

"It makes sense"
- Jon Snow

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VARSITY

Championing independent student journalism in Cambridge for 70 years



(PHOTOGRAPH: QIUYING LAI)

Revealed: May Balls caught offering workers below the minimum wage

- Committees overlooked pay for training, and changes to the law
- Jesus changes advertised contract following investigation
- No May Week event currently offers above the Living Wage

Monty Fynn and Tom Richardson
Investigations Editors

A *Varsity* investigation has found that employment contracts advertised on both Jesus and Trinity May Ball websites would, in terms of real hours worked, pay below the National Minimum Wage of £5.60 per hour that will come into force this year.

May Balls take place at the end of Easter term and offer students a chance to enjoy themselves after the stress of exams. They come with a hefty price tag, with the most expensive tickets last year selling at £380 for a pair. But for many, they are an opportunity to earn some much-needed money at a University that normally discourages students from working during term-time.

Trinity's May Ball website advertised a lowest wage of £61.05 for eleven hours work, equivalent to £5.55 an hour, while Jesus offered £70 for a ten hour shift with two unpaid thirty minute breaks. As rest breaks are not legally included in working time, this was equivalent to £7.77 per hour for a nine-hour shift.

However, the employment description on Jesus' May Ball's website required workers to attend a two-hour training session, and arrive at the Ball three hours before their shift "for sign-in, a walk-through of the grounds, briefing, training, and to help in the final set-up for the ball". When this time is included, the hourly rate offered would fall to £5 per hour.

Varsity has seen employment contracts suggesting it is standard practice at a number of May Balls to require work-

Hourly wages
Varsity found:

£5.00
Jesus

£5.55
Trinity

£5.60
Sidney Sussex

ers to arrive early for their shift.

Advice on the government website suggests time spent "training and travelling to training" must be paid for, as well as time spent "at work and required to be working, or on standby near the workplace. Under these terms Jesus' contract would be in breach of the National Minimum Wage Act 1998.

Trinity's £5.55 wage is equivalent to the current minimum, but will not be in time for the Ball in June, even if contracts are signed before the rise to £5.60 coming into force in April.

Zoe Adams, a PhD candidate at Pembroke College specialising in labour law, told *Varsity*: "It is not legal or moral to pay them less than the April 2017 rate even if they sign the contract now".

Continued on page 4 ►

EDITORIAL

May Balls be fair

May Balls reside firmly within the mythology of Cambridge. Clever people spending hundreds of pounds to wear fancy clothes in idyllic gardens – so canonical is the image that *Daily Mail* paparazzi turn up every year to stake out Trinity Lane and photograph the spectacle.

But, as is often the case, look behind the glitz and the glamour, and it all starts to look rather less shiny. As this week's *Varsity* investigation (front page) has revealed, working conditions for those who staff the May Balls do not always match up to the opulence of the events themselves. One worker told us how they were denied breaks during their stint at Trinity May Ball, while Jesus has changed the wage they are advertising after our team pointed out that it was below National Minimum Wage as it was.

This particular error may well speak simply to an oversight on the part of the organising committee, but the general picture which our investigation paints speaks to something else deeply embedded in Cambridge's mythology: the matter of class.

Because, if you had to bet which students were the ones pouring the drinks and picking up the rubbish, while others mingled in long dresses and bow ties, it would probably be those with less money. At a university like Cambridge, where students are all but banned from finding employment during term time, and where the most expensive of last year's May Ball tickets went for £380 a pair, May Week is often a necessary opportunity to earn money.

When some among us rely on working at Balls to afford joining in with other May Week activities, we are duty-bound to ensure that conditions when they do so are fair. Column inch after column inch has been written in the Cambridge student press about the privilege tied up in May Balls (you'll find plenty on the *Varsity* website), so I won't rehash it here. But if we accept that a key component of the Cambridge social calendar comes in black – sometimes white – tie, sips endless Prosecco and charges a hefty ticket price, then the least we can do is ensure that it is staffed responsibly, with its workers treated well.

Just as Yukiko Lui reminds us on page 12 that creative careers must be opened up to the working class, we must make sure that Cambridge is a place not simply the reserve of those with the money to make it work for them.

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News

Exclusive Student alcohol habits uncovered

University survey reveals attitudes to drinking, and huge gender disparity among victims of sexual harassment and assault

Louis Ashworth
Editor-at-large

Alcohol and Cambridge often go hand-in-hand in the popular imagination: conjuring visions of students stumbling home from May Balls, fancy-dressed revellers on Jesus Green, or clandestine drinking societies.

The reality, however, may be strikingly different, according to the results of a survey conducted by the University of Cambridge, and published exclusively in *Varsity*.

The survey, which drew over 6,000 responses, suggests that Cantabs see drink as far less integral to their experience than students in other universities, and drink less on average.

It also reveals troubling links between alcohol consumption and sexual harassment. One in five students reported having been the victim of sexual harassment, with three-quarters of those saying that they believed alcohol had been a contributory factor. Female students were seven times as likely to have been the victims of sexual harassment, and nearly six times as likely to have been the victims of sexual assault as male students.

The survey found that:

- Three per cent of Cambridge students have reported sexual assault, with two thirds of those believing that alcohol had been a factor.
- Nearly a third of students drink in excess of recommended limits.
- One in five students have injured themselves while drinking.
- One in three students do not drink.
- Comparisons with a National Union of Students (NUS) survey from 2016 suggests alcohol nonetheless plays a smaller and more positive part in the lives of Cambridge students than those at many other universities.

Graham Virgo, Pro-Vice-Chancellor for

“People use alcohol as an excuse for sexual harassment or inappropriate behaviour, but it is not a defence”

Education, said: “Promoting safer drinking is one way we can encourage and support student wellbeing.”

“We cannot use the fact that alcohol misuse is multifactorial and societally endemic as an excuse for inaction”, he said, “and the outcomes from the survey helpfully highlight areas we can focus our energy to enact small but significant cultural change within the student body.”

The result raises particular concerns around the issue of sexual misconduct. The survey showed that most respondents who had been victims of harassment and assault believed that alcohol was a factor, with around two hundred reporting that they have been a victim of sexual assault – 171 of whom were women.

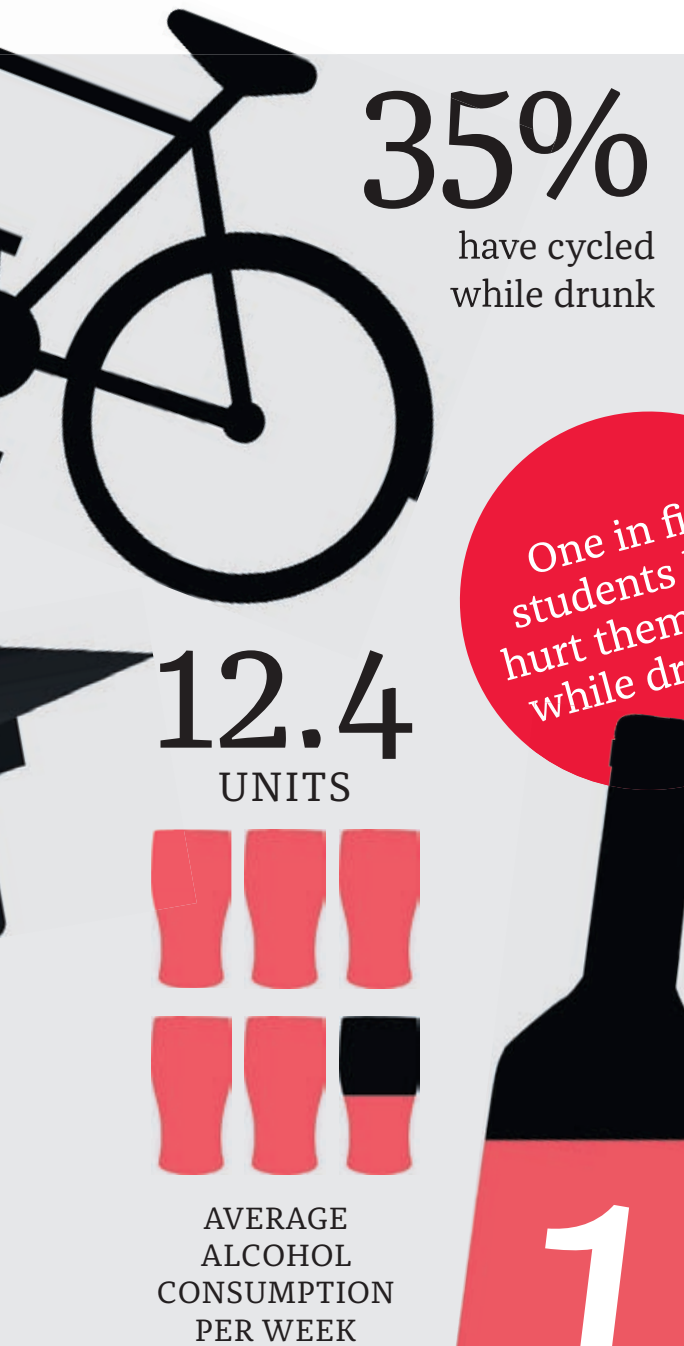
There were 1,143 women who reported having being the victim of sexual harassment, compared to just 155 men.

