

Coming out at Cambridge

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No. 812
Friday 7th October 2016
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VARSITY

A BRIEF, BUT HELPFUL, GUIDE TO EATING AT CAMBRIDGE UNIVERSITY

BROUGHT TO YOU BY

Veetee

Since 1209, in the reign of good King John, scholars have proudly attended Cambridge University and done some proper, serious learning. The list of alumni is as long as it is spectacular, featuring as it does politicians, scientists, literary giants, heads of state and even the odd monarch (one of them very odd indeed).

One thing all students through the centuries have benefited from is regular tasty, varied and nourishing meals. Which is where Veetee Heat and Eat rice comes in, with its huge range of flavours and pure white rices.

We've included a few favourite recipes from your illustrious predecessors* to help feed your bodies and minds and maybe inspire you to greatness.

THE ONLY MICROWAVE RICE IN A HANDY, STUDENT FRIENDLY TRAY

SIR ISAAC NEWTON'S SPICY MEXICAN CHICKEN BURRITO

YOU WILL NEED:

- 1 tray Veetee Spicy Mexican
- Crème fraîche
- 8 tortilla wraps
- 2 chicken breasts, cooked
- 1 avocado, sliced
- 1 red onion, sliced
- Your choice of chilli sauce
- 1 apple is optional

W. Wordsworth
was here 1789

*Anyone wondering if there's a grain of truth in any of the following? Well, the recipes are spot on, take a pinch of salt with the rest.

SIR FRANCIS WALSINGHAM'S EASY CHICKEN JOLLOF



WELL KNOWN FOR HIS LOVE OF THE HOT AND SPICY, THIS WAS SIR FRANCIS' FAVOURITE DISH WHILE AT CAMBRIDGE.

ELIZABETH THE FIRST'S FUTURE SPYMASTER STASHED THE RECIPE IN FOLDS IN HIS ELABORATE TROUSERS, PROBABLY HIDING IT FROM THE PESKY SPANISH. CONTEMPORARY REPORTS SUGGEST HE WAS PRONE TO BURNING THINGS THOUGH, SO WATCH THE TIMINGS.

EASY CHICKEN JOLLOF

YOU WILL NEED:

- 1 tray Veetee Golden Vegetable Rice
- 2 tbsp. olive oil or vegetable oil
- 4 large skinless & boneless chicken thighs, diced
- Salt and pepper
- 1 medium onion, sliced
- 200g tinned chopped tomatoes
- 1 red pepper, diced
- 2 handfuls frozen green peas
- 1 tbsp. tomato purée
- ¼ tsp. cayenne pepper or chilli powder
- 1 tsp. curry powder
- 1 bay leaf
- 1 sprig fresh thyme
- 1 tsp. sugar
- 100ml of water
- 1 vegetable stock cube
- Handful fresh parsley, chopped

WHAT YOU NEED TO DO:

1. Heat some of the oil in a large pan. Season the diced thighs with salt and pepper and fry for approx. 5 minutes until golden all over. Remove from the pan and set aside onto a plate.
2. Put a splash more oil in the pan and cook the onions over a gentle heat until translucent. Stir in the tomatoes, red pepper, peas, and tomato purée, then season with salt and pepper and the cayenne or chilli.
3. Add the curry powder, bay leaf, thyme and sugar. Pour in the water and crumble in the stock cube and return the chicken to the pan. Cover and bring to the boil, reducing the heat and simmer for 10 minutes ensuring the chicken is cooked through.
4. Combine the Veetee Golden Vegetable Rice into the pan; ensuring all the liquid is absorbed by the rice and heat for 2-3 minutes until the rice is cooked through. Remove the bay leaf, garnish with parsley and serve immediately.

SERVES
2

TIME
NEEDED
35
MINUTES



LOVE
LOVE

CHARLES DARWIN'S CREAMY BROCCOLI AND RICE SOUP

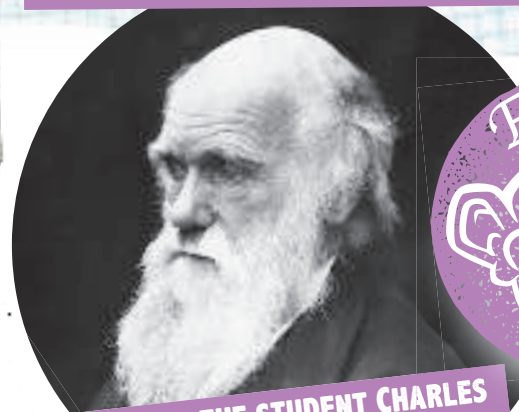
CREAMY BROCCOLI AND RICE SOUP

YOU WILL NEED:

- 1 tray Veetee Wholegrain Brown Rice
- 1 large broccoli head, cut into small florets
- Rapeseed oil
- 2 spring onions, sliced
- 1 garlic clove, crushed
- 500ml semi skimmed milk
- Salt and pepper
- 2 tbsp. water (optional)
- 1 tsp. mint leaves to garnish
- 50g feta cheese, crumbled to garnish

WHAT YOU NEED TO DO:

1. Steam the broccoli florets (steamer or microwave) until tender.
2. In a large saucepan gently sweat the spring onion and garlic in a little oil until soft and translucent.
3. Stir in the milk and seasoning, then add the broccoli florets and Veetee Wholegrain Brown Rice, bring to the boil, turn down immediately and simmer for 3-4 minutes, do not let it boil.
4. Remove from the heat and carefully blend in a liquidiser (or with a stick blender until smooth, adding a little extra water as necessary to achieve your desired consistency). Return to pan, heat through, season to taste.
5. Serve garnished with mint leaves and feta cheese.



SOME SAY THAT THE STUDENT CHARLES DEVELOPED THIS DISH WHILE WATCHING HIS PET GORILLA FERNANDO PLAYING CROQUET, OTHERS THAT HE SMUGGLED ILLEGAL BROCCOLI INTO HIS ROOMS AND HAD TO GET RID OF IT. WHATEVER ITS ORIGINS, THIS IS A HEARTY, WARMING SOUP THAT'S SO QUICK TO MAKE IT LEAVES PLENTY OF TIME FOR OTHER NATURAL PURSUITS.



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VARSITY



Snow in October: actor James Norton appears in Cambridge to film ITV's *Grantchester* yesterday

PHOTOGRAPH: LOUIS ASHWORTH

October predicted to break bike theft record

Amy Gee
Senior News Correspondent

October sees the highest number of bicycle thefts in Cambridge of any month in the year, and it is predicted that this October could break the record for cycle crime.

The amount of bicycles stolen in October from the inner city last year was the highest ever recorded, and was almost double that of the number of offences in September 2015. Data reveals that bike thefts have increased almost 20 per cent through May to July 2016 compared with the previous year. If the trend continues, over 100 bikes could be stolen in the next month. Cambridgeshire police are warning students to ensure their bikes are secured against theft, and attribute the rise in cycle crime to the return of students to the city and the subsequent increase in bicycle use.

Sergeant Chris Horton, Cambridgeshire Constabulary, recommends that cyclists "secure their bikes with two decent D-locks and where possible use a proper rack which are [sic] designed to prevent theft." Horton also suggests that "cyclists can also make use of marking schemes and websites where property can be registered online."

Area Commander James Sutherland from South Cambridgeshire police advises "using a really good lock or using two locks of different types. Most thieves only come equipped to target one type of lock."

Police also attended a five-day cycle crime prevention series of events from 19th-23rd September, at stops along the guided busway in Cambridge, to offer services including bike registration on Immobilise, the security marking of bikes, general security advice to prevent theft, and discounted D-locks.

Continued on page 5 ►

Highest increase in Firsts awarded in over fifty years

Anna Menin Senior News Editor
Ankur Desai Deputy News Editor

The proportion of First Class results being achieved in Honours examinations has increased by the largest proportion in over 50 years.

Class results for exam Parts taken in 2016, which were released on Wednesday, reveal that 28.2 per cent of students achieved Firsts, a 2.1 per cent increase on the previous year. The proportion of Firsts attained has now risen every year since 2009.

These results reinforce a long-standing

trend of an increasing number of Firsts awarded, which has been steadily climbing in recent decades.

In 1960, the earliest year for which data are available, 10.3 per cent of Honours exam results were Firsts, 17.9 per cent less than in this year. However, the proportion of Thirds awarded in 1960 was far higher, at 22.1 per cent as opposed to 2016's 2.2 per cent. Over the past 56 years, the proportion of 2:1s awarded has also increased dramatically, rising from 24.1 per cent in 1960 to 53.3 per cent this year. The proportion of 2:2s attained has fallen markedly, from 35.5 per cent to an all-time low of 10.3 per cent.

In classified Tripos examinations, men continued to do better than women when it comes to gaining the top marks: men gained approximately 62.4 per cent of the Firsts awarded this year.

Furthermore, of all the results achieved by men, 31.6 per cent were classed as Firsts, compared with 22.7 per cent for women. This was similar to the trend seen in 2015.

Men achieved a higher proportion of Firsts in all of the mixed colleges with the exception of the mature and grad colleges. This marked a change compared with last year, when women beat men in some colleges.

There was also some variation when analysing by ethnicity. Comparing all undergraduate examination results, the highest percentage of Firsts as a percentage of all results for an ethnic group was among Chinese students, 28.6 per cent of whom gained Firsts.

The lowest proportion of Firsts for an ethnic group with over 100 students taking exams was among Black or Black British Africans, 12.3 per cent of whom got the top mark. They were also awarded the highest proportion of Thirds.

A University spokesperson did not provide any comment in time for publication.

EDITORIAL

Wondering what could have been

Freshers' Fair can present a strange sensation for returning students. Faced with the familiar stands, stalls and salespeople, bombarded by pizza slices and being repeatedly accosted by sales reps, it's easy to forget the mystery and excitement it brings for many freshers. Arriving at university for the first time, especially one which is so enwrapped in conceptions of identity, Freshers' Week is an opportunity to forge a new identity, to change oneself and to do things which you have never attempted before.

Many students find that their time in Cambridge is unexpectedly defined by joining a society, or taking up a sport they would never have considered before. For some students, like those in our leading magazine feature this week, it is the first opportunity they have to freely express a core part of what makes them who they are.

Freshers' Fair represents an ocean of possibilities – each stand, and each second-year desperately pushing flyers in your face, represents an entirely different possible future. Like the classic time-travel trope of the butterfly effect, signing up for a mailing list or showing your face at a certain squash could change your entire life.

Thinking about this is, of course, terrifying, and moreover is an unrealistic notion. Those emails are going to stay unanswered – you'll feel guilty at first, and then after a term or so you'll just learn to ignore them. The societies that got away feel like friends you've lost contact with – a sort of curious interest is maintained, and you wonder what might have been. Nursing freshers' flu and possibly a hangover after your first bop, you'd be forgiven for not attending a slew of Saturday squashes.

The solution isn't simple – for some students, the greatest fulfillment of their time as a student here comes from the investment of time and effort they put into a club or other extra-curricular activity, but for others the opposite is true. A Cambridge education without the accessories is still one which throws up a huge number of challenges and experiences, and the pace of work makes it hard to feel like your time here is wasted.

Those strange sensations don't stop lots of second- and third-years from arriving at the Freshers' Fair as keenly as the new students themselves. Even after bracing the impact of Cambridge's workload, they still want more. You've got time – don't worry if nothing sweeps you off your feet in Freshers' Week.

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Interview

Robert Harris

‘Reality is more bizarre than you could make up’

Theo Demolder
Interviews Editor

Robert Harris's latest novel, *Conclave*, about the choosing of a new pope, centres on an election beset by shady, Machiavellian intrigue and plots. I asked him, firstly – given his tenure as its president during his time as an undergraduate here – to what extent the Cambridge Union had provided an inspiration. He laughed.

“Well, I wouldn't say a direct inspiration, necessarily, but it was certainly my first introduction to actually fighting an election, and I guess it was a kind of enclosed order”, he laughed again, letting the parallel with the Vatican's cardinals sink in for a few seconds.

Harris, a Selwynite and former Political Editor of *The Observer*, notes that writing a political thriller is challenging in current circumstances: “reality is often more bizarre than anything you could make up. I'm endlessly intrigued by the results of elections... they unfold like a real life thriller.”

So much of modern politics – like fictional plots – is driven by the big characters, he observes. “Whatever you say about the presidential election, it is all about Trump. When that happens it means that the opponents have to adjust themselves to the territory on which the stronger person is fighting. I felt that very much when I was covering Margaret Thatcher... all the elections were on her terms – she always had the dynamic force behind her. The Labour leadership was all about Corbyn, and it gives me pause to think about Trump.”

Despite Harris' 118 60-80-year-old cardinals' deliberating, scheming and voting being ostensibly cut off from this turbulent outside world, he tells me that he “wanted to see if [he] could engineer some ways in which the world would impinge upon them.” One particular way in which he does this – a car bombing outside the Sistine Chapel – proved a disturbing parallel. “The terrorist attack on the priest in France happened as I was correcting the proofs of the book, in France as it happens”, he recounts. “It's always quite shocking when you find something in life imitating your art.”

TORY CONFERENCE

Rudd takes on foreign students

Sophie Penney and Anna Menin bring you all the most important student news from the Conservative Party Conference, including Amber Rudd's announcement of tougher entry rules for foreign students on “low-quality courses” and Hammond's promise to cover EU funding. **Page 6-7 ►**



▲ Robert Harris

However, his inspiration for the novel came in part not from modernity but the Ancient world and the end of his *Cicero* trilogy, the final instalment of which was published last year.

“When I saw all the faces of the cardinals in the 2005 and 2013 conclaves, when they were clustering at the windows overlooking St Peter's Square, I remember thinking they look very much like the Roman Senate would have looked; some crafty, some innocent, some intelligent, some bland – all those elderly male faces...”

In both stories Harris tries, he says, “to find a way of talking about politics that [sic] have universal applications – to universalise politics.”

Reading the novel, though, I was struck by how fundamental faith is to its working; at no point does religion feel like window dressing for a generic election drama.

It is peppered with Bible passages and spiritual analysis. “[I] did not want to write a Richard Dawkins-like attack or satire on the Catholic Church”, says Harris. “I wanted to write from the inside and therefore with sympathy. And I also knew that God had to be a serious figure in the book,

and prayer had to be an important part of the book if it was going to be true.”

The religious element may have taken more research – reading the gospels for the first time since school giving him “a sense of Christ” – but the politics seems to have always come naturally. Harris recounts a parents' evening when he was seven, at which “everyone's work was up on the wall – me and my pet, what I did on my holiday, that sort of thing – and mine was ‘why me and my Dad don't like Sir Alec Douglas-Home’. My mother, incidentally, who was a mild Tory, was horrified to see this”.

Jumping forward 11 years, I was able to discuss one final topic with the former Editor of *Varsity*: the beginning of his writing career, at this paper. “It was a major part of my student life”, he remembers. “On the first Saturday of term when I was 18 years old I went to the lunch [now the Freshers' Squash] and started immediately. I lived a kind of nocturnal life, staying up – as you know – till two, three in the morning... It was terrific, I enjoyed it hugely.”

His first two years at Cambridge were “absolutely dominated by the paper – I got a great training from working on the paper, and it stood me in good stead for years thereafter actually.”

Yet he is lucky to have found himself in that position. He recalls later, as Editor of the *Varsity Handbook*, producing an anti-Silver Jubilee issue in 1977 because Prince Philip had taken up the chancellorship of the University.

“It got me into a lot of trouble. In fact there was a conversation at the Senate House about having me sent down. My Director of Studies wrote me a most pained letter saying I had let down the whole business of studying English as a discipline at university.”

“His name was Raymond O'Malley,” he added fondly, the interview drawing to an end; “and in Conclave I named the Secretary of the College of Cardinals O'Malley as – I hope – a tipping of my hat 40 years later, as an apology for the shame of Dr O'Malley.”

“It's always shocking when you find something in life imitating your art”

A VERY CLASSY DEBATE

Class Lists symposium

Do Class Lists give perspective to Cambridge students? Or drive them to drugs? And can an opt-out system really break this deadlock? Our panel of commentators discuss the future of this age-old institution, attempting to settle the issue once and for all. **Page 14 ►**

RHYTHM AND BLUES

Dancing due Blues status

With Cambridge's perennial rival Oxford having just made it an official sport, **Imogen Granger** asks why our University has failed to give competitive dancing the recognition it deserves, and wonders whether Blues status is an elitist institution which has lost its relevance. **Page 36 ►**



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We are currently recruiting for 2017 summer internship and analyst opportunities in our investment banking team in London, and would like to hear from penultimate and final-year students seeking a rewarding career in an intellectually challenging and collegiate environment.

Candidates wishing to apply for an opportunity should submit their application via <https://internationalcareers-pwpartners.icims.com> - we strongly advise you to submit your application by Thursday 20th October.

We will also be hosting a networking event to provide students with the opportunity to meet one of our partners, Philip Yates, and a number of our bankers to find out more about the Firm. The event will be held at The River Bar Steakhouse & Grill (Quayside, Cambridge CB58AQ) at 7:30pm on Tuesday 11th October.

Please confirm your attendance via email to Cambridge2017@pwpartners.com



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News

Bouattia condemns Higher Education Bill and calls upon students to support academic strikes

Sam Harrison Deputy News Editor

NUS President Malia Bouattia has called upon students to offer active support for strikes by academic staff in an address to The World Transformed, a political festival organised by the left-wing group Momentum.

A long-running dispute over pay and conditions between the University and College Union (UCU), which represents lecturers and other university staff, and the University and Colleges Employers' Association (UCEA) resulted in a two-day strike by the UCU in May against casualisation and the gender pay gap in the sector.

In her address to the event, Bouattia spoke approvingly of students "organising with the UCU" and co-operation between UCU branches and student unions. She praised the "strong sense of unity" between students and academics.

She also claimed that the NUS leadership has hardened its stance on a number of policy issues to reflect increasing radicalism amongst students, who she believes have become "sick of being told [by their leaders]... don't take to the streets, stay quiet, we'll sit at the right tables and we'll make the right

deals". Meanwhile, "NHS bursaries are being scrapped, disabled maintenance allowances being cut to the bone, maintenance grants have gone, we could potentially be dealing with another rise in fees and education has been further and further controlled by the market".

However, she suggested that many students had not shown sufficient enthusiasm for the strikes, stating that amongst the university staff participating in the action "there was a sentiment that perhaps students weren't as informed [as they might have been] about why you don't cross a picket and why solidarity was so important." She exhorted both academics and students to "to understand each other's struggles and to be more collective in our response".

The Cambridge branch of the UCU did not provide comment for on the potential for student involvement in its strikes. However, in the past it has been at pains to accommodate student concerns. Dr Waseem Yaqoob, the research staff representative for the branch, said about the strikes in May that participating academic staff were determined that the action should proceed "without harming students", adding: "We were worried it would stress [students] out, but they are going to work in quite a

grim labour market, and I think they really understand how staff, many not much older than themselves, face a lot of similar issues."

Bouattia also criticised the government's Higher Education and Research Bill, which is moving through Parliament. She accused the Bill of "attempting to move us totally away from a conception of education as a social good which strengthens and enriches our society towards one that it is a privilege to be paid for purely for the benefit of your future employer", and claimed that the Teaching Excellence Framework to be introduced under it will "pit academics and students against each other".

Bouattia provoked controversy last year when it emerged that she had been recorded making remarks about "Zionist-led media outlets" and calling the University of Birmingham "something of a Zionist outpost", which offended many Jewish students. Her leadership has recently come under attack from three of her own deputies, who along with 41 other student leaders signed an open letter alleging that it had made use of "anti-Semitic rhetoric".

