I lose perspective / Need to go to a place where I lose reception / Looking at the satellites pass by / Reflecting on my past life*.” It’s not that Macklemore’s rapping is insincere – sincerity is the one thing he has going for him. It’s just hard to listen to an hour of songs that siphon everything that’s mawkish and gauche about self-help-life-coach-mulch.

The duo’s second album is barely a progression on their Grammy-scooping *The Heist*, but they’ve halved their output of ‘conscious’ raps, as Macklemore insists we call them. He instead fixes attention to himself, and it turns out he is not a very interesting man. Tracks like ‘St. Ides’ and ‘The Train’ are coated in a weary optimism that makes for easy and pleasant listening. But their headphone reflects on listening to music on dreary weekends, and it leaves little room for any real feeling.

Self-consciousness runs rampant, not least through opening track ‘Light Tunnels’, a rehash of his apology to Kendrick Lamar after swiping the 2013 Grammy for Rap Album, and throughout, Macklemore pushes the limits of the marketability of guilt. He has, however, got a raw deal for album closer ‘White Privilege II’ – as a song, it is plagued by lyrical immaturity and overproduction, but as a statement, it’s not empty. Just as only a black artist should have the space to discuss problems of the black community, only someone like Macklemore can explore the dilemma of cultural appropriation for white rappers. If he doesn’t talk about it, he doesn’t acknowledge his privilege, and if he does, he’s turning white guilt into another packaged product. It’s a catch-22 worthy of expression. His view is not the most sophisticated, but the plethora of voices on the track – fans, disgruntled white people, impassioned and frustrated black people, himself in centre stage – is not entirely uninspired.

When he’s not trying to be Seattle’s Akala, though, he’s writing genuinely funny novelty rap. ‘Downtown’ is the duo at their best, rechannelling the same energy that went into ‘Thrift Shop’: Ryan Lewis lays his usual romping brass while Macklemore riffs with dexterity on the niche topic of mopeds. ‘Let’s Eat’ is similar fare – instead of a vapid critique of body image issues, it decides to frolic around healthy-living tropes like paleo, yoga and Fitbits: “*I never knew what a carbohydrate was / Turns out that it’s all the snacks I love*.”

Unfortunately, unless they’re willing to metamorphose fully into ‘Weird Al’ Yankovich, the duo won’t last. They’ve talked as much as they can about drug abuse, consumer culture, the perils of fame, and race, and in their often superficial treatments have made hard work out of topics that should be constant founts of inspiration.

If Kanye’s *The Life of Pablo* showed us anything, it is that music can and should be challenging; rap maybe more so than anything else. *This Unruly Mess I’ve Made* isn’t artistry, but there’s worse things you can have on your phone for a three-hour train journey. That might well be their most damning criticism.

Rahul Savadia

ALBUM

Yuck - *Stranger Things*

released 26/02/16, Mamé

★★★★★

For a band only five years into a promising career, Yuck are unusually haunted by the ghosts of albums past. Their debut was released to widespread acclaim, placing Yuck at the vanguard of an alt-rock revival. However, the departure of frontman and foremost songwriter Daniel Blumberg hit hard and, despite guitarist Max Bloom’s best attempts to fill the void, the band’s follow up *Glow & Behold* stuttered – it felt predictably derivative and stale for the majority of its shoegazey duration.

So, to Yuck’s make-or-break third album *Stranger Things*. It was recorded live by the band themselves in an attempt to recapture the frazzled energy that made Yuck such a delight, a gamble that has unequivocally paid off. Gone are the gratuitous production frills and back are the beautiful, hazy melodies of their debut. Perversely, the rougher production gives *Stranger Things* a poppy immediacy that makes the songs far more memorable.