Audrey Sebatindira, CUSU Women's Officer, said: “The University should continue to support consent workshops and encourage them to be organised by MCRs, as well. Colleges and the University should also take seriously any reports of sexual harassment and assault made where any of the parties were intoxicated. Staff shouldn't presume con-

40%
have
missed
a class
after
drinking

▼ Students drinking on Jesus Green for Caesarian Sunday
(LOUIS ASHWORTH)





sent was present or impossible to determine just because students had been drinking.”

Several female students spoke to Varsity about their experience with sexual harassment in Cambridge.

“People use alcohol as an excuse for sexual harassment or inappropriate behaviour, but it is not a defence”, a Queens’ student said. “If these things surface when drunk, then it’s just a manifestation of underlying, problematic attitudes when sober”, she added.

Women were found to be more likely to be the victims of sexual assault, with 171 reports compared to 33 from men, and two from other genders.

“Without a doubt, more must be done to recognise and challenge sexual harassment, especially in non-college environments”, a Gonville & Caius student told Varsity, “but this won’t truly come until it just becomes unacceptable in all social circles.”

When compared to the results of a similarly-angled NUS report from last year, which conducted a survey of 13,451 students from 21 universities as part of the ‘Alcohol Impact’ scheme, Cambridge students generally gave more positive responses. The average Cantab drinker consumes 12.4 units of alcohol a week – equivalent to about five and half typical glasses of wine or pints of beer, and equal to around 13 shots of spirits. It falls below the recommended limit of 14 units, but is ahead of the national average for adults. Analysis of the data found that 29 per cent of students drink over 14 units a week.

Alcoholic consumption seemed to have an adverse effect on some Cambridge students, with 40 per cent saying that they had missed a class as a result of drinking. Nearly half reported having woken up feeling embarrassed or regretting a decision after drinking – lower than the NUS result of 61 per cent. Half the students surveyed had gaps in their memory after drinking.

The findings also suggested that alcohol lead students into more risk-taking behaviour.

One in five students said they had injured themselves whilst drinking, and 13 per cent said that they had taken unplanned risks when engaging in sexual activity as a consequence of drinking alcohol, with six per cent feeling pressured into engaging in a sexual activity.

Sophie Buck, CUSU and GU Welfare Officer, said that the survey should encourage colleges to take more responsibility for issues of student wellbeing surrounding alcohol.

“Promoting safe alcohol consumption – such as keeping below the weekly unit limit, not cycling home drunk, keeping hydrated, seeking help when alcohol becomes a coping mechanism, and not taking advantage of drunk others – is hugely important for students’ mental and physical wellbeing”, she said, “both in the short-term and long-term.”

“Colleges should take a more supportive than disciplinary approach with students experiencing alcoholism”, she added, “referring them to support services where possible. This approach should be reflected in the tone of often disciplinary-heavy college alcohol policies.”

Over a third of students said that they had ridden their bikes home while under the influence of alcohol. Cycling drunk is against the law, and can result in riders receiving a fine. The choice to cycle home after a night out is more than just a matter of convenience, however. One Selwyn student told Varsity that she believed choosing to cycle drunk could be the best of several bad options for unaccompanied students.

“If you want to leave a night out early, you essentially have to get a taxi home”, she said, “because students are always discouraged from walking home alone at night, especially when tipsy. But getting a taxi is expensive and also being in a taxi alone when tipsy isn’t wholly safe either. Therefore, on the majority of occasions where there is a possibility that the night won’t be a big one, I would take my bike.”

The potential dangers of walking home at night were emphasised by a series of attempted assaults last term in the area around the Sidgwick Site.

A Cambridgeshire police spokesperson said: “Just as you wouldn’t get in your car while under the influence of drugs or alcohol, you shouldn’t when cycling. Both substances can distract you and impair your judgement.”

RACIAL DISPARITIES

In the minds of the robots

We turn our attention to Artificial Intelligence this week to ask how far is too far for this new technology, and investigate Cambridge’s role in its development.

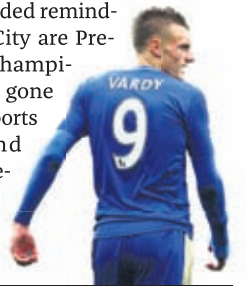
Pages 10–11 ▶

SCIENCE AND RELIGION

Leicester’s slide to the bottom

In case you needed reminding, Leicester City are Premier League champions. So what’s gone wrong? Chief Sports Reporter and Foxes fanatic Devarshi Lodhia explains it all.

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Corrections and clarifications

● Our interview with Kevin Price (“It should be about more than just existing”, 20th January 2017, pages 1 & 8–9) described him as a former porter, running to be Mayor of Cambridgeshire and Peterborough. Price still works as a porter. He is campaigning for the Labour nomination for the mayoralty.



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AND NANOSCIENCES

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Many non-drinkers feel excluded

Nearly half of those students who don’t drink believe they are excluded from certain social groups or events at Cambridge as a result. Teetotalers, who made up around a third of respondents, avoid drinking for reasons including religion, expense, health, or simply disliking the taste and effects of alcohol

The University of Cambridge spent some £3m on wine in 2013, and alcohol is provided as part of many events. Formal halls and receptions typically involve wine, and bops are

“People’s personal choice to not drink needs to be widely respected”

typically held in or near college bars. Over a third of students who do not drink said that they felt it negatively impacted their ability to engage with University social life, while a fifth felt that there were not enough events which catered for students who don’t drink.

“People’s personal choice to not drink – in general, or on a particular night – needs to be widely respected and not criticised or challenged: drinking should not be a prerequisite for attendance at event”, said Sophie Buck, CUSU and GU Welfare Officer.

“Moreover, functions with drinks provided should offer good alcohol-free alternatives (e.g. elderflower cordial) and, where possible, Colleges should endeavour to have designated alcohol-free social spaces.”

Brno (Czech Republic) is a vibrant and cosmopolitan city with a student spirit thanks to its 100,000 students. Centrally located among 3 capitals (Prague, Vienna, Bratislava), Brno is known to be the **centre of science and research**. **One of Europe’s safest cities**, it is a great place to start studies and career.

Brno University of Technology (est. 1899)

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- research and development cooperation with IBM, FEI, Honeywell, Bosch, Siemens, Škoda AUTO, Red Hat, AVG Technologies, Avast Software, etc.

News

Huge disparity in workers' wages

Advertised contracts fail to take account of unpaid hours pushing wages below the minimum

► Continued from front page

Adams explained: "The calculation of what must be paid is based on what is called the 'pay reference period.' This refers to working time, such that it is irrelevant if the contract is signed before the new rate comes into force. What matters is when the work is done."