Bouattia made no reference to anti-Semitism or to that criticism in her remarks, though she did condemn racial



▲ Malia Bouattia
(FACEBOOK)

prejudice in more generalised terms, saying, "we will fight racism, whether it be on our campuses, on our streets or in our political system".

Varsity contacted Malia Bouattia and NUS for comment, but received no response.

“We’ll sit at the right tables and we’ll make the right deals”



Which law firm guarantees an overseas seat in 13 different locations worldwide

WHITE & CASE



Local businesses fight roadblock plans

- Shop owners fume over planned closure in city centre
- Potential disruption to Chelsea bun deliveries

Matt Gutteridge Deputy News Editor

Plans aimed at easing congestion in central Cambridge have been met with strong resistance from local businesses.

The Cambridge City Deal, which would see major roads throughout the city, including Queen's Road, East Road, and Mill's Road, closed to all traffic except buses and taxis during peak hours, is currently undergoing public consultation ahead of an expected trial in the autumn of 2017.

A petition started by Wicken resident Jenny Howard to block the proposals surpassed 5,000 signatures on Wednesday, and a protest, scheduled for Thursday, is expected to attract sufficient attention to close roads across the city.

Local shops have founded the 'Keep Cambridge Open for Business' campaign, spearheaded by co-owner of ironmongers Mackays, to raise objections to the impact that the City Deal is likely to have on their trade.

The campaign accuses the City Deal plan, which includes a levy based on the number of parking spaces a business has, of "cutting off the flow of oxygen that helps the city breathe and prosper", and calls for "a reasonable traffic policy which helps the city flow better and allows reliable access of private vehicles to our Businesses and Enterprises".

Student favourite Fitzbillies, which has premises on Trumpington Street and Bridge Street, has been particularly outspoken, launching a petition of their own in their shops, calling for the City Deal team to issue exemptions to food

businesses, or else scrap the road closures entirely.

Fitzbillies claim that deliveries of their world famous Chelsea buns, a favourite of Queens' College alumnus Stephen Fry, would be seriously disrupted. Deliveries to the smaller shop on Bridge Street, currently just a 10-minute drive along the Fen Causeway and across Magdalene Bridge, would become more than five times further, and require use of the M11.

In an open letter sent on Wednesday, former Cambridge MP and Clare College Fellow Julian Huppert hit out at the City Deal Board for "ploughing ahead with their ill-thought out road closure plans". Huppert claims that the closure plans could cause traffic on unaffected roads, such as Newmarket Road, Cherry Hinton Road, and Madingley Road, to rise by up to 50 per cent.

Despite criticism of the proposals, the City Deal Board remain convinced that road closures, which would leave Trumpington Street as the only entry into the centre of the city, as well as further investment in Cambridge's Park & Ride and Park & Cycle infrastructure, will aid pedestrians and cyclists, provide better use of public space, and improve air quality considerably.

Speaking to *Varsity*, Cambridge City Council Leader Lewis Herbert, Chair of the Greater Cambridge City Deal Executive Board, said: "Our aim is to grow the local economy and keep Cambridge moving but we also understand the concerns of local people and traders. The evidence is clear that we must reduce congestion in the City or with the rising population Cambridge will become

▲▼ Fitzbillies have launched a petition (DANIEL GAYNE)

gridlocked harming the local economy and jobs. The City Deal will be listening to all local residents and businesses potentially affected by the peak-time traffic control proposals. We will consider all 6,000 plus responses before deciding whether to proceed or not, and if so also look at the detail and points raised."

Following a meeting on Tuesday evening with city businesses, Herbert continued: "we get the message from local companies, and also from others responding to the consultation, that there are issues with the control point proposals in their current form. We are running the consultation to test ideas and listen to responses because congestion can only be tackled in partnership with the whole community in Cambridge and beyond travellers, residents and businesses".



Bike thefts set to spike this month

► Continued from page 1

The events are hoped to tackle the high levels of bike theft along the busway, with reportedly over 140 cycles stolen in the past year.

Area Commander James Sutherland from South Cambridgeshire police advises "using a really good lock or using two locks of different types. Most thieves only come equipped to target one type of lock".

Police also attended a five-day cycle crime prevention series of events from 19th-23rd September, at stops along the guided busway in Cambridge, to offer services including bike registration on Immobilise, the security marking of bikes, general security advice to prevent theft, and discounted D-locks. The events are hoped to tackle the high levels of bike theft along the busway, with over 140 cycles stolen in the past year.

Edward Leigh, the chair of Smarter Cambridge Transport, suggests to people with bikes to "photograph yours, record the serial number on the frame, mark it with your postcode using a UV pen, or register it with BikeRegister or Immobilise".

Leigh has called for the local council, businesses, shops and colleges to provide more secure areas of cycle parking, saying: "It's often the case that there is nothing available nearby to secure your bike to, and that makes it a gift to an opportunist thief."

"Cambridge City Council has done a great job of installing high quality cycle parking around the city centre, but there's need for more [...] We encourage everyone to lobby employers, shops, schools and colleges to install high quality cycle stands in convenient and highly visible locations".

Securing your bike: Top tips

- Use a D-lock: they are tough for would-be thieves to cut through
- Lock your bike to a proper rack where possible
- Leave your bike where it is visible, such as in a busy, well-lit area, as a deterrent to potential thieves
- Take with you or lock up the removable parts, such as bike lights
- Security mark or engrave the frame of your bike
- Keep a clear colour photograph of your bike, and a record of the serial number and any notable features should it be stolen



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Politics

Rudd announces crackdown on foreign



Sophie Penney
Senior News Correspondent
Anna Menin
Senior News Editor

Home Secretary Amber Rudd has announced major new restrictions on overseas students that may lead to those on

“low-quality courses” facing tougher entry rules and which could see tuition fees increase for British students.

Addressing the Conservative Party Conference, Rudd argued against a higher education system that treats “every student and university as equal” because it currently allows “all students, irrespective of their talents and the university’s

▲ Home Secretary Amber Rudd speaking at the Conservative Party Conference (PHOTOGRAPH: YOUTUBE)

quality, favourable employment prospects” when they finish their studies.

Consequently, the Home Secretary raised the prospect of a multi-tiered visa system where employment and the right of an international student’s family to do “any form of work” in the UK would be tied to that student’s quality of course and university.

Her announcement comes among a crackdown on work visas and the introduction of a £140 million “controlling migration fund”.

Explaining her proposals, Rudd said: “our consultation will ask what more can we do to support our best universities – and those that stick to the rules – to attract the best talent... while looking at tougher rules for students on lower-quality courses”.

The plans are part of an attempt to “change the tide” in public opinion towards immigration by controlling the number of non-EU students, who constitute 167,000 out of 600,000 new migrants into the UK each year, for which there is currently no cap.

Rudd went on to criticise the fact that “foreign students, even those studying English Language degrees, don’t even have to be proficient in speaking English,” adding that a “one size fits all” policy was no longer acceptable, and

that the government “[needed] to look at whether this generous offer for all universities is really adding value to our economy”.

167,000

The number of non-EU students that come to the UK each year

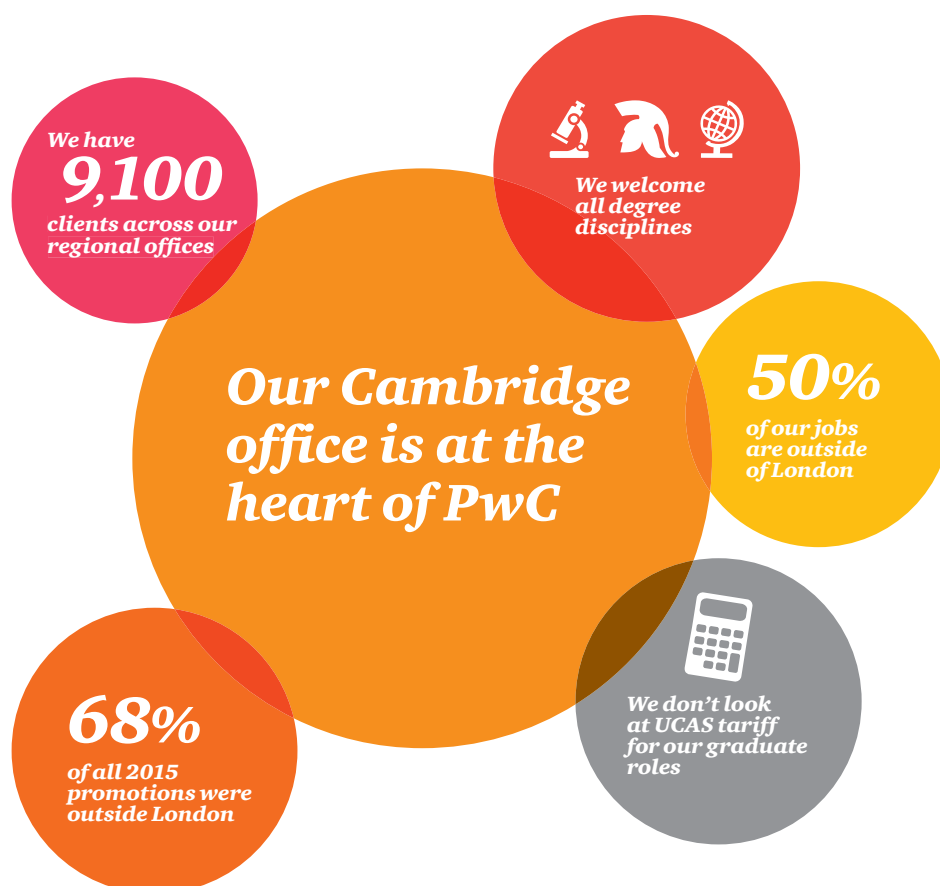
The Home Secretary’s remarks on overseas students formed part of a broader criticism of businesses that fail to “ensure people coming here are filling gaps in the labour market, not taking jobs British people could do” and those firms which “get away with not training local people.”

“We won’t win in the world if we don’t do more to upskill our own workforce”, Rudd added.

Her higher education proposals have faced criticism on the basis that they could increase the fees paid by British students.

James Pitman, Managing Director of Study Group, which prepares international students for university degree programmes, said that “[t]he Home Secretary needs to be honest that a significant reduction in the number of international students will lead to upward pressure on

“We won’t win in the world if we don’t do more to upskill our own workforce”



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student numbers at annual conference

the fees paid by British students, reduced investment in facilities, and damage to local economies.”

Labour MP Paul Blomfield has also criticised the plans as being “spectacularly ill-informed” and “an act of madness”, adding that “[i]nternational students bring £8 billion a year to the UK economy, creating tens of thousands of jobs across the country”.

Speaking to *Varsity* about the plans, University of Cambridge International Communications Officer Ángel Gurria-Quintana said: “The University of Cambridge has repeatedly expressed the view that students should not be included in the net migration figure.

“It is vital for recruitment that prospective students feel the UK is a welcoming environment.”

He added that student immigration regulations “should support the recruitment of legitimate internationally-domiciled students who make significant contributions to the UK’s economy, culture and knowledge base,” but acknowledged that “it is crucial to maintain confidence in the student visa regime, for example by tackling any abuses of the student immigration rules.”

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► Chancellor Philip Hammond
(PHOTOGRAPH: YOUTUBE)



academic staff and students – no matter what their background.”

Nicola Dandridge, Chief Executive of Universities UK, reacted to the speech by saying that “[p]olling has shown that the British public does not see international students as long-term migrants, but as valuable, temporary visitors.

“International students come to the UK, study for a period, and then the

overwhelming majority go home after their studies.

“If international graduates want to extend for a period of post-graduate work experience, they have to apply for another visa.”

She went on to say that “while genuine international students in the UK continue to be caught up in efforts to bear down on immigration, it will feed

“
It will feed the perception internationally that the UK is closed for business”
”

the perception internationally that the UK is closed for business and does not welcome students.”

In other news from the Conference, Prime Minister Theresa May said in her keynote speech that she wants to encourage more universities to set up schools.

The University of Cambridge has already established a school, the Cambridge University Primary School, which celebrated its second year of intake with a visit from Vice-Chancellor Leszek Borysiewicz last week.

The school, which occupies a doughnut-shaped building designed by the architects of the London Eye in North West Cambridge, welcomed 120 children to its reception last year, doubling in size this year.

Elsewhere at the Conservative Party Conference, Chancellor of the Exchequer Philip Hammond confirmed that the government will fund any multi-year EU-backed deals secured by British businesses and universities before Britain leaves the European Union.

Hammond also announced a £120 million collaboration between UK universities and the tech industry, designed to ensure that more university research can be transformed into viable business ventures.

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News

Vice-Chancellor defends freedom of speech in final annual address to University



Joe Robinson Political Editor

In his final annual address at the Senate House earlier this week, the Vice-Chancellor of the University of Cambridge, Professor Sir Leszek Borysiewicz, defended the value of the freedom of expression against attempts to curtail it for the good of students.

The Vice-Chancellor argued that “we must resist the notion that universities are places where the right not to be offended takes precedence over freedom of expression.”

He continued, adding that “the best way to fight bad ideas is by deploying better ones,” and while he assured students that Cambridge was “a place where the students and staff can expect

▲ Borysiewicz’s term as Vice-Chancellor comes to an end next year (PHOTOGRAPH: UNIVERSITY OF CAMBRIDGE)

to be safe from harm”, they should “also be expected to be challenged intellectually.”

Borysiewicz contended that “[t]he freedom to express opinions, however distasteful some may find them, is the bedrock upon which we build this community of scholars.”

The Vice-Chancellor’s language on the freedom of expression strikes a contrast with the so-called ‘safe space’ policies adopted by CUSU and other campaigns and societies, which provides for environments in which opinions and speech that is perceived to be hateful is not permitted.

His views chime with those of the man who will succeed him next year, Stephen Toope, who has argued that “for a university, anything that detracts from

the free expression of ideas is just not acceptable”.

Earlier this year, a survey by online magazine *Spiked* found that “[t]he University of Cambridge and the Cambridge University Students’ Union collectively create a chilling environment for free speech”.

It cited the decision to drop the University’s ‘Dear World... Yours, Cambridge’ promotional video featuring historian David Starkey, following claims that he was “aggressively racist”, in its decision to rank the University of Cambridge ‘amber’ on a traffic light scale to measure what it termed the “epidemic” of “campus censorship”.

However, CUSU President Amatey Doku told *Varsity* that the Vice-Chancellor’s remarks had “nothing to do with our Safe Space policy”.

Indeed, he pointed out that it is not in fact a policy, but a requirement of their Standing Orders, and that it applies only to conduct at CUSU Council meetings.

The Standing Orders state that “Remarks, behaviour or language that is aggressive, disrespectful, threatening, intimidating, or designed to cause harm or disruption is unacceptable and will not be tolerated” and “any member of CUSU present has the right not to be photographed, filmed or recorded electronically at a CUSU open meeting”.

Also in his final annual address, the Vice-Chancellor declared 2015 to have been the best year so far for the University’s fundraising efforts, raising in excess of £210 million.

Bringing the ‘Dear World... Yours, Cambridge’ campaign to a total of £743 million of its target of £2 billion, the last year saw donations from the James Dyson Foundation, which gave £8 million

“
The best way to fight bad ideas is by deploying better ones
”

to support the James Dyson Building and the Dyson Centre for Engineering Design.

It also saw a £35-million gift from the estate of the late Ray Dolby, who founded the audio laboratories that bear his name, to Pembroke College, and a \$25 million gift from campaign co-chair and Egyptian-American businessman Dr Mohamed A. El-Erian.

The Vice-Chancellor declared that philanthropy was “critical” to the University: “[i]t underpins our academic autonomy, and allows us to deliver our transformative research. It brings the best people to study and work with us. They are the people who will produce ideas that change the world.”

He added that “philanthropy is the catalyst of discovery – and it ensures that discoveries continue, even at a time of unparalleled financial challenges.”

“To all our benefactors we owe our immense, continued gratitude.”

He also lavished praise on the collegiate University, stating: “The collegiate nature of the University has been, and remains, one of our greatest strengths.”

“Bound inextricably by history, and by a joint responsibility for students, today the University and the 31 colleges work in a common endeavour more closely than at any time I can remember.”

The Vice-Chancellor also spoke about the continuing need to attract the best talent from around the world, and on the basis of academic ability alone.

“Attracting students based on their abilities rather than their social or educational background is one of the ways in which we fulfil our mission to contribute to society,” adding that “[o]ur undergraduate student body is more diverse than ever before.”

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UNIVERSITY OF CAMBRIDGE

Homerton Principal condemns exclusion from University-subsidised bus route

Daniel Gayne Senior News Editor

Homerton students have created a petition to protest the University’s decision to divert the Uni4 bus service’s replacement away from the college.

The new service completely bypasses Hills Road, the location of Homerton College as well as the Education Faculty, in order to ‘avoid traffic’.

The petition claims that the University, which worked in partnership with Whippet for the new route, made no effort to consult either Homerton students or staff at the Education faculty.

While the new service, called ‘Universal’, will be the first frequent service to connect West Cambridge with Cambridge Railway Station and is due to provide a quicker service to and from Addenbrookes by the end of 2016, some students felt excluded by the move.

Petition founder Anna Mulry described the decision as “devastating”, noting that the alternative bus route is more expensive and does not go near the Sidgwick site, therefore making it harder for a large proportion of students to get to lectures

‘Universal’ service

Friday 22nd July – the final day of the Stagecoach Uni4 bus service

Saturday 23rd July – the new Whippet Universal service launched

November 2016 – new branded busses will be used on the route

Early 2017 – a new stop will be available at the North West Cambridge Development

and exams”.

According to a message sent to Homerton students by the College Principal Professor Geoffrey Ward, the nearest stop heading into the city centre is now half a mile away, on Brooklands Avenue.

Indeed, the petition notes that this is “a huge distance to travel in a wheelchair or with mobility difficulties” and calls the lack of compromise “extremely unfair”.

Professor Ward also says that the College was not consulted about the “un-

helpful” decision, and said that he had written to the University in protest after the decision had been made.

“I believe this is a bad decision and one which I with others will continue to challenge”, he said, promising to work with the Homerton Students’ Union, the Faculty of Education, and the University’s Disability Resource Centre to “keep a spotlight” on the issue.

Ticket prices for the service remain at £1 per journey for University card holders, and Jess Cunningham, Travel Plan Manager for the University of Cambridge, promised “a much more reliable and accessible service”. A University spokesperson said: “The new subsidised Universal bus service replaced the Uni4 in July 2016 after considerable work to appraise all options, and a long process of discussion at the relevant university committees. The University has supplied information to those on Hill’s Road affected by the change. This includes continuing to use the Universal bus service or using the other bus services which travel along Hill’s Road and have stops outside major locations like Homerton College.”

GENETIC GORGING

 Chicken korma
 drives on inexorable
 march of science

Cambridge researchers have found that some people’s preference for fatty foods may be a consequence of their genes.

 The discovery comes as a result of an all-you-can-eat buffet, at which 54 volunteers were invited to eat as many portions of chicken korma and Eton mess as they’d like. Unbeknown to the volunteers, each dish on offer came with varying levels of fat and sugar respectively.

 What they found was that those who had a defective MC4R gene – which is linked to severe obesity – ate more of the high fat korma, while eating comparatively less of the sugary Eton mess.

 Lead researcher, Professor Sadaf Farooqi said that the new findings suggest that our food preferences may in part be down to biology. “Even if you tightly control the appearance and taste of food, our brains can detect the nutrient content,” he said.