At the album’s core is its overriding honesty. Bloom’s need to be accepted by fans of Yuck’s previous incarnation is evident from lead single ‘Hold Me Closer’, as Bloom despairingly sings “*I wanna be the only best friend that you have*”. In this regard, ‘I’m OK’ is a highlight. The power chords and treble bass line are pure Weezer and with lines like “*I’ve got*

ALBUM

The 1975
I Like It When You Sleep...

released 26/02/16, Polydor / Dirty Hit

★★★★★

The 1975 have long been promoted through hype. Their eponymous debut album, released in 2013, had great success following extensive touring, the gradual development of an army of loyal fans, and the launch of support EPs that created a substantial body of work, often centred around deeply personal lyrics. After much, much more touring, and a deletion followed by a swift reboot of all their social media using a new pink and white aesthetic, their follow-up project has finally entered their listeners’ lives: *I Like It When You Sleep, for You Are So Beautiful Yet So Unaware of It*. While it reads like a quotation from a Pablo Neruda poem and may well be a little overblown – as is the band’s image in general – it does encapsulate the curious mix of sentiments that come through in this record.

Whereas the band had previously focused on issues pertaining to teenagers in the popular songs ‘Chocolate’, ‘Sex’ and ‘Girls’, they have now shifted towards issues that are perhaps more mature, and which certainly give more cause for anxiety: the effects of drug use, bereavement, and the breakdown of relationships, particularly poignantly on ‘Somebody Else’, one of the highlights of the album. The move from the adolescent to the adult was difficult to manoeuvre given that many fans were disappointed with the release of the 80s-inflected ‘Love Me’ back in October. However, if the band wants to stay relevant, they need to evolve and grow alongside their young audience, which is what this release sets out to do. The band is undeniably reworking its image, and luckily enough, they have succeeded.

High points of the album include the singles ‘The Sound’, which is proving to be a fan favourite, ‘UGH!’, a scatty, lively musing on drug use, and ‘A Change of Heart’ (if you’re only going to listen to one song off the album, make it this one). While these more upbeat songs are definitely more accessible, the more ambient or instrumental songs shouldn’t be discarded. They are a tougher but similarly rewarding listen, ‘The Ballad of Me and My Brain’ being a case in point. Here and across the album, the lyrics are seriously impactful; fans with a good ear will spot the updating and reworking of some of the best lines from past songs ‘Robbers’ and ‘The City’ into ‘A Change of Heart’.

However, there are a few misses in this mix: even the most obsessive fan must admit that ‘If I Believe You’ is self-indulgent on Matty Healy’s part. It seems that the strongest songs on the album are those in which frontman Healy acknowledges, and therefore mitigates, his own pretention. This self-deprecation was the most striking and funny aspect of the video for ‘Love Me’, and is frankly the only retort to what is often the harshest criticism received by the band.

Despite its assured swagger, the album is not a faultless, five-star masterpiece. My only, barely present, criticism is that it’s difficult to read the album as a whole. Although the variety of styles used, ranging from bare acoustic melodies to heavy guitars or ambient production, is one of the album’s key strengths, it does create an incoherence that is a little unsettling. Of course, that’s probably what they were aiming for all along.

Isabel Maloney

thousands of problems / I don’t have any answers”, it endearingly and enjoyably channels millennial mediocrity.

Yuck have always been a band unafraid to wear their early 90s influences on their sleeve: the title track with a typically grungy pre-chorus of “*I hate myself*”, has Teenage Fanclub written all over it and ‘Cannonball’ shares a title with a song by The Breeders. But to dismiss *Stranger Things* as mimetic is surely to miss the point; of course it revels in harking back to a time before its creators had even started school. Instead, the album’s beauty lies in its ability to be more than the sum of its influences, as it injects a much needed dose of vitality into an otherwise stale genre. Yuck can’t claim to be reinventing the indie-rock wheel but the album is dynamic and pacy enough to keep the listener on their toes.

That said, *Stranger Things* does have limitations: Bloom’s voice lacks the volatility of Blumberg’s and as a consequence the shouty ‘Only Silence’ slips back into the monotony that dogged *Glow & Behold*. Moreover, several songs outstay their welcome such as the aptly named ‘Swirling’, which can sadly be dismissed as a poor My Bloody Valentine imitation, leaving the album in danger of reaching a rather limp conclusion. Fortunately, closer ‘Yr Face’ is a triumph: a heady cocktail of 90s alt-rock elements as a soaring melody and emotive lyrics build a wall of nervous energy which ultimately collapses in a blizzard of fuzzy guitars.