Breaching National Minimum Wage Regulations can have severe repercussions. A 2015 investigation by *The Guardian* revealed that workers at Sports Direct were effectively receiving hourly rates of pay below the minimum wage, in part due to compulsory searches that occurred outside of shifts. Unite, Britain's largest union, estimates they could receive back pay totalling £1 million.

Since being contacted by *Varsity*, Jesus May Ball has removed the requirement for workers to arrive three hours early from their website, reducing it to one hour that will be included in their shift.

“Have you worked a May Ball?”

We would like to hear from students who have worked a May Ball or June Event, whether it was good or bad, to find out more about working conditions.

If you have, and would like to discuss what the experience was like, please contact the *Varsity* intermission investigation team at: investigations@varsity.co.uk. **Please give your name, the year you worked, the event you worked at and an outline of your experience working. All submissions can be made anonymous on request**

The website now also states that workers will be paid for the two hour training session. Jesus May Ball Presidents, Daniel Patton and Elle Prince put unpaid hours down to an administrative error.

"Our website contained a discrepancy regarding the hours which we will require our workers to be at the Ball, and did not reflect actual compensation and hours... this was an honest mistake and that at no point had we intended to pay any of our staff below the National Minimum Wage for their age group."

Trinity May Ball had not changed their advertised wage at time of print. Presidents, Alex Butcher & Raniyah Qureshi, told *Varsity*: "Our website was last updated at the end of October to allow worker interviews to take place. The announcement of the April 2017 increase was made in late November. We will pay at least the National Minimum Wage for all workers at the May Ball."

"Trinity May Ball has the utmost respect and appreciation for everyone who works at the ball."

Varsity's analysis of wages currently advertised for May Week 2017 shows that Trinity pays the lowest wage of any Ball or June Event. This comes after a *Varsity* investigation last year revealed Trinity's 2015 May Ball had a budget of £286,000, spending £12,000 on fireworks alone.

In contrast, King's College's alternative June event, the King's Affair offered the highest hourly wage, at £8.33 per hour for four and a half hours work.

The King's Affair committee told *Varsity*: "It was agreed to increase wages because we had the funds and thought it was a good place to allocate them to... However, the decision was carefully considered based on our circumstances and the differences between May Balls makes it difficult to compare management strategies across colleges."

No Ball or June Event currently advertising for workers offers above the £8.45 wage set by the Living Wage Foundation, for workers outside London.

What is the Minimum Wage?

(From April 2017)

Under 21: £5.60 per hour
21 & Over: £7.05 per hour
25 & Over: £7.50



Trinity spent £12,000 on fireworks last year, but is paying its workers minimum wage

(LOUIS ASHWORTH)

Working at May Balls Know your rights

What you should expect:

- A 20 minute rest break if you work more than 6 hours (can be unpaid)
- Receiving at least the minimum wage for your age bracket

- A written statement of terms of employment within two months of starting work

What you shouldn't accept:

- Unpaid training, briefings or additional work
- Having to turn up to your shift early, unless you are paid for this time
- Working for longer than your contract states

Varsity spoke to an undergraduate who at Trinity May Ball last year, and described poor working conditions and breaches of their employment contract.

The student, who worked as a glass collector last year, said: "We were meant to have three half hour breaks, but because they had understaffed my section they told to come back early for two of them"

"I spent most of the night wet and cold, and didn't stop working for the whole night. My back hurt for the next week."

Cambridge study advises 'vaccination against fake news' following Trump win

Merlyn Thomas
Senior News Correspondent

The potency of so-called 'fake news' can be diminished by exposing the public to a 'vaccine' in the form of a misinformation warning, according to a study led by researchers at the University of Cambridge.

Dr Sander van der Linden, a Fellow of Churchill College and director of Cambridge Social Decision-Making Lab, worked with researchers in the US to study the influence of misinformation on well-known facts. The study is modelled on vaccinations, which work

by exposing the body to a controlled version of a disease in order to increase the body's resistance to it. Using similar logic, social psychologists tested the idea of 'immunising' the public against misinformation.

The experiment compared the reactions of over 2,000 US residents when presented with two claims about climate change; one well-known fact about scientific consensus on the issue, and the false assertion that scientists could not agree. Participants were asked to evaluate the level of scientific consensus on climate change both before and after the experiment. They found that when a 'vaccine' – a warning about the misin-

formation tactics used by some activist groups – was given before the contradictory claims, the erroneous claim did not neutralise the effect of the fact.

Speaking about 'fake news', Dr van der Linden told *Varsity*: "It is a very serious problem. Primarily because people do base their beliefs, feelings and even their decisions on the type of news that they receive."

"Collectively, these decisions can undermine the democratic process, for example when we think of Brexit or the Trump election."

"When people start buying into falsehoods without questioning their validity, scary things can happen."

Let's not talk about Lettuce Club

Ankur Desai

Clare Bar was packed on Monday, as the Clare Lettuce Club sought a new head for the society.

Over a hundred (sa)lads and lasses turned up to compete at the inaugural event, organised by David Wesby, a Natural Sciences student at Clare.

The race saw competitors attempt to eat a whole lettuce as quickly as possible. The winner would be declared president, leaving all others green with envy.



▲ Revellers at the AGM of the Lettuce Club (LUCAS CHEBIB)

However, in a gripping turn of events, the outcome was too close to call.

The result was put to a panel and playoff but in the end Matthew Best was crowned the next Caesar. *Varsity's* very own Matt Gutteridge took part in the event. After his ordeal, he spoke out about the experience...

Newnham speakers slam response to refugee crisis

Charlotte Gifford
 Senior News Correspondent

Speakers including the Chief Executive of Save the Children UK delivered a damning indictment of the handling of the child refugee crisis in a talk at Newnham College on Monday, drawing stark comparisons between the influx of refugees from Syria and the atrocities of the Holocaust.

From Kindertransport to Calais: The Story of Child Refugees was organised by Newnham, Murray Edwards, and Lucy Cavendish Colleges to mark Holocaust Memorial Day.

Speakers on the panel discussed the history, psychology, and politics of the issue of child refugees.

Mike Levy, a Fellow in Holocaust Education with the Imperial War Museum, told the story of the Cambridge Children's Refugee Committee, which from 1938 helped Jewish children to flee Nazi Germany. Ultimately, the committee took in 2,000 children.

Other speakers addressed the modern crisis directly. Anne-Laura Van Harmelen, a Fellow at Lucy Cavendish who specialises in the developmental effects of early life experiences on cognition, argued that war-exposed children are at greater risk of damage to their impulse control and interpersonal functioning, and are more vulnerable to psychopathology and physical problems.

Phoebe Griffith, the Associate Director of the Institute for Public Policy Research, spoke of the difficulty of helping refugee children into the UK.

"There is an in-built reluctance in local authorities", she said, "because we tend to distribute refugees to places that are under great pressure themselves. It shows how ill-designed our refugee policy has been for many years."

Paradoxically, she added, regulation and an emphasis on child protection are "getting in the way" of more immediate help for refugee children.

Kevin Watkins, the Chief Director of Save the Children UK, also addressed the

political side to the debate. He told the room that international human rights laws are being "comprehensively and totally violated."

"We have a higher level of displacement than at any time since World War II," he said. "That's 28 million children around the world. These children are being failed by the international community."

He contrasted the urgency of the crisis with the poverty of the British contribution: of the 90,000 unaccompanied refugee children in Europe, the UK has so far taken in under 1,000. "We can do better than that as a country."

The responsibility for displaced individuals seems to lie almost entirely with charities and 'passive fundraisers' who



Small boats packed with people have become emblematic of the Syrian refugee crisis (GGIA)

donate to them. Watkins reported that Save the Children picked up over 4,000 individuals who had been stranded in open ocean trying to get to Europe. "It's an appalling indictment of the politics of our age," Watkins said, "that the world relies on Save the Children to be funded to pull people out of the ocean."

Despite the grim picture, Levy offered a glimmer of hope through individual action. The 200 committees that sprung up following Kristallnacht, he said, all had "around three or four" members each. Levy urged the audience to instil in themselves a "revolutionary zeal".

