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VARSITY

Stallholder quit Freshers' Fair after racist abuse

Louis Ashworth
Editor

Graduate careers website Milkround abandoned Cambridge's Freshers' Fair last week, allegedly after one of its stallholders was racially abused by an attendee, *Varsity* has learnt.

The incident took place early last Tuesday morning, on the first day of the fair. Milkround immediately left the fair afterwards, and did not return for the second day. A spokesperson for the website, which allows students to apply for jobs, internships and graduate schemes, confirmed to *Varsity* that the incident had occurred, and said that Milkround is "currently in the process of filing a formal complaint" to the central University.

The nature of the abuse, or any details about the identity of the attacker, are currently unknown. The fair, at which societies and businesses advertise themselves to students, is attended by 15,000 people a year according to CUSU, which organises the event.

Amatey Doku, CUSU President, told *Varsity* he had not been made aware that the incident had taken place until after the two-day event had finished.

"After the fair, I was alerted to a complaint that CUSU had received about racist comments made to one of the corporate stallholders by an attendee to the Freshers' Fair," he said.

He called for anyone with information to contact him, saying: "We have a zero-tolerance approach to racism or discrimination of any kind and it completely goes against everything that CUSU stands for and we have communicated this to the affected party."

There was controversy at the Freshers' Fair in 2010 when some students criticised student radio station CamFM for accepting sponsorship from Nestle.



The Pitt Building, home to Cambridge University Press

CALLUM HALE-THOMSON

University Press caught in Delhi copyright clash

● Reprographics business battles with CUP and OUP over course texts after court victory last month

Matt Gutteridge
Deputy News Editor

Cambridge University Press (CUP) and Oxford University Press (OUP) will appeal the verdict of Delhi High Court in the so-called 'DU Photocopy Case', it has been announced.

The case, filed against Rameshwari Photocopy Services, a small photocopy shop, operating under a licence from the University of Delhi (UoD) to reproduce course materials for university students, ended in victory for the defendants last month.

Mr Justice Rajiv Sahai Endlaw, presiding, ruled that the packs, featuring between six and 65 pages of CUP and OUP publications fall within the "educational exception" clause of the Copyright Act 1957.

The ruling overturns an injunction from October 2012 which banned Rameshwari from photocopying chapters of copyrighted books to students.

The formal appeal accuses the UoD of "photocopying substantial portions (extending to 'cover to cover' copying) of copyrighted publications", and claims that "unchecked unauthorised unfair copying for commercial gain has the potential of completely destroying the legitimate market for educational copyrighted publications".

The wording of the appeal has been criticised by some observers, who note that so-called 'cover to cover' copying was not the issue put before the judge in the original case, which centred only on the reproduction of excerpts.

The 2012 ruling drew mass condemnation from the academic community in India, and led to the formation of the Society for the Promotion of Educational Access and Knowledge (SPEAK), which acted as co-defendant in the case.

Speaking to *Varsity*, UoD spokesperson Professor Shamnad Basheer said: "The court agreed with us on this count and ruled that access to education is an important constitutional right that must not be narrowly interpreted."

"Photocopying of course packs was always the norm in India prior to the 2012 injunction against Delhi University. CUP never went out of business, rather it went from strength to strength in India."

"One can't help but think that there is a bit of a colonial undertone to this narrative of how a university in a developed country with an inside understanding of academic publishing sues another university in a country with severe resource constraints particularly on the educational front."

A group of postgraduate students from Oxford have called on students and academics to sign a petition calling for the University to withdraw from the appeal and "promote access to education in a fair and legitimate manner for students in India and more generally, across the world".

In 2013, over 300 writers and academics, including 33 whose works are at the centre of the case, signed an open letter, calling on CUP and OUP to withdraw the suit, including Cambridge alumni...

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EDITORIAL

Racism is still all around us

Racism has no place in Cambridge. That should go without saying. But this week alone, reports of two separate incidents have emerged. First, it was the neo-Nazi rally held under the guise of a charity event – and unopposed by police – that took place in Haddenham, East Cambridgeshire. The second is somewhat closer to home: an employee of a graduate recruitment company racially attacked by an attendee at the CUSU Freshers' Fair. Not only is such an attack deplorable – but the fact it has gone unacknowledged until now is truly shocking.

It's important to note that this took place at the CUSU Freshers' Fair, and wasn't directly connected with the University. But the University, too, often comes down on the wrong side of history with these sorts of things – just last November, a promotional video for the 'Dear World...Yours, Cambridge' fundraising drive was released, featuring a voiceover by the controversial historian David Starkey. The video was subsequently pulled following widespread outcry. The insensitivity here is staggering. For a university where Black students are disproportionately under-represented – and, according to last week's statistics, are most likely to be awarded a Third – the employment of Starkey as an ambassador beggars belief.

And all of these things merely show how important it is that we recognise that racism remains an insidious force in modern Britain. To many, racism is a relic of the past. We continue our day-to-day lives confident in the knowledge that we are not part of the problem. But as Nadine Batchelor-Hunt opens her feature piece in the Magazine (p. 16), "we live in a racist society". The statistics are shocking: black students are three times less likely to be offered a place at Cambridge, while only one per cent of professors are black women (17, to be precise).

This is exactly why events like Black History Month, which comes around every October, are so important. As well as being unapologetic celebrations of diversity, these events should also serve as moments of reflection – a pause to dwell on the past and acknowledge the continuing failings of the present. The innumerable shootings of young black men across America have littered our screens for the past year – and with the election of Donald Trump an ever-more plausible proposition, it's more important than ever that we take a stand against hate.

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Interview

Gerard Lyons

'We've got the big challenge of making Brexit work'

● *Boris Johnson's former advisor and pro-Leave economist expresses his optimism in spite of the tough times ahead*

Christian Harvey

Gerard Lyons isn't a politician, but after serving as Boris Johnson's Chief Economic Advisor during his final years as Mayor, he understands the tension between politics and economics.

Having grown up in Kilburn, Lyons was excited to serve his city's continuing growth, but he says that the continuing urbanisation of the city is now becoming detrimental to further growth. "Almost half of real wages after taxes go towards rent," he remarks, raising his eyebrows as if in shock. What does he think contributes to this?

"The fact is, the new Swiss bank account has become a London property." Housing, according to Lyons, is now a "commoditised unit" – people's homes are bought and sold in fistfuls, and it is this grabbing for more from international investors that leaves our housing stock woefully depleted.

His solution, then, is twofold: build more, and remove counter-intuitive taxes such as stamp duty which disincentivise older owners from downsizing, making them instead rent out and further distort the market.

But Lyons isn't deaf to the other corners of the nation. He cites the productivity gap between London and the other UK cities as "significant", and points to the fact that every UK city except London and Bristol has net emigration as a sign of London's "magnetic pull".

So how do we encourage growth elsewhere? "You have to make the vibe of the other cities attractive," says Lyons. He moots devolution as an option, but, when reminded of the massive trend towards gentrification, he admits that "short-termism has been a bugbear for the UK". But he still believes that politics shouldn't get in the way of what is economically necessary.

“It's sad to see young people drawn by the lure of the city”



Gerard Lyons

UNIVERSITY OF SALFORD

Lyons believes in the future. He's a family man, with a son reading Theology in his second-year at Sidney Sussex College, and two daughters, one of whom is a stand-up comedian. Don't his children want to follow in his footsteps as an economist? He smiles gently, and explains that "they must all do things they like – it's sad to see young people drawn by the lure of the city and abandon their own value structure."

Of course, Lyons is probably best known to *Varsity's* readers as the co-founder of Economists for Brexit. What does he think of the chaos left in the wake of Brexit? "Leaving is an economic shock," he admits, but "now, we've got the big challenge of making Brexit work."

He argues that there have been some positives to Brexit: aside from all of the usual arguments about immigration and self-determination, Lyons thinks that the referendum campaign forced the Conservatives to visit areas that have historically been safe Labour seats, and vice versa, which may bring about interesting effects in terms of political change.

Perhaps the upcoming by-election in Witney – David Cameron's seat – will prove him right.

Brexit or no Brexit, Lyons believes that tough times were in store in any case.

"We are at the end of an economic cycle," he says. "Seven years into a recovery is when growth starts to sputter." Does he not believe that market volatility has been exaggerated by the vote, especially in the wake of the flash crash of the 6th October?

Perhaps, but as he points out, "the pound has gone from parity to two and half times the dollar before – big movements do happen."

He does concede, however, that, despite the Bank of England's "stimulative policies", "confidence is difficult to predict", and the weaker purchasing power of the pound "may destabilise small business[es]" who do not hedge their currencies.

Overall, though, Lyons believes in our future capabilities outside the EU. "The UK economy is incredibly attractive," he says, and as a British ambassador said to him recently: "Britain has never been so cheap, and the Chinese have never had so much money."

He wants to establish an international agenda to create interest in Britain and a domestic agenda to continue national growth and spread the wealth equally.

And of his home town? "London is still a global city," he says. As an international hub of finance, it is unparalleled, and he doesn't see that changing any time soon. Gerard Lyons is an optimist, and with the scope of the negotiations that are ahead of us, we need as many of those as we can get.

DIVERSITY CONFERENCE

FLY founder returns to talk

Sophie Penney reports from a poetry reading and panel discussion hosted by CUSU Women's Campaign and the BME campaign. Siana Bangura, founder of the blog FLY, spoke of her frustration at feminism in Cambridge, saying: "[it's] racist, it is all about white people."

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THE TRUTH OF TYPE

Typographical transformation

The scratch of the nib, the smooth flow of a prize-winning penman, the popcorn scent of an eight-year-old's gel pen. Will Hall takes you on a typographic trip down memory lane, and argues that fonts aren't merely incidental, but imbued with unique personality.

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IRELAND AT THE EUROS

The Emerald Isle sets an example

While Russian and English hooligans forced French police to resort to tear gas, Irish fans were seen helping change a local's tyre. Ted Mackey explores how an island renowned for its violent past has produced such exemplary football fans.

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News Higher Education Reform

Labour MPs push for HE reforms to involve students

Harry Curtis
Senior News Editor

Labour MPs on the Public Bill Committee that is currently scrutinising the controversial Higher Education and Research Bill have challenged the Minister of State for Universities and Science, Jo Johnson, to find a way to ensure that students are involved in the process of evaluating the quality of teaching offered by universities. The change is a cornerstone of the government's new Teaching Excellence Framework (TEF).

It comes after Roberta Blackman-Woods and Wes Streeting, Members of Parliament for the City of Durham and Ilford North, respectively, unsuccessfully pushed for amendments to the Bill that would guarantee student voices on the body designated to assess universities.

Withdrawing her amendment, Dr Blackman-Woods said that she did so "in great anticipation that [Minister of State for Universities and Science, Jo Johnson] will go away and look at how to improve student representation on the assessment body".

Johnson insisted that the Bill does make provisions for students to be involved and heard in assessment processes, saying that he agreed "that the quality body will need to represent the diverse interests across the HE sector, including those of students."

Under the proposed Higher Education Bill, a new 'Office for Students' (OfS) would be formed, essentially taking on the functions of and replacing two current bodies, the Office for Fair Access (OFFA) and the Higher Education Funding Council for England (HEFCE).

It would then be for the Office for Students to designate a body to carry out assessments of higher education providers, that would be used to sort universities into gold, silver and bronze categories.

This is a key part of the TEF, which also permits universities to increase tuition fees in line with inflation so long as they continue to meet certain teaching quality thresholds.

Under the amendment put forward by Dr Blackman-Woods, only a body that was deemed to "command the confidence" of students would be considered as "suitable", and therefore would have to ensure student confidence before it could be designated by the OfS to rate universities.

Speaking on Tuesday, Dr Blackman-Woods said: "The Minister says that the TEF or teaching quality assessment is a core interest for students. It therefore seems really odd that the body that might be deemed suitable to perform assessment functions does not have to pay any attention whatsoever to the student voice."

She went on to argue that it was "a little perverse that the [g]overnment would want to establish a framework that al-

lowed a body to assess teaching quality when it did not have the confidence of the student body and would not even seek to assess whether the student body had any confidence in it", quoting NUS Vice-President Sorana Vieru's stance that "[w]e cannot talk about working for the benefit of students without involving students themselves."

Another amendment presented by Streeting – a former president of both CUSU and NUS – moved to require any body chosen to undertake the assessment to include on their board at least two student representatives.

Streeting pointed out that the provision of this amendment is already existing practice, since the Quality Assurance Agency for Higher Education (QAA), which currently assesses the quality of teaching on offer at universities, has two "student voices" on its board.



Labour MP Wes Streeting has been an outspoken critic of the Higher Education Bill

However, it is not assured that the QAA will go on to perform this function after the shake-up of the apparatus governing higher education that the Higher Education Bill, since the Bill lays out a lengthy process that the OfS will have to run through once it is formed – a process Streeting calls "ludicrous".

Opposing the amendment proposed by Streeting, Conservative MP for Bath, Ben Howlett, pointed to the evidence given to the committee by the QAA, saying that the point they had made was that "we should not have student representation on boards, even though it does at the moment, but that we should [be] making sure we engage with students throughout the entire process."

"If we think about what it is saying," Howlett went on, "this is not working, so we have to look at a much more holistic approach to student engagement throughout the system."

Streeting responded by saying that Howlett was "misrepresenting" what the QAA had told the committee, and that he was putting forward a "false dichotomy" concerning whether or not there should be student representation on the board of the QAA or an equivalent body.

Setting out to allay the concerns of the committee's Labour contingent, Johnson said: "Even without legislation, when future Secretaries of State come to a view on whether a body is capable of performing the assessment functions in an effective manner, I would imagine that they would look at a range of matters. These may include whether the student interest was represented within the organisation and whether that representation or lack thereof would have an impact on its capability."

“We cannot talk about working for the benefit of students without involving students themselves”



Beyond the Bill: Changes you may have missed

Unsurprisingly, the government's proposal to allow universities to add an extra £250 to their annual tuition fees has caused some consternation. But student loans are in fact already being increased in far more subtle ways.

For example, the interest rate on student loans is linked not with the Consumer Price Index (CPI) measure of inflation, but the Retail Price Index (RPI).

RPI is generally higher and more volatile than CPI, but CPI better describes most people's real experience of inflation. As such, increases in graduates' debt repayments race ahead of the prices those graduates pay and the wages they receive.

Analysis by the Trade Union Congress (TUC) in 2011 found that a student debt of £25,000 held by a graduate earning £40,000 a year would cost £4,800 more to repay as a result.

The interest rate does not change month by month, as RPI does: it is fixed annually according to the measure of RPI in March of each year. In other words, a lot depends upon on there being a normal rate of inflation in that month.

In 2016, students' luck ran out: an increase of 0.7 percentage points in RPI to 1.6 per cent effectively raised debt repayments by three-quarters.

To make matters worse, in 2012 the government had introduced a new system, in which the interest rate on a student loan would equate to the level of RPI plus as much as three per cent on top of that.

As such, after the repayments hike

“A student debt of £25,000 held by a graduate earning £40,000 a year would cost £4,800 more to repay”

▼ Student protest at the University of East Anglia
(PHOTOGRAPH: ROGER BLACKWELL)



this year, graduates earning more than £41,000 found themselves paying an interest rate of 4.6 per cent.

Recently, a different aspect of the repayments system has come under scrutiny.

The government has reneged on a pledge to raise the income threshold at which repayments begin, currently £21,000, in line with inflation, which means that graduates will pay the rate on an ever-larger amount of their income.

By 2021, graduates earning over £21,000 a year will be paying £306 more annually than they do at present.

The price of maximising short-term revenues through this kind of fiddling with the interest rate, however, is that a lot of debt will end up being written off entirely.

The major advantage of government-provided student loans over commercial loans is that the remainder of a government-provided loan will be cancelled automatically thirty years after the borrower first becomes eligible to start repayments.

The upshot of this is that 45p of every £1 the government lends is expected never to be repaid. Students will probably fail to muster up much sympathy for its plight.