FORKING OUT JUSTICE

 Man, drunk, burgles
 Master of Christ’s
 ‘trying to find bike’

Police have managed to track down a burglar who broke into the Master’s Lodge at Christ’s College using DNA evidence from a fork he left at the scene.

 Tanyaradzwa Ndongwe had been drinking at the Regal pub on St Andrew’s Street, before heading to McDonalds to eat. He later said that he was at “9.5 out of 10” on a scale of drunkenness, and managed to climb over a hedge and through the Master’s open kitchen window while trying to locate his bike.

 Among the items he stole was the Master’s laptop, as well as her debit card, driving licence, keys, and University of Cambridge card.

 At Cambridge Magistrates’ Court on Tuesday, Ndongwe received a 26 week sentence and 200 hours of unpaid work, and was ordered to pay fines totalling over £1,400.

RESCUE MISSION

 Cambridge start-
 up offers lifeline to
 ailing languages

A Cambridge start-up is teaching rare and endangered languages in a novel approach to saving them from extinction. While some of these languages may live on in archives, Tribalingual founder, Inky Gibbens believes “the only real way to save languages is by getting more people to speak them.”

 Gibbens founded Tribalingual after she found out that Buryat, a Siberian language spoken by her grandparents, was among those facing extinction. Some estimates put the rate at which dialects are disappearing at one every fortnight.

 The company, which is backed by the Judge Business School’s Cambridge Social Ventures programme, will initially offer three rare dialects: Tulu, a South Indian language without a writing system; Ojibwe, a North American musical language; and Ainu, a tribal language from Japan with fewer than 10 speakers.

INTERNET MILESTONE

 Varsity website
 celebrates 20 years
 online

Varsity’s website turned 20 earlier this week, having launched on 4th October 1996, becoming one of the UK’s first student news sites in the process.

 Unfortunately, no record survives of the first three years of Varsity Online. However, thanks to the Wayback Machine Internet Archive, we are able to bring you some breaking news from May 1999...

Quarter-Blue for Pooh? – Cambridge University Pooh-Sticks Society applies to University Sports Federation for quarter-blue status.

“Badgers are Good” – Charity album released by Queens’ finalists, featuring the now timeless hit “My Gibbon is Shy”, loosely based on Bob Marley’s “No Woman, No Cry”.

Naked Punter – A finalist from Anglia Polytechnic University (now Anglia Ruskin University) makes his way down the Cam wearing nothing but a straw hat.

Chaplain on Hi-tech – Controversy at Downing College over the appropriateness of the Chaplain’s use of the email address ‘god@dow.cam.ac.uk’.

 The archive also reveals that Ed Hall, who would later go on to edit Varsity, wrote in to complain that the Varsity crossword being “too damn easy”.

 We can only assume that this screenshot of the site from 1997 (right) was cutting edge at the time.





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Dr. Sam Chamberlain is directing this study at the University of Cambridge.

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Science

China's new sea lab: a political or scientific endeavour?

● *Science projects are often tightly intertwined with national governments' political agendas*

Zi Ran Shen
Science Columnist

China has recently announced plans to build a massive sea lab 10,000 feet under the sea. Although termed a 'lab', its strategic location and announcement reveals its true purpose: a political fortress within the mess that is the South China Sea.

The South China Sea has been a contentious issue for decades, but rising tensions have put the possibility of war on the table. The waters in contention do not only host around \$5 trillion of trade a year and contain an estimated 125 billion barrels of oil and 500 trillion cubic feet of natural gas, but also provide support for an abundance of fisheries.

How much of the estimated oil and gas deposits are actually present is under much debate, just as is who has access to that area. In July of 2016, the Permanent Court of Arbitration (PCA) rejected any claims China has over the South China Sea, citing no legal basis for the 'nine-dash line' (shown in red on the right), a border China has repeatedly used in its claims on the sea.

The planned sea lab has been given the go-ahead by the government as the province of Hainan has promised no less than 10 million yuan (£1.1 million) per year to support its construction and research.

The lab will focus its research on marine life around Hainan, geological exploration, information technologies, and oceanic conservation. The construction and research responsibilities have been delegated to Hainan University, a provincial university specialising in tropical agricultural and marine research.

The contentious areas of the sea contain numerous small islands and coral reefs which house large amounts of marine life. Some of this marine life – including but not limited to the blue marlin, yellowfin tuna, and groupers – is essential supplies of food to millions of people.

However, overfishing has made a fishery collapse seem imminent. Despite the continued use and exploitation of the area, little research has been done on the ecology and biodiversity of these reefs.

Interested parties must act fast, as coral reefs in the area are shrinking quickly. Over the past 30 years, coral coverage in the South China Sea has declined by at least 80 per cent. Stronger conservation efforts are essential to prevent exploitative overfishing and to establish a sustainable way to harvest the resources. The presence of a sea lab with concentrated efforts on conservation may be the solution to preserving



The disputed Spratly Islands, patrolled by Chinese craft
(CREDIT: TADASHI MORI)

The South China Sea: a classic case of disputed territory

Historically, China has been in 'possession' of the South China Sea for much longer than its neighbouring countries. In 1947, when China first published the still-in-use 'nine-dash line', neighbouring countries posed little opposition.

For decades afterwards, the area encircled by the 'nine-dash line' remained unofficially Chinese until 2009, the deadline for claiming underwater hydrocarbons. Almost instantaneously, the United States, who previously discouraged Philippine interests on the Spratly Islands, began increasing its military presence in the area, leading to altercations with Chinese marines.

Neighbouring countries responded

to increased US-China tensions in their own ways. Malaysia supported China's claims to the sea and believed that a mutually beneficial alliance could arise. Vietnam was not so quick to embrace the Chinese. After some disagreements, Vietnam and China eventually came to a consensus and created a new rulebook for settling maritime disputes.

The Philippines, as a long-time ally of the US, also increased its military presence in the disputed waters,



which has led to several standoffs and rising tensions. The Philippines' continued disagreements with China is what led to the involvement of the PCA in this dispute.

Backed by the US, the Philippines filed for arbitration in July of 2015. The PCA accepted the case, which was due to report in 2016. In anticipation of the decision, the US repeatedly entered disputed territories as a show of force.

The PCA then ruled that there is no legal basis for China's 'nine-dash line'. This verdict was ignored, as China has repeatedly voiced its refusal to participate in arbitration unilaterally initiated by the Philippines. After the PCA accepted the case, China again declared that the ruling would not be binding. It should then come as no surprise that rather than acquiescing to the Hague's decision, China is making moves on its own.

◀ The overlapping territorial claims in the South China Sea

(CREDIT: NATURALFLOW)

biodiversity.

Besides providing possible conservation efforts, laboratories are hosts to multi-national projects which foster goodwill among participating countries. Currently, Hainan University is host to several collaborative projects in the region, along with being a partner university to institutions in Vietnam, Malaysia, and Japan. A new laboratory teeming with cutting edge equipment will certainly make Hainan University a more attractive collaborative partner.

In addition to regional collaborations, scientists at Shanghai's Tongji University are currently working with experts in the Philippines on studying the fluid sediment process in the South China Sea. Such collaborative projects may spark the discussions necessary to heal the rift between the disputing countries.

Fears that China's sea lab will serve a dictatorial function within the South China Sea may be completely unfounded, as a laboratory both serves as a valuable

▼ The South China Sea is in need of conservation (CREDIT: NOAA PHOTO LIBRARY)



base for marine conservation and a centre for inter-country discussion – both scientific and political.

Some would argue that China's decision shows an inability to compromise, while China believes that the sea lab will simply strengthen China's voice in an area it already claims. China's sea lab may be the answer to promoting and maintaining peace within the area, which would be compatible with ASEAN's statement of promoting peace and cooperation. The sea lab would provide the conservation of sea life and provide continual support for fishing industries which will benefit neighbouring countries.

In addition, the collaborative research opportunities the sea lab provides could strengthen ties between cooperating nations and facilitate international discussion. As long as positive dialogue continues between China, Vietnam, Malaysia, and the Philippines, a peaceful solution may not far from emerging.

“ Although termed a 'lab', its strategic location reveals its true purpose ”

Analysis

Should science serve nation-states' interests?

Jon Wall



Throughout its long and colourful history, scientific activity has been tied to the interests of wealthy and powerful benefactors, whether Galileo at the court of the Medicis or the US government-funded Manhattan Project. In some ways, it seems inevitable that science will be tied to nations' interests – let's be honest, there are only so many sources of funding, and a defining feature of modern scientific research is the perennial struggle to justify particular projects' funding.

At the same time, science has become increasingly commercialised. Whereas before 1900 scientific companies simply did not exist, industrialisation drove forward new chemical companies and then world war created new weapons research firms. One only has to look at the amount of money which Big Pharma is making to see that science increasingly serves commercial rather than national aims.

However, it is also true that these organisations are facing more scrutiny than ever before, with their activities subject to frequent examination. Government-funded programmes in particular have to justify their purpose against 'public good' criteria, whether in the short or long term. It is these sort of trickle-down benefits which mean that we should not be too worried about whose interests' science is serving.

The oft-cited example of this manifesting itself is the space race: the sheer number of new technologies developed is extraordinary, all as the result of science being used to drive national pride and demonstrate superiority over the Cold War enemy.

While some of these technologies may not have been particularly useful (the Americans spent millions developing a pen that could write upside down while the Soviets used a pencil), others (materials that work at high pressures and temperatures) certainly were.

In short, of course science serves various interests, particularly those of national governments, and this to my mind is a reasonable situation. Scientific research requires funding and its benefits tend to trickle down sooner rather than later – and, perhaps most importantly, the money has to come from somewhere.

Nuclear weapons – political science at its worst?

Seán Thór-Herron
Science Correspondent

On 6th August 1945, the citizens of Hiroshima, Japan, were waking up and preparing for their daily routines. About six miles above them, the crew of the *Enola Gay* B-29 Superfortress prepared to drop the first atomic bomb to be used in active warfare. The bomb – ‘Little Boy’ – fell at 8.16am, the time shown on the watches recovered from the area obliterated by the blast, their former wearers vaporised, the time of their extinguishing forever frozen. Hiroshima ceased to exist.

“My God, what have we done? How many did we kill?” co-pilot Captain Robert Lewis wrote. On that day, 80,000 men, women and children were killed instantly, this figure rising to over 130,000 (more than the total population of Cambridge) in the succeeding weeks and months.

One might have imagined that such an unspeakable impact would quickly lead to an agreement never again to use such force. And yet, instead, the world descended into a fierce era of nuclear proliferation and atomic sabre-rattling, humanity coming closer to wiping itself out than it ever did in the Second World War. Indeed, it was the nuclear threat in part that motivated Frank Drake, in his

eponymous equation, to set the time L for the probable lifetime of our civilisation at a disappointing 10,000 years.

Seven decades after the Hiroshima and Nagasaki strikes, nuclear weapons are still being debated – a particularly radioactive political football. Everywhere we look, nuclear weapons are still relevant. They were discussed at the first US presidential debate, they are a constant concern with North Korea, and an important ‘nuclear bluff’ has been called almost as I write, wherein Pakistan had pledged to defend terrorist cells (which India recently attacked) on the disputed Indian border with nuclear force if necessary.

80,000
The number of people killed by the Hiroshima bomb

It is easy to forget the magnitude of what is being discussed by these politicians. The recipe for this particular blend of humanity’s self-eradication is decisively short: detonate any one of the 15,000 warheads on Earth today in a populated area, sprinkle in a few retaliatory strikes and, hey presto, we have ourselves one fresh nuclear holocaust.

It is often said that we live in a crazy world, and indeed we do: the threat is MAD – mutually assured destruction. If one side launches nukes, the other does too and everyone dies. Just nine countries have a supposed nuclear capability today: the UK, France, the USA, Russia, China, India, Pakistan and North Korea. Not one of these nations is willing to unilaterally disarm, and there are no major anti-nuclear crisis talks being called. No one seems concerned. And yet the human race is still one button-press away from potential extinction.

The threat of nuclear war is today almost something we think of as being completely in the past. There is a vision that things have de-escalated from something like the Cuban Missile Crisis to the situation today, where there is no risk of nuclear weapons being fired. Or at least, no one thinks about what would happen if they were anymore – but a Chatham House report from two years ago lists 13 instances since 1962 when nuclear weapons were nearly used, purposefully or accidentally. The report notes that “individual decision-making, often in disobedience of protocol and political guidance, has on several occasions saved the day”. All too often it has fallen to the action of one cool-headed individual to prevent an incident. Add to that the risk of extremist groups getting their hands



▲ Test of the Badger nuclear missile
(CREDIT: THE OFFICIAL CTBO PHOTOSTREAM)

on a weapon of this calibre and you have a real and present danger.

As astrophysicist Carl Sagan said: “The nuclear arms race is like two sworn enemies standing waist deep in gasoline, one with three matches, the other with five.” Today there are more than two people in the gasoline, each one is holding more matches and they are either staring at one another suspiciously or don’t know what to think of each other.

The nukes haven’t gone anywhere: we have just got tired of being worried about them. The legacy left by the use of nuclear weapons has led to a general consensus that their use is unthinkable today, and yet no one is willing to give up their ability to do the unthinkable. In the same way so many of the younger generation are concerned about climate change, perhaps we should be concerned about the small cohort of people with access to Doomsday buttons, be they for us or against us. The finer points of how to get rid of nuclear weapons is one for the politicians, but whether disarmament is unilateral, multilateral or something else, we should at least be disarming.

Perhaps humanity has indeed survived its closest brush with nuclear extinction, but we are arguably merely living in the eye of the storm. Our post-nuclear civilisation is still at risk of becoming simply ‘post-civilisation’.

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Comment

Why has the U.S. media failed to challenge Trump?

The tycoon's dishonesty and media manipulation is in a different league but seldom called out stateside



Roger Mosey is Master of Selwyn College and former Head of News at the BBC

Donald Trump once described him on Twitter as "a total lightweight who doesn't have a clue"

Roger Mosey

I'd just finished my student days when Ronald Reagan was elected president of the United States in 1980, and I well remember the disdain with which he was regarded by the chattering classes on both sides of the Atlantic. There was even a song on the BBC comedy show *Not the Nine O'Clock News* which listed all sorts of wildly improbable things – and ended with the punchline "but I can't believe Ronald Reagan is president". This for a man who had been rather a good two-term governor of California and went on to be seen as one of the most significant presidents in modern American history.

Press the fast forward key to 2016 and the prospect of Donald Trump moving into the White House is much more alarming. Nobody questioned Reagan's temper or his sanity: he was simply firmly on the political right. By contrast, every day seems to produce a fresh story about Trump doing or saying something that would have been unthinkable in any previous election, and which would disqualify him from office in almost every other major democracy. It is very hard to imagine a Trump presidency having the benign outcome that most historians credit to Reagan.

This could be a deeply serious moment for America and the world. But the closing days of the campaign also pose a formidable challenge for the media as they seek to report a campaign like no other – and try to work out what is their responsibility within a democratic process.

People like me who spent decades in the BBC are used to ideas of impartiality and balance. When there's a general election in the UK, the stopwatch comes out and on all the main broadcast channels each party is given an arithmetical allocation of airtime. You will hear equally from the Conservatives and Labour, and a specified amount less for the smaller parties. In the United States, this kind of regulation disappeared decades ago; but even so there has traditionally been an attempt at 'fair' coverage of the respective candidates.

That has been blown apart by Trump for a number of related reasons. The first is that Trump is so brazenly a creator of news: over the top, at times dema-

gogic – but always quotable and, yes, frequently entertaining. This has meant that he generates enormous ratings with tens of millions of people tuning in to debates even in the early stages of the Republican primary season. Jeb Bush, Ted Cruz, Carly Fiorina and all the rest were swamped by the tide of Trump – and the news programmes focused on him to the exclusion of alternative views or appropriate challenge to what he was saying. "It may not be good for America, but it's damn good for CBS", said one network TV president: "the money's rolling in and this is fun."

Trump has brilliantly harnessed social media with more traditional platforms. His 140-character interventions on Twitter set the agenda for the broadcast news programmes – and just when Hillary Clinton is making the running with a policy announcement, in comes the latest Trump diatribe about the people who are 'clowns' or 'dummies', or there's another verbal attack on a woman for being not quite as beautiful or respectful as he thinks they should be.

I have in my time as a journalist sometimes been dismissive of regulators and what may appear to be a 'nanny state' approach to broadcasting in a time of unlimited digital choice. But what has happened in the United States this year makes a formidable case for the kind of public broadcasting that remains strong in Europe. It is inevitable everywhere



◀ Fiorina was among those overlooked

(PHOTOGRAPH: MICHAEL VADON)

that digital media will fracture the audience and weaken our public discourse, but the likes of the BBC in Britain and ARD/ZDF in Germany can provide the platform for mass audiences to make a fair assessment of the people who seek to lead us. And I should emphasise that I don't believe that this is about propaganda from the liberal-left establishment as a counter to the barrage of menacing soundbites from Trump. Nor is it about shouting him down or turning off his microphone. It's actually a case where we need classic journalism, of the kind which too much American television lacks – and which is absent altogether



▲ Trump's online rage seems to set the news agenda (PHOTOGRAPH: GAGE SKIDMORE)

from most posts on social media.

Trump's policy platforms do not add up. Mexico is not going to pay for a wall across the border and his immigration policy is undeliverable. His foreign policy is riddled with inconsistencies and potentially dodgy alliances. His economic policies include a reduction of tax revenue potentially as high as \$5.9 trillion. I watch American network bulletins quite often, and analysis of these issues seldom surfaces. Instead, there's a daily tit for tat with Hillary saying one thing and Donald the other – and they're presented as two broadly equal and typical political candidates, each accused at times of telling lies.

I hold no brief for Mrs Clinton, and she is clearly an imperfect candidate. She must be scrutinised too. But the volume of nutty policies from Trump, the obvious personal flaws and the scale of some of the dishonesty put him in a different league – unprecedented in a major democracy in the time I've worked in journalism. His eagerness to attack journalism if he wins office should be enough of a warning that its freedom matters very much indeed – and in the coming weeks it will be put to one of its greatest tests.

“It's actually a case where we need classic journalism”



Nicholas Taylor

Enjoy politics, just ignore the caricatures

Within my first two weeks of arriving at Cambridge, I found myself in conversation with Sir John Major. The opportunities offered by political societies are phenomenal, and yet often students find themselves reluctant to get involved. This is the danger of political stereotypes.

In Cambridge, one of our most socially liberal cities, people don't blink if you're gay, bisexual, transgender, religious or not, yet to be Conservative produces cries of disgust. Political stereotypes are hampering our ability to debate and critically analyse one another's beliefs, and even preclude us from questioning our own ways of thinking. At lectures and supervisions we are trained to break down established modes of thought, yet when it comes to politics we are lazy.

For the Labour party, the effects have been all too clear. The stereotyping of moderate Labour politicians as Blairite/Tory scum has allowed a toxic culture in the left of British politics to develop. In spite of being a Conservative, I lament the demise of an effective opposition because it is such an essential tool in holding the Government to account.

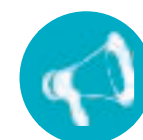
As a fresher, my way of getting involved in politics was to join CUCA. While I always enjoy the socials, which I have found to be among the best in Cambridge, what I relished was the opportunity to engage with those at the top of politics. It's also given me the chance to experience real politics, by speaking to people on the doorstep who certainly aren't afraid to challenge my views and experiences.

This term, the speaker events are the best in living memory. Attendees can hear the former Education Secretary Nicky Morgan opposing Grammar Schools and the CEO of Vote Leave.