"It's really easy to despair in times like this," Watkins said

"But I've spoken to a lot of kids in terrible situations around the world. The thing that never ceases to amaze me is the magic of hope in these kids. We have a right to keep alive the magic of hope that these kids have."

We can do better than that as a country

Apprehension, to optimism, to despair, to exhaustion. This emotional progression is the best summary of my experience of Lettuce Club.

"To start with, I was on fire. By the five minute mark, almost half my lettuce was gone. Could this be my night? Was it my destiny to be the Lettuce Head?

"Then come the cheers, from multiple corners at once - someone else had won. My dreams were shattered. And I still had half a sodding lettuce to eat.

"But plough on I did, each bite more watery, more leafy than the last. The sprint had become an endurance race. The final bite, after an agonising 31 minutes and 51 seconds, brought not satisfaction, but sheer exhaustion. But I did it. I contributed to what I hope will become as revered a tradition, as formal hall or King's Chapel. Long live Lettuce Club."

Matt Gutteridge



Varsity's Matt Gutteridge aggressively tackles his lettuce (LUCAS CHEBIB)

MAKING DATING SAFER Ask for Angela

A campaign to make dating safer is to be launched across Cambridgeshire on 6th February. The 'Ask for Angela' campaign will involve a system where anyone who is feeling unsafe on a date can ask at the bar for 'Angela'.

This will let staff know about their situation and allow them to phone for a taxi or offer a safe place for the individual to contact a friend.

Police Commissioner Jason Ablewhite said, "Anyone going on a date needs to be safe in the knowledge that if they feel threatened there is help at hand." The campaign coincides with Sexual Abuse and Sexual Violence Awareness Week.

POINT OF ALL RETURNS Sidgbox

A new dropbox to return books to faculty libraries was set up last week. Officially opened by Chris Young, the Acting Librarian at the University Library, the box allows students to return books that they have borrowed, excluding short-term loans, from the faculties based on Sidgwick Site. At the moment the scheme is in its trial stages. Known as the 'Sidgbox', the dropbox has a reasonably active Twitter account, with fans receiving daily updates on Sidgbox's thoughts and feelings.

PUB POETS MEET POLITICS Poetry for Syria

At 6pm this Saturday, Cambridge MP Daniel Zeichner will launch a new poetry book dedicated to the people of Aleppo in Syria. Zeichner has been a strong supporter of Syrian refugees in recent years. The launch is being held on Norfolk Street, near Anglia Ruskin University. The book, named 'Cloudburst III', is the third collection from the Cambridge Pub Poets Group.

The group has been reading original work in pubs around Cambridge for 20 years. One of the founders of the group, explaining the reason for reading in pubs, said "it seemed to tick all the boxes - beer and a ready audience."

ACCESSIBLE ACADEMIA Inequality podcast

Dr Alice Evans, a lecturer in Geography at the University of Cambridge, has launched a podcast called "Four Questions" where she meets fellow academics to talk about their work on global inequalities. The podcast, which launched last week, will cover topics such as austerity, overseas aid and trade reform. Evans, who is a specialist in gender equality, as well as a Bye-Fellow of Fitzwilliam College, wants to help fellow academics ensure that their work reaches the widest possible audience.

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Jack Green
 Teacher



News

Giulio Regeni commemorated one year on

Matt Gutteridge
Deputy News Editor

Representatives from CUSU and members of the 'Truth for Giulio' organisation held an open meeting on Monday to update students on the campaign as the anniversary of Cambridge PhD student Giulio Regeni's death approaches.

Regeni was killed last year whilst researching trade unions in Egypt. He disappeared on 25th January 2016 and his body was found just over a week later on 3rd February.

Progress has been slow in official investigations into Regeni's death. Initially, Egyptian police suggested that Regeni had been killed in a road accident; however, a post-mortem report revealed evidence of extensive torture.

One year on, no arrests have been made and it has taken until this week for Egypt to give experts from Germany and Italy permission to examine CCTV footage.

On Monday, Egyptian state broadcaster ERTU aired footage of Regeni speaking to Mohamed Abdallah, the head of a trade union in Egypt. Mr Abdallah, who recorded the video shortly before Regeni's death, confirmed again to Reuters that he had later reported Regeni to the

authorities, believing him to be a spy. Egyptian police confirmed in September that they had investigated Regeni, something they had previously denied.

The investigation into Regeni's death is ongoing, and the Egyptian government continues to deny any involvement in the student's death.

Throughout January and February, a number of events will be held to commemorate Regeni's life and raise awareness of human rights violations



◀ 'Truth for Giulio Regeni' is the campaigners' rallying cry (THE COMMUNE OF TURIN)

in Egypt. On Wednesday, the anniversary of Regeni's disappearance, campaigners took part in a cycle ride protest, mirroring a similar event in the Italian's home town of Fiumicello, and in the evening students gathered for a vigil at Wolfson Court, part of Girton College, where Regeni was a student.

Next week, at their weekly market stall, Amnesty International will be offering cards for people to sign, to be presented to the Egyptian embassy in May.

A collaborative campaign between Amnesty and the University and College Union (UCU), which passed a resolution at its national conference to work with Amnesty on this issue, is due to be launched on 13th February. The following day, Antonio Marchesi, president of Amnesty Italy, will give a public lecture at King's College, in association with the University's Centre for Governance and Human Rights.

This term, demonstrations will be held throughout the country, with student protests arranged in Manchester, Warwick, London, and Leeds.

Cambridge MP Daniel Zeichner, who has long argued for further investigation into Regeni's death, has also written to the Foreign Secretary, calling upon him to "provide some real assurance that he is doing everything he can to reveal the truth about this sickening crime."

Speaking at the open meeting on Monday, Anne Alexander, UCU representative and co-editor of *Middle East Solidarity* magazine, called on attendees to mobilise "a lively and broad-based campaign" to use the anniversary of Regeni's death to bring his story back into the public consciousness.

CUSU Women's Officer Audrey Sebatindra pledged at the meeting to "do all she can to build momentum for the



▶ Cambridge MP Daniel Zeichner has previously spoken at rallies to demand justice for Giulio Regeni (DANIEL GAYNE)

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from his disappearance



campaign”.

Friends used the meeting to criticise the University’s response to Regeni’s death, saying that it “hasn’t really been satisfactory”. The University’s official statement was singled out for particular criticism - one colleague suggested that it was updated too slowly, as a result of which people were updated by media outlets before official channels. Another described the statement as “light”, and closer to a message of bereavement than recognition of “a human rights violation against one of their students.”

The case has developed into a four-way exchange of recriminations between the Egyptian and Italian governments, the University, and campaigners. Regeni’s friends and family and human rights campaigners believe that the Egyptian security services are responsible for his death. Italy has withdrawn its ambassador to Egypt and criticised the country for its lack of action.

Figures in the Italian government and campaigners have also criticised the University for failing to co-operate with Italy. The University denied such claims in a *Varsity* exclusive, insisting that it was “fully committed” to assisting the investigation. In June it contacted the Foreign Secretary to press for more progress.

Timeline of events

January 2016

6th-7th – Regeni speaks to trade unionist Mohamed Abdallah, who later reports Regeni to the police, believing him to be a spy
25th – Regeni last seen by friends

the investigation

May 2016

3rd – Memos leak from the Egyptian Interior Ministry suggesting a gag order be imposed on the investigation



June 2016

17th – Italian Deputy Minister for Foreign Affairs Mario Giro accuses the University of Cambridge of refusing to cooperate in the investigation

September 2016

10th – Egyptian police admit to investigating Regeni prior to his disappearance

January 2017

22nd – Egypt consents to allowing Italian and German experts to examine CCTV footage relating to Regeni’s murder
24th – Egyptian state broadcaster ERTU airs footage of the meeting between Regeni and Abdallah

March 2016

1st – Egyptian forensic official confirms an autopsy has revealed evidence of torture
24th – Four men alleged to have been responsible for kidnapping Regeni are killed in a shootout with police

April 2016

8th – Italy recalls its ambassador to Egypt, dissatisfied by progress in

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News

Why you need student politics, and student politics needs you

As CUSU elections approach, **Aoife Hogan** looks at how students around the world engage with politics

Aoife Hogan
Deputy News Editor

Student politics is widely viewed as a vehicle for activism, a stance one cannot help but question when the last five CUSU presidential elections have been contested by four candidates or fewer. There seems a strange paradox in Cambridge student politics, whereby the student body relate strongly to issues on campus and beyond, but favour approaches more expressive than substantive.