Certainly, *Stranger Things* is a welcome return to form. Still, I fear that its significance may well be in the renewed attention it brings to the band’s excellent debut. While rarely hitting those stratospheric heights, the decision to return to the their initial success’ blueprint has been vindicated. Maybe this album will allow Yuck to finally step out of the shadow cast by their former selves.

Alex Mistlin

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Why Leicester City is like Father Christmas

Zack Case
Sport Correspondent

Writing this feels like telling a child that the tooth fairy doesn't exist. She doesn't, and we all get on with our lives a couple of quid shorter than the time when we too were blissfully ignorant. Leicester City's 5000/1 fantasy is making the Premier League even more exciting than anyone could have possibly comprehended. But it's just a fantasy. There are 10 games left which will inevitably drag Leicester back down to earth.

It is an age-old proverb that the League table doesn't lie. Leicester have objectively been the best team this season and boast claims to have at least one of the best players this season in each position (Schmeichel, Morgan, Fuchs, Kanté, Mahrez, Vardy). In a refreshing contrast to the tiresome domination of Chelsea last campaign, the performances of Leicester this season have been enthralling. They exhibit flare, pace, energy, commitment, fearlessness, tactical astuteness; in short, everything a fan wants to see. With the charming Claudio Ranieri in charge, Leicester have captured the hearts and minds of many a football fan. Ever since they beat – or rather outplayed – title favourites Manchester City a few weeks ago, the scripts for the perfect underdog story were sent to print. Despite an undeserved 2-2 draw against West Brom on Tuesday evening, Leicester's momentum, many pundits predict, is showing no signs of slowing down.



We all love to believe in a dream. But soon, Leicester will be forced to wake up

Dreamers have become believers. But there is another proverb, equally sagacious, that it's only where you end up in the League table that matters. Leicester have not won the League yet. Paul the Octopus says they will not.

Football clichés will tell us that while form is temporary, class is permanent. Perhaps a snobbish attitude to hold towards Jamie Vardy and Co., but it is true that the Leicester team is almost entirely comprised of Championship players performing far above expected quality. Top players have to develop from somewhere, yet there is a reason why players such as Vardy and Mahrez are playing for Leicester City and not

Manchester City. Having said that, the entire Leicester team has been hitting a purple patch all season; far too large a sample size to argue that Leicester are merely 'on good form'. There is real talent in that squad.

Yet there is also a remarkable lack of talent in several positions in the first team. Danny Simpson couldn't make it at Newcastle (Newcastle!) and his rash sending off against Arsenal demonstrated inexperience. Likewise, one questions whether pensioner Robert Huth has the legs to carry the team in the same vein in the latter stages of the season. Where Marc Albrighton's form has come from remains a mystery,

but surely the same player released by Villa will sooner or later stop drilling in crosses with pinpoint accuracy?

Historic title challenges also have a tendency to evaporate just as boiling point is about to be reached. We all remember that fateful spring afternoon in 2014 when Liverpool's assault on the Premier League did just that. If Liverpool and England legend Steven Gerrard himself slipped up under the pressure, then one wonders how Danny Drinkwater will cope when it really comes down to crunch time.

There is still over a quarter of the season left to play: plenty of time for plenty of slip-ups. Let's wait and see

how Leicester cope when the title is almost in their hands. After all, 'it ain't over 'till it's over'. The hunting pack won't simply give up the chase.

The run-in also contains more than a few obstacles. On paper, Leicester have a fairly easy schedule before a fairly difficult run-in, which includes Manchester United away, Everton at home before a final-day trip to Chelsea.

However, it is the next few games which will be most difficult, where Leicester have earned the right to be clear favourites and the onus will be on them to attack – a far different approach to their usual game plan based on low possession and ruthlessly hitting teams with pace on the break. Teams such as Watford, Newcastle and Sunderland will all sit back and invite Leicester onto them. Even clever managers of bigger teams who favour attacking, possession-based football will adopt their tactics.