Importantly, CUCA is not only a political society. What other society offers unlimited free cava to freshers, the opportunity to meet people from 'the other place' at socials in London and all the port you can drink for £3? Don't let the stereotypes prevent you from seeing CUCA for yourself.

We are given fantastic opportunities at Cambridge. Let's not waste them.

Cartoon by Ben Brown



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All quiet on the Northern Line: trying Tube Chat

Things become interesting when you break the time-honoured tradition of Brits not speaking to strangers



Will Hall
studies English at
Emmanuel College
and often performs
at Footlights
Smokers

Will
Hall

Did you hear about it? The news story that gripped the nation last week? No no, not the presidential debate. Or the latest on Brexit. No, the papers last week were crammed - standing room only - with a much more alarming piece: Tube Chat. For those who haven't heard of it, Tube Chat is a new initiative to encourage Londoners to break with our age-old tradition of not, well, erm, chatting on the tube, by wearing a badge indicating you're keen to talk. Up until the 28th September 2016, it was a truth universally acknowledged that you simply do not talk on the Underground. As British a rule as queuing, or putting cream before jam (protest all you like - I won't have it). But now, it seems, all change: silence is olden.

Well, I say all change - the capital's response has been somewhat divided. Some are quite keen on the idea of striking up conversation with their fellow undergrounders (there must be a proper word for this but I don't know it). Most, however, aren't. I don't think this reticence is because Londoners are

rude. The reason for our subterranean speechlessness is not out of a desire to offend, or a lack of interest in our fellow commuters, but merely a fear of the unknown.

However, such is my devotion to you lot, I decided to boldly go and badge myself up. I was nervous about what I might find. How loud exactly would it be? Had the scheme worked so successfully that my ears would be assaulted by the thousand-decibel cacophony of Londoners realising they'd been wrong all this time? Was the tube now effectively a cocktail party? What was the dress code? Oh god, I thought, as I attached the badge to my scruffy lapel, they'll all be in bloody black tie listening to the new on-board jazz quartet, and I'll be left alone in the corner, minding the gap by myself.

Not so, it transpired. The tube was exactly the same, and for the first two legs of my journey I found nobody who wanted to talk to me (the cocktail party comparisons came flooding back). I got a lot of odd looks (see previous) and at one point the woman sitting next to me

even took a photo of my badge, not quite as subtly as she thought. Then eventually, on the District Line from Richmond to Embankment, I found a compatriot. I looked at him expectantly, and tentatively I said hello.

At this point, we reached the major sticking point: we had nothing much to say to each other. Here we were, strangers both, united by nothing other than our self-proclaimed gregariousness and a mutual taste in breastpins. I tried the classic "Nice weather", before realising that we were in the one place in the country where the weather was unascertainable. And besides, it had been pissing it down when I'd boarded. What was I thinking? However, we settled in, and had a perfectly pleasant conversation after that; I found out my new buddy was called Owen and worked in marketing.

As the day continued, the conversations flowed like commuters onto The Drain. There was Jemima, a student at UCL, and Mary, a barrister who felt strongly that Londoners don't talk enough, and welcomed the idea. I enjoyed chatting to them, although I confess I did find it unsettling the way the whole carriage would put down their Metros and tune into our conversations, like we were contestants on a locomotive

Big Brother; their expectant gaze putting immense strain on my nascent friendships. While it wasn't quite horror-film-dystopia I had envisaged (*The Silence of the Trams*?) there was the odd hiccup: the French couple who mistranslated the badge and I thought I was selling kittens, or the strange man in the trench coat (in fairness, I should have taken this as a warning) who was wearing a badge, but when I approached him, refused to talk at all. I wanted to express this amusing irony to the fellow passengers (hereafter 'the audience'), but none of them had badges, and rules are rules.

All in all, I don't think the idea is a bad one. It's certainly well intentioned and we probably would benefit from being a little bit more friendly. That said, I doubt the taciturnity of the tubers is going to end just yet. As I was nearing the end of my day, I met a man wearing a badge because he was madly in love with a fellow commuter and thought they might finally meet if they were both wearing badges. Four days in, and she was still badgeless, and he loveless (you've got to admire his adherence to procedure). So if you're reading this, girl with red hair who gets the 8am Northern Line from Kennington, for God's sake get yourself a badge. You can have mine if you like...

“We were
contestants
on a
locomotive
Big Brother”

Comment

Debating the future of Class Lists



Class Lists give you perspective



Jack Drury
studies History at
Gonville & Caius

Save the Class List is calling for change. We want to save the Class List because we believe in it as an important and affirming part of Cambridge. We are not asking for the status quo, and never have been: preserve the Class List, and overhaul procedures for removing names. Whether or not a candidate's name is to be displayed should be that candidate's choice, not a decision made for them by a typically out-of-touch CUSU.

The issue, it seems, has gone so far down the road to actual implementation because student representatives are so ensconced in their own arrogance that they would rather deal with what students should believe than what they actually do. "It makes sense," you can just imagine them commenting to University officials, "for state school pupils to want to abolish Class Lists." These are the same conversations that very likely happened at Oxford last year during the Other Place's referendum concerning their academic dress, sub-fusc. In that campaign, it was alleged on the iconoclasts' side that sub-fusc was archaic, elitist and off-putting for people from different

backgrounds: many of those people from different backgrounds counted among the three-quarters of students who overwhelmingly rejected the proposals. One can only imagine the mindfuck at OUSU. CUSU, we'd tentatively suggest, is equivalently out of touch.

Save the Class List has already garnered support from precisely the kind of people CUSU is attempting to speak for, and University officials are clumsily attempting to aid. Priyasha Vadera powerfully wrote in this paper in July about the validating effects of Class Lists for those who struggle with anxiety; a point that cannot be overstated. She highlighted the positive effects of being able to clearly see the 2:1/2:2 distribution: Class Lists, she argues, are a better guarantor of perspective than just your own grade and rank on CamSIS. For those who worry about the inadequacy of anything less than a 2:1, the Class Lists are the University's historic method of saying: "This person has a Cambridge degree; and that's what counts." Abolition of the Class Lists would completely undermine this.

We would deny mathematicians the opportunity to have their names read out in the same way as Newton's, and denying minority groups the celebration of the achievement of presence by having their names on the Lists. We don't want to defend tradition for tradition's sake; we want to defend agency and choice.

▲ This year's graduates may have been the last to be ranked
(PHOTOGRAPH: LOUIS ASHWORTH)

An opt-out system could never work



Keir Murison
is President of
Student Minds
Cambridge

It's this inability to predict an exact reaction to your grade and its publishing which makes the opt-out system a complicated and ineffective way of attempting to solve the problems with the current system. First years will have to decide months before they sit their first ever Cambridge exam if they feel comfortable with their grade being displayed – a decision made before they know how they will cope with exam term, or with little information to gauge how they are performing relative

to their peers outside their small supervision groups. Then the exams themselves. Three or more hours to recall every detail crammed into your brain, an alien and intense experience to any fresher. Attempting to predict your reaction months down the line, especially for a completely new experience, is near impossible. The self-inflicted shame of having a grade below expectation (for whatever reason) published is simply not worth saving an outdated tradition for. When harmless, traditions can be a bit of fun, but we must consider their negative consequences seriously.

Wanting to 'fit-in' may make students feel they ought to have their name on the lists, and absences may cause panic in students, believing that their choice to opt-out will be questioned by their peers. It's time the Class Lists die for good.

“
It's time the
Class Lists
die for good
”

Toxic ranking culture affects us all



Lisa Jin
studies
Natural Sciences at
Jesus College

Pinning Class Lists on any public wall can only mean one thing – taking something which matters greatly to each and every student and showing them to people who have no need to see. Abolishing Class Lists gives students the choice of whether to display their grades or keep them private – those who want to celebrate are given the opportunity to be the first to announce their grades, while those who prefer to keep their results to themselves no longer have their privacy

violated. What was the original reason we came to university? Learning as best we can in a united effort to seek knowledge appears to be scorned by the unrelenting message of Class Lists: a) you will be compared, b) you are only as good as your exams results show, and c) all those classes, supervisions and essays are just the means to one end – to achieve, perfect, and rank above others. This tends to put students off pursuing subjects for the sake of interest, instead encouraging them to work on subjects at which they perform well, too.

Is it any wonder that students are driven to take study drugs or to cram for days and sleep in libraries? While abolishing Class Lists will only be one step towards shifting the focus from exams to learning, so we can reflect and improve on our performance in peace.

“
Students
are driven
to take
study drugs
”

Our self-inflicted Brexit wound now needs healing



Daniel Zeichner
has been Labour
MP for Cambridge
since May 2015

Daniel Zeichner

Cambridge's students, residents and businesses are already suffering the consequences of leaving the EU

On the morning after the vote on 23rd June to leave the European Union I was both stunned and distraught. So were many others in and around Cambridge. I knew it was theoretically possible that we would lose the vote, but deep down I didn't really believe it would happen. That was despite criss-crossing the East of England for months and realising that in most places there was nothing like the enthusiasm for Remain that I found in Cambridge.

Now, just over three months later, as newspapers crow that everything's fine, I am even more certain that the country is on course for a dreadful and unnecessary self-inflicted wound. Every part of politics, business and public life is now dominated by Brexit – to the exclusion

of the pressing everyday problems that face so many people. Our universities and research communities are awash with stories of key people from other countries turning down jobs, of research collaborations where we are no longer welcome as partners. Over 9,000 EU citizens live and work in and around Cambridge – many tell me that suddenly they question whether they are really welcome here. We have seen vile fly-posting, initially in Huntingdon, but sadly now in Cambridge too – it is as if the racists have been given permission by Brexit to frighten and intimidate. Almost every business I visit in Cambridge tells me that they need people from the EU, not just because of the key skills they often bring, but because they can't find the right people locally.

Just last Friday, I heard of architects worrying about the uncertainty about future design standards as we pull away from the common EU approach, and then a high-quality manufacturer worrying about the problems they will face as they move components and finished goods between plants in Cambridge and their other European sites.

Every day I hear more examples of the practical problems that we will face. Two weeks ago I organised an event in Cambridge to discuss the future of environmental protection – as I said, summing up, I doubt many voted to leave the European Union to weaken protection for birds, for bees, and for clean beaches – yet all of that is now at risk. The Prime Minister promises that all EU law will be incorporated into UK law, but from that day on, every piece of that will be under threat from a Conservative government that shows little understanding of why we needed those protections.

▼ Cambridge is a hub of pro-EU sentiment
(PHOTOGRAPH: GARRY KNIGHT)

And, of course, we cease to have any influence over the rest of Europe – we go from leading the fight for environmental protection to insular also-rans. We live in a very divided country, in a world that looks much less stable than it has for many years. In Cambridge, we voted overwhelmingly to stay in the European Union. As your representative in Parliament, I will do everything in my power to steer the country away from the foolish, dangerous path we have embarked upon.



Robbers aren't the only ones victimising Kim K

'She's sexually empowered and rich as fuck' – she should be celebrated, whatever Piers Morgan thinks



Anna Fitzpatrick studies HSPS at Magdalene College

Anna Fitzpatrick

I used to be one of those bitter, sanctimonious people who indulged in my hatred of reality TV star Kim Kardashian West. When society presents the illusion of meritocracy, it can be pretty alarming when we're not quite sure what a 'professional rich person' gets paid for.

But ignoring what her net worth of around \$150 million would indicate, claiming that Kardashian 'has no talent' did nothing but reveal my embarrassing insecurity, through the laughable suggestion that I, on the other hand, do. How sulky. (I couldn't, of course, tell you why I'd be any more deserving of a few million quid, and international attention.)

More embarrassingly, my pre-teen brain and internalised misogyny had me believing that it was morally questionable that Kardashian rose to fame on the back of a leaked sex tape. This slut-shaming narrative deeply permeates our social conditioning, continuing to emerge through derogatory Twitter comments nine years after her appearance in said tape.

But by cleverly courting the media, Kardashian is not only an immensely successful business woman. She has also

reclaimed the narrative of her body by subverting objectification into sexual empowerment, pocketing millions of dollars in the process.

In spite of this, the predominantly dismissive reaction to Kim K being gagged and bound at gunpoint recently highlights a widespread failure to see her as a person.

In the context of attempts by men to commodify her body as a sexual object, the lack of empathy for Kim in mainstream social or corporate media exposes how sinister the objectification of women is. Objects don't have autonomy. They can't choose when, how, or with whom they have sex. Significantly, they can't be 'victims' and they can't speak out. The clash of personhood to this perception became clear as people began to blame Kim for her attack, implying that she was somehow 'asking to be robbed' in bringing up the irrelevant question: "but why does she own millions of pounds worth of jewellery?". If not blaming her for her assault, a popular reaction was to accuse her of lying about it for attention – revealing a cultural attitude that emboldens abusers and silences victims.

If not victim-blaming or accusing

her of lying, a common response was for people to laugh because they 'hate her'. This vitriol is, in part, because Kim K subverts tradition – turning attempts to commodify her on their head, and capitalising on it while she's at it. She's sexually empowered and rich as fuck. People hate it.

Slut-shaming functions as a means of controlling women, who are told by society that they are props, not protagonists, in a sexual story. People hate Kim Kardashian, partially, because she is inherently subversive. It makes people uncomfortable that Kim has taken the script from Ray J (who leaked the sex tape) and made herself the protagonist. Now, he is barely an extra – a pathetic voice crying from the background that he "hit it first" in a feeble attempt to suggest that he has some kind of 'claim' over Kim's body.

The powerful significance of Kim seizing back the script is potent in the context of a tragic suicide that recently shook Italy. Tiziana Cantone was driven to end her life following a crucifixion on social media after a sex tape leaked by her ex as 'revenge porn' went viral. A woman is dead because our culture attaches shame to women's sexuality.

Kim K's reclaiming of her sexuality is reflected further by her notoriety for taking selfies, going so far as to publish

▼ Kardashian isn't to blame for the post-sex-tape slut-shaming (PHOTOGRAPH: EVA RINALDI)



(and profit from) an entire book devoted to them. For a long time, women have been sexualised by men in art and media, yet as soon as a woman takes the camera and points it at herself, it is a deviant, controversial act: "vain", "arrogant", "attention-seeking", "shallow" and "slutty." People are uncomfortable when women become the painters of their own picture.

I am amused by the thought of Kim's oiled, glistening bottom taunting Piers Morgan. In March this year he tweeted: "RIP feminism" in response to her topless selfie with model Emily Ratajowski, which she had captioned: "however sexual our bodies may be, we need to have the freedom as women to choose when & how to express our sexuality". Kim Kardashian is owning her sexuality and it's pissing off people like Piers Morgan. That's why she's an inspiration.

In spite of this, many view Kim K through a patronising lens. Asked to do an impression of her, most people would resort to an exaggerated impression of vocal fry – a form of speech that fits the phrase 'it's Britney, bitch' and has been dubbed 'Kim Kardashian voice', received as nauseatingly ditsy or 'unintelligent'.

Like any other human being, Kim isn't a 'perfect' feminist (which isn't a thing – sorry, Piers), but she is, unapologetically, a sexually-empowered woman.

Labour's drunken love will lead to a long hangover

Anyone for a knitted Jeremy? Corbyn's conference is a scarily messianic moment



Martha O'Neil studies HSPS at Trinity College

Martha O'Neil

I am, what you could call, a true Labour Babe. Born in 1997, when things could only get better, I have known and experienced the benefits of a strong and united Labour Party. Alas, how times change. Fast-forward to 2016, and my beloved party seems destined for years – decades perhaps – to be on the political side-lines; and it breaks my heart.

This time of year often heralds a change in the political atmosphere of the country – a shift in gear and a chance for major parties to reinvent themselves as credible, electable and on the side of the people. Allegedly. Yet, as I look back over the Labour Party's conference and compare it with the Conservatives' sleek (well, sleek-ish) performance this week, it could be said that such themes were not easily identifiable on Merseyside. Instead, we seemed wounded, bloodied, bruised, hopeless. (Yeah, a bit melodramatic here, but you catch my drift.) I turned down the offer to attend the week-long Labour extravaganza – partly because I didn't fancy actually meeting those who had been trolling me on Twitter for using the Saving Labour hashtag, and partly because I was yet to pack for university...

I instead opted to watch the drama unfold online from the comfort of my own bed. I don't think I would have been able to watch Jezza's second coronation without prolonged mournful wailing or

violently puking in the conference hall – and that would have been unpleasant for everybody involved.

In retrospect, I think I made a wise choice. A friend of mine, a fellow young member who plucked up the courage to address the hall, was heckled and booed, simply for expressing his own opinion. The fact that this happened to a young member perhaps exemplifies the sad state of the party. So much for gentler, kinder politics, eh? Not wanting to miss out on the action, I spent my week gaining insight into the bizarre online world of the Corbynite. (Well, of some very dedicated Corbinytes.) For example... The Knitted Jeremy. I shall explain. Some very committed supporters have taken to hand-crafting their own knitted JCs, retailing for around £40.

At first I thought the idea was just eccentric, but the more I studied those gnarled and knobbly little Jeremy faces, the more uncomfortable I became with the notion of glorifying and exalting one man – echoes of Dear Leader anyone? The fervour Jeremy-supporters feel for their leader is often, from my experience, passionate, euphoric, devoid of reasoning and based entirely on the line: 'he is a principled man'. This drunken love means proving his principled nature is simply unnecessary. Instead it is accepted as gospel and not questioned, perhaps for fear of it being disproved? Corbyn's every action is seen as near-divine.

Speaking of Gospel... If Baby Jeremy just ain't your thing, fear not, for the Jezza crew also offer nifty Jesus (or should I say JEXus) T-shirts. Alternatively, why not pick up a copy of Poems For Jeremy, for just £10? A handy book full of poetry dedicated to your main man and inspired

by the heart-warming friendships of Jeremy, John, Diane, Paul, Seumas, Len and Jon: the modern-day Secret Seven. Not available in any good bookshops near you.

What is most unsettling about this constant veneration, however, is the way in which it blatantly contradicts the Labour Party's emphasis on the common endeavour. This sustained glorifica-



Echoes of Dear Leader, anyone? (PHOTOGRAPH: REVOLUTIONBAH-RAINMC)

tion of one individual as the country's 'saviour' is not only disconcerting, but potentially dangerous. I do not believe that Jeremy is a bad man, but he (and his cronies) are stubborn, and seem hell-bent on grasping onto any form of power for as long as possible, regardless of the consequences. The way in which they influence and command the attention of their supporters can easily be viewed as indoctrination.

For example, take the creation of Momentum Kids – a political group for children, with activities ranging from placard-making to reciting the 'Teddy Bear Pledge'. Who knows, they may even get a free knitted Jeremy on registration. Person-centred politics is not, of course, exclusive to the UK. Corbyn was recently compelled to deny the similarities between himself and Donald Trump's rise to (hopefully not) power. But in an era of increasing populism, it is evident that supposed non-Establishment figures are capable of courting the support of the apathetic voter.

Although this, in itself, is not disastrous, it is capable of creating a toxic political climate, where hatred is legitimised as a means of defending one's precious leader. This is not how the Labour Party will win a general election. Both the 2015 General Election and the EU referendum results demonstrated the demons and challenges that the Labour Party face in order to re-build itself as a government in waiting.

From winning back the support of its core-voters (many of whom vehemently supported the Leave campaign), to reaching out to the liberal-leaning middle-class, the obstacles facing the party appear seismic, with the old 'Labour heartlands' becoming something of an urban myth.