The students of today have gained a reputation for political apathy, despite the occasional explosive protest.

Varsity asked students from Cambridge, Oxford and universities across the world for their thoughts on the significance of small-scale political engagement at their institutions. “I’m not convinced student politics forges intellect or challenges opinions,” wrote Tim, a second year Economics and Law student at the University of Sydney, “but it does build bread and butter political skills like getting numbers, learning to interact with voters and manoeuvring through personal politics.”

The figures reveal a telling lack of engagement. In the 2016 Cambridge University Students’ Union and Graduate Union Main Elections, 3,415 of an

eligible 21,714 votes were cast. The Lent 2015 elections were largely the same, with 3,475 of an eligible 21,527 students contributing. While the relatively high proportion of students who voted to Re-Open Nominations may suggest reason for abstinence, it remains questionable whether such figures reflect disagreement with the policies of those running, or simply represent disillusionment with the system as a whole.

In 2016, Eireann Attridge ran uncontested for the position of CUSU Access and Funding Officer, a trend observed at the JCR and MCR level too. At the 2016 Peterhouse JCR elections, the positions of President and Amals (Amalgamated Clubs) President were both uncontested. At the Churchill College MCR elections this term, 92 students voted from a student body of 428. The presidency was contested by only two students, and the role of General Secretary was uncontested.

It is interesting to consider the extent to which voting patterns change when issues rather than positions are at stake. Last term, Selwyn voted to remain affiliated with CUSU by an overwhelming majority of 83.72 per cent. Just 38 per cent of students voted. In the Corpus Christi CUSU re-affiliation vote, 46.6 per cent of eligible voters engaged in the process, 77.1 per cent of whom voted to remain disaffiliated from CUSU. Peter-

house’s question “Should Peterhouse JCR remain a member of CUSU, or leave CUSU?” saw 151 votes cast, representing a turnout of 59 per cent. It was yet another contentious issue, with students voting 93-58 for their JCR to retain ties with CUSU.

The results of our discussions with students from Marburg to MIT revealed stark similarities between Cambridge and its international counterparts. Of the students we spoke to, 90.9 per cent of whom were undergraduates, 63.6 per cent said that they had voted in a student election. Yet 54.5 per cent admitted to being “unaware” of their student political leaders, unable to identify them or at least vaguely outline their policy stances.

When asked how highly contested student elections were at their institution, a student from Finland noted that “about 20 per cent of the students of our university vote in the election in which we choose the council or representatives... and this year they almost did not have enough people to form the board of the student union.”

Varsity asked students why they thought positions in student politics were desired, or undesired. CV bulking and career groundwork were seen as the primary reasons for official involvement in student politics. An Oxford student

“
Students
always
actively
demand to
be heard...
”

Analysis

Students snub old methods

The results of *Varsity*’s study suggest that students now tend towards engaging with ideas organically, rather than turning to official institutional frameworks to effect change.

“Where Stupol was once seen as a domain through which solutions

could be delivered, there are no longer any problems that can’t be solved by university administrators, the internet or self-help strategies,” wrote Australian interviewee Jacob.

Decreasing belief in the efficacy of student political organisations can be attributed to a change in the nature of politics itself over time, rather than passivity invoked by an increasingly strong - but by no means faultless - relationship between student and institution. The term ‘post-truth’ was named the Oxford English Dictionary’s ‘Word of the Year’, fitting in a world where engagement in conceptual politics is high but practical involvement is lacking.



▲ Students are losing faith in the traditional forms of student politics, such as the National Union of Students (NUS)

This is not to say that there is no longer a need for CUSU, political societies, or JCRs and MCRs. There is simply a need to recalibrate student politics as an operative and updated vehicle for activism.

Others criticised a rise in expressive politics leading to the development of the ‘pack’ political mentality, whereby, in the words of a Cambridge interviewee, “it’s cool to be Communist but anything vaguely conservative is recognised as the anti-Christ.”

All issues aside, student voices will always need an outlet. What form this outlet takes is up to us.



commented: “I haven’t been to that many student politics events. My experience was that there were so many members more concerned with starting their own political careers that it was impossible to talk to anyone without hearing about the next election they were running in and how they’d like you to vote for them!”

This view was also professed by those on the inside, with one student, currently a councillor for their University’s Student Representative Council, telling *Varsity*: “I’ve met a good many student political hacks that go to sleep dreaming of a seat in cabinet. (Yours truly shamelessly included on that list).”

Another German student, however, provided some interesting scope, arguing that self-interest and desires to lay building blocks for one’s career aren’t necessarily negative reasons for seeking involvement, because “that is what our society needs right now - young motivated ambitious leaders.”

Oxford’s large lists of political alumni were deemed “self-perpetuating”, while a Human, Social and Political Science fresher at Cambridge gave an incredibly honest response when questioned about her knowledge of Cambridge’s political alumni: “Isaac Newton. Not sure.”

While a number of students maintained that student political leaders lack the capacity to do anything more than merely criticise decisions beyond their control, postgraduate lawyer David offered a refreshing angle: “Students always actively demand to be heard. Maybe we just need to listen a little differently.”

“
Perhaps we
just need
to listen
a little
differently.
”



◀ Students participate in politics in many different ways (FREDDIE DYKE; QUIYING LAI; NOELLA CHYE)

Student foot soldiers make change

While clicktivists now somewhat replace foot soldiers, and Facebook is the new form of placard, students - whether formally involved in political groups and societies or not - are effecting real change and drawing attention to political issues on more broad and institutional levels.

In 2015 and 2016, South African universities were affected by the largest student protests since the end of apartheid in 1994.

As much as 34 million pounds worth of damage was caused to property, as students protested the proposal of a rise in tuition fees of between 10 and 12 per cent. A common '#FeesMustFall' banner read: "I am no longer accepting the things I cannot change. I am changing the things I cannot accept."

On 23rd October 2015, a group of 200 UK students gathered in front of South Africa House on Trafalgar Square to show solidarity for South African students. That same morning, South African President Jacob Zuma met with university Vice-Chancellors and student representatives in Pre-

“
The
students
are the ones
providing
the ham
”

toria. He announced that afternoon that there would be no increase in university fees in 2016. Protests continued into 2016, after it was revealed that fees would in fact increase.

In 2016, students at the University of Sydney staged a 65-day occupation of the Sydney College of the Arts (SCA), an appendage of the University.

The students were protesting against cuts to SCA staff and the closure of the Callan Park campus, where the SCA currently operates.

When the occupation was brought to a close by over 30 security guards and police officers in October, Thandi Bethune, a Student Representative Councillor, told the University's student newspaper Honi Soit: "I see the eviction as a win for us, it shows we really got under the University's skin, and now they've shown their true colours. It's more publicity for us."

Activism also extends to issues beyond campus, as exhibited last weekend when the CUSU Women's Campaign sent a contingent to join the Women's March in London.

Tim Heiderich, a student campaigner against the closure of the SCA, told the Sydney Morning Herald: "It's like that old story about the chicken and the pig that go into business. The chicken says, 'Hey, I'll provide the eggs and you provide the ham'".

"In this case, the students are the ones providing the ham."

From the archives...

Us from the other side

16th February 1963



The Porter

He has just retired after thirty years' service and wouldn't have missed a minute of it: "it kept me young."

Of course, there is a tremendous difference between pre- and post-war attributes on the part of both student and servant. He regrets tremendously the passing of the old traditions but recognises this as a sign of the times.

"In the old days we used to take up their mail at 7.30 and they opened them in dressing gowns in front of a blazing fire. Now they don't even get their letters brought up to them."