Sam Harrison



◀ The University of Cambridge has opposed the changes (SIMON LOCK)

HE Bill condemned by Cambridge and NUS

Sam Harrison
Deputy News Editor

The Higher Education and Research Bill is proposing myriad reforms, so it is perhaps no wonder that its critics have different objections.

Multiple universities, including Cambridge, Nottingham and Brunel, along with Universities UK and the Russell Group, have submitted written testimonials to the Public Bill Committee in which they criticise (mostly the same) provisions of the Bill.

In particular, the University of Cambridge and the Russell Group have condemned the idea that the Office for Students (OfS) should have the power to regulate the standards of universities' degrees, arguing that this regulation is the prerogative of universities as autonomous academic institutions.

Universities have also expressed concern that the powers of the OfS – which include the ability to confer degree-awarding powers and remove them from an institution – lack proper accountability.

However, universities have mostly approved of the requirement that the Secretary of State maintains a balance between teaching and research funding, which they have suggested should be shored up still further.

The NUS has undergone a change of leadership since the announcement of the Bill, but its position has remained consistent.

It has criticised the proposal to allow tuition fees to be raised, and current NUS president Malia Bouattia has increasingly

focused on the implications of the Bill for the relationship between student and university, accusing the government last month 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”.

Nonetheless, the NUS has found things to praise in the Bill, particularly its access commitments. Under the Bill's provisions, universities will be required to compile statistics regarding the family income, gender, and ethnicity of their students.

It has also called for student representation on the Office for Students board.

Academics have not generally welcomed the proposals. A letter sent to the *Financial Times* from 96 academics in September criticised the general sentiments of the Bill, arguing that it “entrenches the notion of universities as suppliers of courses rather than as educators, and of students as consumers”.

In another letter, in *The Guardian*, 13 academics queried the wisdom of creating for-profit universities and warned that the Bill treated universities like “degree factories”.

These complaints follow growing alarm among some university staff that students are beginning to regard their degrees as a mere commercial service.

The academics' union, the University and College Union (UCU), has called for the Bill to be halted entirely in light of the summer's EU referendum, which the Union contends will require reconsideration of all government higher education policy.

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Analysis

The transactional relationship between university and student is nothing new

Harry Curtis Deputy News Editor

At the centre of the controversy surrounding the HE Bill is an enormous question mark over what kind of sector higher education is and ought to be.

The efforts of Labour MPs to make sure that student voices are heard in a process that will see universities given gold, silver and bronze certifications are important, and the principle that students should have as much information as possible available when they apply is unobjectionable.

Despite that, many would balk at the idea that universities could be ranked in a TripAdvisor-esque fashion, with a handful of metrics chosen by the OfS summarising the totality of the student experience.

That we are quick to dismiss any notion that the myriad university rankings that come out each year are the be all and end all illustrates the scepticism such an approach would attract.

There is, though, a huge difference between university league tables, and a state-sanctioned ratings system that ties ratings to the ability to charge ever-increasing fees.

Of course, a transactional relationship between universities and students is nothing new – Labour's introduction of fees, and their tripling under the coalition government have meant that questions over how to improve higher education have been phrased in terms of ‘what am I getting for my money’ for quite some time now.

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News

'It's exhausting living as the other': FLY

Sophie Penney
Senior News Correspondent

On Tuesday CUSU Women's Campaign and the BME Campaign hosted a poetry reading and panel discussion that attacked the lack of diversity in feminism at Cambridge.

An audience of about thirty, who seemed a close-knit community, turned up to Trinity Hall for the poetry reading by ex-Cambridge student Siana Bangura, followed by a panel discussion between her, Lola Olufemi (CUSU BME Women's representative) and Audrey Sebantindira (CUSU Women's Officer).

Bangura is a blogger, writer, freelance journalist and public speaker. In 2014 she created the blog No Fly on the WALL which focuses on the voices of black British women and black women living in the UK. Bangura has worked with Channel 4, BBC 1, Sky TV and *The Guardian*. She has also written for *Metro*, *The Evening Standard* and *The Huffington Post*. She is currently on tour, performing poems from her bestselling debut poetry collection, *Elephant*.

The discussion on Tuesday evening was based on intersectional feminism. This form of feminism is built on the idea

that women experience oppression in varying overlapping forms and with different degrees of intensity because of their race, gender, class, ability and/or ethnicity. Feminism must, therefore, include woman of all types, not only white, middle-class, cis-gendered and able-bodied women. There is no one-size-fits-all feminism because every plight is different.

The panel started off considering Cambridge's influence on the intersectionality of their own feminism. Sebantindira said that she "never felt able or angry enough to speak out about the limitations of white-centric feminism before Cambridge." Olufemi picked up on the positive side of this statement, agreeing that Cambridge gave her access to relevant academic works and the tools to understand texts and black feminism. However, Bangura admitted, "Cambridge made me angry, really and truly. Feminism in this university is racist, it is all about white people."

Speaking to *Varsity*, Bangura later added: "Cambridge doesn't have a relationship with black feminism because there's still no real acknowledgement of how oppressive the environment still is for black female students, other female students of colour, and students of col-

our as a whole. It starts with recognising the problem, then dealing with it."

In the talk, Bangura described how shocked she was when she joined Cambridge as one of only three black girls in her year at Peterhouse. She had never been defined as 'the black girl' before. She knew something was off but didn't have the tools to express it, so she spent a lot of time feeling isolated. She didn't join the Women's Campaign or the African Caribbean Society: "why should we be friends just because we're black and women?"

That is why she and three other students founded FLY, the network and forum for women of colour to describe their experiences at university and beyond. Four years later, Olufemi sings the praises of FLY. She says that it creates a space where people can share things that they can't talk about with others. "Even if you go back to your college and feel marginalised, you still have FLY."

Safe spaces have recently become controversial in Cambridge, but Bangura argues that they are necessary. "Whatever it's for, it's very important for people to congregate with people who are the same as them. It's very exhausting existing as 'the other', through microaggression and marginalisation. The safe

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Feminism
in this
university
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white
people
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◀ Siana Bangura spoke at Trinity Hall on Wednesday
(PHOTOGRAPHS: TWITTER, SIMON LOCK)

“
I did an
entire
paper on
the Global
South and
only white
people
taught me
”

space equips you to go forth outside of that safe bubble.”

According to Bangura, Cambridge doesn't do enough to support these initiatives: “The very fact a group like FLY has not been given funding or a budget despite existing for over four or five years says a lot. The fact no women of colour were on the reading list when I took the gender paper says a lot.”

What can be done? “The curriculum needs to be decolonised. Microaggressions need to be taken more seriously. The staff needs to be more representative also. I did an entire paper about the Global South and only white people taught me.”

Sebatindira explained that the CUSU Women's Campaign is doing “a lot of work to entrench decolonisation in the curriculum. The key is making it a criterion of a good course. Getting across the idea that good knowledge comes from all people. This has to come from the students' liberation of the curriculum... If Cambridge does it other institutions will follow.”

Later, she told *Varsity* that at a college level “femsocs should make sure that the principle of intersectionality is at the core of the events that they put on, and hold discussions that explore and

deconstruct this principle. There are lots of resources on the women's campaign website about it!”

Olufemi also pointed this out, encouraging “more feminists at Cambridge to research intersectional feminism for themselves. In an ideal world, it won't take having black women or women of colour in the room for feminist discussions here to be intersectional.”

An audience member raised the question of allyship, and how people who are not part of the category being repressed can help the cause. Both Olufemi and Bangura were adamant that the key is to listen and to be humble when you get it wrong. They said to always call people out on racism, even when the targeted party isn't present, and don't rely on others to educate you, actively use the resources available to you.

The discussion also covered the pay gap, the need for intergenerational conversation about feminism and the social media's effect in combating alienation and providing a platform for self-expression that can lead to action. The panellists looked at the new hashtag ‘#blackgirlmagic’, the positive campaign which celebrates the beauty of black women, adding another dimension to how they are perceived.

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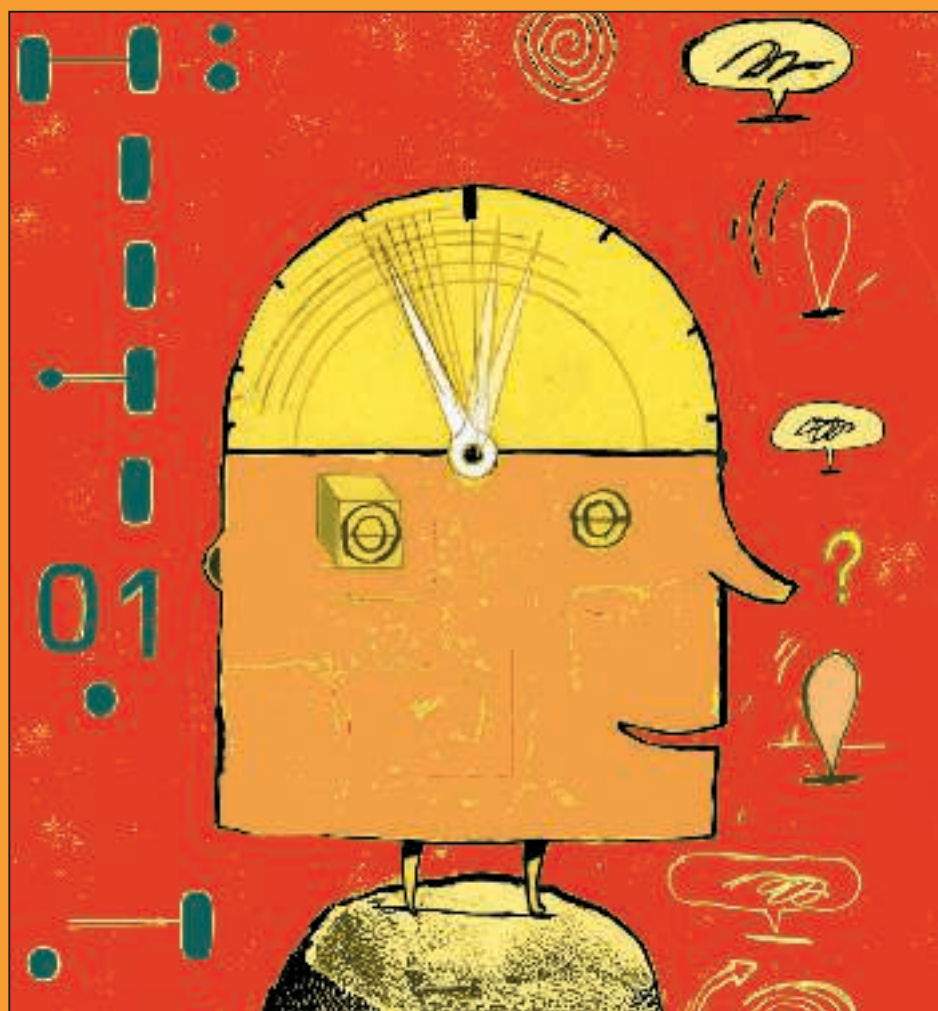
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News

CUP appeal over pirated books 'worth a year's tuition' in Delhi

► Continued from front page

...Ayesha Jalal and Jonathan Parry.

Since then, CUP and OUP have repeatedly called on the UoD to obtain a licence from the Indian Reprographic Right Organisation (IRRO), which would see the UoD pay for the right to photocopy copyrighted publications for the preparation of course packs.

The IRRO has, however, come under fire for being overly restrictive on what can be copied under the terms of its licence – limiting licence-holders to 15 per cent of a text, or one chapter, whichever is greater.

When asked about the IRRO proposal, Professor Basheer said: "It's a very dangerous route to tread and the Oxford petition that is now being signed makes this very clear."

During the trial, the UoD gave evidence on the expensiveness of books – noting that some OUP books cost as much as an entire year's tuition at the UoD.

Foreign publishers, the University alleges, regularly offer only old editions of texts in India, forcing institutions to import more recent editions at considerable cost.

Speaking to *Varsity*, Oxford law scholar and signatory to the most recent petition Sanya Samtani said: "It is particularly disappointing that a University publishing house should choose to pursue this litigation so aggressively".



The story so far: University of Delhi copyright case

April 2012:	CUP and OUP alerted to the practice of piracy at the UoD
August 2012:	CUP and OUP file suit against the UoD and Rameshwari Photocopy Services
October 2012:	Injunction issued banning Rameshwari from making or selling course packs
March 2013:	Open letter signed by 309 academics urges CUP and OUP to withdraw suit
March 2013:	A change.org petition at the same time receives a further 1,267 signatures
April 2013:	Case opens at High Court of Delhi
September 2016:	Court rules in favour of Rameshwari and UoD, lifting the injunction
October 2016:	CUP and OUP file appeal against the decision of Justice Endlaw

"We feel this energy would be much better oriented towards devising ways for securing equitable access to knowledge, and instituting open access regimes with greater reach. Both of these remain

▲ The High Court of Delhi
(PHOTOGRAPH: OFFICIAL SITE)

goals that the University is theoretically committed to achieving."

Varsity contacted Cambridge University Press for comment, but received no reply.

40 per cent of teachers never suggest Oxbridge

Daniel Gayne
Senior News Editor

A new survey of schoolteachers has shown that multi-million pound Oxbridge access schemes have had little effect in shifting the attitudes and misconceptions of state educators.

The Sutton Trust, an educational charity which aims to improve social mobility, revealed that more than 40 per cent of state secondary school teachers rarely or never advise their most promising pupils to apply to the University of Oxford or the University of Cambridge.

Of the 1,600 primary and secondary school teachers polled, only 28 per cent said that they usually told their most intelligent students to apply for the prestigious universities and that little more than a fifth said they always did.

Many teachers avoided giving advice on applications in general, but among those who did give advice, two reasons for avoiding Oxbridge are clear in the report.

On the one hand, 19 per cent said that they wouldn't encourage their students to apply to Oxbridge because they thought that they would be unlikely to succeed in their application.

This may be the result of a range of misconceptions, also revealed in the Sutton Trust report, with a fifth of teachers thinking that only 20 per cent of Oxbridge students were from state schools. In reality, the majority – 60 per cent – of Oxford and Cambridge student came from state schools.

A spokesman for Cambridge emphasised the £4.5m a year spent on access measures and the 190,000 interactions with school learners and teachers. However, the fact that the proportion of teachers advising their pupils to apply has not changed substantially since the same report nine years ago might suggest that the investment has not been successful.

"Teachers are key partners in our work to widen participation" said the spokesperson, noting that the poll showed the extent of the challenge the University faced in encouraging more state school students to apply.

The other main reason teachers gave for avoiding Oxbridge was that they didn't think that their students would be happy there, 13 per cent of teachers responding as such.

"We know how important teachers are in shaping young people's aspirations which is why we run teacher summer schools at Oxford and Cambridge," said Sir Peter Lampl, the Sutton Trust's founder and chairman. "Today's polling tells us that many state school teachers don't see Oxbridge as a realistic goal for their brightest pupils. The reasons are that they don't think they will get in, and if they do get in, they don't think they will fit in. It is vital that the universities step up their outreach activities to address teachers' and students' misconceptions."

Universities told to improve access for most disadvantaged students

Amy Gee
Senior News Correspondent

A study by the Universities UK Social Mobility Advisory Group has urged universities to combat the challenges facing students from socially and economically disadvantaged backgrounds.

The report found that these students are less likely to go to university, "and when they do they tend not to do as well as their more privileged peers".

18-year-olds from the most advantaged backgrounds are as much as six times more likely to attend highly selective institutions like Cambridge than those from disadvantaged backgrounds, and were more than twice as likely to enter university at all.

The report also cited an "unexplained difference" of 15 per cent between the proportion of white graduates who gain a First or upper Second-class degree and graduates from black and minority ethnic backgrounds.

It proposes that "there should be a particular focus on access for white working-class men", though acknowl-

edged that there is "an issue of a similar magnitude with disadvantaged white girls and mixed race boys".

The study identified socio-economic disadvantage as the most "persistent and far-reaching impact" on university access and degree outcomes.

In particular, the report recommended that universities make "greater use of contextual data to inform offer-making", and suggested that allowing students to overcome the effects of disadvantage and poor schooling "may also require wider use of contextual admissions processes in which universities identify an applicant's potential as well as their prior attainment in determining admissions".