Yet the party conference exemplified the lack of coordinated planning or desire to solve these issues. Instead, Momentum profited from the sale of Jeremy-inspired merchandise, and the Tories laughed at the thought of indefinite rule. Moving forward, I sincerely hope the Labour Party can rebuild itself to competency and return its attention to what really matters: being in a position to help those in need. For as long as the Secret Seven are at the helm of the party, the future looks bleak.

I am, however, hopeful that the Famous Five – Yvette, Hilary, Tom, Chuka and David M (be still, my beating heart) – will soon swoop down with lashings of ginger beer and a plan of action jam-packed (not ram-packed) with derring-do.

Until that day, this Labour Babe will continue to fight for what she believes in, even if that means being brave and standing up to the Twitter trolls.

“Corbyn's every action is seen as near-divine”

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Cover by **Catriona Hyland**

Vulture

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The stereotypical association between beginning university, embracing new experiences and oh – suddenly both discovering and revealing your sexuality to the world is both harmful and inaccurate. ‘Coming out of the closet’ is an even more problematic metaphor, implying LGBT+ people exist in a state of repression until they finally have the confidence to reveal their secret to their friends and family in a huge ceremony. We don’t, for example, expect straight people to have to ‘come out’ about their sexuality, and we definitely don’t ask them to describe what it was like to do so.

It remains, however, that being LGBT+ can affect your Cambridge experience in unique ways. The norm of heterosexuality is entrenched over and over again in student life, which is one of the reasons that CUSU and most colleges have dedicated officers to support the welfare of LGBT+ students, including with regards to ‘coming out’. *Varsity* asked five self-identifying LGBT+ people to share about how coming out has impacted their experience at university; they hope that in telling their stories others can see that there is no ‘right’ way to come out, and plenty of positives to celebrate:

I thought I would be seen as a fraud

Like most LGBT+ people, I don’t have a singular coming out story. Over my time at the University I’ve slowly discovered who I am and there have been a number of steps that have led to me being able to proudly and confidently identify as bisexual. At school I’d drunkenly kissed girls before, but then so had everyone else in my friendship group, and besides, I had a boyfriend – so I was straight. During my first year at Cambridge I learnt that actually most women don’t want to kiss other women and that I really did. Despite this realisation I didn’t feel very confident – while everyone in my college LGBT+ group seemed lovely they were predominantly gay men and I thought they would see me as a fraud. It wasn’t until I actually had a girlfriend that I thought I could ‘come out’. Even then, there were still people who thought I was attention seeking, having a university phase or, I quote, “had run out of boys in college”. Despite this, the majority of people have been utterly supportive; my friends care more about the quality of the person I date than their gender; my siblings tell me they always knew and frankly don’t care. It sounds clichéd but in my experience most people in Cambridge are super accepting and I feel so happy that I got to discover who I really am.

Isabelle Jefford, Jesus

Coming out at Cambridge was disappointing

There were no fireworks and no pink champagne. Part of me wished that people had made more of a big deal. But after two years at Cambridge, I’m now thankful that it has been so easy. The experience could not have been more different to coming out at school.

There, I was treated as a novelty, a fabulous zoo attraction. “Have you kissed the only other gay at school?” and “do you fancy any of us?” were just a small selection of the repressed, homoerotic banter to be enjoyed in sixth form. At Cambridge, whatever the perception of students in wider society, most of us are old enough to know better. The one thing that I am strangely and, paradoxically, proud of, however, is that no one knew I was gay.

Perhaps that’s an indication of the lack of preconceptions among students, though I am less convinced that this was due to my apparent good straight man character, and more concerned that it is indicative of subtle, unconscious biases or assumptions about gay men. So, if you get looks of surprise because someone assumed you were straight, stop for a moment and consider why you think this is.

Carl Reuben Wikeley, Trinity Hall

I’ve found discrimination hiding behind academic debate

For me as a relatively new (second-year) non-binary student in Cambridge, I’ve been able to be a part of a genuinely exceptional queer community, and felt a connection to its members the likes of which I’ve never experienced anywhere else. However, whether this is actually a product of the overall atmosphere of the University is questionable.

There’s certainly very little direct bigotry, but the overall ‘intellectual’ environment often facilitates off-the-cuff opinions with no appreciation of the actual experiences of trans people. By all means there can be good debate about gender and trans issues, and they may indeed include input from cis people.

However, all too often some philosophy trumps the experiences of trans people, and the oppression they face. I don’t care what Hegel tells you to think. This is bigotry under a veil of (pseudo) intellectualism.

Tom Ashford, St John’s



▲ ‘Like most people, I don’t have a singular coming-out story’ (Clockwise from top left: Ernest Chen, Emma Simkin, Isabelle Jefford, Buffy Eldridge-Thomas, Carl Reuben Wikeley, Tom Ashford)

Being out in Cambridge is fab!

When I arrived at Cambridge I had just started a relationship with a girl back home and so was pretty comfortable in myself that I wasn’t straight. But it was a bit weird because although my parents were totally chill with this, I had come out to literally only three of my friends. I acknowledged that I was afraid of how my friends’ perceptions of me would shift, so starting at Cambridge was a great opportunity to begin afresh: nobody had preconceived opinions about me and I could start really being myself. I was also incredibly fortunate that on my corridor of seven freshers, one of the guys was gay and we came out to each other after probably less than 48 hours. Later that year, I took the lazy route and came out to the rest of College by applying for the role of JCR LGBT+ Officer (and getting it). Through the role I’ve seen other people come out: it’s pretty much never a grand statement, just another part of you which the people around you will be quick to accommodate.

Buffy Eldridge-Thomas, Downing

I’ve found a fantastic community in CUSU LGBT+

I had never been in the closet nor had a



coming out experience before coming to Cambridge, and being very comfortable as a gay man I had never thought of hiding my sexuality when going to a new place. Personally I have not experienced any form of discrimination, and with the family scheme and regular activities organised by CUSU LGBT+, it's easy to make friends who identify as LGBT+. Other than the CUSU LGBT+ events, each college has its own LGBT+ rep who plans activities, and I definitely did not feel alone or unable to meet other students here. The most important thing about being LGBT+ in Cam-

bridge is how being part of the community is a non-issue.

Ernest Chen, St John's

Before Cambridge, I avoided talking about my bisexuality

It's hard to come out in a world that isn't quite sure that my sexuality actually exists. When I came out to my friends back home, I was met with one of two reactions. A few friends reacted with outright confusion, asking whether bisexuality was 'really a thing'. Most completely forgot any conversation we had about it and continued to react with surprise if I pointed out attractive women, most likely because people don't take note of a sexuality that is treated as a 'phase'. But at Cambridge, I'm rarely ever met with the surprised 'but you seem so straight' comments, and have never received any biphobic remarks.

Perhaps the most important difference for me has been that my sexuality isn't 'forgotten' by my friends. Despite being in a heterosexual relationship, they remember I am not straight, but do so without treating me any differently - I have never felt more comfortable with my sexuality.

Emma Simkin, Homerton

“There were no fireworks and no pink champagne”

Read more online at varsity.co.uk/features

HOW TO SURVIVE A SUPERVISION

In at the deep end

Terrified for your first supervision?
Hannah Fytche is here to soothe your nerves

It's the start of your first year at Cambridge. You've moved away from home and now you're standing at the edge of the academic ocean, gazing out towards the horizon and contemplating how best to navigate the upcoming waves of supervision work.

It's exciting to imagine what ideas are out there waiting to be discovered as you overturn each intellectual rock on the ocean floor. But as usual with new adventures, nervousness taints the excitement. What if the work is too difficult? What if I'm not as good at studying as I previously thought? What if the admissions tutor was wrong and I shouldn't really be at Cambridge?

All of us (unless there's some actual geniuses out there) have faced these fears as we have been given supervision work. The reality of Cambridge life starts

to set in, and we begin to doubt our abilities and strengths. So you can see that you're not alone in these questions and concerns, and you can learn from the experiences of others who have gone before you. To this end, below are some suggestions of how to cope with - and even enjoy! - your

first taste of supervision work at Cambridge.

Find your spot in the library or at your favourite coffee shop, open up your reading list and begin. Put aside any feelings of pressure, safe in the knowledge that your first piece of work will not be perfect. As perfection is not what you're aiming for, aim instead to do your best, completely free to enjoy what you're studying without fear of failing to reach an unattainable standard. You probably did, after all,

choose your particular course so that you could enjoy it.

When you begin to write, don't be intimidated by that blank piece of paper. Every great novel, thesis and undergraduate essay began with a blank page, which, when looked at in a certain light, is full of opportunities. Write down your title and follow it with a thesis statement (your main argument), plan the details, and then fill in the gaps with words of your own design. Remember to reference as you write - it's a pain to go back and reference at the end. Unless specified by your supervisor, you can use any system of referencing as long as you're consistent throughout your work. (A quick Google search can bring up some 'how-to' guides on different reference systems - your first essay is a great place to work out which is your favourite.)

If diving straight in begins well but then starts to overwhelm you, that is okay. Feeling a bit lost at sea is normal, and there are plenty of people who can help you. Get in touch with your coursemates and work it out together; students in your course in the year above are friendly and keen to help too.

When you are finished, hand your work in to your supervisor, and breathe a happy sigh of accomplishment. You've done it! You risked diving into the ocean ahead of you and you've ventured to new academic depths.

Enjoy the moment and look forward to the supervision - the hour in which you will get to discuss your ideas with an expert in the field. That hour may also look scary to you now as you stand on the shoreline of your first year - but take the lessons you will learn from writing your first essay and be encouraged! You're here, and you're ready to explore. Dive in at the deep end and you'll be amazed at what you can do ●



Why I stopped drinking to get drunk

Emma Simkin explains why she's saying no to the Cambridge drinking culture



Last year I found it hard not to succumb to the expectation that, as a student, I would drink to get paralytically drunk. I'd have happily switched to lemonade after one cider, but found it hard to ride against the wave of student drinking culture. In retrospect, I wish I had. I didn't stand my ground, and before I knew it I was drinking until I could no longer stand in a rather more literal sense. Soon the default expectation became that I wanted to get drunk, not just because I

▲ **Freshers week ended, but my drinking didn't** (Illustration by Harriet Hall)

was a student, but because I was me.

My idea of a good freshers week would have been to have the odd drink, but not get wasted. Yet, after intensive Googling prior to arriving at Cambridge, it seemed that drunken stupors were an integral part of Freshers' Week. Even the official start of university life involved alcohol – my matriculation dinner involved drinking red wine from a horn.

After having one drink, people assume that you're up for more. New friends will drag you to the bar for a refill, no questions asked. I was worried others would take it as personal insult if I didn't go halves on a two for one cocktail pitcher, because it seemed that as I wasn't averse to drinking per se, I must be averse to drinking with them. I decided it was time to embrace the general student mentality of drinking until you vomit, then drinking some more.

After Freshers I would just stick to the odd beer here and there. That was the plan. You see, drinking really isn't good for me. It seems such an obvious statement – a jägerbomb is hardly one of your five a day. But for me, alcohol is more unhealthy than its physical effects. I have a highly addictive personality. Anything that I do or drink or eat has the potential for addiction. Alcohol is a renowned addictive substance, and whilst I did not want to cut it out completely, I knew that my use might quickly escalate.

For me, my reasons for limiting alcohol consumption was part of the reason it was difficult to tell others why I didn't want to drink much during freshers. Announcing to strangers 'I have an addictive personality' seemed a pretty lame conversation starter. Going teetotal seemed easier – you just tell people you don't drink, no questions asked. In retrospect, I'm sure no one would have cared or noticed if I stuck to tap water, but as a socially anxious fresher I was convinced I wouldn't make friends if I wasn't intoxicated.

I spent my first night of Freshers downing vodka shots, stealing traffic cones and taking drunk selfies with a sheep. By the next morning I had gained a queasy stomach and a reputation for being a bit of a mess. Evening came around, and I was drinking again. My life became a rather depressing cycle of recovering from hangovers then recreating them.

I've cut back on drinking. Guess what? No one really cares. Somewhat surprisingly, I've noticed a sober social life has actually been an improvement – even sober clubbing. The fun you have is so much more genuine when a good night is fuelled by company rather than VKs. I've started second year with a new outlook. It's hard to say no to a drink, but it's easier than washing vomit out of your hair. My advice: it's okay to stand your ground. Falling over drunk isn't for everyone ●

“I've cut back on drinking. Guess what? No one really cares”



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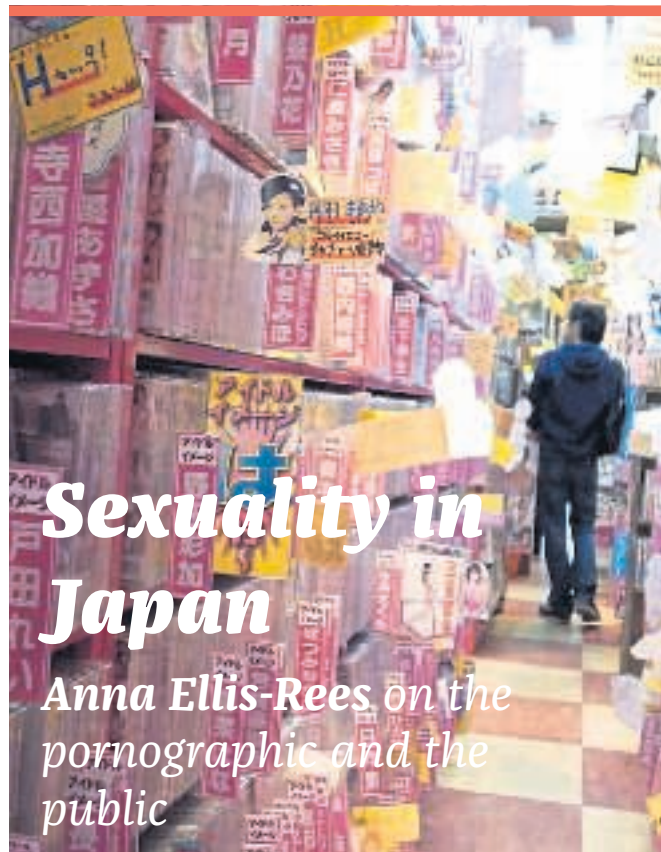
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Culture



Sexuality in Japan

Anna Ellis-Rees on the pornographic and the public

The United Kingdom is a nation of extremes. On the one hand, we are considered a polite and courteous population, but we are also known as binge drinkers and troublemakers. Every country has its contrasts, but some stand out more than others in this respect, and Japan is a perfect example. It is both overwhelmingly modern and traditional at the same time; this does not just apply to the amalgamation of skyscrapers and ancient Shinto shrines in cities like Kyoto, but also on a more sociological level. The matter of sexuality in Japan is the first thing that comes to mind.

Walking around the streets of Japan, it appears to be an openly sexual nation with an evident erotic culture. Pornography is visually available throughout Japan – the shopping alleys of Osaka are lined with explicit sex shops open in the daytime, neighbouring popular karaoke places and restaurants. While a sexually liberated society is certainly something to be celebrated, there are more problematic issues at hand here. Many aspects of Japan's famous erotic world encourage *moe*, or in other words, a fetish for the hyper-feminine, innocent and even childlike character who is so often seen in manga, and particularly in its pornographic form, so-called *hentai*. You don't have to look far to see this: the countless convenience stores in Japan have erotic magazines openly on display depicting manga girls in school uniforms. Furthermore, it cannot be forgotten that possession of child pornography was only banned in Japan in 2014, and that pornographic manga depicting minors that are catered towards the paedophilic *lolicon* and *shotacon* fetishes is still legal today. While I am in no way suggesting

▲ **Clandestine sexuality clashes against the exposed in Japan's cities (joo-hander)**

that every part of Japan's sexual society is disturbing to this extent, it cannot be denied that Japan's sexual openness is certainly a controversial topic.

And yet, at times it seems that sexuality is more hidden in Japan than it is in Britain. We have become accustomed to sex playing a mundane role in the media: *Game of Thrones* frequently uses sex as a literal backdrop to the central conversation or action of the scene. While sex scenes are of course present in Japanese television and film, it does not seem to have this same function of being placed into the plot for the sake of it, but usually only if it is relevant to the storyline. Japanese dramas often seem to build romances in such a way that a kiss is as much of a turning point in a character's relationship as a sex scene would be, and these love stories are more like modern fairytales than anything. Television with real people does not seem to portray the same sexual explicitness or experimentation that is seen in fantasy forms such as manga – women celebrities acting as 'real' representatives of Japanese female population do not appear to have the opportunity to standardise everyday female sexuality.

What represents this paradoxical concept of sexual frankness alongside sexual privacy is Japan's ongoing *chikan* ('pervert') problem. This usually refers to women being groped on packed public transport – the act has even become a popular feature in Japanese pornography. Signs reading "beware of *chikan*" are dotted around the cities, and some train lines provide women-only carriages during rush hour.

However, in contrast to the catcalling that British women are unfortunately so familiar with, *chikan* is often a more secretive act and women are advised to directly address their attacker as an effective method to stop them in a

'shame society' such as Japan. So why has the issue taken on this particular nature? The reason could absolutely be interpreted as a result of Japanese attitudes towards sexuality.

“ Sexualised females are presented not as mainstream, but as a male fantasy ”

Sexualised females are presented not as mainstream, but as a male fantasy.

The openness of sexual harassment in the UK could be seen as a reaction towards the female sexual revolution, as a method for men to regain their power over women through public humiliation; perhaps in Japan, harassment of women is more secretive because female sexuality

could also be seen as being repressed in the mainstream.

So what can be done? Females reclaiming their sexual power across the world must be shown and celebrated, not undermined or fantasised.

In other words: women should always hold onto their sexuality as something that is theirs and never be ashamed of this possession.

▼ **A Hentai store in Japan (Ignis)**



Don't miss »

Upcoming events you can't afford to forget

Inside the Macclesfield Psalter / Fitzwilliam Museum

Until November 27th

This installation by artist Emil Siemeister invites visitors to step inside a dreamlike world, inspired by the 14th-century East Anglian prayer book, the Macclesfield Psalter, which provoked the artist with its unadulterated fantasy and humour.



Find more cultural content online at:
varsity.co.uk/culture



Nina Conti: In Your Face

At the Corn Exchange

Theo Demolder

Ventriloquism is by no means at the cutting edge of comedy – and scarcely known to sell out large venues – but in Nina Conti an exception may be found to rival more famous conventional comics.

“The masks have been around since the 50’s – she’s just the first person stupid enough to improvise with them,” quipped her coarse puppet monkey at one point – a neat reminder that we were indeed watching something no one else has done; making ventriloquist dummies of members of the audience called up onto the stage.

Much of the show revolved around Conti going, as the title of the show suggests, ‘in your face’ – placing masks over willing (or in some cases ostensibly less than willing) volunteers which she could operate by squeezing a small hand pump to make their new ‘lips’ move in time with her speech. However, these masks only covered the lower half of the face, leaving the mixture of mirth and horror in the volunteer/victim’s eyes entertainingly exposed. This was perhaps at its most successful when the person’s body language was visibly at odds with Conti’s words.

“Do you think your wife would like to come up and join you on stage?”

“She sure would!” local sixth form assessor and crowd favourite Martin blurted in his newly-acquired American accent as he shook his head – vigorously waving his hand across his throat.

Similar reluctance met Conti’s suggestion that the five audience members on stage, whom she had been simultaneously ventriloquising, in no mean feat, might like to perform a group dance. Yet, throughout the night volunteer after vol-

unteer – and with them, the crowd – was won over to Conti’s weird world.