There is little incentive for a young man to become a porter - the hours are long and awkward and the pay not inviting. They lack the patience or sense of tradition to do the job well - hence the rapid turnover in most colleges.

The attitude of students is saddening too. They are far less friendly than they used to be. "Now there is a much

wider cross section at the university than there used to be. I preferred the old-school tie type. Nowadays they aren't brought up to it; they haven't the service that their parents were used to and so get a bit embarrassed and rude sometimes."

In the old days life as a porter was much more exciting. Then the undergraduate was more exuberant than now, had far higher spirits, always up to something.

Today's undergraduates? They've been brought up wrongly. There has to be a good deal of give and take on both sides. It's up to the porter to exercise his discretion in reporting students to their tutor; he knows quite well when they're lying. But on the whole there is a very good working relationship with the undergraduate, never any animosity, if nothing more congenial than that. *Found by Molly Biddell*

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Science

Artificial intelligence Are we really

Artificial intelligence in industry: the next five years

Peter Choy
Science Correspondent

Since Alan Turing, 'artificial intelligence' has been synonymous with computer programmes, complicated expert systems and simple statistical models.

Today, 'artificial intelligence' really means deep neural networks (DNNs), and their myriad of applications.

In the last five years, neural networks have generated unprecedented improvements in image and speech recognition – often achieving better than human accuracy. Neural networks can now learn to play real-time games which don't require planning or memory, as well as turn-based games such as Go, to a superhuman level.

It is not only the degree to which they

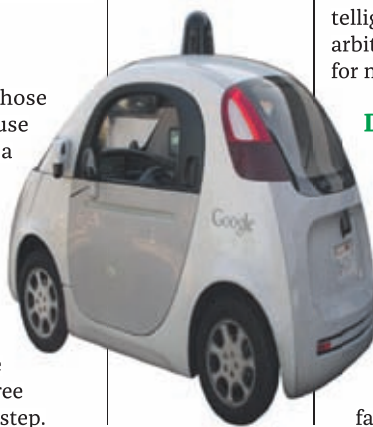
have improved the state of the art, but also the range of tasks they have affected that makes them so exciting.

In the next five years there are two applications of DNNs which are set to explode in popularity:

Dialogue systems

Old dialogue systems like those found in adventure games use a simple decision tree, with a fixed number of allowed responses at each step. Newer dialogue systems like those provided by Amazon Echo or Google Home use the same decision tree structure, but augmented with a DNN to understand all possible variants of the usual two or three acceptable responses at each step.

▼ Google's self-driving car
(MICHAEL SHICK)



Taking this further, introducing a second DNN for speech recognition we could conceivably automate any job which uses a telephone or messaging service to complete a form. Every pizza restaurant, hospital and customer service centre taking a large amount of traffic may opt to direct a portion of their customers to dialogue systems.

The responses of these dialogue systems, however, are still limited to pre-constructed decision trees. Artificial intelligences that would be able to have arbitrary conversations are out of reach for now.

Driverless cars

Earlier self-driving cars used complicated, non-standard 3-D mapping sensors. Modern iterations use DNNs to continuously convert a set of video frames and driving instructions (e.g. 'turn left') into a wheel direction and accelerator level. Much of the technology is present in home computers, making them much cheaper to manufacture.

“Today, ‘artificial intelligence’ really means deep neural networks”

Besides hardware, they require a few thousand hours of human driving data to learn on. This manifests itself as a large, but well understood, task for a company to start manufacturing its own self-driving cars. I expect to see a lot of existing car companies equipping their vehicles with this technology.

This learning process also means that self-driving cars drive exactly like a human, although more reliably. Thus, they can be incrementally introduced onto existing roads without any additional infrastructure. What remains is simply a legislative barrier, which once removed will see a flooding of the self-driving car market.

A final thought concerns potential and current research. Developments in trainable robotics and general internet-roaming agents are two promising fields. AI-focused research institutions are becoming larger and more numerous, and the rate of progress is ever-increasing.

But in the next five years, the impact of artificial intelligence will be measured as we take our first steps towards a new paradigm.



Polly Evans

Speedy sex and AI dating

New technologies are making every aspect of our lives quicker and more efficient, including our relationships. We are currently living in the age of speedy sex and digitalised dating, with an estimated 9.1 million people in Britain having used a dating site. The concept of online dating is nothing new. In the past we perhaps disparagingly relegated them to balding bachelors not wanting to take the long walks on the beach at sunset alone.

Now, users of internet dating have extended to the young and beautiful, eligible millennials who don't need to resort to dating apps but rather choose to. Dating apps like Tinder appeal to this demographic. It's easy to see why – a brief swiping session in your lunch break precludes the need to spend hours in a nightclub sweatily grinding up against a stranger in the vain hope that they might be the one.

Despite how commonplace online dating has become, people's opinions regarding the long-term

“Romance has not been replaced by technology, rather the means of finding love have changed”

effects of this new approach to finding love remain somewhat polarised.

Cynics scornfully denounce the superficial, sterile type of communication endorsed by dating apps, and fearfully anticipate a dystopian future in which fated encounters and romantic chance are nothing but hazy memories from an archaic past. On the other hand, Tinder enthusiasts vehemently insist on the bright and open future of dating that technology enables, where apps are vehicles for meeting a wider range of people than ever before, allowing for a more democratic and sexually liberated approach to finding love. They would argue that romance has not been replaced by technology, rather the means of finding love have changed.

This is the view maintained by anthropologist Helen Fisher, who argued last year in a TED talk that technologies will not change love, they will just change the way we 'court'. She argues that love is primitive, and the systems involved are 'not going to change if you swipe left or right on Tinder'.

This may be true, but I cannot help but wonder if, even though technology might not ever be able to change love itself, is it changing the way we love? One approach to answering this question is to examine the development of AI technologies.

Our society is fascinated with the idea of robots as human love objects. Films such as *Her* and *Ex Machina* as well as recent series such as Channel 4's *Humans* and *Black Mirror* explore the concept of sentient machines and their relations with human beings. These futuristic Sci-Fi dramas might seem fantastical, but there is evidence to suggest that the ideas they entertain are not as absurdist as we might think.

Futurologist Ian Pearson released a series of predictions about the future of virtual sex, including that by 2030 most people will have some form of virtual sex as casually as they browse

pornography today. Dr Pearson is keen, however, to dispel concerns that new technologies will negatively affect human relationships. He argues for the way in which AI technologies will actually enable 'closer relationships with human beings'. One of these technologies includes 'active skin', which Pearson predicts will come to use in 2030.

He explains the concept: "If you're having really great sex with somebody, you could record the sensations associated with it by having electronic devices connected to the nerves, so they're recording the use of one or two megabits per second going up that nerve." This, he argues, will make you a better lover, and so "you'll be able to get really close to the other person, much closer than you can today."

The notion of attraction is key as it is one step closer to an emotional connection. People have been using vibrators for years. However, the stark difference between them and AI technologies lies in the fact that they are not used as an emotional substitute (hopefully).

AI technologies are already being used this way, for example robocats, a responsive robotic cat designed by toy maker Hasbro, aimed at combatting loneliness among the elderly. Another is 'Amy', an AI personal assistant used to schedule meetings that is becoming increasingly popular in the UK, and is said to demonstrate exceptional interpersonal skills as she conducts extremely polite email exchanges. She is so convincing that people have sent her flowers and chocolates to thank her for her help. Even users who know she is a machine report impulsively responding to her politely. Even on a minor level, we have a tendency to anthropomorphise machines, and this might become concerning as our communication with machines increases.

It might seem odd to make a link



▲ Dating has certainly moved forward, but has it improved?
(QUEENSLAND NEWSPAPER PTY LTD)

between AI technologies and dating sites, the key difference between them being that the latter is about forming a bond with a real person on the other side of the screen. Nevertheless, they do have a commonality in the way they both use technology as a means of quantifying love. Before you come across your Tinder match, you have broken them down into various categories that you think will increase your chances of compatibility – looks, location, age, and interests. Is this really that different to robots that are designed to satisfy you emotionally according to various categorisations? Perhaps we are not yet at the stage where we are falling in love with robots, but what we are beginning to do is piece apart what love means to us, identifying exactly what we want from a relationship. If what it comes down to is primarily sex and companionship, then who's to say that machines won't be the perfect solution to happiness?

going to be replaced by robots?