The study is the final report of the action group, set up in October 2015 at the request of the Minister of State for Universities and Science Jo Johnson.

Johnson said: "We are seeing record numbers of disadvantaged young people going to university and benefiting from the real opportunities that our world-class universities can offer", but acknowledged "there is still more to do".

Johnson stated that the government

▼ Minister of State for Universities and Science, Jo Johnson
(PHOTOGRAPH: FLICKR)



is "legislating for a new transparency duty which will place a clear requirement on all universities to release more information about their admissions process", and plans to use incentives to persuade institutions to promote social mobility.

The University of Cambridge does not currently lower its offers to disadvantaged students. Its website reveals that geodemographic data, school/college data and data on individual circumstances are collected as part of the application process, but states that University admissions do not "use contextual data to systematically make conditional offers at lower grades, or to make allowances for a poor academic record".

Instead, the information is "simply intended to provide academic assessors with the fullest possible picture of an applicant, and the context in which their achievements occurred".

A University spokesperson has said: "We welcome the report's recommendations and their emphasis on the need for Government, universities, schools, students and the charitable sector to work in an even more collaborative way."



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KING’S VS. LAD CULTURE
KCSU reaffirms ‘unique’ ban on drinking societies

The President of King’s College Student Union (KCSU) yesterday circulated an e-mail to all King’s students to reaffirm their “unique” policy on exclusive societies within College, in reference to a “small minority of students” recently becoming involved with an exclusive College drinking society. This announcement reminded students that the KCSU constitution “stands against any society that encourages prejudice” and stated that exclusive drinking societies “damage the unity and inclusiveness” in the King’s community because “individuals are singled” as being the “right kind of person” for a society which is “off limits to others”. It also warned against encouraging “lad culture” and causing “individuals [to] feel unsafe” in College. The President further described the emergence of this kind of society as “relatively new” at King’s, and expressed “sad[ness] to see this kind of culture attempting to pervade the College”.

BIOMEDICAL BOOM
Council approves expansion proposal to create 3,500 jobs

Over 3,500 jobs are set to be created and 75,000m² of land developed at the Cambridge Biomedical Campus after proposals for expansion from joint developers Liberty Property Trust and Countryside were approved by Cambridge City Council.

Plans for the additional 23 acres of land, shaped by a ‘landscape first’ approach and with extensive consultation and community engagement, will incorporate state-of-the-art research and development facilities as well as a new clinical space for Cambridge University Hospitals.

This approach aims to maximise the quality of new open spaces and to promote connectivity and communication across the campus. Managing director of Liberty Property Trust Andrew Blevins described the approval of the proposals as “a significant stage in the evolution of the campus”, stating that “the economic success of the city has taken a giant step forward” as a result of its existence.

ULTRASONIC LOVE RATS
Rodents sing like ‘jet engines’

New research co-authored at the University and published in the journal *Current Biology* has found that mice, rats and other rodents have a mechanism similar to those seen in the engines of supersonic jets.

This is how they are able to produce ultrasonic songs that humans cannot hear, which they use to court one another for mating and to defend territory.

These songs have often been used to study communication disorders in humans, such as stuttering.

The results of this research might help scientists in the development of more effective animal models which could be used for studying human speech disorders.

GENDER PAY GAP
86 per cent of university high-earners are male

A Freedom of Information request submitted by *Varsity* has revealed that of the 118 members of staff that were paid £140,000 or over in the financial year ended 31st July 2016, 16 were women.

In comparison with the last financial year, this year’s figures show that the number of women in this high-earning group has increased by 2.7 per cent, having increased from 11. However, of the 17 individuals that are now earning over £140,000 in comparison with the last financial year, 70 per cent were men.

BRIGHT SPARK
Cambridge student creates Sunlight-bouncing robot

Diva Tommei, a Cambridge PhD student and entrepreneur, has invented a robot that reflects light to enable rooms to be naturally illuminated. The size and shape of a beachball, the light-bot, which is named Lucy – after the Latin word lux, a unit of illuminance – contains a solar-tracking mirror and uses sensors and algorithms to reflect sun rays in the right direction. Owners of Lucy can place her in a sunny location and aim the reflected light in the direction they desire, and the bot will keep the space lit with



▲ One of the orbs

(DESIGN MILK)

the strength of 13 lightbulbs, which is enough to fill the space of a small apartment. Solenica, Tommei’s company, describes Lucy as “[moving] sunlight from where it’s wasted to where it’s needed. Lucy is a daylighting system that will let

you turn off the artificial lights and see the world with sunlight.”

The device, which costs £162, also aims to help people with Seasonal Affective Disorder (SAD), which affects two million people in Britain alone.



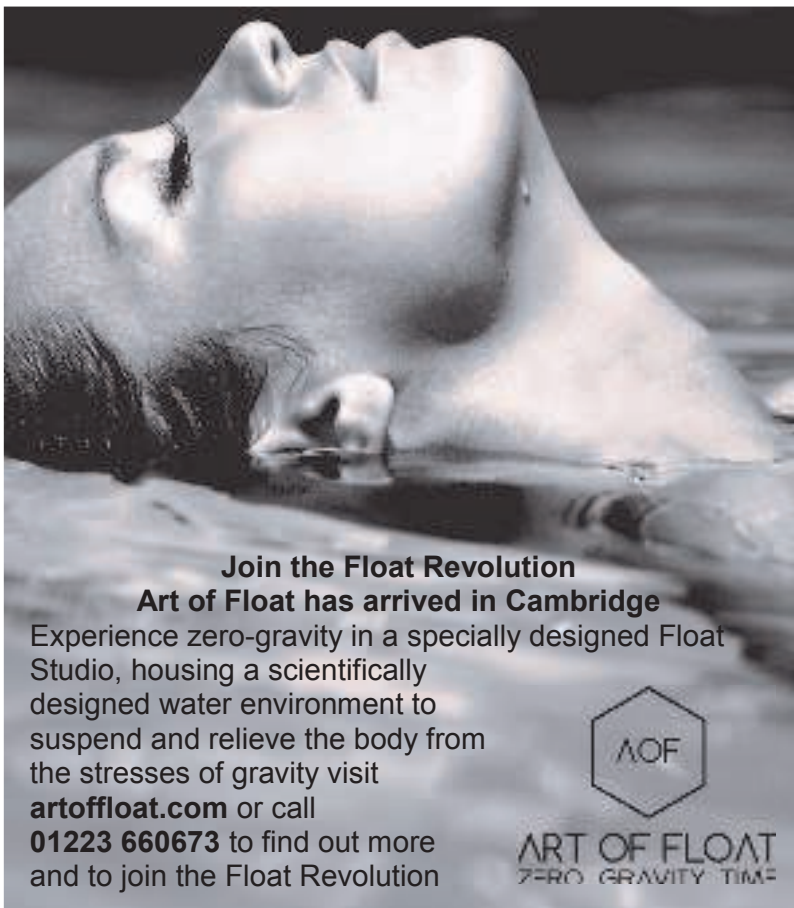
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Science

Marginalised, ignored, uncredited, and still let down

● *Despite all their contributions, why do women continue to be snubbed in scientific communities?*

Devina Shah
Science Correspondent

The gender disparity in academic science – and STEM professions as a whole – is a topic close to my heart, as a Natural Sciences student hoping to progress into academic research in the future. At my all-girls secondary school, I was never fully aware of the extent of this issue – our gender wasn't even considered when we were encouraged to follow our budding interests in science. But here in Cambridge, it is a matter discussed widely, one that nearly everyone seems to have an at least half-formed opinion on – and for good reason. The Higher Education and Skills Agency found that in the year 2013/14, 52 per cent of male undergraduates were enrolled on a science course, compared with only 40 per cent of females. Of late, there has been a growing drive to encourage girls to become involved in science, and lobbying of this nature is a key approach to the problem.

But it should also be noted that, in biological and medical fields, women have long outnumbered men at the undergraduate level – and yet have still been unable to reach professorial levels in similar numbers. Across every scientific discipline, the proportion of women on track to become leading researchers falls significantly with every step of career progression – a phenomenon known as the 'leaky pipeline'. So while it is important to keep attracting young women to the sciences, this is far from enough – the problem lies not only in recruiting, but also in retaining them.

A 2014 select committee on women in scientific careers reported that they are under-represented at professorial levels across all STEM disciplines. Typically only 17 per cent of professors are female. So how does such a stark disparity come about? One explanation for this 'leaky pipeline' is the idea that having a family can force female scientists to sacrifice their careers – or at least slow down their progression. While it is very easy to say that women should not have to choose between having families and careers, in practice there have not been support systems in place for women in the laboratory. The most significant drop in female scientists has been found to happen at the postdoctoral level, so it is good to see some promise in the form of the recent shared parental leave law, which should help to make childcare more gender-equal and hopefully reduce this problem.

We are constantly informed that times are changing, that there are more successful women than ever before in



There are relatively few role models for women in science
(CREDIT: INTEL FREE PRESS)

Forgotten female stars of science

Emma Li
Science Correspondent

In 1908 at the Harvard College Observatory, a female astronomer called Henrietta Swan Leavitt discovered the period-luminosity relationship for Cepheid variable stars.

This was a groundbreaking achievement, paving the way for some of the most significant astronomical revelations of the last century – including the discoveries of Edwin Hubble, who himself often said that Leavitt

deserved a Nobel Prize for her work.

Yet she never received one, and even to this day remains largely forgotten, while Hubble is known by every physics student and has even leant his name to one of the world's largest space telescopes.

In 1925, at the same observatory, Cecilia Payne-Gaposchkin established the elemental composition of stars and found the relative abundances of the components.

Her PhD thesis was referred to as “undoubtedly the most brilliant Ph.D. thesis ever written in astronomy”, yet she also remains unrecognised for her work.

When Payne-Gaposchkin initially made her findings, she was persuaded by astronomer Henry Norris Russell to publish them as merely “spurious” as they contradicted the accepted wis-

dom of the time.

Four years later, Russell reached the same conclusions by a different method, and now generally receives credit for her discovery.

But the struggles of the Harvard College Observatory women were not entirely in vain. Joan Feynman (sister of Richard Feynman, herself an important physicist), recalls being dissuaded from a science career until she came across Payne-Gaposchkin's work in a book.

Seeing that a woman could write an astronomy textbook gave her the confidence to pursue a career in science.

Payne-Gaposchkin is seen as a trailblazer for women in a world so biased against them at the time. History has validated her with increased numbers of girls in STEM today.

scientific fields – so why don't we see them? I can recall courses in my first year here that were lectured exclusively by men.

The value of role models should not be underestimated. In my experience, telling young women about what they can achieve is not nearly as effective as examples of other women fulfilling their potentials. We aspire to what we can see, and here a vicious circle has become established for women in science. This lack of confidence has also been proposed as a cause of the 'leaky pipeline'. But if the overwhelming majority of interactions that young female scientists are having are with men, of course it can become difficult to imagine oneself ever reaching that position. Where women have to persevere to establish successful research careers, it is vital that we encourage them into teaching and outreach positions, to a place where they can show the next generation of young women that they are also capable of great achievements. As a community, we may claim to have overcome the archaic stereotypes of women being less capable at 'hard science', but covert discrimination is still rife.

In a recent study, faculty members

▼ Numbers of women doing science degrees are increasing, but there is a marked drop-off at postgraduate level (CREDIT: ROBINSON COLLEGE)



were found to rate male applicants “more competent and hireable” than their identical female counterparts. Gender bias, and even misogynistic lab culture, are not just things of the past, but very real problems faced by women in STEM professions today. It is therefore crucial that these women are provided with spaces, especially by employers, where they are able to discuss their experiences openly and develop the tools they need to combat unfair practices. The issue here cannot be solved by simply telling young women that they can be successful in science, but by creating a system that enables them to do so – something which I believe that my secondary school achieved, if on a small scale. But in the wider world, the crux of the matter is that hiring procedures, tenure and grant-allocating processes all contribute to making academic science institutionally sexist, and until this is addressed the statistics are likely to remain a disheartening sight. Various research has suggested that a higher level of social diversity of all types within a group correlates with greater innovation – and so it is not only people that stand to benefit from equal opportunity, but the field itself.

“
I can recall courses in my first year here that were lectured exclusively by men
”

Analysis

Why getting women in STEM is a feminist issue

Audrey Sebatindira
CUSU Women's Officer



That women have been historically excluded from STEM subjects and industries is uncontroversial. And in spite of convictions that scientific institutions today operate on a model of gender-neutral meritocracy, exclusion continues – albeit to a far lesser extent.

The WISE campaign, which promotes girls and women in STEM, found that only 14.4 per cent of those working in STEM occupations in 2015 were women. Moreover, a 2012 report for the UK Resource Centre for Women in SET (Science, Engineering and Technology) found that young women scientists leave academia in far greater numbers than men.

There are myriad other statistics one could dredge up, but I'm more interested here in the place of feminist theory in this discussion. Certainly in the case of the technology industry there might be such a place. Beyond the moral arguments for gender parity in tech, the strength of feminist methodology can also be convincing.

Feminist critique has been known to uncover previously androcentric assumptions. The commitment by some to cultivate a stance of critical reflexivity requires that feminists take account of how their premises and research processes are socially defined.

Thus one can take the example of the Apple health-tracking app that failed to allow people to track their periods.

Having more women and people who have periods in the room might have prevented this from happening. But even those who don't have periods could have been more reflexive in their thinking; considered that they were creating a product that would be used by people with bodies different to their own and innovated accordingly.

However, that level of awareness is most easily brought about in diverse spaces. Although it's doing better, in 2014 only 30 per cent of Apple's workforce consisted of women.

We should celebrate the enormous strides that women have taken in STEM. But we also need to recognise that it is a battle that can be fought within the feminist movement. A battle that has yet to be won.

Women in science: a gap too difficult to bridge?

Emily Fishman
Science Correspondent

We all like to see our society as one in which any self-identifying woman can achieve their hopes, ambitions and aspirations. With recent empowering campaigns such as This Girl Can and the success of female Olympians at Rio 2016, such as Laura Trott and Simone Biles, we are made to believe that girls can achieve greatness. However, I often find these images from the press misleading. Not only are they unrealistic (not everyone is an Olympic gold medallist), but they also lead us to turn a blind eye on the inequality which is present around us.

One such example which resonates strongly with me is the lack of female scientists. I remember at school from a young age, science always fascinated me. I loved learning about the body: dissecting sheep's hearts, experimenting with Bunsen burners and understanding Newton's laws of physics. Yet as the years passed by, it became more obvious to me that chemistry and physics were male-favoured subjects, along with maths and further maths, while girls seemed to prefer the arts.

The subject gender gap seemed the widest and most obvious in year 12: after picking my A Levels, I remember

the A Level physics class had a pitiful two girls out of a class of 20. Chemistry didn't fare much better, with two thirds of the class male, and a small one third female. Biology at my school was in fact better represented: nearly half the class was female, but biology is often considered to be at the more 'feminine' end of the science spectrum. One could argue from this observation that men are to a degree under-represented in some of the arts subjects, but looking at higher education, both men and women are well represented in the majority of humanity subjects across many UK universities.

However, in subjects such as chemical engineering, computer science, maths and physics, girls are the small countable minority.

Ratio of girls to boys in Emily's A Level physics class

2/20

What bothers me more is how discouraged I was back in year 12 to study a science, worried that the class would be filled with boys.

At the vulnerable age of 16, we all feel inclined to 'fit a mould', or be seen as 'normal'. In my case it felt very abnormal to study a science subject when I felt



that, as a female, I should be studying an art or humanities option.

Experiences such as these are why so many girls do not apply to study science at university. In quite a lot of cases, the girls applying for a science-based subject have come from all-girl schools, but we cannot rely on single-sex schools to do the work in bridging the gender gap.

This problem presents an access issue for British universities across the country. Cambridge is no exception. Last month, Robinson College held its second annual Women in Science event, open to year 12s and 13s. The event was a success, showcasing lots of female scientists' work and projects – everything from metal alloys to marine biodiversity.