Hers is a unique brand of comedy which seems to be attracting increasing attention. From humble beginnings with minor TV roles at the turn of the century, she took her first solo show to the Edinburgh Fringe in 2007 and has since made her way onto major programmes such as *QI*, *Live at the Apollo*, and *Channel 4’s 8 Out of 10 Cats Does Countdown*. Her latest tour has taken her from the West End in March to New York in December, with stops across the country in the interim; clearly she is a comedian much in demand and it’s not hard to see why.

However, being improvised, the quality was variable. Where her subjects gave her less to work with – neither quite enthusiastic nor resistant enough – the show did begin to drag a tad; her advice to them that they could “do no wrong” did not always seem to hold true. Nevertheless, on the whole she did a fine job of judging when extra variety was needed to give the performance a lift.

“I’ll cut the shit and get the monkey out,” she playfully exclaimed at one point, bringing on that variety in the form of her foul-mouthed puppet, ‘Monk’. Having the monkey hypnotise her to sleep and subsequently lose its voice, ventriloquising from inside a body bag on which the monkey perched and chatted alone with the audience, and – in a clever finale – ‘becoming’ the monkey herself, were all tricks done with a real finesse. Nevertheless, one could not help but feel that the monkey was to some extent the padding; more consistent than the mask segments but less original, and relying a little too heavily on simple profanity on the odd occasion a punchline eluded her.

Leaving the theatre, it struck me that Conti is perhaps a victim of her own success; she throws her voice so well that in the moment it’s easy to forget that she’s doing it. For any comedian to have won as much laughter and applause from the Corn Exchange crowd over 90 minutes with such a heavy degree of improvisation would have been impressive.

To do it as a ventriloquist, though, is quite something else. The odd strained gag can be more than forgiven for the cartoonish charm with which Conti carried the evening. ●

“
The monkey
was to some
extent the
padding
”



◀
Examples
from the
Psalter

7th OCTOBER – 13th OCTOBER

What’s on this week?

KETTLE’S YARD IN NEW PLACES AND SPACES: Circuit pop-up art / Brown’s Field Community Centre

Organised by Circuit, part of the a programme led by Tate and funded by the Paul Hamlyn Foundation, this interactive event allows visitors to explore photography and dance, and produce graffiti, creative writing, and food sculptures. *October 8th, 2-6pm*

REALISATION: recent prints by Susan Aldworth and Jane Dixon / Fitzwilliam Museum

This exhibition hosted by two British artists uses contemporary prints to challenge how we view reality and identity, including two series of prints that “actually derive from the physical touch of human brain tissue”. *Until February 5th*



▲ **Fragility** (Susan Aldworth)

Saturday 8th Fire in the North Sky: Epic Tales from Finland Cambridge Junction, 7:30pm

Songs and stories about fearless heroes and creation myths from the Kalevala, the Finnish equivalent of Beowulf. Tickets are priced at £13.50, or £10 for concessions. Visit: junction.co.uk

Sunday 9th Songs of Spanish Exile Stapleford Granary, 5pm & 7:30pm

Arranged by famous British composer Harvey Brough, and sung in Catalan, Spanish, and English, Clara Sanabras explores her roots with traditional songs from the past centuries. Tickets are priced at £10. Visit: staplefordgranary.org.uk

Monday 10th Adam Hills Corn Exchange, 8pm

Tickets are at limited availability to see the host of Channel 4’s ‘The Last Leg’. Prices are at £23.50 for a night of comedy from one of Britain’s most established comedians. Visit: cambridgelivetrust.co.uk

Tuesday 11th The Painter Without Hands: Phantom Limbs and the History of Art Mill Lane Lecture Room 3, 5pm

Part of the 2016-17 Slade Lectures in Fine Art, Professor David Freedberg gives this talk as part of his grander concept of Art, History

and Neuroscience: The Work of Art in the Age of Digital Reproducibility. Visit: hoart.cam.ac.uk

Drink and Draw Hot Numbers Coffee, 7pm

Hot Numbers play host to another one of these events. The only requirement is that you bring your own creative materials. Visit: hot-numberscoffee.co.uk

Wednesday 12th The Cambridge Greek Play 2016 Cambridge Arts Theatre, 2:30pm & 7:45pm

The annual Greek Play is a double bill of *Antigone* and *Lysistrata* performed in its original Greek.

Tickets are still available for performances from Wednesday to Saturday. Visit: cambridgeartstheatre.com

Thursday 13th Orbis Trio Old Divinity School, 8pm

Part of Kettle’s Yard’s concert series, the Orbis Trio are formed of three Czech musicians who were the former ensemble-in-residence at Kettle’s Yard.

Pieces include Beethoven and Dvořák, and tickets are priced at £6 for students. Visit: kettlesyard.co.uk

If you’d like to submit an event for our listings, send details to culture@varsity.co.uk

How would you describe your art?

I'm interested in light and colour, and I experiment a lot with process – I'm never just a painter or a photographer. It's always a mixture of painting on top of photographs or printing them out and editing them, or using textiles to work with the images I find.

It's not ever symbolic or trying to say something political because I don't feel like I'm qualified enough to say that yet. It's about showing people what I'm interested in seeing. I'll notice something and want to show people that I think it is beautiful or interesting. With light I'm interested in the way it moves through surfaces, windows, doorways or water, or is reflected on things.

To what extent is technology important to your art?

My work couldn't exist without technology – I take all my photos on an iPhone and then paint on them. I find it interesting to look at things that are outside of the phone through the phone. But I like to think I'm making people look up a bit more, or around more.

How does art fit into your life?

I could never do it by itself, it's always while I'm doing something else. So I will notice something and want to paint it or turn it into something while I'm doing something else. While I'm in Cambridge I'm never painting, but I collect a database of things that I've seen and then when I've got a bit more time I paint. I'd never do it as a career; I don't think I'd be able to do it on its own. I have to be thinking about something else and be surprised by it. But I'd like it always to be something I do – I don't want to forget about the way that I look at things. I think producing art makes me think in different ways, in a more visual way.

**Varsity Introducing...***Emma Veares*

Artist Emma Veares speaks to Anna Jennings about her fascination with light, experimentations with process, and why you don't always need to be trying to say something

How does it interact with your English degree?

It has directed my degree much more than I thought it would because I'm always talking about painting, photography or how visual things work. I deliberately try not to write about art sometimes, but

then I'm always drawn back to talking about aesthetics or the way people look at people or things. It's turned into the way my brain works.

I did a foundation year before coming to Cambridge, but I found that the parts I was really enjoying were writing essays and thinking about the way people

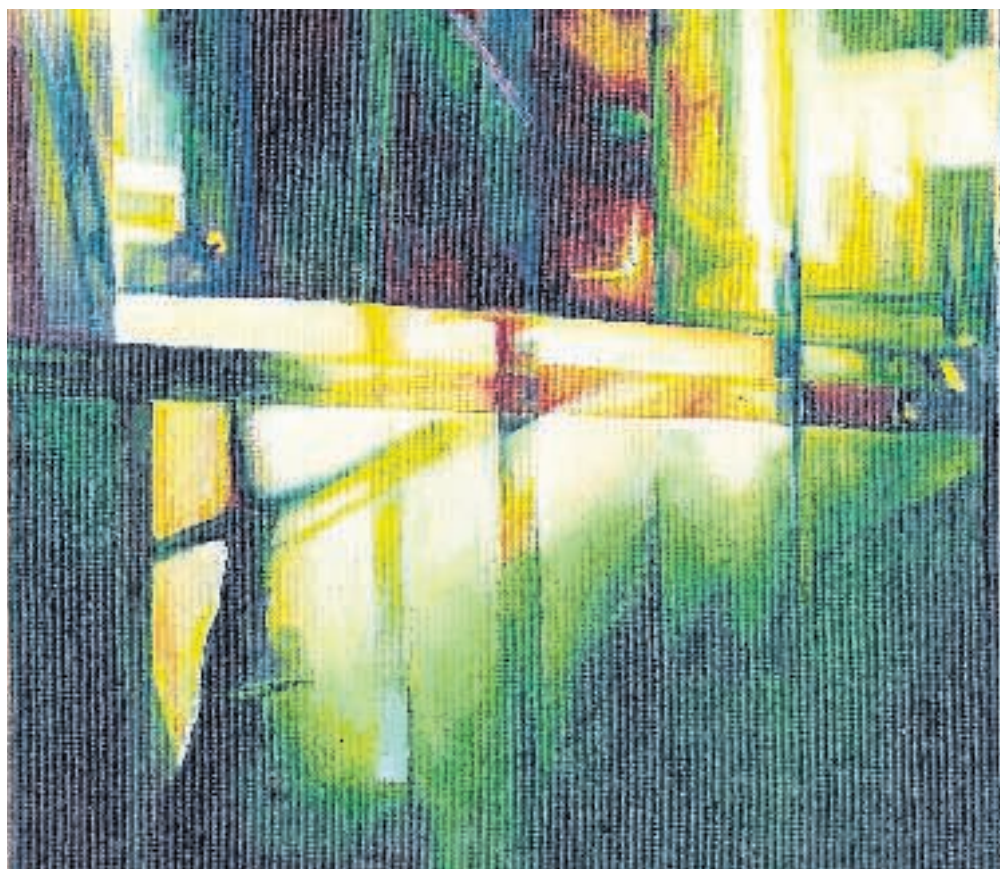
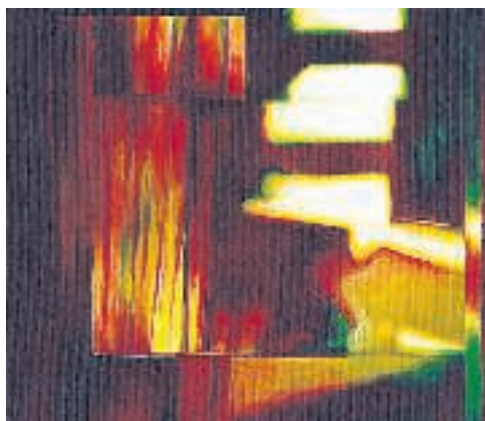
thought about art, and I felt that I wanted to do more academic thinking before I committed myself to the practical side of art. But the foundation year helped me to experiment in ways I hadn't before – it was where I learnt for the first time that it's OK to paint on photographs and that isn't cheating.

How do you feel about sharing your art with others?

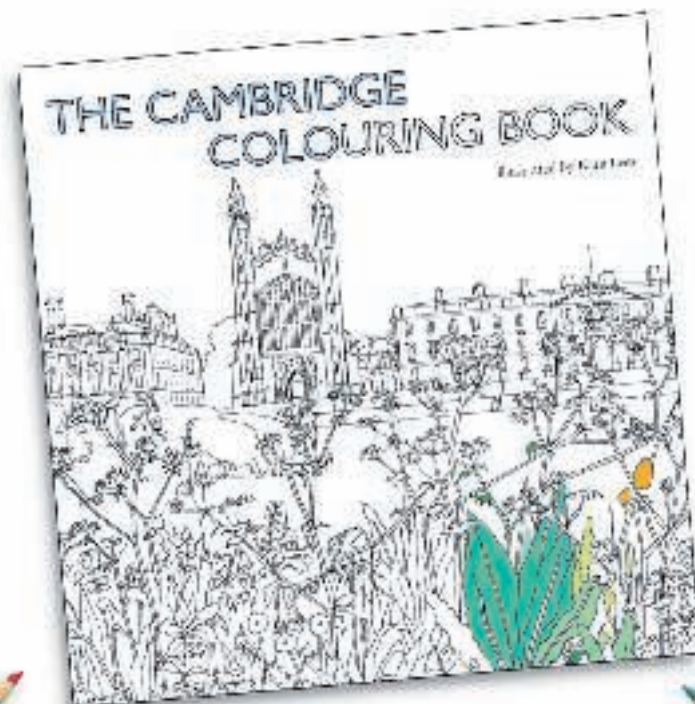
It's very strange. I feel quite vulnerable when I do it because I feel like it's talking to people, bouncing ideas off them and showing them how I think and how I see. But I love it – I love seeing what people think of it and the reactions I get. Often it's not what you think it's going to be: maybe they'll say it's creepy or makes them feel uncomfortable. Sometimes people ask me what it's about but it's not about anything, I don't want to be asked to turn it into words – if you see it and think it's interesting that's enough. I don't care what people think as long as they're just looking at it, thinking about it in a different way.

You can find out more about Emma's work on her website, www.emmaveares.com.

Her work will be exhibited in the Grid Art Fair later in October. Emma is helping to organise the John Hughes Art Festival 2017.



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Fashion

On 3D printing and its effects on the industry

The future of 3D fashion



Flora Walsh

What if you could order an outfit on your way home to find it freshly printed out and

ready to wear when you open your front door? You wouldn't be blamed for mistaking this for a scene from a science fiction film. But, no longer confined to the big screen, this is marked out as the future of fashion. 3D printing was first used for modelling in architecture and engineering 20 years ago, but has since stepped into mainstream design, captivating fashion designers and entrepreneurs alike. From haute couture to high street, 3D printing could revolutionise what we wear and how we shop.

The theme for this year's Met Gala, the Oscars of fashion, was *Manus x Machina: Fashion in the Age of Technology*. It is unsurprising, then, that 3D printing featured heavily on the red carpet and in the exhibit. The Belgian technology company, Materialise, contributed to several dresses exhibited at the Gala. Later this year, *Vogue* magazine did a feature on 3D printing, rendering the 6-foot supermodel, Karlie Kloss, down to a series of six-inch 3D print-outs in collaboration with Shapeways, a Dutch 3D printing company based in New York. The miniature Klosses were then flown all over the world for 'photoshoots' in iconic locations. Shapeways was also commissioned by Victoria's Secret to produce the iconic wings for their annual runaway extravaganza, custom-made to fit the body contours of supermodel Lindsay Ellingson.

However, as yet, 3D-printed materials have not come close to the functionality of traditional fabrics. The mainstream of 3D fashion is directed toward 'hardware' accessories. 3D-printed jewellery and glasses frames are increasingly commonplace and the technology has been used in shoe and bag design. The lightweight materials available in the 3D printing world have allowed designers to push the boundaries of volume and dimension to create previously unreal-

istic designs.

For the moment 3D clothing lives in the exclusive world of couture. Impossibly intricate and captivating works have graced the runways of designers such as Iris van Herpen and threeASFOUR. Van Herpen said the technology "freed me from all physical limitations. Suddenly, every complex structure was possible and I could create more detail than I ever could by hand" and it is this freedom that appeals to more and more designers. Most creations are highly structural and all but unwearable - more like works of art fitted around the human form. But, as with all things in fashion, that is set to change.

Entrepreneurial designers already have their sights set on bringing 3D fashion and its potential for customisation to the masses. Until now, couture clothes have been unique pieces, painstakingly designed and crafted by highly-skilled artists to fit the wearer's form exactly. The nature of couture production meant that it was the exclusive purview of the rich and famous. However, 3D printing is on track to democratise the world of couture.

There may come a time when domestic 3D printers will be sophisticated enough for consumers to scan their own bodies, send their measurements to online retailers and instantly download the blueprint for their chosen outfit, fitted exactly to their body, to print out at home.

Although he admits this is a distant goal, Joris Debo, the CEO of Materialise, told Bloomberg that several companies are already looking into developing this technology.

Andrew Bolton, the curator of the *Manus x Machina* Gala, echoes Debo's excitement, claiming 3D printing to be

"as revolutionary as the sewing machine". Bolton sees it accelerating environmental development in fashion due to "the ability to mould exactly... there's no waste, whereas there's always waste with textiles".

In a world ever more focussed on environmental reparation, this aspect of 3D printing is certainly something worth developing, not just for fashion. While we may be a long way from a world of 3D fashion, at this rate, it is no longer in a galaxy far, far away ●

“Until now, couture clothes have been unique pieces”

▼▲ 3D fashion in action in New York and Hannover (Frank Schwichtenberg & John Gillespie)



Back to Lectures

It is well known that the first weeks of Michaelmas feature the best outfits. As lectures start we all want to show ourselves at our best as we get to know new people. Here are some of the best dressed people of Week One.

MODELS

Lola Olufemi
Joey Heidebach
Claire Takami Siljedahl
Stephanie Childress

FASHION EDITOR

Agustin Ferrari Braun

Check out Varsity Fashion's Instagram photos:
[instagram.com/varsitycambridge](https://www.instagram.com/varsitycambridge)



Robyn Schaffer Comings and goings in the fashion world

The fashion industry is one of unparalleled pace; both trends and labels come and go, sometimes before they can truly establish themselves. Designers, however, often create a legacy for themselves while working at certain fashion houses, accumulating adoring fanbases and loyal customers. Yet in the past year, the status quo of fashion's leading labels has been shaken. Lanvin, Yves Saint Laurent, Dior and Calvin Klein have all seen iconic designers depart their hallowed halls and, in turn, have gained new creative directors. But what does this mean for the brands?

After 14 years as the head of Lanvin, Alber Elbaz was replaced by Bouchra Jarrar, a French couture designer, who had previously worked under Nicolas Ghesquière at Balenciaga. Under Elbaz, the brand was characterised by a sleek and feminine image and epitomised on its focus on eveningwear and dark, sultry sets at his evening shows in Paris.

However, Elbaz left the label on a sour note amid an array of legal mishaps, and so a change of hands is perhaps just what Lanvin needed. Jarrar certainly reflected this sentiment in her first collection in the job. She decided to host the show in the daytime, instantly creating a lighter mood and atmosphere in addition to a

more clean and refined colour palette of whites and cobalt blues to echo this change and rebirth of the brand. While still retaining its feminine identity, it was far more relaxed in terms of shape and tailoring, with loose trousers and sheer, flowing dresses. Iconic models such as Karlie Kloss, Jourdan Dunn, Sasha Pivovarov and Arizona Muse ensured a successful show; however, there is definitely room for Jarrar to develop and establish the new identity of Lanvin.

When Hedi Slimane left Saint Laurent after revamping the French label and giving it worldwide recognition as one of the most covetable brands in fashion, we wondered who could possibly fill his shoes. Anthony Vaccarello, however, seemed like the perfect fit; both his eponymous label and his work for Versus (Versace's diffusion line) have garnered critical acclaim. Vaccarello appeared to go back to Saint Laurent's roots and dip into its archives, retaining the glamour and sex appeal that Tom Ford brought, but still put an emphasis on the tailoring which Yves Saint Laurent was originally famed for.

Freja Beha Erichsen and Anja Rubik, industry icons and two of the most-requested models of all time, walked in Vaccarello's show, adding to the commotion surrounding the collection which was comprised of tight black leather mini-dresses, black leather tops, gold lamé, exaggerated shoulders and relaxed yet refined tailoring. Vaccarello quite clearly is paying tribute to Saint Laurent's past, but there is distinct evidence of him taking the brand in a new and exciting direction of his own.

Belgian-born designer Raf Simons gave



▲ Hedi Slimane (Victor Soto)

Dior a refreshed image after John Galiano's departure, taking a more subtle and understated approach in his collections. As one of my favourite designers, his resignation came as quite the surprise and I wasn't sure who could possibly live up to him.

Maria Grazia Chiuri, however, who previously worked alongside Pierpaolo Piccioli at Valentino, shocked the fashion world when she was announced to be replacing Simons as the first female creative director at Dior. For her first season, she took influence from fencing and feminism; white fencing gear and shoes were predominant, yet Chiuri brought her iconic ethereal aesthetic from Valentino, adding long tulle skirts and gowns.

While the feminist slogan T-shirts didn't always work, it certainly signalled the beginning of a new era for Dior, with Chiuri making her mark by taking a more laid-back approach than we had previously seen with Galiano and Simons. Despite a beautiful collection, it nonetheless contained notions of past collections at Valentino and so it may take some time for Chiuri to build a new image for Dior.