A doll's house and four pounds of cookies

Olimpia Onelli
Science Correspondent

This is what a six-year-old girl in Texas ordered through her family's Amazon Echo system in the absence of her parents. More amusing is the fact that when reporting the news, San Diego's *CW6 News* anchor Jim Patton repeated the exact sentence used to place the order – "I love the little girl, saying 'Alexa order me a doll's house'" – triggering the purchase of a doll's house for each Echo owner that happened to be tuning in.

What this little story shows us, though, is that artificial intelligence has a limited potential if we don't build in some sense of context. Humans are great at understanding context, computers less so. This is because the human brain has been trained by millennia of evolution to recognise environmental cues and adapt its behaviour accordingly. For example, an

unexpected sound at night can be rationalised and associated with a faulty heater or otherwise.

Machine learning tries to mimic the human brain through neural network-like algorithms but it's still far from the speed and accuracy at which the humans process environmental changes. The demand for contextual computing, however, is increasing now that AI-driven appliances are entering our homes. In fact, it is not only a security problem but also a customisation and personalisation challenge. We don't solely want gadgets that make our life easier, we want them to understand us: nobody wants to end up like the South Korean housewife who had her hair eaten by her automatic vacuum cleaner while she was having a nap on the floor. Instead, we would like our kettle to make us a cup of tea if we are feeling low.

How do we implement this context into artificial intelligence systems? It's been suggested by many that the key is the advance of sensing technologies, especially wearable ones. We live in constant proximity of our smartphones. In the future, these could be real 'data hubs', able to understand our behaviour and offer support and services in real time. You might make some great savings on doll's houses as well.

“Artificial intelligence has a limited potential if we don't build in some sense of context”

Can Cambridge coders hack it?

Zi Ran Shen
Staff Science Writer

Cambridge is hosting its second ever Hackathon this weekend, a 24-hour programming frenzy fuelled by free coffee, computers, and brilliant young programmers. Teams of around four are unleashed to create whatever they dream up. Mentors will be present to help, but the team is responsible for a programme's inception and creation.

To understand a little more about the event, I've asked Jared – a co-organiser, designer, and developer for Hack Cambridge 2017 – to talk about what this event is all about.

Jared became interested in programming when the App Store was first released. "I started by reading intimidating PDFs. Turned out they weren't particularly helpful, the best information for newcomers is online. There are loads of great online courses now. I followed a course that Harvard make freely available and it



▲ Keen coders will compete in Cambridge this weekend
(HACKNY.ORG)

really helped me find my footing"

As a second-year student, Jared has quickly got involved in organising one of the biggest computer science events in Cambridge. "I think it's something that Cambridge has been lacking. The 'hacker' scene has grown significantly over the past 10 years or so, so it's partly just that we don't want Cambridge to be left behind. This year we have more workshops for people to learn from during the event and I'm excited to see how this fits in."

There is a certain buzz around artificial intelligence. Jared explains the concept in terms of "learning techniques trying to find patterns in data," noting that "The 'learning' is the focus of a lot of techniques used in practice across all sorts of applications. They power the voice recognition in your phone's virtual assistant, the 'Discover' playlists in your Spotify account amongst others."

The interview concludes with Jared's view on the future of programming, something that is becoming ever more accessible, driving innovation. "Programming is starting to be seen as a very useful and employable tool in many fields. I think many people can benefit from the way of thinking that a programmer employs."

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Comment

Politicians must welcome immigrants

Immigrant communities are asked to understand British culture but we don't do the same for them



Ian Wang
studies English at
Corpus Christi

Ian
Wang

Dame Louise Casey's year-long review of social integration is the latest example of a long tradition in British politics of casting immigrants as the 'Other', a homogeneous mass insistent on turning parts of Britain into colonies for their home countries, refusing to speak English and belligerently rejecting British identity. It argued that many immigrant communities have failed to integrate and that the government should make a push to improve English-language education and teach "British values" in schools. Muslim immigrants come under particular fire; the Casey review mentions Muslims 249 times – the figure for Polish immigrants is 14.

The reality is that immigrants to the UK have been remarkably quick to adapt to their new circumstances. The report is a flagrant misrepresentation; counter to the notion that immigrants need to be forced to learn English, for example, the 2011 census suggests that only 0.3 per cent of the population don't speak any English at all – that's just 134,000 people, a tiny minority of the overall 4.2 million

“
Immigrants in the UK have been remarkably quick to adapt
”



▲ FOREIGN AND COMMONWEALTH OFFICE

people whose first language isn't English. There's even evidence that students who speak English as a second language do better academically than native English speakers. Immigrant families work hard, their children often going into top jobs and contributing to the economy.

What about the notion that Muslim immigrants are particularly resistant to integration? That claim doesn't hold up either. British Muslims are actually remarkably patriotic – some surveys suggest they're even more patriotic than native Britons. A 2011 Demos poll, for example, found that 83 per cent of British Muslims felt proud to be British citizens compared to the national average of 79 per cent. On top of that, the 2011 Census also found that 70 per cent of Muslims identify exclusively as either British or English. The comparative figure for Buddhists was 50 per cent; calls from the Prime Minister to consider deporting Buddhist women who can't speak English are conspicuously absent.

The tendency for politicians to focus on Muslim immigrants in particular as the root of the problem seems hideously biased. Although these politicians are ostensibly trying to improve social cohesion, it's difficult to see how their patronising finger-pointing will do anything but further alienate British Muslims. Imagine you're a recent immigrant from, say, Pakistan: as soon as you arrive, you start hearing politicians saying you

should've taken an "oath of allegiance to British values" just to gain entry to the country, or that people of your religion harbour "regressive cultural practices". All you came here with was hope for a better life, to support your family and contribute to society. Yet all of a sudden you're being blamed for social ills that you didn't even know about. How is that going to make you feel?

What this accusatory attitude ignores is that improving social cohesion has to be a two-way process. Politicians talk about how immigrants need to embrace British values, but they never ask native Britons to understand the cultures, traditions and values of immigrant communities. A major barrier to integration is societal discrimination. Native British people have to make a real effort to welcome and understand immigrants, to check their stereotypes and assumptions.

So much work is being done already by charities and there is some government support, but more needs to be done.

Social cohesion is important and the problems that appear in its absence are real and need addressing. Our solutions have to be based in evidence rather than preconceived beliefs about Muslims and other immigrant groups. If politicians want immigrants to integrate, they need to start welcoming them rather than attacking them.

Why we should scrutinise 'selling out' more

Yukiko Lui **Pale, Stale, Male**

Anyone who has ever harboured designs at a creative career knows the underlying anxiety woven into talk of careers in the industry, where the odds for a 'big break' seem distressingly bad. Worst of all, is the secret fear of all self-consciously arty people approaching the end of their university careers: being called a sellout. There is no integrity, we are told, in compromising your creative self for the security a cubicle and salary can provide.

The shame of

selling out stems from the increased existential weight a job must now carry. It is like an identity – it is something we need to feel a connection to, something fulfilling and meaningful. We don't just want a paycheck – we want a calling. This isn't just an annoying peculiarity of our generation, it's a product of the age in which we live: a world that is more socially mobile than ever and an internet that has given us access to millions of possibilities. Young people today have the capacity to imagine a vast array of different outcomes for their lives. We've seen what the world can offer us, and now we are demanding more.