The girls also got to experience hands-

◀ Only 17 per cent of STEM professors are female
(CREDIT: GRRLS-SCIENCE)

“Until young girls can feel celebrated for studying science, the gender gap will always be there”

on practicals and subject taster sessions run by the various science faculties. Seeing the sheer delight and fascination on the girls' faces as they watched, learnt and took part in the activities was a rewarding and satisfying experience.

The sense of inclusion and spirit of 'girl power' was what made the event a real triumph. When the issue of a lack of female scientists is raised in the press, the blame is often pointed at universities. Universities often blame schools, and schools blame the government, while the government blames teachers.

Ultimately, no one is directly to blame for the lack of equality in the sciences; societal roles and structures are the decisive forces at hand.

Until young girls feel accepted and celebrated for studying science, the gender gap will always be there.

▼ At least LEGO supports women in science (CREDIT: OLEG.)



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Comment

A declining Poland dearly needs to find its identity

Recent attempts to ban abortion are part of a wave of populism leaving young liberals feeling uneasy



Joanna Banasik
studies HSPS at
Emmanuel College

Joanna Banasik

As a Polish woman, I was petrified watching the new bill for a near-total ban on abortion slowly make its way through the Polish legislative process. When the bill was finally outvoted last Thursday after the mass protests among Poles and Polish expats across the world, I sighed with relief.

However, this issue will no doubt continue to haunt the Polish political scene and is likely to re-emerge in the future as it is a result of deeper underlying tensions.

Poland is a conflicted country: morally, religiously, economically, and politically – there is no end to its tensions. The urban, well-educated, often atheist Poles value above all their liberty of choice, while rural Poland is pronouncedly Catholic and wants not only to preserve, but also actively promote the Catholic values via legislative and punitive means. One of them flourishing suffocates the other.

This is a source of never-ending political and religious conflicts, corruption and great disillusionment with politics among my generation. The recent Polish conflict on the near-total abortion ban is just one expression of the wider tensions.

The only possible solution to allow both factions to flourish would be to provide the ‘freedom to’, by increasing living standards, improving healthcare and education, increasing economic innovation and therefore augmenting the minimum wage.

Although low wages may have caused Western European firms to relocate to Poland, the statutory minimum wages in Poland are among the lowest in Europe and they don’t provide for a decent living standard.

Many would associate less regulation with a thriving economy, yet in Poland, this was achieved at the price of letting those on the lowest pay suffer greatly.

Was the trade-off too high? What could we have done since to increase wages and stop the new class of the ‘precariat’ – those in an economically precarious situation – from emerging?

The underlying problem behind the seemingly religious tensions is therefore economic. A lack of welfare causes ‘Us’ and ‘Them’ divisions upon which popu-

list parties like the Law and Justice (PiS) party thrive.

The solutions should be grounded in economic innovation, in providing better welfare and public services. But the Polish government and the PiS-dominated parliament have come to power because of those tensions.

Although I try to avoid classifying politicians as populist, they do all have one common trait: they thrive on division within nations. They create and sustain the ‘Us’ and ‘Them’ opposition. Be it the atheist vs religious, urban vs rural, national vs immigrant divides, the mechanism is the same – for Trump, Marine Le Pen or the Law and Justice Party.

The Polish context is unique in evoking Catholic values and a certain historic national ethos, providing a society where these conflicts will keep re-emerging and making headlines across the world.

It creates conflicting political factions, who control and manipulate the media, challenging democracy by undermining the neutrality of the judiciary.

I am ashamed that instead of trying to solve the problems that continue to make our country suffer, we instead engage in this never-ending internal war. Polish political leaders are governing based on conviction, at the price of making guided decisions.

In the light of all of this, as a young Polish expat woman who has studied in the UK for three years, I will make my



◀ Andrzej Duda
is the headline
leader of PiS
(PHOTOGRAPH:
WSSENSIE.TV)

way into the world as a member of the ‘precariat’ – as someone without certainty or assurance, stuck in between statuses and nations.

On the one hand, I am an independent, liberal feminist, not wanting to live in a society where a near-total ban on abortion and punitive means to enforce it is considered, instead craving one which provides support for women to consider choosing not to have an abortion.

On the other hand, I often feel like an outsider in the UK, fearing the xenophobia towards Poles. Always feeling like I have to prove myself because I am not British, and experiencing the psy-



▲ Young women successfully protested against the abortion ban
(PHOTOGRAPH: JAHL GRAPHY)

chological strains. Neither really Polish anymore, nor British.

Being an ambitious young Pole in today’s Europe comes at the price of compromising part of our national identity and of agreeing to a conflicted status.

I attended one of the leading schools in Poland and a lot of my friends have now left Krakow to study in top universities in Germany, France, the Netherlands, the UK, and the US.

Those who stayed often pull their weight – studying two or more degrees at once, not knowing whether it will be the law degree or the finance one that will provide them employment in the future Poland.

Essentially, we see ourselves as Europeans, fully appreciative of the responsibilities and rights that this status carries with it.

In the light of recent political debates, however, we are all starting to see that this identification will no longer provide a sense of identity.

After the initial euphoria of having a united Europe and the open Schengen zone, we are now in a state of decline, conflicted over what we want Europe to be and where we see ourselves in it.

“I fear the xenophobia towards Poles in the UK”



Sarah Howden

It’s time to stop funding climate change

The facts are hard to ignore. Climate change is responsible for more deaths than terrorism: an estimated 400,000 every year. The fossil fuel industry is driving us towards a climate crisis.

Climate change is a social issue: 99 per cent of all deaths from weather-related disasters are in developing countries.

In the words of the Master of Magdalene College, and former archbishop of Canterbury, Dr Rowan Williams: the climate issue is clearly bound up with “basic matters of justice”.

Climate change is a feminist issue: according to the United Nations Population Fund, women “bear the disproportionate burden of climate change”.

And climate change is a student issue, because UK universities and colleges currently invest £5.2 billion in fossil fuel companies.

In response to protests, in May Week, the University of Cambridge published a ‘Statement of Investment Responsibility’, proposing a letter to their external fund managers encouraging them to consider ethical investment.

But this is not nearly enough. Politely asking fund managers to be more ethical will not prevent climate change.

The University could send a much louder message – to politicians, to fund managers, to fuel companies – by divesting from fossil fuels entirely.

Fossil fuel investment carries not only ethical risks, but financial ones too.

According to financial think tank Carbon Tracker, 80 per cent of fossil fuels will be unusable if policymakers intend to keep global warming below two degrees by 2100, making fossil fuel investments much less valuable than they might appear.

Financially and ethically, the case for these investments is weaker than ever.

The University of Cambridge has failed to respond adequately to concerns raised. Failed to respect the voices of students, who voted for CUSU to support divestment. Failed to recognise the seriousness of the climate threat.

Its values commit it to “show concern for sustainability and ... the environment”. It seems it’s failed to live up to these, too.

Cartoon by **Ben Brown**



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The font of all knowledge? Probably Calibri...

With the simpler days of popcorn-scented gel pens a distant memory, Will takes a tour of typography



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

Will Hall

I recently got an e-mail from a friend who suggested that my use of the unadventurous typeface Calibri made me seem boring. It was a vanilla font: appropriate, sensible, cautious. Normally I wouldn't think much of this kind of remark, but for some reason (definitely not the fact I needed an idea for this column) it stayed with me. I found myself remembering my first childish forays into Microsoft Word, hours spent with friends playing with the dropdown menu of fonts: that litany of typographical opportunity that so thrilled the early computer user. Don't even get me started on Word Art. (These were simpler times).

Of course, it didn't start there. What we nineties kids, suckled on S Club 7, Furby and MSN Messenger, experienced before the era of the screen was the humble pen and ink. Handwriting. Our scrawl was our own longhand-brand, and what we lacked in digital precision we made up for in manual individualism. I hope you'll forgive my somewhat nostalgic fondness for the days of the inkwell, the exercise book, and Berol the

handwriting pen, but mine is the story of a transformation. Well, sort of. When I was eight, my writing was so illegible I had to be sent off for lessons with a nice woman called Mrs Caxton, who turned my indecipherable scribble into a thing of beauty.

Sadly, I think I lost my neatness of hand at around the same time as my flexible ruler (translucent aquamarine, since you ask), but there was a period in the early noughties when I had the handsomest handwriting in the class. I still can't listen to 'Never Had A Dream Come True' without thinking of baggy jeans, Tracy Beaker and practising my letters in popcorn-scented gel pen.

My recently-acquired penmanship (which I still maintain should be recognised as a sport) even won me the handwriting award at the annual prize-giving, the only problem being that this was widely acknowledged to be the Anthony-from-Blue of the prize world, given to the student who didn't have anything else but needed rewarding because they'd over-ordered from The Book People. As my friends waltzed past with accolades

in English, Maths, and History – proper subjects, I thought – I was left licking my impeccably-joined-up wounds. Anyway, I'm totally over it now. Honest.

Perhaps it is this childhood chirography which sees me reminisce so fondly about the scratch of the nib, but regardless, today's world is no place for handwriting, which is now seeing out its retirement in a nursing home off the A303 along with landline phones and the VCR. In our 21st-century e-world, of e-books and e-mails, computer fonts are the great e-equaliser (I'll show myself out). But they also present each and every one of us with an overwhelming choice, the same choice little Will had with the dropdown menu: which font to use?

Before the great Calibri schism of 2007, Times New Roman (TNR) was every typist's go-to guy. Smart and intelligent without being tweedy or outmoded, it also had the huge advantage of being the default font. Any deviation from TNR was a statement in itself – it screamed ambition, a desire to be different, and an acute knowledge of how to use Microsoft Word. But for those who did wish to stray beyond the bounds of all known convention, a whole world of fonts awaited, staring at you right in the typeface. Arial: a cool, modern contender

to the throne, the ultimate in suave, 21st-century, sans-serif messaging. Efficient without being economical, and always backed-up by its lesser-known, thicker-set brother Arial Black, and their kind but timorous cousin Arial Rounded.

Then there's Cooper, the American guy-next-door font, who worked as a summer camp counsellor and now spends the weekend making s'mores (best viewed in size 12 – 11 doesn't do it justice), and Bradley Hand, a bowtie-wearing English teacher currently penning his debut novel. Some of the more outlandish options include the Wild Western Goudy Stout, the font equivalent of tumbleweed, or Bauhaus 93, an artistic dreamer who ran away to start a pay-what-you-can hostel in Mexico. Georgia is a liberal arts student who performs in slam poetry gigs on Thursday evenings, while Franklin Gothic has a secret past which none of the other fonts have ever been able to get to the bottom of.

Next time you're typing, think about the options that lie in store. You see, fonts aren't merely incidental: they are just as important as the words you type with them. They are characters. They have personalities. They tell a story. Either that or I need to get out more.

“Options include the Wild Western Goudy Stout”

Comment

A Great Brexit Britain could learn a lot from Berlin

The Germans shape their future from a critical view of the past while we revel in self-congratulation



Sarah Sheard is studying for a Classics MPhil at Newnham College

Sarah Sheard

In the first months of dating a German man, there was one incident that crystallised our cultural differences like no other. After a pleasant evening of shouted small talk at a bar with my friends, we split a taxi home.

It was at this point that one of my friends lobbed a cultural frag grenade: "Is it true that you all legally have to visit a concentration camp?"

I don't doubt that it was not malicious in intent, yet I was mortified to hear my boyfriend patiently explain how the Second World War and the Holocaust are treated in the German education system.

While we've experienced other cultural barriers as a couple – trying Vollkornbrot was almost the last straw – nothing else has made his country feel more alien than how eager non-Germans are to rehash the 20th century around them.

Even when Germany accepted hundreds of thousands of refugees, *Daily Mail* commentators sniffed that they were only hoping people would forget the Nazis.

Nothing could be further from the truth, of course. In Berlin, the bleak labyrinth of the Holocaust memorial is visible from the city's symbol, the Brandenburg Gate.

The former head of the British Museum, Neil MacGregor, speaking at the opening of an exhibition about German

history this month, praised the "rigorous and courageous" German confrontation of difficult truths. What a contrast, he said, to the British way of viewing our past, distinctly "sunny" chapters that reassure us that we were "always deep down good people."

Despite our self-deprecation, we Brits don't go in for national shame on the same level as the Germans. One could argue that this is just the old adage – history is written by the winners – in practice. The price of defeat is German penitence, even for those who were totally unconnected to and disgusted by the Nazis' regime of terror.

And yet I can't help but fear that Brexit has only driven us to further ignore the darkest shadows of British history, as politicians broadcast a looped highlights reel of Britain, our prospective model for a non-EU future.

Boris Johnson, prior to the vote, made an impassioned case for Brexit by doing just that: appealing to halcyon days gone by while simultaneously ignoring the consequences of British hegemony. "We used to run the biggest empire the world has ever seen," he boasted, with childishly misplaced confidence.

Much was made of what Churchill would have done, despite the fact that asking 'what would Churchill do?' in any other 21st-century situation would be

absurd.

This emphasis on evocations of our imperial heyday only reinforces the fact that Brexiters played on the desire of British people to see our history as a matter of pride: a shining golden age just waiting to be repeated once we are freed from Brussels's tyranny.

Much like 'long-term economic plan' in May 2015, I'm developing a migraine from the relentless repetition of the phrase 'independent, sovereign nation'.

We have a vision of our history so whitewashed that we can't feel the discomfort in openly evoking the horrors of the Empire. In a 2016 YouGov poll, 44 per cent of Britons looked back on this period with pride. Real education seems to have been so eroded that all that's left is an older generation's memories of the implementation of infrastructure and democracy.

To illustrate: I learnt approximately nothing about colonial practices in school, and yet we managed to study the medieval crop rotation system more than once.

In contrast, the German education system ensures that even 15-year-old school leavers have studied the rise of the Nazis, the timeline of the Second World War and the Holocaust itself. If you stay through to the A-level equivalent, you can expect to study it three times.

Here, however, atrocities like the almost 30,000 Boers who perished in



▲ Monuments are treated with reverence for their context (PHOTOGRAPH: WOLFGANG STAUT)

“Brexit has driven us to ignore the darkest shadows of our history”

British concentration camps during the Boer Wars are erased from the Brexiters' history.

Even as Johnson blusters on, he finds the time and lack of self-awareness about that very empire to lament the "loss of sovereignty [Britain] has suffered" under the EU, as if colonialism did not subject multiple nations to even greater suffering.

Our history is long and problematic, like most. No country or individual is without flaws by modern standards.

Yet to uncritically craft a vision of post-Brexit Britain that invokes our historical hegemony – without the necessary complexity – carves out a worrying path for our nation. Perhaps a little honest German fortitude would stop us careering into a self-congratulatory echo-chamber, as outside the consequences of our history still resonate.

In a post-ironic world, who or what is Harambe?

The insincere hyperbole with which the gorilla is mourned has something to tell us about ourselves



James Snell studies History at Gonville & Caius

James Snell

Sometimes, deaths can be positive events. They bring people together in mourning. In the case of the famous, they can unite the world in commemoration of great talent, excellent work and lost potential.

We have already seen it in 2016, the year which has brought the deaths of so many greatly loved figures: Prince, David Bowie, and Alan Rickman.

Indeed, the popular perception is that famous people are dropping like flies, that the year itself has been written like a particularly bloody drama.

But one death which refused to pass 'gentle into this good night' was that of an animal. Although I write this almost six months on, the surrounding arguments rage on, with a number of law students recently organising a 'candle-light vigil' in memoriam.

In what has turned out to be a culturally significant event, in May of this year, a toddler fell into the gorilla enclosure at Cincinnati Zoo, where he encountered Harambe, a 17-year-old gorilla. Zoo authorities said they feared for the child's life and Harambe was shot dead.

So far, so ordinary: the sad result of an avoidable accident. But there was something different here. Not only was the entire incident caught on video (al-



▲ Harambe is still a sensation five months after his death

most inevitable in this day and age), but a lively ethical debate, one tinged with real emotion, also quickly took over.

Was the killing justified? Did Harambe really have to die?