It was almost a relief when it was announced Simons would be moving to Calvin Klein to replace Francisco Costa, with his first collection debuting next season.

Some of Simons's best work came from his time at Jil Sander, a notably minimalist label, something which Calvin Klein is also recognised for.

Simons's ability to create simple yet beautifully crafted wardrobe staples is something he will undoubtedly implement at Calvin Klein, continuing the success of Costa's collections ●

“
In the past year, the status quo of fashion's leading labels has been shaken”

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Theatre

Pride and Prejudice

at the Cambridge Arts Theatre

★★★★★



Frances Myatt

The flyers advertising Regent Park Theatre's production of *Pride and Prejudice*, currently playing at the Cambridge Corn Exchange, describe Jane Austen's most famous novel as her 'ultimate romantic comedy'. And indeed, Simon Reade's adaption does seem closer to a modern rom-com than to Austen's elegant and witty exploration of 18th-century society.

Certainly, the production succeeded in the aim of getting laughs. In particular, the antics of the highly strung and melodramatic Mrs Bennet – played with great relish by Felicity Montagu – almost brought the house down. However, some tender and serious moments were sacrificed in the name of comedy – Mr Darcy's first proposal to Elizabeth Bennet prompted nothing more than a wave of laughter from the audience, as did the eventual engagement of Jane Bennet and Mr Bingley.

This was not the only point where adapting Austen's extraordinarily subtle, sharp and stylish novel proved challenging. One of the chief joys of the story lies in the contrast between the five Bennet sisters. In this production, however, Jane Bennet, played by Hollie Edwin, seems as silly and frivolous as Kitty and Lydia (Anna Crichlow and Mari Izzard). Kirsty Rider (Caroline Bingley) makes a good attempt at restrained hauteur, but it is only really Doña Croll (Lady Catherine de Bourgh) who fully carries off the deportment and air of an 18th-century lady. Croll is by far the stand out star of the show, with a superb air of arrogance.

Mr Darcy and Elizabeth, (Benjamin Dilloway and Tafline Steen) both did well in capturing some elements of these com-

“
Jordan Mifsud's
puppy dog
enthusiasm
was excellent
”

plex characters. Steen has Elizabeth's pertness and wit down pat, while Dilloway has perfected the awkwardness of the silently suffering Darcy. Jordan Mifsud's puppy dog enthusiasm was excellent for the role of Mr Bingley and Steven Meo pulled out all the stops for the smarmy Mr Collins, although a higher level of restraint might have been more effective. The refined accents of Charlotte Palmer, who played Elizabeth's Aunt Mrs Gardiner, and Daniel Abbott, who was absolutely perfect as Mr Wickham, made the other actors seem overly melodramatic by comparison. Despite being one of the main characters, Wickham is only on stage for about five minutes, which perhaps sums up the main problem with this adaption – *Pride and Prejudice* is just not really suitable for the stage.

The slow unfolding of relationships, gradual process of self-discovery, and the complexity of the characters and

▲ **Benjamin Dilloway and Tafline Steen as Mr Darcy and Elizabeth Bennet** (Johan Persson)

events, are much better expressed in novel form.

Despite these inherent difficulties, Reade's adaption could still have been better. Some scenes, such as Mr Bennet's final conversation with Elizabeth, were needlessly long, while changes were made that were perhaps unnecessary and at times seemed at odds with the sequence and tone of events in the novel. Some scenes worked very well on stage. The first dance between Elizabeth and Mr Darcy was exquisitely judged. The set was also ingenious, especially the rotating balcony, which proved a dynamic feature. Some of the most successful moments of the play were when full use was made of the extraordinary set – Elizabeth and Mr Wickham slipping together between the arches during their tête-à-tête at Netherfield ball, or Elizabeth admiring the portrait gallery at Pemberley, when she first begins to doubt her estimation of Mr Darcy's character.

It is unfortunate that this comic production sacrificed some of Austen's subtleties for humour. On the whole this comic caper through *Pride and Prejudice* was an amusing and undemanding night at the theatre ●

◀ **Charlotte Palmer as Mrs Gardiner** (Johan Persson)



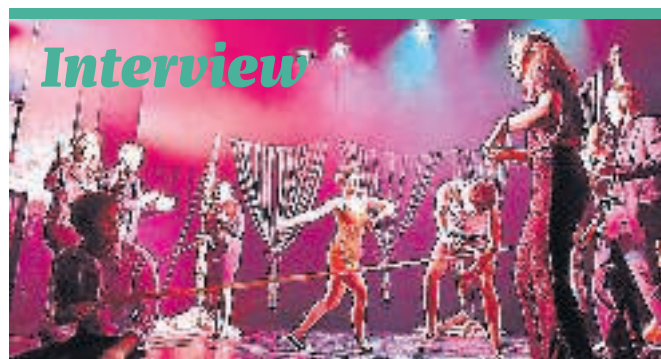
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CAST 2016: As You Like It

Ned Booker

CAST's "delightfully entertaining production" (*Ely Standard*) was first performed in Ely on the 24th August and in the ADC the following day. A few days later, the cast and crew flew to the USA. Amid a range of difficulties, including running out of clean clothes, unpacking the whole production in a location for one night, and eating an "ungodly amount of disgusting cheese", the crew has managed to perform the play

▲► The As You Like It cast in performance (Oscar Yang)

more than 14 times, in seven US states and one UK overseas territory to audiences ranging from roughly 50 to 400 in size and 15 months to over 90 in age. These performances were given in conjunction with workshops catering for five to 150 kids, as well as question and answer sessions.

Although *As You Like It* has been previously criticised as just being a crowd-pleaser, Marthe, the director, "literally couldn't disagree more". Rosalind, the female lead and one of the most powerful women in Shakespeare, was played by Amy Malone, a Cambridge theatre veteran with more than 15 Cambridge productions under her belt. "I adore Rosalind," Marthe admitted, adding that she believes "it is really important to perform with her flaws and explore those, as much as her strengths". The production has made sure to address themes of gender identity and homosexuality. Marthe assured me that "we cut out all the 400-year-old in-jokes, anything that didn't fit with our interpretation of the text (particularly with regards to sexual-

ity and gender)".

When asked whether she felt that the issues of gender identity explored in the play have modern significance, Marthe was resolute. "This is our entire interpretation. We play with how much the 'disguise' is just an extension of Rosalind's character, and eschew some of the more traditional ways of playing Gannymede. Furthermore we have characters (mainly Phoebe) seeing through the disguise, and not caring (WHY should the comedy come from a girl fancying a girl and not realising - that feels incredibly antiquated - so we scrapped that)".



Marthe is complimentary of the cast's musical and acting ability as well as Jamie Fenton's musical direction and adaptations. About the reception of the play Marthe said: "The only bit of negative feedback we had was from a strange woman who came up to me saying: 'I didn't

like how the show promoted homosexuality...' That's the kind of negative feedback I relish though". Marthe's forward-looking tour show has culminated in the ADC ●

Opening this week

Friday 7th

Freshers' Week Smoker, Pembroke New Cellars, 10pm

Tuesday 11th

Medea, Corpus Playroom, 7:30pm (till 15th)

The Habit of Art, ADC, 7:45pm (till 15th)

Thursday 13th

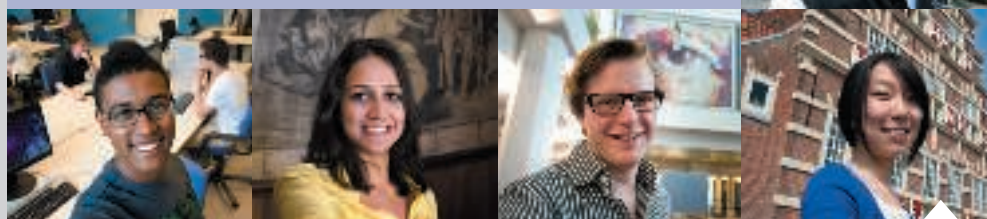
Howie the Rookie, Corpus Playroom, 9:30pm (till 15th)

Pembroke Players Japan Tour 2016: Romeo and Juliet, Robinson College Auditorium, 7:30pm (till 15th)

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Music

Jack-offs: the new AirPods

*Apple veers off in the
wrong direction*



Christian Harvey

The aux cord. The jack. The plug. Since 1878, there has been a universal standard for audio, shared by your headphones, your car stereo, your dad's absurdly expensive liquid-cooled speakers – and you're probably using it right now. The noble 3.5mm headphone jack has served generations of listeners, and it should continue to serve generations to come.

But Apple, facing declining phone sales and increased competition, has decided to destroy literally centuries of tradition. They call it “innovative”, they call it “magical”, they call it anything other than what it is – a cash grab. Indeed, the decision to remove the headphone jack from their latest flagship phone, the iPhone 7, has caused some controversy among those with two brain cells. Not many companies could release a phone with the same thickness, and fewer features, and then call it an upgrade – but Apple is willing to wager that it can. They could be right. This is not Apple's first controversial removal. When they removed the Ethernet port from the Powerbooks, users complained – similarly with disk drives from the MacBook. They have constantly pushed against the boundaries of existing technologies to create a sleeker future. Can they do it again?

In short – no. Ethernet had been superseded by Wi-Fi. DVDs were making way for the now ubiquitous USB flash drive. What, then, can replace a connector that everyone already has? One of two choices that would make Pyrrhus flinch: either use the iPhone's single lightning connector, or stick a toothbrush in your ear. Yes, the AirPods – yours for the low, low price of £159 – offer the exact same dreadful quality and terrible in-ear feel of the out-of-the-box EarPods, with the revolutionary feature of getting lost if you turn your head too quickly. And best of all, they have a battery life of five hours! No more long study sessions, movie marathons or, heck, picking up your headphones in the morning and assuming they'll work – with this revolutionary new feature,

you'll never finish a Wagner symphony again.

Fine, but those are optional (very optional when you're a broke student). Just use the included headphones and don't complain, right? This option assumes that you will never need to charge your phone and listen to music at the same time. That means no long road trips, blasting your summer playlist, no more falling asleep with your favourite ASMR channel, no more powerbanks. And it means that you have to buy Lightning headphones – and this is where the whole idea becomes a farce.

Remember the last time you pulled your headphones out of your phone and plugged them into your laptop? Apple doesn't make a single laptop with a Lightning jack. So even if you were fine with being locked into using Apple products forever, you couldn't bend over if you wanted to. You may say that they will add Lightning jacks in a future refresh: but the new Macbook (yes, the one with only one port to do everything including charging) uses USB-C, which is basically Lightning without Apple getting licensing fees every time someone builds a device with that in it. Their lineup is fractured by design. This is perhaps Cook's Machiavellian intention. By demanding its users buy Lightning headphones, Apple creates its own market. A market where they get a cut of every single pair of headphones sold. It is important to note at this point that Beats (which Apple owns) are the only third party that currently make wireless headphones – and they are also suitably overpriced. Apple wants to control every single facet of the user experience – especially the wallet-opening procedure. It is this that is the only convincing reason to buy into this line of accessories – the somewhat utopian idea that Apple will create a world without headphone wires, with seamless pairing, and with an actual replacement. But that world is not the iPhone 7. Vote with your wallet ●

▼ **The new AirPods were announced on Sep 13 (YouTube: BigMac)**



“
And
best of
all, they
have a
battery
life of
five
hours!”

COLUMN

Autumn Album Favourites



Perdi Higgs

I personally love autumn. In particular, autumn in Cambridge is very aesthetically pleasing (if that makes sense). This week has been full of colder nights, orange sunsets and appreciating just how cute Cambridge looks in the later months.

As we finally move away from this tepid yet never-ending summer, it is a vital time for music: for the creation of new seasonal playlists, and finding your new staple albums and artists to bring you into the winter. Whether it is some exciting new releases, or just classic or unforgettable albums, I've compiled a list of your autumn necessities for 2016:

Hamilton Leithauser & Rostam

I Had a Dream That You Were Mine

One of the most unique and interesting albums released this year. Leithauser, former lead singer of The Walkmen, has joined with Rostam Batmanglij, former member and producer of Vampire Weekend. There is something enticingly uninhibited about the whole album. Echoing and dreamy, the rawness of Leithauser's voice contrasts with the mystical, almost church-like voice of his partner.

Devendra Banhart
Ape in Pink Marble

For cold mornings with hot coffee, this new Devendra Banhart album provides endearing, peaceful, and

easy listening. But calling Ape in Pink Marble 'easy listening' is not to say that it isn't a skillful album, and its complexity is hidden within its modest acoustic nature. In this new folk endeavour, Banhart balances playful lyricism with simpler guitar arrangements. I am personally obsessed with the use of pan flute and xylophone, which complements his dulcet tones perfectly throughout.

Solange
A Seat At The Table

Understated and subtle, but an incredibly moving album. The softness in Solange's voice creates a level of vulnerability in her lyrics, which discusses a range of social issues including the crisis of racial violence currently across the U.S. The arrangements in the album are unusual, and with jazz undertones it is a quietly fascinating album and something worth taking in its full form for a little reflection.

Mazzy Star
So Tonight That I Might See

To complement the ever-persistent 1990s dress sense of the student body, Mazzy Star's 1993 album is a perfect addition to your autumn playlists.

It is a serene album, but is often eerie at times and is definitely a must-listen for any of your more melancholy or reflective moments this term (picture yourself swaying around your room with the lights down low) ●

★★★★★ = AMAZING
 ★★★★★ = GREAT
 ★★★★★ = GOOD

★★★★☆ = OK
 ★★★★★ = BAD
 ★★★★★ = ABYSMAL

To listen to Varsity's Spotify playlist, go to:
goo.gl/psEVsJ



New releases

ALBUM



Keep Me Singing Van Morrison

KeeP Me Singing mixes impulses from soul, gospel, and blues into a good, though not exceptional, mellow album. Van Morrison moves with ease between the musical idioms that have long been his own home ground. While the gospel-infused title track is reminiscent of a late 1970s Bob Dylan, 'Going Down to Bangor' sees

a Muddy Waters-like blues transplanted to Morrison's native Northern Ireland. Morrison's hand is clearly recognisable throughout, heard in both the songwriting and the production, and the familiar vocal phrasing paired with the slight drawl doesn't depart much from the days of *Astral Weeks* and *Moondance*
 ● *Cornelius Dieckmann*

ALBUM



22, A Million Bon Iver

We've been waiting five years, but 22, A Million was worth the wait. While the new album may still not be "the sound of a new man", it certainly is a new sound. Full of distortion, vocal manipulation, glitchy instruments and more saxophones than you can count, Vernon

creates a sonic landscape through which we feel his emotional state before the lyrics are even heard. The poetry itself is spellbinding – he constantly confronts his inner demons, and we are granted the rare privilege of knowing his inner workings as he comes to understand them himself
 ● *Fionn Connolly*

7th OCTOBER - 13th OCTOBER

Highlights of the Week

Friday 7th

Fire in the North Sky: Epic Tales from Finland Cambridge Junction, 7pm

The Bedfordshire band started out as "guerrilla buskers", before landing a support slot with the Old Crow Medicine Show.
 £14 adv

Saturday 8th

Cambridge Philharmonic St John's College Chapel, 8pm

A choral concert of Mozart and Haydn in the unique setting of St John's Chapel.
 £15 (students £10) otd

Fire in the North Sky: Epic Tales from Finland Cambridge Junction, 7pm

A unique retelling of 2000 year old Finnish stories using traditional instruments
 £13.50 (students £10) otd

Sunday 9th

The Simon and Garfunkel Story

Corn Exchange, 7:30pm
 Straight from the West End, the show uses huge projections and film footage, plus a full live band to relive classic Simon & Garfunkel hits.
 £14 adv

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Reviews

THE TOP 5

Sport films of all time



Wimbledon

Long before Murray won Wimbledon, Paul Bettany played the almost-retired Peter Colt, a tennis player making one last gamble at winning the title. A love story for the underdog.



Run Fatboy Run

Starring Simon Pegg, *Run Fatboy Run* is a heart-warming journey of Pegg's attempts to win back the wife he jilted at the altar in the most typical way – by running a marathon.



Bend It Like Beckham

Passionate about only two things, football and David Beckham, a young Sikh girl joins a sports team against the wishes of her strict traditional parents.



Invictus

Based on a true story, *Invictus* focuses on recently-elected Nelson Mandela's plan to bring together the people of South Africa by winning the 1995 Rugby World Championship.



Dodgeball

Vince Vaughn leads a team of losers against Ben Stiller's huge corporate firm. Outrageously funny and full of bizarre characters, *Dodgeball* is the perfect choice for a movie night.

Got your own Top 5 List?
Email it to reviews@varsity.co.uk



Six at the Varsity Hotel

Stylish dining with panoramic views

★★★★★

Located on the sixth floor of the Varsity Hotel, just under the famous rooftop bar, Six was the very appropriate location for the Varsity exec team's first official meeting. Having been taken up to the restaurant by a friendly doorman, plans for a celebratory pre-meal drink on the balcony were literally blown aside by the famous Cambridge wind (it comes all the way from the Urals apparently).

Inside, however, the restaurant still deserves full marks for ambiance. Padded out with plush velvet interiors, dark wooded features and a state-of-the-art bar, the panoramic views spanning Midsummer Common around to Trinity are among the best in Cambridge.

Although the restaurant wasn't particularly busy, service was quick, friendly and unimpeachable. The menu was wide-ranging enough to cater for everyone's fancies but also not overwhelmingly large.

The starters were perfect Instagram fodder, with dishes like roasted beetroot with goat's cheese and sunflower seeds and pan-fried scallops with watercress and chilli, although we were left bemusedly wondering what on earth "butter lettuce" might be.

Callum and Louis tucked into a hearty steak and rotisserie chicken respectively, while Millie and I (newly back from the continent following our Year Abroad) opted for wood-fired pizzas. If you've got room, their puddings are comfortably classic and generous (Eton mess and chocolate caramel brownies).

Six probably isn't the sort of place you'd go for a casual Saturday night meal with pals but rather an end of term splash out, with parents kindly in attendance to take the bill – the brunch options were also pretty enticing.

▲ **The restaurant is located on the sixth floor of the hotel** (Callum Hale-Thomson)

▼ **Steak and rotisserie chicken feature on the menu** (Callum Hale-Thomson)

However, this October the restaurant are giving Cambridge students the chance to eat and drink for free. Simply roll the lucky number six at the end of your meal and the whole table eats for free. And at one in six, the odds aren't bad at all ●



★★★★★ = AMAZING
 ★★★★★ = GREAT
 ★★★★★ = GOOD

★★☆☆☆ = OK
 ★☆☆☆☆ = BAD
 ☆☆☆☆☆ = ABYSMAL

To read more of the latest reviews, go to:
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Recent releases

FILM

Deepwater Horizon

OUT: 30TH SEPTEMBER

Disaster movies are a staple of modern cinema; evolving with advances in practical and computer technology, films like the *Poseidon Adventure* in 1972 and *Titanic* in 1997 produced spectacle on an almost unprecedented scale. The problem disaster movies always face is rising above the explosions and destruction to find meaning in the chaos. The *Deepwater Horizon* oil spill is already a defining moment of the 21st century. Images of the burn-

ing rig and the release of almost five million barrels of oil into the Gulf of Mexico – at the cost of 11 lives and vast environmental damage – are burned onto our collective consciousness. In *Deepwater Horizon*, Director Peter Berg has created a picture which revolves around humanity's place in the oil rig's explosion, focusing on the terrible cost of unchecked human greed.