The lack of fixture congestion for Leicester may seem like an advantage, but in fact it constitutes a marked disadvantage. Leicester looked rusty last weekend against Norwich, almost two weeks after they played Arsenal, and while a long break may soothe tired legs, it does not foster a sense of momentum. Long breaks can hinder winning streaks. More time means more reflection and pressure. There certainly are no easy games in the Premier League. And they don't get any easier as the stakes are raised.

Only time will tell whether Leicester really have title-winning credentials. For now, let the entertainment continue!

Cambridge 2016 Boat Race Squads announced



THE BOAT RACES

CAMBRIDGE MEN'S:

Cambridge's Men's Blues look to have both the experience and weight advantage as, on average, each member of the crew is a year and a half older and 1.48kg heavier than their respective Oxford counterparts.

Cambridge's Men have four returning Blues, whereas Oxford only have one from last year's victorious crew.

- Bow:** Felix Newman – 83.2kg
2: Ali Abbasi – 88.4kg
3: Charles Fisher – 91.8kg
4: Clemens Auersperg – 90.4kg
5: Luke Juckett – 82.0kg
6: Henry Hoffstot – 92.6kg
7: Ben Ruble – 83.4kg
Stroke: Lance Tredell – 94.2kg
Cox: Ian Middleton – 54.0kg

Total Weight Ex. Cox – 706.0kg
Average Weight Ex. Cox – 88.25kg
Total Weight Inc. Cox – 760.0kg
Average Weight Inc. Cox – 84.44 kg

CAMBRIDGE WOMEN'S:

For the Women's Boat Race, Cambridge also has the weight advantage, averaging 4.27kg more than their Dark Blue rivals. The women's team boasts three returning Blues, all of whom will be looking to avenge last year's loss on the tideway. The 2016 Cancer Research UK Boat Races will take place on 27th March 2016.

- Bow:** Ashton Brown – 81.0kg
2: Fiona Macklin – 64.0kg
3: Alice Jackson – 77.2kg
4: Théa Zabell – 79.4kg
5: Daphne Martschenko – 76.6kg
6: Zara Goozee – 66.2kg
7: Hannah Roberts – 73.6kg
Stroke: Myriam Goudet – 80.4kg
Cox: Rosemary Ostfeld – 50.0kg

Total Weight Ex. Cox – 598.4kg
Average Weight Ex. Cox – 74.80kg
Total Weight Inc. Cox – 648.4kg
Average Weight Inc. Cox – 72.04kg



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Bursting the Premier League bubble

Zack Case outlines why talk of Leicester winning the league needs to stop. Page 31



Sport

The Joy of Sport: pure escapism

Amid petty politics and the general malaise of life, sport can often be a surprising philosophical antidote

Felix Schlichter

Sport Editor

I think there is little doubt that the world will never be quite devoid of trouble and problems, from the most minor to the universal. Nor am I just talking about major political issues, nor that deep philosophical existentialism which everybody feels and then feels special for feeling. Petty arguments with friends, work deadlines, family troubles: without meaning to indulge in the fatalism in which plenty of people wallow in Cambridge, life isn't just smooth sailing.

Nor is it simply a question of ignoring problems, of turning your back, of thinking of something else. The nature of personal problems is that they are troubling and they are personal; were one simply able to dissociate from the negative aspects of life, they couldn't really be called significant problems. Unfortunately, most things in life affect people yet remain out of their control, whether it be political legislation or family bereavements, social intolerance or personal slights. What makes them so problematic is that they have consequences, material and personal, which are impossible to ignore.

Nevertheless, that's not to say one could not, at least momentarily, alleviate the pain, or find another purpose with which to partially suppress those worries which life inevitably brings. And I'm not necessarily suggesting spiritual Buddhism (admirable yet often unobtainable), nor intense hedonism (morally questionable) nor ritual suicide (distinctly undesirable). After

all, nihilism (and nihilists) are all well and good in Kierkegaard, *The Brothers Karamazov* and *The Big Lebowski*, yet, let's face it, offer slightly extravagant, never mind pretentious, solutions to overcoming the inevitable speed-bumps of daily existence.