Many zoologists said that it was, regrettably, necessary for Harambe to be killed. This was disputed by animal rights activists and many others, for whom this was an act of immense callousness, a statement of humanity's profound arrogance.

Soon this discussion, earnest though it initially was, took on a new character. The gorilla was mourned, eulogised, missed – but all with an ironic intonation.

Soon, jokes began to appear. Harambe became both an internet meme and a cultural event. People faked transcripts to suggest that Hillary Clinton ordered

Harambe's murder. Trump supporters were photographed holding up signs reading: "Hillary Killed Harambe!"

Things soon reached Ted 'Zodiac Killer' Cruz levels: near total ubiquity online, yet with ever diminishing comic value. The joke wasn't funny anymore.

This fact did nothing to reduce the number of Harambe-related gags and references, however. Instead they became yet more pervasive, a constant quasi-comic drumbeat underlining the general absurdity of social and internet media.

As well as being a fairly tired joke, the Harambe meme is effectively post-ironic, for people who initially took part for facetious reasons ended up almost caring about the guy – that species of jokey, sardonic knowingness that has become the norm. Post-ironic sincerity is the new sarcasm.

Not everyone who films themselves walking into the rain and falling to their knees while plaintively calling a dead gorilla's name is doing it for a joke. The knee-jerk reactions, the constant mentions, the feigned upset – all of this has an impact, eventually.

In effect, it becomes less performative and more sincere through repetition: both more and less funny as time goes on, but no less entertaining and even fulfilling, in a strange way.

Perhaps it's a way of making sense of the randomness of things; a cross-species *memento mori* dressed up as a morality tale, or a reminder for the modern age.

And all of this has led to what was a fairly petty – if tragic and ethically complex – story becoming a global phenomenon. Though the joke itself may be a stale one, it is not, unlike Harambe, quite dead yet.

He was even referenced by US Green Party presidential candidate Jill Stein in a wider comment on animal rights. (Particularly amusing because, at one point, Harambe, listed as a candidate, was faring better in the polls than Stein.)

On Twitter, where the mundane can gain unprecedented significance, Harambe lives on. Cincinnati Zoo received no end of tweets, leading them to eventually delete their account, unable to cope with the constant jokes, and the no-longer humorous insinuations.

In reaction, one person, or perhaps many people, shot back. Quick as a flash, almost without thought, the reference has become almost instinctive.

Quite whether this pop culture prominence will translate into something more concrete remains to be seen. But the story on social media is a different one: online, there is no end in sight for the continued production and propagation of Harambe memes. Indeed, they have become a cultural staple. They have become dull and mainstream in a peculiar way.

Initial tragedy has been transfigured into comedy and then into semi-tragedy once again. Harambe has attained a remarkable cultural prominence. What this means for the future is still to be seen – if it means anything at all.

Posh at the Playroom
In convo with the cast

We are amused
Queen Vic's TV success

Culture in Cambridge
Enrich yourself this week

Varsity Introducing
The Instagram novelist

Dress to excess
Up your formal game

‘This month is about being unapologetically black’

Why Cambridge needs Black History Month

by **Nadine Batchelor-Hunt**



FEATURES • CULTURE • FASHION • THEATRE • MUSIC • REVIEWS

Black History Month is celebrated in October and February each year.

Nadine Batchelor-Hunt explains why we should make an extra effort to amplify BME voices in Cambridge

Cover illustration by **Oliver Baldock**

In the UK, we live in a racist society. That is not a palatable statement: indeed, frequently, 'racist' is substituted with 'unequal' or 'unjust' – but we must call it out for what it is. It should feel uncomfortable. It should not be an easy thing to say. It should make us squirm. We live in a society that has, and has had, a constant lack of awareness and consideration for the struggle of black people.

Black people feel as though their voices, their histories, and their concerns are seldom heard or appreciated. Black History Month, celebrated every October, provides black people with a place to stand and share their concerns, their history, their struggles, and to celebrate their cultures.

The month is about being unapologetically black, being proud of that, and demanding respect for that. We are told frequently that our society is more equal than ever, and that increasingly addressing racism in society at large is becoming a less urgent and pressing matter.

Yet, in some areas of the UK, you are 17 times more likely to be stopped and searched if you are black. You are more likely to die in police custody if you're black. You are more than six times

more likely to be detained under the Mental Health Act if you are black. Our government believes it's acceptable to put an openly racist man on our five pound note, and our Foreign Secretary has called black people "piccaninnies", and referred to Africa as a country. As well as all of this, in Brexit Britain being a person of colour can be an incredibly difficult place – people are more

happy now than ever to throw around ideals of the British Empire, claiming to seek independence from the 'tyranny' of Europe. However, there seems to be little appetite to remember exactly how these things were facilitated.

For example, sugar plantations, worked on by slaves, provided a huge amount of income for the British economy, which means our continued

wealth and prosperity as a country is in part owed to the blood, sweat, and tears of slaves – a huge facet of the history of the African diaspora.

Indeed, it was refreshing to hear Jeremy Corbyn discuss the importance of building closer economic ties with Jamaica in a recent interview, in recognition of the bloody and violent exploitation of the Jamaican people. In stark contrast, it was almost laughable when David Cameron, well-known to have descended from a slave-owning family, visited Jamaica to provide them with a

“
Being
a black
student
can be
incredibly
alienating
”



◀ Alexander Crummell, who attended in the 1840s, is the first recorded black Cantab (New York Public Library)



Upcoming events for Black History Month

18th Oct – Open Mic Night BME Campaign

24th Oct – Panel on Britain's Colonial Past, BME Campaign

24th Oct – Race, Representation and Visibility, BHM Organisers

27th Oct – Talk on Black Power in the UK, BME Campaign

TBC – Queer Film Night, BME Campaign

See more event details on the [BME Campaign Facebook page](#)

prison rather than to invest in projects such as infrastructure – things which Jamaica so desperately needs. Seemingly, there seems to be a clear societal and political disconnect in Britain from its colonial and racist history, and a wilful ignorance of the racism that exists in society today.

Disrespect even presents itself frequently in the way in which political issues are discussed by politicians and the media; referring to Brexit as Britain's 'Independence Day' fails to recognise how inappropriate such a term is for Britain and its history.

There is a reason that nearly 60 countries have declared independence from the brutality and exploitation of the British Empire, with the most recent country declaring independence in 1984.

Celebrating Black History Month at universities across the country is crucial because being a black student can be an incredibly alienating situation. Black students cannot see themselves, their history, or their culture reflected in members of staff, other students, or in syllabuses.

Indeed, this strong sense of alienation is not surprising when one considers, for example, that only 17 of the many professors in the UK are black



▲ Some of Cambridge's notable black alumni (Phelan Chatterjee)



Read more online at varsity.co.uk/features

women. In addition, statistics show that it is much more difficult for black students to gain admission to elite institutions in this country – when it comes to Cambridge applications, the success rate for black African students in 2015 was a mere 14.8 per cent, compared with the 28.9 per cent success rate of their white peers.

Then, even if black students do make it through to life among Cambridge's ancient turrets, they are surrounded by the clear disrespect of the African diaspora.

Let's take Smuts's portrait, which hangs in Christ's hall. A vocal supporter of apartheid, Jan Smuts was a man that likened African people to children, and claimed they needed the guidance of white people to succeed.

Or, better known, how about the Benin Bronze statue that was stolen after the massacre of the people of Benin by the British?

The bronze which, until recently, stood in Jesus College's main hall, has been removed and stashed away while the University decide what to do with an object that was never theirs.

The Nigerian government have, in interviews and in writing, requested this piece of their national heritage back on multiple occasions.

Yet, still, the decision-making seems to lie with this incredibly white and elite institution, saturated with sinister colonial ties, simultaneously failing to see how problematic and painful it may be for black students to see their supremacy over the issue.

Or be it the fact that a college was erected and named after Winston Churchill, a man who believed that his race was "a stronger race, a higher-grade race, a more worldly wise race" than that of the "black people of Australia" or the "Red Indians of America".

The lack of acknowledgement or accountability shown for these gross injustices can make black students feel as if their history is erased, their concerns are invalid, and their presence is not welcome.

During Black History Month we must be loud, and we must be proud. Frequently, people criticise movements that try to gain recognition and action for these examples of racism in the establishment by claiming people are trying to erase history – when it is our histories that have been erased.

We are not seeking the erasure of history; we are seeking justice. We are celebrating our strength. As Malcolm X so accurately put it:

"A race of people is like an individual man; until it uses its own talent, takes pride in its own history, expresses its own culture, and affirms its own self-hood, it can never fulfill itself" ●

“The decision-making seems to lie with this incredibly white and elite institution”



(CREDIT: THE UNKNOWN VLOGS)

Black lives matter here too

The United Kingdom needs to strengthen its own movement, says **Moriyo Aiyeola**

When a group of Black Lives Matter protesters stormed the runway at London City Airport, they were met with endless Twitter mocking, memes and cynical articles. Many were quick to point out that all nine were not in fact black, and have been identified as middle-class, white activists appearing to hijack another group's struggle.

The stunt has since encouraged the voices of those who view the Black Lives Matter UK movement as pointless to grow in confidence. However, what happened in East London does make one wonder what they were thinking. Their statement read: "in 2016 alone 3,176 migrants are known to have died or gone missing in the Mediterranean, fleeing conditions that they did not create because cheaper, easier, and most importantly, safer avenues have been blocked by the UK and other European countries. Black people are the first to die, not the first to fly." Perhaps credibility could have been gained with the inclusion of actual black activists.

The intentions are honourable and the ideas sound, but a black woman interviewed by *The Guardian* was quick to provide her commentary alongside her husband: "Many issues always affect the poorest in society... But it has stopped two black lives going on holiday."

It was a classic example of a movement being appropriated, taken out of the hands of those whom it is for, and whom it should be leading. It is almost frustrating that many now hold the

perception of Black Lives Matter UK as a joke and unnecessary when what it is trying to promote is valid.

Black Lives Matter as a movement has its origins in the United States, founded by three black community organisers – Alicia Garza, Patrisse Cullors and Opal Tometi. It was started in response to the acquittal of police officer George Zimmerman from the fatal shooting of 17-year-old Trayvon Martin in 2012. Now a sustained narrative of countless black, often unarmed, individuals that have fallen victim to the police is no longer deemed surprising. It's too frequent an occurrence of what should be tolerated and excused. Every execution on American streets uploaded to Facebook and YouTube is just another reminder of what Black Lives Matter hails as a long running epidemic of state violence and institutional racism.

'Black Lives Matter is a joke' is a common refrain on the Twittersphere. Yet if there are some issues in the UK movement, a recent attendance at a Black Lives Matter event in Shoreditch revealed that most of those who spoke at the event were not black individuals speaking up or contributing the ideas when it should be. Collaboration is a valuable asset, and Black Lives Matter is stronger when those from all backgrounds come together to support it. However, what should not be perpetuated is what occurred in East London.

As stated on the Black Lives Matter website, "Please do not change the conversation by talking about how your life matters too. It does, but we need less watered down unity and more active solidarities with us, black people, unwaveringly, in defence of our humanity" ●

“It was a classic example of a movement being appropriated”

Culture

PREVIEW

Art, Language, Location 2016

Jon Cooper explores Cambridge's experimental arts festival

Art, Language, Location (ALL) is a contemporary and experimental arts festival at Anglia Ruskin University (ARU), held between the 13th and 29th October. Given that Cambridge is generally not well catered for in this regard, this little-known festival is a genuinely exciting, grassroots project that aims to create a space for innovative and experimental artists to exhibit in the city. The project is funded mainly by ARU, Cambridge Festival of Ideas and the Cambridge Arts Council.

I met Robert Good, Chair of the ALL2016 committee, to discuss the history and inspirations of the project, and to find out a little more about what would be exhibiting this year. Upon my confused entry to the ARU foyer, Robert took me through a labyrinth of corridors before we entered the School of Art, a further corridor where two students were filming a video, and the floor was covered in a mixture of charcoal and baby powder. The walls were a work-in-progress, with John Ruskin quotes in pencilled serif typeface ready to be painted. Robert hands out some coffee (prudently purchasing a white Americano for me), while somebody notices the floor has become a little slippery. After a short discussion of whether a caution sign might be necessary to abide by health and safety regulations, it was decided to cordon off the area via a red plastic sheet.

The room was redolent of my own eighties state comprehensive, harking back to ARU's days as a polytechnic. But whatever it lacked in pomposity, it had in authenticity – a far cry from the disinterested glances at the recently-installed Henry Moore sculpture in the well-structured courts of my college, engaged and interested artists were repurposing space and seemingly having fun. A little scattered, not grand; but involved, participatory and meaningful – as we walk through to the main exhibition room at Ruskin Gallery, the scene begins to make a little more sense.

▲ **Susan Francis,**
Cover to
Cover

“The emphasis here is definitely on art”

Having originally attended Oxford “about a million years ago”, Robert founded the ALL project in 2012, after graduating as a mature student at ARU. Interested in language, and tired of proposals being turned down, ALL was founded with no money and no space to the call its own. Call outs were requested via social media, and in its first year, works were scattered around the city with no fixed location. The point was clear: to bring experimental and contemporary art to Cambridge with a link to language – contextualised by its location, to keep it fresh, and “to make art, not become event managers”.

The emphasis here is definitely on art. Robert tells me that this is the first year pieces have been curated: spotting a power balance between the artist and creator, the aim had been to empower the former. This year, the festival is practicing what Robert calls “curation lite”, but expresses his concern about institutionalisation, with committee roles and having to turn people down due to an increasing number of submissions. Another risk comes from the festival now having a fixed home at ARU: while there was value of artistic interruption in the ordinary life of Cambridge residents, it's now more accessible to see all of the pieces.

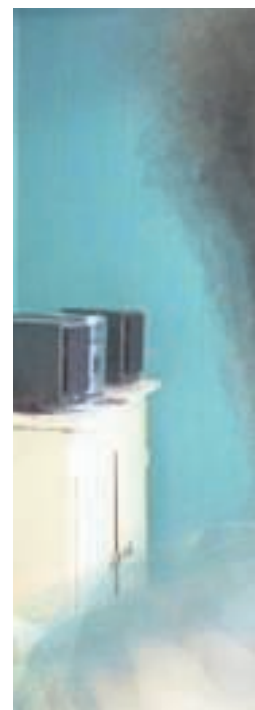
Over forty artists are exhibiting at ALL this year. Rosanna Greaves, a Fine Art lecturer, tells me how she is making use of the entrance to the Cambridge Centre for Alternative Finance with text that is projected onto a gold leaf canopy, considering the social construct of currency. Walking through the campus, we also bump into Chris Alton, who is installing a commemorative plaque on a bench in a courtyard, reading: “If it could, this sign would take you by the hand and speak to you in their voice”.

Highlights of the exhibition include Daniel Cockburn's Roundtable, a “polyphonic monologue” featuring

simultaneous monologues delivered with synchronised syllabic rhythms, “hoping like a prayer to be heard”, a remote performance by Female Laptop Orchestra described as a “telematics sonic performance using Internet, bi-directional streaming, mobile streaming”, and a downloadable walking tour of Cambridge based on Japanese forest cemetery Okunoin by Kenji Lim. The performance side of ALL's exhibits take place at the ShowTime! Symposium on the 15th October, a day event including both Female Laptop Orchestra and Ana Mendes, with other pieces including interactive digital projections and an “eco-opera” on a spiral staircase. In addition, over at ELAN, a studio at Mill Park by the train station, Philip Cornett and Paul Kindersley (among others) will be forming a fictional estate agent, Lotusland Estates – combining mixed media, video and performance art to explore the relationships between land development and spaces for art in society.

The downside to Robert and the ALL team's commitment to making and exhibiting art, rather than the nitty-gritty details of event management and publicity, is that this incredibly worthwhile and needed contribution to cultural life in Cambridge is easy to miss ●

ALL runs from 13th – 29th October. Book tickets for the ShowTime! Symposium and find more info at: artlanguagelocation.org



Don't miss »

Upcoming events you can't afford to forget

A Place to See Art / Old Divinity School
October 17th to 30th

A display of posters and material from the Kettle's Yard archives that commemorates the history of exhibitions at the gallery since its opening as a temporary gallery space in 1970. Past Kettle's Yard curators have chosen an exhibition to be included in the display and provide insights into the curatorial process.