We are left with a stunningly visceral disaster movie which captures the brutal trauma of the 2010 disaster. It fails, however, to hold onto its human actors. Depth and nuance are sadly lost amid the burgeoning machinery of this ill-fated and truly modern vessel ● *Alex Izza*



◀ Matt Damon plays the chief electronics technician (Summit)

FILM

Miss Peregrine's Home for Peculiar Children

OUT: 30TH SEPTEMBER

Take some misfit British kids, outcast from a society incapable of understanding them, add a splattering of magic and menace, and at the centre put a troubled but sincere boy. Write it up as a book, and then make a film. It is, it seems, a very familiar paint-by-numbers formula we have encountered half a dozen times

already. Nevertheless Tim Burton's creative palette has more than enough intensity, saturation, and craziness to make this film look and feel amazing. The book on which the film is based, is itself the peculiar child of American author Ransom Riggs, and for quite a while it cornered the US youth fiction market. Jake is a brooding teen who sets off in search of his grandfather's past. A combination of text and original photographs collected over many years, the novel is an unconventional publication, drawing together the real and the imagined; the visually documented and the absurd; the unsettling fiction and the disturbing truths ● *Thomas O'Connor*



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Sport



Devarshi Lodhia Surly retirement – Tyson Fury's greatest act yet

As far as sporting retirement announcements go, Tyson Fury's was certainly unique. Following a failed drugs test ahead of his scheduled rematch with Wladimir Klitschko, the undefeated heavyweight announced his retirement (and subsequently reneged on it) on Twitter.

There was no outpouring of emotion and sentiment like we've become accustomed to seeing. There was no open letter to his fans, no tears after his final appearance, and it's hard to imagine there'll be an autobiography filled with feeling coming anytime soon. All he gave us was an invitation, via one tweet, to "go suck a dick".

The Gypsy King has always been somewhat of an oddity: an outsider in an outsider's sport, there's always been something raw about the current world heavyweight champion. Fury's comments about women and homosexuals have made it incredibly easy to dismiss him as a goon and a bully – a physical troll and the embodiment of some deep male crisis of rage and exclusion.

Look a bit closer, however, and it becomes quickly apparent that it is wrong to characterise him solely as a pugilist Westboro-lite. Fury's battle with depression is well documented and goes some way to explaining his erratic behaviour.

A tender and personable man who famously serenaded his wife with Aerosmith's 'I Don't Want to Miss a Thing' after his victory over Klitschko, he also admits to being terribly fragile beneath the bluster. He told *The Guardian*: "I do sometimes think life is pointless. One minute I'm over the moon and the next minute I feel like getting in my car and running it into a wall at a hundred miles an hour. I don't know what's wrong with me. I'm messed up."



▲ Tyson Fury PHOTOGRAPH: YOUTUBE:
TRANS WORLD SPORT

This is clearly an open and frank man baring himself despite constant, intense scrutiny. This is his Dark Night of the Soul.

The fact that Fury ended up as a

boxer is of no surprise considering his background. His father competed in the 1980s as 'Gypsy' John Fury, initially as a bare-knuckle fighter and unlicensed boxer, and he is also a distant relative of self-styled King of the Gypsies and undefeated bare-knuckle boxing champion of the United Kingdom and Ireland, Bartley Gorman.

Even in his name he pays homage to heavyweight boxing's last great *enfant terrible*, Mike Tyson. Perhaps the fact he's a boxer explains both his personality and the nature of his retirement.

Boxing is a sport that has always inhabited the margins – a genuinely extreme form of human activity, a matter of formalised violence and sculpted rage, practised in the main by those with little opportunity to pursue anything else. And this is the case for Fury, who six years ago was still living in a caravan in Morecambe.

Fury has since doubled back on his retirement, but the entire episode provides a telling insight into an unpredictable, ragged, raw, tetchy, and ultimately flawed man.

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Comment: Cambridge should support its competitive dancers

► Continued from back page

The Hawks and Ospreys claim that "no sport is more eligible than another" and offer "a unique integration of different and varied sporting disciplines". However, the same article admits the Blues are "unashamedly elite."

There is a chasmic dichotomy within this credo, through which the competitive dance team have fallen unnoticed. It seems reasonable that the University seeks only the elite players of any given sport to represent them, and in many of the traditional Blue sports, Cambridge is lucky to welcome each year cohorts of ready-made elite-level sportsmen and women from the country's best-funded schools.

However, for those sports not propped up by this tradition, it is vital that Cambridge provides a pathway of funding and support, and puts an end to the damaging elitism within Varsity sport.

I spent 10 years competing at competitions attended by some of the country's best young dancers, in towns such as Workington, Hyndburn, Huddersfield and Preston. Industrial, often dilapidated, northern towns: the very same areas from which Cambridge desperately seeks to attract applicants.

In the 1940s, grammar schools were criticised for ostensibly welcoming working-class children while proving to be an environment that exacerbated class divides, thereby reminding poorer children of their incongruity in the world of academic success and professional aspirations. And Cambridge's attitude towards competitive dance, a largely female sport, pursued disproportionately by lower-income families, echoes sharply this lack of social mobility in education lamented over 60 years ago.

The incredible talent found on the



Dancers in action

PHOTOGRAPH: IMOGEN GRANGER

stages of shabby turn-of-the-century theatres in northern towns is the epitome of the under-represented echelon from which Cambridge claim to encourage applications. The antithesis, in fact, of the elitist side of Cambridge, which is represented acutely by the Hawks and Ospreys, from whose auspicious ranks the dance team seeks recognition.

Official acknowledgement of the dance team would be a valuable step in adding integrity to the University's 'access' endeavours. In reconciling myself to the fact that going to Cambridge meant giving up dancing, pretty much, I tried to accept that academia and competitive dance just don't belong together. However, UCL, usually ranked among the top five universities in the country, also have an exceptional dance team, repeatedly victorious in genres including ballet, ballroom, and street dance. Bristol, Manchester and many other Russell Group universities boast teams of a very high standard.

Cambridge does not lack dancing

talent, but the talent that it does have lacks the encouragement, financial and institutional, enjoyed by our peers at other universities. Mediocrity is not an insult commonly levied at Cambridge: surely it is not a status the University is comfortable with, in any of its endeavours. So why is it that at inter-university competitions the Cambridge dance team shows up like the poor relative, smaller than any other, and lacking even a team tracksuit?

We represent the University nationally, and yet are not recognised within our own sporting infrastructure. I can't help but feel other universities' Kukri-clad dance teams laughing at us; dancing for (one of) the most prestigious universities in the country, whose sports society considers themselves too prestigious to even affiliate with us.

Our dance team faced Oxford at the first Varsity match last February. You didn't know? You probably hadn't heard: I guess it wasn't really a big deal. After all, you don't get a Blue for dance...

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ZERO GRAVITY TIME

Test cricket is more than tea breaks and tedium

Tom Higgins Toon
Deputy Sports Editor

30th August 2016. England thrash a record 444 runs in 50 overs, the blade swishing left, right and centre.

As poor as Pakistan were in the field, England were truly exceptional: Alex Hales's 171 runs broke a 23-year-old record for the highest individual ODI score by an English batsman. Jos Buttler entered the record books too with a 22-ball half-century, while Pakistan's Mohammed Amir capped off the carnage with a quick-fire 58 – the highest ever ODI score for a number 11.

Despite this match's cornucopia of thrills, it did not represent all that cricket has to offer. Commenting on the shorter format's tendency to produce such action, England selector Angus Fraser has suggested constant exhibitions of aggressive slogging would become "a bit boring". Indeed, anyone who has watched Alastair Cook defend six good balls in a row will appreciate that cricket is not just about cheap thrills: bereft of less 'exciting' moments, cricket lacks a large part of its *raison d'être*, such as patience, gamesmanship and the ability to judge when to hit the ball to the fence.

With kaleidoscopic outfits, batting powerplays and a white ball, this



Monty Panesar

NAPARAZZI

shorter format inevitably distresses the traditionalists, for whom Test cricket's remarkable spectacle lies in the fact that, as former Australian keeper Adam Gilchrist says: "Test cricket is the ultimate test of a player's and a team's ability".

Five-day matches are as much about guile and psychological strength as raw talent, which often explains why many players are more suited to one format or the other. After growing frustrated at his inability to score in one of this summer's Tests, Hales himself attempted to heave leg-spinner Yasir Shah out of the ground, only to mistime his ugly swipe straight to the fielder. This was a meticulously-planned manoeuvre from Pakistan to channel the England opener's natural aggression into a weakness, the fruit of cunning captaincy and patient perseverance.

Test cricket is, after all, an intellectual affair, where bowlers pit their wits against batsmen in a contest between leather and willow. Alongside this mental dimension, Tests bring out all the complexities of the game discarded by limited-overs cricket. Without night-watchmen, reverse swing and unpredictable rough patches outside off-stump making an absolute fool of first-rate batsmen, much of the game's compelling qualities have been lost in translation.

Of course, the logistics of Tests can

lead to disappointment and anti-climax. Many games are decided well before the fifth day, and inclement weather conditions may snatch away victory from a team. However, such is the magic of the Test cricket that, when all determining factors conspire to generate a thrilling

2

Test matches that have been won by one wicket in the last 10 years

conclusion, the result often leaves an enduring mark on cricketing history. Every England supporter remembers the nervy suspense and excitement of the opening Test of the 2009 Ashes, where Jimmy Anderson and Monty Panesar somehow survived a 40-minute Australian onslaught to save the game.

Elements of limited-overs cricket have caused the longer format to evolve: of the 185 Test matches between 2010 and 2015 that produced a result, fewer than a third reached the final day. This would not be so problematic if higher run rates continued to generate close results, but this is not the case: over the last 10 years, only one team has won a Test match by just one wicket, compared to five occasions in the preceding 10 years.

Despite the grandeur of the historic

moments and quirky complexities that make up the rich fabric of Test cricket, its future remains uncertain so long as money is concentrated in the more lucrative forms of the game. Certain high-profile players – like Kevin Pietersen and Chris Gayle – have essentially turned into freelancers, participating in local T20 franchises all over the world. In so doing, they can tap into financial resources that are simply not available to England's top county players, who receive a maximum annual salary of £400,000 paid out by the ECB. To put this into context, the salaries of the top five richest cricketers all exceed \$3 million, even before sponsorship deals are added into the equation.

The ICC's plans to redress the balance by creating a modernised version of Test cricket via the introduction of fluorescent pink balls, day/night Tests and a three-day Test championship are risky: such modifications simply remove the key idiosyncrasies that distinguish Tests from their more lucrative offshoots.

Even sexed-up Test cricket cannot compete with the shorter formats, in terms of providing cheap thrills for short attention spans, and the broadcasters know it. Instead, the cricketing world should embrace all the values that are promoted by its longer format – with Test cricket, the clue is in the name.

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Sport



Tom Higgins Toon

A (forward) defence of Test cricket

Page 35



CUWLC's ability to control the game allowed them to post a convincing 20-5 victory

PHOTOGRAPH: MEGAN CRAWFORD

Convincing CUWLC sink Bath

Cambridge

20

Bath

5

Charlie Stone
Deputy Sports Editor

Cambridge University Women's Lacrosse Club (CUWLC) made a strong start to their Southern League season on Wednesday afternoon at St John's pitches, as they put in a dominant performance to record a 20-5 victory over the University of Bath.

With confidence at a high on the back of a successful week of preseason, the Light Blues controlled the match both in terms of possession and on the scoreboard. By registering a convincing win over Bath, the home side continued where they picked off from last season, with a superb run of form having seen CUWLC go undefeated across all league games. It also represented a promising start for new coach Phil Collier and a number of new players: Ella Benson, Kate Wareing, Amelia Miller, Tilly Eno, Kristjana Caka and Lara Dillingham were all representing the Light Blues for the first time.

The home side began the game strongly, with Miller capitalising on CUWLC's draw control to set the tone for the first half with two, back-to-back goals. This momentum continued with the Blues holding possession for most of the first

20 minutes of the game, keeping the ball safe and moving the ball sharply up the field. Their tactics in attack – passing and moving filled with clever and quick 'give and goes' – saw the Light Blues raced into a clear scoreboard lead.

But Bath, rattled by this, began to come into the game. After having called a tactical time-out, the away side came back with more fight and, following a turnover in CUWLC's attacking unit and a quick transition through midfield, the Light Blues' defence lost their composure – perhaps a sign of early season rust – and conceded a weak goal.

The Light Blues regrouped swiftly: following a brief team-chat from returning Blues player, Maeve Gillespie, the defensive unit refocused, their communication sharpened and intensity increased. This restricted Bath from troubling the scorers for the rest of the first half, while the CUWLC attack's well-placed shooting added further to the home side's lead, ensuring that the Light Blues went into half time ahead.

And Cambridge's control over the match continued into the second half. Benson, who was later named Player of the Match, put in a stellar defensive performance in midfield forced a number of turnovers in the Light Blues' favour, and this allowed the CUWLC attack to continue laying siege to Bath's ever-tiring defence. Despite Caka being on the receiving end of a yellow card and a stretch in the sin-bin, the Light Blues managed to retain their composure and fend off Bath's attacks, laudably restricting the away side to a few goals while

playing one team member down.

Once returned to their full complement of players, the usual state of affairs returned: the Light Blues continued to dominate for the remainder of the second half, scoring a succession of goals in the closing stages. With their lead looking increasingly unassailable, CUWLC captains, Julie Wise and Ayesha Nicholls, took the opportunity to practice some of their team's set-play offensive moves that may give the Light Blues a much-needed attacking edge in some of the tougher matches to come later this season.

As the match reached its conclusion with the score-line showing a comfortable 20-5 win for the home side, the Light Blues will feel that such a fantastic result so early in the season is testament to the dedication and determination with which CUWLC approach pre-season training.

Indeed, speaking to *Varsity* after the game, co-captains Julie Wise and Ayesha Nicholls expressed their delight at the result, saying: "We were really happy with the outcome of today. It was such an encouraging start to the season and great to see all the new freshers impacting upon the game! However, there is still a lot that can be taken away and worked on before our big game against Exeter, and we're looking forward to that challenge next week."

CUWLC: Coales, Gildersleeves, Gillespie, Benson, Caplan, Wareing, Crawford, Miller, Lehovsky, Nicholls, Eno, Veys, Caka, Wise, Birch, Peters, Villar, Dillingham

▼ Kate Wareing, Ella Benson, Tilly Eno and Amelia Miller all made their CUWLC debuts against Bath

(PHOTOGRAPH: MEGAN CRAWFORD)



Imogen Granger Dancing the Blues: a call for recognition

Cambridge University has failed to give competitive dancing the recognition it deserves

Cambridge University encourages students to go forth and excel, but only in areas considered worthwhile by the hallowed establishment. A stark example of this is the failure to give Blues status to dancing, a sport which consequently suffers from a crippling lack of funding and leaves Cambridge standing in contrast to its perennial rival: Oxford has just recognised dancing as an 'Official Sport'.

Lacking the decades of accumulated prestige and wealth enjoyed by the rowing, rugby and athletics clubs, newer sports such as dancing urgently require an injection of funding and promotion. Success breeds success, and without concerted efforts by the University's sporting authorities to increase the visibility of sidelined sports, talent will



(PHOTOGRAPH: MEGAN CRAWFORD)

continue to be overlooked.

Recognition of dancing as an 'Official Sport', thus enabling resources to meet talent, would allow the competitive dance team to flourish and might even reassure wary potential applicants who spent their childhood at the barre and on the stage that they are no less welcome at Cambridge than someone who spent theirs at LAX camp.

Initially rejecting my request for financial support to cover dancing costs as the team is not a Blue, King's College created a fund for "students competing at University level in sports which are not recognised as Full or Half Blue."

The 'sympathy' here expressed by the College demonstrates that there exists an unfairly ignored contingent of University level athletes, who struggle both individually and at a club level, to cover their costs, let alone generate any income that could be pumped into growth and improvement.

Continued on page 34 ►

SAMUEL PEPYS' SPICY QUESADILLAS

CHORIZO & MIXED BEAN QUESADILLAS

SERVES
4

TIME
NEEDED
25
MINUTES

YOU WILL NEED:

- 1 tray Veetee Peri Peri Rice
- 200g mixed beans
- ½ red onion, sliced
- ½ green pepper, sliced
- 1 red chilli, chopped
- 2 tbsp. sundried tomato paste
- 100g chorizo sausage, diced
- 100g Monterey Jack or Cheddar cheese, grated
- 1 tbsp. oil, for frying
- A pinch of salt
- 4 large tortilla wraps
- 1 tbsp. coriander, chopped to garnish

WHAT YOU NEED TO DO:

1. Microwave the Veetee Peri Peri Rice according to pack instructions and combine with all the remaining ingredients, except the tortilla wraps and coriander.
2. Divide mixture between the tortillas, only covering half with the rice mix. Fold the tortilla to cover the rice and press down firmly to make the quesadilla. Stack on a plate and set aside.
3. Heat a large frying pan over medium heat until hot and brush lightly with oil.
4. Cook each quesadilla for 2 minutes on either side until lightly toasted, brushing the pan with oil between batches.
5. Cut each quesadilla into wedges and sprinkle with chopped coriander. Serve immediately.

FAMOUS FOR BURYING HIS CHEESE DURING THE GREAT FIRE OF LONDON, THE STUDENT SAMUEL WAS OBSESSIVE ABOUT RECORDING HIS EVERY MOVEMENT DURING HIS TIME AT CAMBRIDGE. THIS RECIPE, KINDLY LOANED TO US BY THE BRITISH LIBRARY, WAS SCRAWLED ON VELLUM AND HIDDEN IN A SECRET COMPARTMENT IN HIS WIG. WE'VE SUBSTITUTED THE ORIGINAL INGREDIENT OF "WELL STEEPED OTTER" FOR CHORIZO.

OLIVER CROMWELL'S QUICK CHICKEN MADRAS

YOU WILL NEED:

- 1 tray Veetee Basmati Rice
- 2 tbsp. oil for frying
- 1 onion, chopped
- 2 tbsp. Madras curry paste
- 2 chicken fillets, diced
- 4 tomatoes, roughly chopped
- 2 tbsp. water
- 100g spinach, washed
- 4 tbsp. plain yoghurt
- 4 tbsp. coriander leaves, chopped
- 1 tbsp. coriander leaves, to garnish

WHAT YOU NEED TO DO:

1. Heat a little oil in a deep non-stick pan with a lid, add the onion and fry for about 3 minutes until tender. Stir in the curry paste and fry for 1 minute.
2. Add the chicken, tomatoes and a splash of water, cover and cook for 15-20 minutes until the chicken is cooked through.
3. Stir in the spinach, when it starts to wilt, mix in the yoghurt, coriander and adjust the seasoning to taste. Do not allow to boil.
4. Heat the Veetee Basmati Rice according to pack instructions and divide onto warmed serving plates. Spoon the curry onto the rice and serve immediately garnished with the chopped coriander.

SERVES
2

TIME
NEEDED
30
MINUTES

WHILST AT CAMBRIDGE OLLIE, AS HE LIKED TO BE CALLED, WAS A GREGARIOUS AND GENEROUS HOST. HE WOULD OFTEN KNOCK UP THIS TASTY TREAT FOR HIS CREW AND THE PARTYING WOULD GO ON FOR DAYS. EVENTUALLY HE WAS GIVEN A SEVERE TICKING OFF FOR HIS CAVALIER ATTITUDE TO HIS STUDIES. OLIVER KNUCKLED DOWN AND BECAME A RIGHT OLD PARTY-POOPER, OFTEN BEING THE FIRST TO COMPLAIN ABOUT ANY HIGH SPIRITS FROM HIS FELLOW STUDENTS.



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