The answer is found in something both purposeful and meaningless, inclusive yet inconsequential. Judging from where this article appears in *Varsity*, and it has not just been placed on the back page because I have nothing to say about the EU or the CUSU elections, the answer is probably quite obvious: the answer is sport.

To dispel the naysayers who cry foul of sport, who highlight its corruption, its inequality, the endemic nature of cheating, its crass capitalist commercialisation, its Eurocentric globalisation, its ritual violence and hooliganism or its tendency to promote figures who represent the worst of the morally defunct, sexually deviant, meaninglessly vulgar materialism of the modern world, I should probably clarify my definition of sport. I am not talking of FIFA's resurrection of Brezhnev's policies, nor of athletics' resurrection of Nietzschean morality. Sport, effectively, is solely physical exercise in some sort of systematic form. It exists like this both when being played and being watched. It is this purer, more moderate, interaction with sport which can have so many beneficial consequences.

Benefit number one: it's inconsequential. What?! It is? Clearly I forget my own floods of tears following Chelsea's victory over Bayern Munich in the 2012 Champions League. It would perhaps not be wise to air that



I thought it was all over – then I had some tea and a packet of crisps and everything was fine

opinion among the football fans of the Ruhr, or Rio de Janeiro. Nevertheless, especially in moderation, it is essentially true. If the government cuts, or, let's say, abolishes student loans, hundreds of students would be prevented from getting the university education they deserve. Certain vocational opportunities would disappear, and through no fault of their own, people would no longer have the chance to fulfil their potential and shape their future. These are consequences, consequences which one has no control

over.

There is little doubt that when any team which I support wins or loses, emotions are inextricably bound up with the result. It could be despair, or anguish, or delight, and for the most important of matches it could last a few days. Yet that's the very joy of sport; it creates powerful emotions, without affecting our lives in any significant way. Once pulled out of my Drogba-induced nightmare in June 2012, I could look around and realise that nothing in my life had changed for the worse, despite the fact that I had felt, for a weekend, like a character in *Magnolia* walking around with Gary Jules playing 'Mad World' in my head on repeat. The friends I had were still there, my family continues to live, my future prospects remain just as bright or bleak as I had left them.

Sport, and attachment to sport, can often create its own bubble of emotion and meaning. Once you're 85 minutes into a marathon, or a football match, or into watching a F1 race, or at the crease, or into a fifth tennis set, or the final kilometres of Liège-Bastogne-Liège, little else matters but what you're currently so deeply invested in. For those few moments you feel like the sport has become a matter of life and death. Sport can give such an intensity of feeling, yet when you're done, life just continues as normal.

Ernest Hemingway once said that the only sports in the world were mountaineering, bull-fighting, and motor-racing. If death wasn't peeping round every bend, waiting to clasp in its arms the sportsmen who had just made a fatal wrong step, it could

hardly be classified as a true sport. "The rest," he said, "are just games". Yet it's precisely because they are games – just games, in the vast scheme of things, but which remain so vitally important for that one moment of total submersion – that modern sports can be such a powerful tool. For a few minutes every week, all the little hiccups of life can be swallowed and forgotten about.

And that's not to mention the physical, social, and mental benefits sport can provide. That I will leave to science to prove – which it has. Yet sport does not necessarily have to be good simply because it releases endorphins and increases sociability – so does downing a bottle of wine and running up the Eiffel tower. Sometimes, it can be just that silver lining in a grey week. Unless you support Aston Villa. Then again, be joyful that your unfortunate birth/family/young childhood selection of Aston Villa as your football team has no other obvious effects on how your life will develop.

If one were to fuse the existentialist nihilism of 3 a.m. smoking areas and combine it with my defence of sport, my argument would be thus; sport is like life. Life, if one believes Nietzsche (not compulsory, I may add), exists without a god. Thus, perhaps, there is no inherent meaning to it. Neither is there any inherent meaning in sport. It exists; but it doesn't change the world, eradicate social inequality, or invent cures for cancer. Nevertheless, when you're engaged in sport, as we all are in life, we create our meaning for it. And sometimes that's what can keep us going.



Does the CUSU election race really provide excitement like this?