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Classics meet contemporary

RECASTING *antiquity*

Jade Cuttle

As an arts student fascinated by the avant-garde, Classical sculptures are usually only striking for me when ravaged by time. I see their surfaces as charming only when they've been clawed with cracks – when they cradle a cobweb or two. I fall in love with their fractured shapes only when flimsy wires link the limbless stumps of stone back to body, suspended and flailing mid-air. It flaunts the fragility of the flesh.

The Museum of Classical Archaeology, established in the late 19th century and run by the Faculty of Classics, might seem like the last place to seek out such rupture. Yet seekers of artistic rupture are to be pleasantly surprised.

RECASTING is a contemporary art exhibition, scattered as a series of artistic interventions among the antique plaster casts on permanent view at the Museum. It boldly challenges the Classical artistic tradition. Through a curious mélange of materials, mediums and manner, including painting, sculpture, installation, video, and drawing, the works respond to and recast Classical heritage in a playful and subversive fashion.

Each piece weaves a new historical narrative that is played out by new characters. In *Rihanna* (2015) by Reilly, Scottish-born artist and fashion designer whose work has featured for the likes of Gucci, Vogue, Coca Cola and Sony, the pop-star's cheekbones are chiselled and photoshopped to perfection in pairing with Artemis, Greek goddess of chastity, purity and virginity. The common knowledge held for this deity, hovering like a halo above her innocent head, is suddenly tainted by transformation into a modern-day sex symbol. It is shocking and surprising until we recall those haunting stories of slaughter

“
I fall in love
with their
fractured
shapes
”

regarding Niobe's children. The artwork “recalibrates” our understanding of this narrative. “Recasting her as Rihanna promotes her sexuality, reminding us that she was also a hunter of men”, say the curators. In short, the composite image drags out aspects from the ancient narrative while simultaneously drawing upon the contemporary one, sparking an exciting dialogue between the two that deserves to be heard.

As modern pop stars like Michael Jackson are merged with classical gods, there is undeniably an undercurrent message. It takes its root in the fact that, back in antiquity, gods were regarded as celebrities, obsessed with youth, memorialisation, and preserving an aspect of themselves that would live forever.

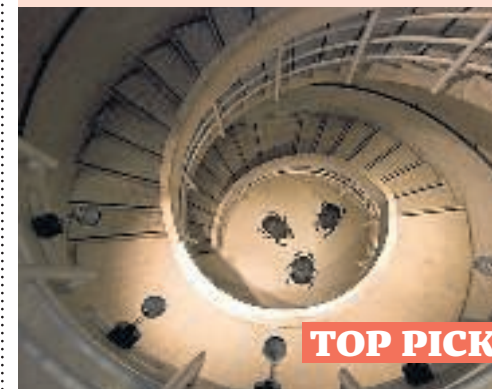
The celebratory idolisation that spans across contemporary media is not such a distant similarity, infused with an obsession for immortality and self-construction. These are the key notes played out in the pieces. It gives us a new insight into how the Classical past can be relevant, being the driving narrative for these artworks that “reveal some of the contrasts and continuities that define art's ongoing relationship with the Classical past”, according to the website.

The tangled threads of flesh in *Laocoon* (2014) recast one of the most celebrated sculptures of antiquity. The original piece depicts the Trojan priest and his sons wrestling with sea snakes. However, the heads of the three figures here are replaced by smooth specimens of coloured rocks. The exhibition is a combination of PhD research interests, curated by Ruth Allen and James Cahill who are graduate researchers in the Faculty of Classics.

Their project will draw to a close this Friday 15th October, so you'd best be quick to catch it ●

14th OCTOBER –
21st OCTOBER

What's on this week?



TOP PICK

THESE RESTLESS OBJECTS / MURRAY EDWARDS

CJ Mahony uses the iconic Brutalist architecture and spiral staircases of Murray Edwards to present pieces combining sculpture, sound and drawing. Free entry.
17th - 30th October

Saturday 15th Jem Finer - Supercomputer computations Aid and Abet, 11am - 5pm

A public piece of art near the railway station, “Supercomputer is a composing machine in which the flow of ball bearings, carrying information through labyrinthine circuits of mechanical computational units, calculates minimal melodic phrases”.

supercomputer.org.uk

Tuesday 18th Cambridge Shorts ADC Theatre, 11pm

Cambridge's only student film festival returns after its debut last term, featuring shorts from Patrick Brooks' '7 Steps to Becoming a Student Druglord' to Fay Cartwright's 'Are You Popular?'. Tickets are £6 for students.

adctheatre.com

Friday 21st Better than TV Clare Jazz, 9pm

Acclaimed Cambridge-based jazz quintet Better than TV come to Clare Cellars.

betterthantv.co.uk

▲ Clockwise from
top left: Zata Banks
and Joe Banks, *The
Act of Creation*, Daniel
Cockburn, *Roundtable*,
Sarah Coggrave, Gen
Doy, Sophie Brown



The Art and Science of Red / Fitzwilliam Museum 19th October, 1.15pm

Spike Bucklow, Senior Research Scientist at Hamilton Kerr Institute, discusses the artistic and scientific dimensions to the colour red as part of the Fitzwilliam's current exhibition on colour. Admission is free, but by token only – be sure to arrive at 12:45 to ensure a place.

◀ **LIFT OFF!**
(2014)



Tell me about your writing project.

It's a serialised novel called *Princess Saltwater*, and is being posted in instalments on Instagram. I thought it would be nice to embrace the digital age of writing because it's so immediate and people can leave comments. It's in small chapters, so it's really easy for comments to influence the next chapter. It's an experimental project – non-traditional, and very visual.

What's the story about?

It's a fictional young adult novel, but it's written so everyone can read it. It's about a princess from an unspecified land who runs away – it's a story of her trying to find independence. She escapes to Greece and roams around with her butler and friends. Now that I've come back to Cambridge the setting will be changing, though. It's kind of a silly story. Light-hearted. And fun, hopefully.

How do you feel about integrating emojis into your writing?

I like them in this context – as a serious author I wouldn't use them. But since this is playful I think they brighten it up, and fit Instagram as a very visual platform. I don't think of emojis as replacements for words because that ruins the flow. I'm

**Varsity Introducing...****Sophia Gatzionis**

The Instagramming novelist speaks to Anna Jennings about her experiences of using social media as a literary platform, princesses and Anne of Green Gables

very careful about where I put them, and they always have something to do with a word that has come around them: they work well as visual highlights.

To what extent is it personal?

Every writer is influenced by their per-

sonal life, but I try to keep it as impersonal as possible because I feature myself visually in photographs. It already feels a little bit invasive, and I don't want it to actually be a representation of my life. It's very fictional, a very fictional character, but I guess she's got parts of me because it is a voice that I'm writing.

What are your influences?

I'm trying to build it up as a homage to young adult fiction. There are some things which I'm sure people will compare it to, especially modern fairytales, by Meg Cabot or Gail Carson Levine. In terms of voice, I've been influenced by L.M. Montgomery – I think *Anne of Green Gables* is very elegant, ladylike prose. I love Truman Capote, and I really like James Joyce because of the actual physical tangibility of his words. That's something I'd like to pursue as an author, being able to have words that feel like they exist in space.

How do you feel about Instagram as a publishing platform?

I'm trying to embrace self-publishing because I think it can be very empowering, as you have the opportunity to build your own brand as an author. It's also kind of stressful, because as a writer you always put yourself out there when you publish, but I actually get to see the comments right away – there's no distance between me and the reader because I'm trying to pull them in. The comments come up as notifications on my phone, so if there's anything bad it'll be very immediate, but I've had only positive feedback so far.

Follow Sophia on Instagram at @princess.saltwater, and on sophiagatzionis.com

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Fashion

FEATURE

A case of race

For Black History Month, **Flora Walsh** approaches the reasons behind the explicit over-sexualisation of black models



Despite the increasing use of models from diverse ethnic backgrounds, ethnic minorities are still hugely under-represented in the

fashion world. When they do appear, their presentation has often been troubling and damaging.

The fetishism of black women (and men to a lesser extent) in mainstream culture is no novel notion. Black women have been seen as sexual objects since slavery, but the topic is no less relevant than today, with the callously carnal presentations of black women in fashion.

This presentation is nothing but a modern-day adaptation of the space that black women used to occupy in the 19th-century mindset as insatiable sexual beasts. According to the study 'Stereotypes: Negative Racial Stereotypes and Their Effect on Attitudes Toward African-

Americans' by Laura Green, this association between black women and sex is represented by a biblical cliché: that of Jezebel, the idolatrous Israeli queen, usually associated with prostitution and sexual voracity.

These Jezebel stereotypes have been reinforced time and again in fashion. For example, *Numéro* magazine ran an editorial spread in 2009 called 'Best Friends', where black model R'el Dade appeared topless in every frame next to clothed white model Mélodie Dagault.

Dade was staged in a submissive sexual role, rarely making eye contact with the camera. Her face was frequently masked in bondage-style headpieces and she wore underwear with a similarly subordinate sexual effect.

Not only does this hyper-sexualisation hark back to the Jezebel stereotype, but the constricting garments echo the historic subjugation of black people.

In 1979, *People* magazine interviewed Jean-Paul Goude, who has been the subject of much recent media scrutiny be-

cause of his explicit *Paper* photo shoot with Kim Kardashian, featuring full frontal nudity and her naked behind, intended to "break the internet". In the interview, Goude exposed a dark obsession with black women in his work. He was quoted stating that from a very young age he was captivated by "ethnic minorities – black girls. I had jungle fever."

Goude capitalised on his "jungle fever" in the form of a highly controversial 1982 book of the same name, including the original picture that inspired the Kim Kardashian shoot.

It also contains a piece with his then-girlfriend and muse, Grace Jones. One photograph portrayed her oiled and naked, in a cage, with a lump of raw meat and a sign reading 'Do Not Feed the Animal'; another showed her again oiled and naked, and holding a safari whip around her neck with primitive tribal face paint and a third (you guessed it) oiled and naked, fighting her way out of a chocolate wrapper bearing her name.

It does not take much to recognise the explicit references to colonial racial perceptions and the degradation of black women in this spectacularly unsubtle set of pictures. And if you thought such flagrant fetishism of black women was a thing of the past, you could not be more wrong.

The photographer Matt Doyle recreated the shoot with American model, actress, and fashion designer, Amber Levonchuck, better known as Amber Rose, for a 2009 issue of *Complex* magazine.

This racial objectification is not confined to women only; black men, too, have not been spared. Take for example

“Black women have been seen as sexual objects since slavery”



▲ Goude's *The Champagne Incident* (Jean-Paul Goude)

FORMAL WEAR

A buyer's guide

As the term starts, so do formals, Cambridge's key social events. Up your formal game with some picks from our fashion team.



- 1 **Bordeaux Velvet Blazer** by M&S, £85
- 2 **Razor Mules** by Topshop, £30
- 3 **Pieces Caged Belt** by ASOS, £20
- 4 **Gold Glitter Envelope Clutch Bag** by ASOS, £15
- 5 **Mismatched Circle Earrings** by Topshop, £10
- 6 **Lonwear Eyeliner** by Bobbi Brown, £18.50
- 7 **College Cufflinks** by Ryder & Amies, £28
- 8 **Luther Silk Tie** by Reiss, £45
- 9 **Brushed Stone Tie Bar** by Ted Baker, £39

Check out Varsity Fashion's Instagram photos:

[instagram.com/varsitycambridge](https://www.instagram.com/varsitycambridge)

the February/March 2011 cover of *RUSSH Magazine*, which featured Belgian model, Delfine Bafort, surrounded by a group of doting black men, who all appear to be lusting after her. While she is fully clothed, they are all naked.

Examples of the objectification of black men are less frequent than for women, but they hold the same potency in terms of reinforcing colonial views of ethnic minorities.

While the incidences of questionable or demeaning use of black models appear to be becoming, thankfully, less frequent, this remains a highly relevant and poignant issue in fashion. Only by recognising the dark past of ethnicity and fashion can we move on from it.

The problem with racial stereotypes, such as the Jezebel archetype, is that their longevity is such that many believe them to be biologically inherited, rather than socially constructed.

More recent manifestations of this unpleasant truth suggest that the fashion world still has a long way to go. Only when fashion photography champions beauty, innovation, form and style above considerations of race or racial tropes will we have reached a higher realm of art ●

Mirror mirror on the wall, which are the ugliest shoes of all?

The bootie and the beast

Elizabeth Huang

This autumn, the fashion world was sent into a tizzy by the announcement that Ugg and Teva (both well-heeled members of the ugly-chic style family), were expecting their own little bundle of collaborative joy.

In September the happy family was delivered of said bundle of joy, the Ugg x Teva sandal. Several christening names were immediately suggested, including



▲ The boots (Ugg x Teva)

"Frankenshoe" (take a look at the pictures and decide for yourself).

The Ugg x Teva collaboration is not some anomalous freak of nature, however, but rather part of a current trend for 'ugly shoes' clomping its way into our shops, homes and, alas, wardrobes.

The family tree is extensive, encompassing Crocs (which recently made a bejewelled appearance at London Fashion Week), slides (seen on celebrities like Cara Delevingne) and everyone's favourite quirky uncle, Birkenstocks. Ugly shoes are more on point than ever before.

It is hard to see what these shoes are: not functional (open-toed wool-lined boots make little sense), nor bold. At \$225 a pair, they are not even cheap.

In other words, they are the perfect symbol of a broader trend in fashion towards the ironic. Shoppers are bored of the beautiful and cynical about the sincere. Wearing Ugg x Teva sandals is a declaration that we're in the know, we get what's happening in the world and what's more, we can laugh about it.

Maybe fashion can bring us all together, by bringing us all in on this one big joke. We can all be part of the Ugg x Teva family... for \$225 ●

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Theatre

REVIEW

'It gets on with what it's good at'

A production that aims high, and delivers both humour and darkness, writes **Thomas O'Connor**

The Habit of Art
ADC Theatre
11th - 15th October, 7:45pm
★★★★★

Nothing should get in the way of the creative mind, according to *The Habit of Art* at the ADC. The artist is nobody when not active, and Fletcher Players' production of this multi-layered piece by Alan Bennett is

both active and creative right the way through.

The set-up is complex: the action takes place in a rehearsal room at the National Theatre, during the development of a new play on W.H. Auden and Benjamin Britten.

The actors jump in and out of their play-within-a-play characters. The stage manager attempts to maintain order. The writer despairs at what is happening to her script. It could have been a farce, but Bennett gives us something much darker.



▲◀
Vaughn and Tothill on stage
(Kaye Song)

The bawdiness of the first act is smashed into context by the exploration of Britten's sexuality in Act Two. The boundaries between innocence and temptation are blurred beyond recognition.

The strong and witty cast are directed by Isaac Jordan, who shows a true understanding of the script. The pacing is generally spot-on, producing the laughter that Bennett's script deserves.

At the heart of the piece are Jon Tothill and Tim Vaughn, who play Auden and

PREVIEW



The cast in dialogue with Eva Hodgkin

Laura Wade's *Posh* shines a harsh light on the ugliness of Oxbridge elitism and privilege, taking the audience out to dinner with a fictionalised version of the Bullingdon Club. First staged in 2010, and made famous by the 2014 film adaptation, *The Riot Club*, it has now found a temporary home at the Corpus Playroom.

Why did you choose *Posh*?

Anna Jennings (Director): It's so modern, and deals with issues which are still so prevalent.

Also, although the cast is primarily male, the women in the play are really interesting – we didn't want to make it a play just about misogyny, but there is

a massive undercurrent of that, which is another really important issue which the play takes on.

Do you think the play has a particular resonance, being performed in Cambridge?

Anna: Definitely – although the Bullingdon Club is obviously an Oxford institution, we very much treated the Riot Club as an Oxbridge drinking society. There are obviously problems with elitism [in Cambridge], and problems with access, and the play helps to highlight that.

How have you found playing these rather repellent characters?

Seth Kruger (Alistair): I only ever get cast as repellent characters.

Anna: There may be some type-casting going on.

Dan Sanderson (Guy): Because we were doing so much in-character work, there was a point when we found that we were making jokes that our characters might have said, and the boundaries between the actor and the character got kind of blurred.

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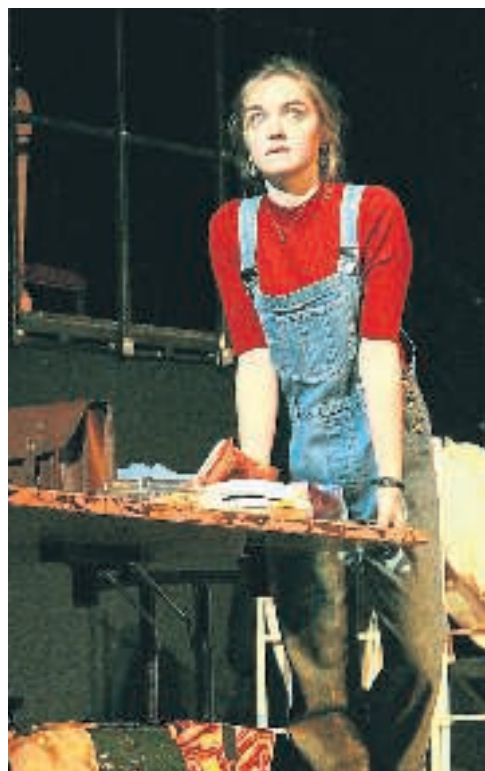
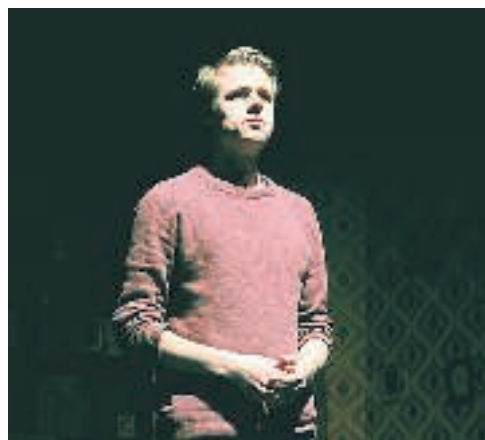
More reviews are available online at:
varsity.co.uk/theatre



Britten respectively. Vaughan is astonishing in his ability to capture the introverted grandeur of Britten.

Tothill comes into his own in Act Two, when he is free to fully become Auden. The two men engage in serious discussion about companionship and desire. The smut of the first act falls into perspective.

By this point we are drawn into Auden and Britten's deliberations on *Death in Venice*, and have almost forgotten that



we are sharing a rehearsal room. Huge credit is due to the cast and director for achieving this.

The two-part set (designed by Georgemma Hunt) has Auden's gloriously cluttered college room sitting within the emptiness of a rehearsal space.

With lighting by Karolina Hes, the focus is firmly drawn into the central dramatic conversation, then snapped back out in the reality of the surroundings as needed, while Eliza Spindel provides a humorous mix of contemporary dress and vintage costumes.

Ben Martineau displays genuine frustration as actor Donald trying to find his motivation to play the interviewer Carpenter, and equally compelling is Jamie P. Robson as Tim the actor, who plays the naive rent boy.

The writing of *The Habit of Art* is perhaps overly complex. Occasionally the peculiarity of the script proves too much for the director and cast to handle convincingly. But this production aims high, and delivers both the humour and the darkness needed to achieve the ambitions of its complexity.

In Auden's words, it gets on with what it is good at ●

“Ben Martineau displays genuine frustration”

Opening this week

Tuesday 18th

Posh
Corpus Playroom
7:00pm (til 22nd)

Caravan
ADC
7:45pm (til 22nd)

Offending the Audience
Corpus Playroom
9:30pm (til 22nd)

Cambridge Shorts
ADC
11:00pm

Wednesday 19th

Have I Got to Mock the Buzzcocks Ja Vu: A Panel Show Sequel
ADC
11:00pm (til 22nd)

Jonah Surkes (Toby): There's a lot of swearing in the play, and I'd never really sworn before. It's great – my vocabulary has really expanded.

What does the Corpus Playroom bring as a setting?

Seth: There was a production a few years ago in the ADC Theatre and that stage is a frame – you're looking at the play from a distance, whereas ours will be much closer. You'll be able to smell us – and that's so important, that it isn't glamorized.

The film was too pretty and too constructed. If people didn't like the film they should see the play because they're different.

A Guardian reviewer said the play “admits no shades of grey”. Do you think that's true?

Anna: With this production we're trying to make it clear that these characters are individuals who do have redeemable features. It is hard because at times the play does slip

into stereotypes and we've been trying to avoid that and get the nuances.

We want to make the Riot Club, at least initially, attractive and engaging, so that as it shifts, the audience is left feeling complicit.

Leo Benedict (Hugo): To start with you find the dialogue entertaining, and then there's this beautifully gradual transition and you end up asking: 'How did I get here?' That's what makes it such good writing ●

Posh is on at the Corpus Playroom, 18th-22nd October at 7pm, with no interval

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Music

COLUMN

Sorority Noise at the Portland Arms



Perdi Higgs

An angsty suburban punk attitude (and outfit) was clearly a must have for every member of the audience for Sorority Noise, who played the Portland Arms last Tuesday. I felt slightly out of place being one of the only people there without a lip piercing, but I did my best to look like an angry teenager.

Sorority Noise is a Connecticut-based emo/pop/punk band. They are quite an angry band that holds an endearing sense of romance in their lyricism, hidden between their crashing guitar riffs. Their debut album, *Forgettable* was released solely online to the Tumblr generation, and gradually they grew in their popularity when their follow up, *Joy, Departed* came out a year later. The band had established themselves in the US – playing to college students all across the country. Now between albums, they are touring the UK with both old and new material on offer. The support acts of the evening began with the UK-based band, Grieving. They walked on stage announcing: “Hi, we’re grieving”, which set the tone for the rest of the set. There is something fundamentally a bit strange about the heavily stylized and emphatic shouting of emo music when it is done with an English accent. When singing about how much they hated their lives, it did seem almost comical at certain points. The following support, Puppy continued to push the anguished tone, but brought the energy up through some super impressive falsetto from the lead singer.

The modest stage set-up of the Portland Arms is always a great place for a low-key live music experience. Sorority Noise shyly arrived on stage and then proceeded to break both my eardrums, but honestly I kind of enjoyed it. They opened their set with ‘Corrigan’, a track from their latest album to an enthusiastic audience. A lot of people there were

speaking about how long they had waited to see the band since their first album, and it was exciting to see how an ‘internet band’ could finally reach dedicated fans all the way across the Atlantic.

The band rarely allowed a silent moment, keeping a constant echoing guitar between each track, creating a sense of fluidity between the spikes of energy within all of their intense, rock choruses. The high point of the evening was their performance of ‘Blonde Hair, Black Lungs’ from their first album, where there was a strong connection between the audience and the band. The lyrics deal with depression and the death of a relationship, yet there was something strangely uplifting about the passion with which the band delivered it. The genre of their music requires a lot of volume, which was definitely provided. At times this was slightly overwhelming, and there was almost a sense that the music was a little bit too big for the space itself. That said, the intimacy of the venue did create a stronger

“They proceeded to break both my ear drums, but honestly I kind of enjoyed it”

sense of conviction in Sorority Noises’ lyrics, as if they were delivering a confession to the crowd.

Overall it was an enjoyable and fun evening. I will be the first to admit that the angst of these American pop-punk bands can sometimes become slightly abrasive, but Sorority Noise managed to pull off the heavy songs in this small setting, and the crowd helped make it a high energy, explosive concert. That said, I’m also super annoyed no one told me to bring my oversized flannel shirt and beanie ●



FEATURE

Autumn live picks

Musical happenings from around Cambridge and London, compiled by **Ben Haigh**

Ben Haigh

John Carpenter
Troxy, East London,
31st October and 1st
November

Following a lacklustre two decades in film, director-composer John Carpenter became music’s coolest sexagenarian this summer after an appearance between Tame Impala and Radiohead at the trend-setting Primavera Sound festival in Barcelona. Carpenter’s film scores, which he almost uniformly wrote and recorded himself, are an integral element of some of the best horror movies of the 70s and 80s, most famously in the staccato spine-tingler that narrates *Halloween*.

Sound plays an intimate role in creating fear in Carpenter’s tension-heavy films, and this two-night London residency will showcase performance at its creepiest and most intense. Standing below colossal projections of scenes from his movies, Carpenter is a silver-haired icon, leading his band through themes from his heyday including the thumping bass of ‘Assault On Precinct 13’, the guitar extravaganza of ‘Big Trouble in Little China’ and the unsettling heartbeat score from ‘The Thing’. But these concerts won’t just be visions of Hollywood nostalgia, as Carpenter showcases new songs from his excellent *Lost Themes* albums. Unsurprisingly, the *Halloween* gig has long since sold out, but tickets are still available on 1st



▲ **Wonk Unit will come to the Portland Arms this November**
(SLAVES)

▼ **John Carpenter with be in London at the end of this month**
(NATHAN HARTLEY MAAS)



November to see one of horror’s most influential auteurs performing some of the most memorable music ever put to film.

Slaves
The Corn Exchange,
Cambridge, 14th
November
& **Wonk Unit**
The Portland Arms,
Cambridge, 28th
November

Cambridge hosts a pair of excellent punk gigs this November, with Wonk Unit performing along with their one-time touring partners Slaves. Slaves rose to prominence meteorically in 2015 with their debut album *Are You Satisfied?*, a set of frenetic punk songs which straddled the line between bawdy humour and Kafkaesque bleakness. Helped by ubiquitous single ‘The Hunter’ and a cover of Skepta’s ‘Shutdown’, the duo secured a slot on the main stage at Reading and Leeds and recently released *Take Control*, a second record, nastier and more angry than the first.

Their frantic live shows are perhaps matched only by those of Wonk Unit, a constantly-touring cult band that, despite never achieving mainstream success, remain one of the country’s best-loved punk groups. Emphasising humour (a too-often forgotten element of punk rock), their songs are catchy and fast, although their gigs can be surprisingly abrasive. Those looking for great punk rock need go no further than the town limits next month ●

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

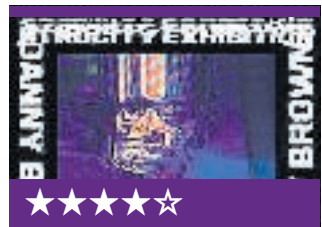
★★☆☆☆ = OK
 ★☆☆☆☆ = BAD
 ☆☆☆☆☆ = ABYSMAL

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New releases

ALBUM



★★★★★
Atrocity Exhibition
 Danny Brown

Immediately catchy club bangers have ensured Detroit rapper Danny Brown mainstream airtime in clubs and festivals. His third project, *Atrocity Exhibition*, is a return to his experimental roots. Named after a Joy Division song, it channels 1980s post-punk, psychedelia and abrasive hip hop, united

by an overarching sense of impending doom. Set to experimentally dark beats, the album chronicles Brown's drug addiction with a lyricism that marks a shift away from the upbeat party anthems of Brown's last album *Old*, and towards one of the most boundary breaking hip hop albums of the year

● Mikka Jaarte

ALBUM



★★★★★
Sirens
 Nicolas Jaar

Jaar's latest minimalist album synthesises a plethora of musical textures, instruments and themes, from Americana and maracas to whining synths and distant vocal lines with pulsing bass lines.

Highlights include 'No' which delicately draws on his Chilean heritage and

'Three Sides of Nazareth' which fluctuates between silence and anger, like the walls closing in on a bad acid trip. While it struggles to sustain its moment of brilliance, this album is technically excellent and an easy entry point for those new to experimental electronic music

● Christian Harvey

14th OCTOBER - 20th OCTOBER

Highlights of the week

Saturday 15th
Oxjam Festival

Portland Arms, all day

Several local bands take the stage for a charitable cause including: Trouser Crisis, Searching Grey, and Luke Williams.

£8.80 adv

City of Cambridge Symphony Orchestra
West Road Concert Hall, 7:30pm

Kick off the classical season with a concert featuring works by Williams, Brahms and Mahler.

£5-£18

Monday 17th
Paul Goodwin

Portland Arms, 7:30pm

A local to Cambridge, but no stranger to touring the world, Goodwin is showcasing his new release *The Northern Lights in the Neon Tube*.

£5.50 adv

Tuesday 18th
Steve Mason
Cambridge Junction, 7pm (doors)

Mason, of Beta Band fame, comes to Cambridge to release his new record *Meet the Humans*.

£20 adv

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Reviews

THE TOP 5

Superhero films



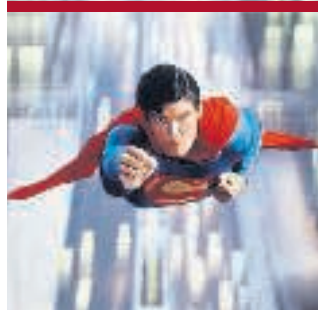
The Incredibles

Forced into retirement and trying to live 'normal' civilian lives, a superpowered family are propelled back into action when Mr Incredible starts going on secret missions.



Captain America: The First Avenger

The skinny Steve Rogers is turned into super-soldier Captain America. Marvel's period piece, *Captain America: The First Avenger* is the perfect origin story.



Superman

Heartwarming and optimistic, but with special effect outdated enough to laugh at, Christopher Reeve strikes the perfect balance between Clark Kent and Superman in this 1978 film.



Marvel's Avengers Assemble

Bringing together the heroes of Marvel's solo films to stop Loki from destroying New York, Whedon made superhero team-ups a main stay in cinemas.



X-Men: First Class

Rebooting the X-Men universe with younger stars, *X-Men: First Class* is an origin story of sorts for the X-Men, focusing on the early friendship (and fall out) of Professor X and Magneto.



Victoria

A whirlwind of drama and romance, says Ellie Sanderson

★★★★☆

As the camera pans out across the lavish set of Buckingham Palace and the rousing notes of the theme tune sung by the mediaeval baebes (see what they did there!) ring out, the first series of ITV's *Victoria* draws to a close.

I was curious about *Victoria*: since the demise of *Downton Abbey* the nine o'clock slot on ITV has been filled by various shows hoping (and failing) to emulate its success. Brexit has left the British public craving another show which restores our

“Coleman carries the show with mingled imperiousness and youthful naivety”

belief in Great Britishness, and what better figure is there to take on this challenge than the matriarch of the empire herself, Queen Victoria. Daisy Goodwin's sumptuous drama follows the rise of the young 18-year-old queen to the throne, and it's a lot more exciting than you would think. Drama, intrigues, the saturnine Lord Melbourne – much of the show is inspired by Goodwin's perusal into the diaries of Victoria (however the whole Albert-or-Lord-Melbourne thing suggests that the rest is inspired by the diaries of Bridget Jones.)

Despite the historical inaccuracies and dreadful CGI, *Victoria* is redeemed by the excellent performance given by Jenna Coleman, who is perfectly cast as the young and dainty Queen Victoria. Coleman carries the show with mingled imperiousness and youthful naivety which characterises the teenage Queen Victoria. Albert too, played by Tom Hughes, captures well the sullen awkwardness of 'the clockwork prince', and the chemistry between the two is convincing (although it probably helps that they are dating in real life). Nevertheless, it does seem that their relationship develops implausibly quickly. One minute they're flirtatiously playing Beethoven together, next they're

▲ **Jenna Coleman plays the young Queen Victoria, in the first years of her reign (ITV)**

running in slow motion through the forest (Albert likes trees), then before you know it wedding bells are ringing and they seem to spend the rest of their time in the royal bedchamber. And that's just one episode! An entire season of courtship in an hour, albeit randomly punctuated by Albert whipping out a penknife and shredding sections of his shirt, which I still don't entirely understand.

The last episode provides a fitting finale though, with a royal birth, an assassination attempt and the suitably villainous King of Hanover, complete with a treacherous scar over his eye and a sneaky pantomime walk. Just in case you were in any doubt as to his villain status, he also has a nefarious soundtrack whenever he enters. Victoria gives birth, and the various disagreements of the series are put aside in the light of a new and hopeful future. The show ends with a tableau of the royal couple gazing lovingly at their new daughter, also named Victoria.

But it's not all a happy ending. The failed assassin, imprisoned in Bedlam, sits tied up in a straightjacket. The CGI is still truly awful. And I have a sneaking suspicion that we haven't seen the last of the villainous King of Hanover ●

▼ **Coleman and Hughes make a convincing royal pair (ITV)**



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

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

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

FILM

War on Everyone

OUT: 7TH OCTOBER

War on Everyone is the latest in a string of action-comedy buddy-cop films, in the tradition of *Starsky and Hutch*, *21 Jump Street* and *The Nice Guys*.

But nice guys, Bob Bolaño (Michael Peña) and Terry Monroe (Alexander Skarsgård) most certainly are not, fighting, robbing and extorting their way through the day.

Trouble arises when Bob and Terry get close to a crime ring run by a nihilistic British Lord (Theo

James) and his *Clockwork Orange*-style right hand man (Caleb Landry Jones).

Sensitive viewers beware: they are equal opportunity offenders, and spare no punches for anyone. Ever.

When the characters aren't swearing, they're discussing the meaning of life and exchanging high-brow quips on Jean-Paul Sartre and Simone de Beauvoir.

The film is extremely rude, very funny, surreal, and maybe even rather poetic.

Not all the punchlines hit the mark, but the sheer absurdity and gleeful misanthropy make for a very fun hour and a half ●

Yasmin Shearmur



◀ **Michael Peña and Terry Monroe as the not-so-nice guys** (Icon Film)



Check out more reviews online at: varsity.co.uk

TV

Luke Cage

OUT: 30TH SEPTEMBER

Sweet Christmas! Netflix's Marvel series continues with *Luke Cage*, previously seen as the bulletproof love interest on *Jessica Jones*.

Featuring captivating cinematography and amazingly cool hip hop and jazz, *Luke Cage* is an action series with an impressively high production value.

Cage (Mike Colter) is a widower (as revealed in *Jessica Jones*) laying low in Harlem, getting paid under the table at Pop's Barber Shop and avoiding detection from the police.

As his hidden past is slowly revealed over the course of the season, he gets caught up helping neighbourhood kids who have run afoul of Cottonmouth (Mahershala Ali).

As with many Netflix series, *Luke Cage* can be watched in one go – although the dialogue is not always the snappiest and some of the episodes drag a little, so it would perhaps benefit from a more paced viewing.

Nevertheless, the camera work, colouring, setting and music all make this series stand out from typical superhero fare.

Just as *Jessica Jones* was more of a psychological thriller, *Luke Cage* is markedly cool ●

Ned Booker

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Opportunities squandered

Peter Chappell

Back in 2005, the Olympics was a good news story for Blair's Britain, demonstrating the country's shift to a modern, outward-looking nation. Much emphasis was placed upon leaving a legacy centred around two main commitments: inspiring a sporting generation and 'increased grassroots participation', alongside a mass redevelopment of the area around Stratford.

But in 2016, that legacy has faltered. Today, the Games represent a time when Britain, historically seen as insular and isolated from the rest of the world, opened its doors to people from all nations in the name of sport. Scepticism about the value of London 2012 has spiked, and suggestions that the Olympics were a waste of money have increased, with many pointing fingers at the Games' organisers.

Yet this overlooks the wider forces that were at work. Rather than a lack of foresight and planning before the Games started, London 2012's failure to deliver an effective legacy lies with those in power after the Olympics, who failed to grasp the opportunities that the Olympiad presented.

The failure to meet the first promise – to increase the country's sporting par-



▲ Tessa Jowell was minister for the Olympics (2005-2010) (WILLWAL)

ticipation – must be attributed to a catalogue of missed chances and government inefficiencies. Those who lay blame for this failure to ignite the sporting passions of the UK at the feet of the Olympic organisers do so prematurely.

As Richard Caborn, former minister for sport, noted, there was a failure to ensure “we [got] more money into grassroots sport”. Indiscriminate budget cuts damned the Olympic generation. The discontinuation of the School Sport

Partnership (SSP) by the coalition in 2011 was, in the words of Tessa Jowell MP, a “missed opportunity” that removed a vital instrument for realising the Olympics' sporting legacy.

People have also wrongfully blamed London 2012's organisers for failing on the second legacy pledge – that of regenerating London's frayed outskirts. It is easy to criticise the lifeless Olympic Park which has not quite lived up to its potential. But it was poor management that prevented it from fully growing into itself, as innovative attempts to adapt venues post-Games failed.

However, Stratford's growth must not be overlooked. It will be an important area for London in the future: a good foundation for long-term investment and development ensuring London 2012 will be far from a Sochi 2014, where the infrastructure built became infamous white elephants. And London's Opening Ceremony provided a chance for a thoughtful but daring study of our culture. It was a marketing coup for a declining Britain, providing vital opportunities to attract top doctors to the NHS and helping universities like Cambridge compete with US Ivy League and Asian rivals.

So while London 2012 was an expensive summer party, it provided this country with quantifiable benefits. It was a huge opportunity initially seized with both hands. But, as time passed, the internationalist and sporting ideals of the Games were forgotten, overlooked and sacrificed.

A political mishandling

James Watkins

The glitz and glamour of hosting the Olympic Games come at a cost that no nation with a conscience should have to front – especially when the costs have been known to be whitewashed by government PR.

‘Legacy’ has become a byword for divestment of responsibility. It is the political antidote to accountability – the third pile, after Chance and Community Chest, from which only bedraggled and desperate politicians may draw.

A bill of £8.77 billion was what landed in our laps for London 2012. For that money, we were promised long-term economic and infrastructural rejuvenation as part of its legacy, specifically in Stratford and Newham, while a generation was tipped to be inspired into sport and better health, thereby ushering in a more productive workforce, increasing GDP and so on.

The chains of reasoning certainly sounded good, but none of it was delivered in good faith: the Olympic Park is now a zoo for its lumbering white elephants, the National Obesity Observatory (NOO) figures have continued their upward trend, and our sport involvement figures are hardly flying.

Of course, if and when those numbers do increase, it is questionable whether they will be down to Olympic legacy at all.

And what of the other, less tangible benefits proffered by the Games? In a society whose fastest method of transportation was horse and chariot, the Games most likely offered the Pan-Hellenic settlements of the Greek Republic a rare opportunity to come together and enjoy their common ideals through the medium of sport.



▲ Olympia, Greece (BGABEL)

But in our modern world, propped up as it is by globalisation, we are never unconnected. We came together – for good – with the advent of the technological revolution.

There are not two points anywhere in the world separated by more than 48 hours of travel – a far cry from the world of the spondophoroi, the messengers tasked with running the length and breadth of Ancient Greece to herald the arrival of the Games.

Justifying the Olympic Games, with all its problems, by a ‘feeling of togetherness’ seems a bit glib – like clinging to a virtue that is no longer virtuous but the norm.

Even this most noble of old institutions cannot escape 21st-century capitalism. In Ancient Greece, the athletes competed to win an olive branch. They competed for glory, honour and pride.

While the latter is of course still true for most, what are their rewards today? Slabs of metal, ranked, inevitably, by their relative monetary worth.

The International Olympic Committee (IOC), for its part, has tried to modernise the whole affair in a more positive way – updating Olympian principles for the new world. The official website is awash with plucky soundbites like “Olympism”, but to the uninitiated, this evokes little more than hazy notions of sexual impotence.

Nevertheless, it remains the IOC's

umbrella term for all manner of positive social change, including the “joy of effort” and the “educational value of good example”.

What, though, of the sponsorships or associated betting markets, the squabbling over broadcasting rights or cash bonuses offered for a gold medal?

There's nothing inherently wrong with these things – but isn't endorsing all this while laying claim to ancient Olympian valour rather like having your baklava and eating it?

The woes of Rio 2016 itself have been well-documented elsewhere. But the general question remains: is there any city, in any nation, well-developed or otherwise, that can possibly justify the gluttony of the Games?

In Britain, at least, there are deep-rooted problems tied to all sectors of public policy: struggling schools, a ‘universal’ health service in crisis, and countless denationalised industries now crippled by corporatism.

We learnt from Brexit's notorious £350 million promise for the NHS that national budgets do not work all too simply: freeing up X money here does not necessarily mean it can be transplanted there.

Nonetheless, were we to have put billions towards solving national issues rather than a souped-up sports day, we might have seen some really meaningful social change.

This is not to call for the abolition of the Olympic Games. One thing, however, is inescapable: a winding-down, or a ‘de-capitalisation’, is required.

This summer, our newsfeeds transitioned with sickening ease from stories of Team GB triumphs to pictures of bloodied infants from Aleppo. Money siphoned off from the Olympics is not a quick fix to the conflict in Syria, but there could be an awful lot of global good to come from several billions of pounds being set aside every four years.

What a legacy that would be.

Irish fans proved unlikely role models at the Euros

► Continued from back page

From the rise of Russian ‘Ultras’ – a group of extremely violent fans who combine football hooliganism with far-right nationalism – to the 72 England fans whom the UK Football Policing Unit suspected were involved in “highly organised” violence, football fans and violence seem to go hand in hand.

But it was the Irish fans – both from Northern Ireland and the Republic – who emerged as the unlikely role models.

In fact, the good behaviour of the Irish and Northern Irish fans was recognised when they were jointly awarded the Médaille de la Ville de Paris by the Mayor of Paris, who described them as “a model for all the supporters of the world”.

Elsewhere, viral videos surfaced of fans helping a local change a tyre, cleaning up with officials after a night celebrating in Lyon, and chanting “go home to your sexy wives” at Swedish fans before their match against Ireland in Paris.

My friend came home with a Poland scarf and a Ukraine shirt, obtained through friendly swapping with rival fans.

So how does a nation known for its violent past produce such friendly football fans?

It is all a matter of perspective. The

last time Northern Ireland qualified for a major tournament was the World Cup in 1982 – an event which has since become the topic of several books and films.

Qualifying, for us, was an achievement in and of itself. For both Irish nations, the Euros symbolised not just a historic moment for our football teams, but also a chance to show the rest of Europe how far we have come.

While all fans are proud of their respective teams, the Irish and Northern Irish fans were simply proud to be there. It is a lesson in humility – a virtue that many England fans would do well to observe.

I could not help but feel a little bit smug as I watched Kolbeinn Sigþórsson’s shot slip past Joe Hart’s fingers into the net.

It was the shot that secured England’s exit from the European Championships, and also the catalyst for hundreds of hours of analysis, criticism (of both players and former manager Roy Hodgson) and media coverage – how could England have lost... to Iceland?

Indeed, while the English team were lambasted for their poor performance, the Irish and Northern Irish teams were welcomed home as heroes.

In a world where horrible things happen every day, it seems Irish fans know how to make the small victories count.



The Northern Irish fans, just like Will Grigg, were on fire at the Euros

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Sport

Peter Chappell
& James Watkins
The London 2012
legacy debate
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Commanding CULNC cruise to victory

Cambridge

43

Loughborough

23

Danny Wittenberg
Deputy Sports Reporter

Cambridge University Ladies' Netball Club (CULNC) set their sights on promotion to the national leagues on Wednesday afternoon, as they delivered a netballing masterclass to claim a 43-23 victory against a tough Loughborough University second team.

The Light Blues started the season in convincing style, dominating the court for all four quarters at home to a Loughborough side widely considered pre-match favourites. There were strong performances from club captain Hayley Smith, who eased into her role following her sudden promotion over the summer, together with debutant Sophie Maitland, who swapped her matriculation gown for Smith's spare netball dress less than two weeks into her university experience. The skipper was quick to raise the expectations for her emerging squad: "The girls are looking very strong. I don't want to say this too soon, but it's potentially promotion for the Light Blues into the Premier League."

CULNC began the new campaign exactly as they had finished the previous one, scoring three straight goals in three minutes against Loughborough, in a match that called for composure rather than the season-saving heroics required in last year's fixture.

The Light Blues played excellent hosts, imposing themselves on their Leicestershire rivals from the outset. Maddy Eno, who was later awarded Player of the Match, lived up to her goal shooter label by opening the scoring from virtually the first centre pass. Goal attack Frances Lee-Barber was instantly on the offensive, too: the CULNC duo continued to trade simple shots for the majority of their team's 43 goals.

Loughborough struggled in the face of a formidable home defence. Indeed, as far as Light Blues goalkeeper Lucy

Gumbiti-Zimuto was concerned, loose rebounds were only heading in one direction, while goal defence Charlotte Plumtree established her status as one of the veteran squad members with several vital interceptions.

The visitors did keep themselves in contention, utilising swift counter-attacking passages that pinballed between the Light Blues' defenders at lightning speed. Yet CULNC fought back against the physicality of their opponents and, as the first quarter closed with CULNC 12-5 ahead, the match remained there for the taking for both sides. But Eno had other ideas: she brought the battle to Loughborough by converting rebounds into regular goals, and flicked home one of the points of the afternoon to put CULNC 22-12 up at the half time interval. It was the third quarter that decided the encounter after CULNC consolidated their ball retention and competitive edge. Lee-Barber played a pivotal part with three consecutive goals as the Light Blues grabbed seven goals in a row to move 29-12 in front.

"We thought it was going to be tough after drawing twice last season, especially given our late start to term and Loughborough's reputation," Lee-Barber told *Varsity* after the match. "With a new squad, it was a strong team performance by all and a great positive start to the new season."

Loughborough did put up some resistance in a frenzied finish to the third quarter, where the array of rebounds around the Light Blues' goal circle would have been more welcome on the adjacent volleyball court. Yet Eno continued to ensure the scoreboard kept ticking over in favour of CULNC. At 34-17 to CULNC, the final quarter was played for pride. Diverse distribution tactics from Smith seared open the visitors, who tired despite their surplus of substitutes. Indeed, despite the away side's late resurgence, accompanied by cries of "next goal wins?" from their fans, the Light Blues did not fade and the match ended 43-23 in their favour. This match was academic: tougher challenges await CULNC this season.

CULNC: Gumbiti-Zimuto, Plumtree, Smith (c), Maitland, Haggie, Lee-Barber, Eno, Carpenter



Frances Lee-Barber was on fine scoring form

Ted Mackey Leaving our Troubles at home: Ireland at the Euros

It was a beautiful, sunny evening in the industrial city of Lyon and, conforming to all Irish stereotypes, my friends and I were having a few pints in a bar.

Northern Ireland were set to play Ukraine the next morning, and spirits (in both senses of the word) were high.

Lyon could almost have been a suburb of Belfast for the abundance of Northern Irish accents, and the never-ending mantra reminding us that Will Grigg was, indeed, on fire.

So when my phone buzzed and I saw there was a message in our group chat, I was not expecting what came next:

Michael: "I've been tear gassed."

In a scene more suited to 1970s Belfast, Michael Jess, a 20-year-old student from Belfast, described how a fight had broken out between French supporters and another group, whom he did not recognise.

"We darted over the front exit to escape," he recalled, "when, to our dismay, it turned out the French police had tear-gassed that specific entrance to prevent the hooligans from escaping."



ROSSOGRAPH

He described how the tear gas looked and felt: "Similar to a blurry, mirage-like cloud, that whenever a person enters its vicinity, their eyes are immediately irritated to the point that they struggle to open them."

Jess also said that the high police presence was "pleasant to see", given the recent tragedies across France. The use of tear gas "was no doubt an extremely useful piece of equipment for the French police, but very unnerving for those Northern Irish fans who had never experienced this form of riot control... a rare statement indeed," he joked.

Thankfully, Jess recovered after a day's rest, but this incident was a mere droplet in the wave of football violence that rocked Euro 2016 this year.

Continued on page 31 ►

TOM PORTEOUS