The idea that we can all have a job which suits our calling is marred by the existence of inequality and privilege, especially for women, people of colour, and those who can't afford it. At first it seems like the menu of choices has been extended for people of our generation



▲ LIZZY O'BRIEN

but we've been sold a lie. The world is as economically deterministic as ever, and the equation of a career with fulfilment can lead to unnecessary guilt and grief for those for whom fulfilling careers are financially unviable. In many creative industries, unpaid internships are the only way to get your foot in the door to a job. Paying to live in expensive cultural hubs like London and New York to work for nothing but the chance to add a line to your CV might not be an option. The rampant problems with representation of gender, race and disability in creative industries are by themselves enough to turn aspiring artists towards conservative career choices. These are the realities of living life as a marginalised person; the painful contortions to fit into the limited social space you have been allotted.

The disdain with which some view 'selling out' and the corporate world comes from the misconception that we all start out with the same privilege of being able

“
Selling out isn't always the scourge. Sometimes it's the reaction to one
”

to pursue dreams that require a lot of start-up capital. We're told that corporate careers are just the thing for ambitious, talented young people. But there is also the pessimistic thought that many would-be creatives are more willing to hedge their bets in a boardroom with a glass ceiling and relative stability than out in the wilderness of a fickle, impenetrable creative industry.

Selling out isn't always the scourge. Sometimes it's the reaction to one. It means hustling and working hard to make a life work in an unequal society. Even though it might be better not to ascribe the whole weight of your life's fulfilment on your nine-to-five, we should try for a world in which we all have the luxury of doing jobs we love. Until then, we would do well to consider that the privilege of not 'selling out' is not afforded to every student equally.

Comment

Cartoon by [Ben Brown](#)



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‘Yolocaust’ is a disrespectful attempt at satire

Miikka Jaarte **28 per cent fear**

The Berlin Holocaust Memorial has recently been the site of controversy. Made of grey concrete blocks representing the mass graves of 6 million victims of the Holocaust, it is a place of quiet reflection for some – but as it is also a public park, it’s a place for much else. Whether it’s respectful to jump around, take ‘humorous’ photos and have picnics on the metaphorical gravesite has been understandably controversial.

I must admit that I come firmly on the judgemental side of this controversy. This might be because I don’t have a sense of humour, but the Holocaust was a tragedy of unimaginable proportions. At the risk of sounding like a liberal special snowflake social justice warrior, it does hurt me to see its memory disrespected or plain ignored.

The more important question is how I and other Jews ought to react when it inevitably happens. Blame

or education? I understand that even the most tragic historical events can easily seem distant and forgettable with no personal connection to them. I can sympathise that people aren’t intending to make light of the Holocaust. But while I certainly prefer the tourist using the Holocaust as a social media aesthetic to the neo-Nazi who denies that it ever happened, good intentions only go so far.

The Israeli-German satirist Shahak Shapira doesn’t share my ambivalence on blaming the various smiling tourists of the memorial. In his project ‘Yolocaust’, Shapira has gathered the photos of various people enjoying yoga, taking funny pictures with their friends or jumping from block to block. The pictures show varying levels of insensitivity – from fairly neutral smiling selfies to the horrible caption “Jumping on dead Jews”. Upon bringing the cursor on these pictures, the photos become fused with grainy pictures of corpses, implying that such behaviour at the memorial is little different.



I have my problems with the piece. I don’t buy the standard line about the people in the photos “respecting the dead with joy”. There’s nothing respectful about laughing on graves – death is sad, and it should be. In fact, I don’t think respecting the victims of a genocide is ever just about the dead.

It’s cute to think that resisting such hatred with love and rainbows is the solution, but when it’s still difficult for any minority to feel truly safe, ‘subversive’ acts of joy run the risk of trivialising tragedy.

The Holocaust is a reminder not just to Jews, but all oppressed minorities, of the terrifying power of racial hierarchy and structural violence. Some think that resisting such hatred with love is the solution. But the reality is that the same forces behind the Holocaust haven’t really gone anywhere. This trivialisation can give the illusion that minorities are no longer in danger.

I’m not sure how I feel about Shapira’s piece. I can’t help but be disgusted by the insensitivity of some of these pictures. It seems that Yolo-

“
Subversive
acts of joy
run risk of
trivialising
tragedy
”



caust’s purpose is more in the realm of shocking and offending rather than any actual political goal. While I feel Shapira’s anger, I can’t help feeling that this anger could be channelled to more productive goals than the public shaming of (plausibly) well-meaning idiots. I don’t mean to say that minorities should always act like the productive adult, and refrain from getting angry at ignorance. Minorities don’t owe education to anyone. Getting mad at trivial disrespect like this will solve none of the problems that face Jews or any other minority. Shapira seems content with that.

Even if people learn to treat Berlin’s memorial with some seriousness, anti-semitism is still omnipresent. Steve Bannon still sits in the White House as chief strategist, swastika graffiti will still come to cover synagogues and anti-Semitic hate crimes will go on.

Yet I see the lack of directed political action against racial hierarchy as a significantly greater disrespect.

Online



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by Noah Froud

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Trump brings populism to the White House

A power-to-the-people inauguration speech shows it's business as usual for the new President, argues Alex King

If his inaugural address was supposed to be conciliatory, it was anything but. Rather than 'pivoting', as some had hoped, Donald Trump offered us a populist vision.

Inaugural addresses traditionally contain a rhetorical element, some key characteristic which will form the basis of future American success; "our summons for greatness", as Nixon once put it. For Kennedy, it was "a celebration of freedom". For Franklin Roosevelt, it was fearlessness. For Obama, it was "hope and virtue". Trump offered none of this. Greatness would be established by 'the people' – and by him.

Trump began his address with a characteristic attack on the wicked Washington establishment. "For too long", he claimed, "a small group in our nation's capital has reaped the rewards of government, while the people have borne the cost". This was peak populism. Up to now, the powerful had governed at the expense of the people. "The establishment protected itself, but not the citizens of our country." All of this would change.

Trump promised to break with the past and empower the people. In perhaps his most presidential moment, Trump thanked the Obamas "for their gracious aid throughout this transition". To mark a break with the past, though, he emphasised that "today's ceremony, however, has very special meaning". (Thanks for everything, Obama – but no thanks). America was to be run by the people once again.

To be sure, inaugural addresses in the past have talked about 'the people'. Look at Reagan's address from 1981, and you will see him talk of America as "a united people" committed to maintaining "individual liberty". Recognising the people does not *per se* qualify for populism – claiming that the country's problems would be solved simply because the people were governing themselves is. "What truly matters is not which party controls our government, but whether our government is controlled by the people".

Trump spoke the language of unity to buoy up "the people". "We are one", he insisted. "We share one heart, one home, and one glorious destiny". Ominously, unity would only be achieved through patriotism: "We all bleed the same red blood of patriots."

It's curious how Trump gets away with deploying the language of populism, given he is himself a member of the 0.1 per cent. In the past, Trump has

boasted that he is so rich that he could not be bought out by lobbyists. "While I'm beating my opponents in the polls", he tweeted in 2015, "I'm also beating lobbyists, special interests & donors that are supporting them with billions". And yet Trump was the underdog. He had never held public office, and so was not a member of the political establishment. Nor is he popular within the cultural industry. The lack of any A-list performers at his Freedom Ball is testament to this. Indeed, from *The Simpsons* to *Gilmore Girls*, Trump is often the butt of the joke. Trump has remained distant from this establishment, always one step removed. Trump constructs a narrative which is easy to follow. The system lies; only he tells the truth. "I will tell you the facts that have been edited out of your nightly news", he declared in his Convention speech in September, "I will present the facts".

Trump wants us to believe that he is the solution to America's problems. "I alone can fix it", he claimed in his Convention speech. Underpinning future American greatness would not be some political or moral value, like freedom or fearlessness – how foolish for past presidents to think otherwise. American greatness was to be found in him. "I will fight for you with every breath in my body – and I will never, ever let you down".

The Donald promised action. "The time for empty talk is over", he proclaimed. "Now arrives the hour of action." There would be more economic protectionism. "Buy American and hire American." Every government decision, from trade to foreign affairs, would "be made to benefit American workers and American families". How different this all was from Obama's internationalism, when he spoke of "a new era of responsibility" for Americans "to the world". Trump rejects this responsibility. "We will seek friendship and goodwill with the nations of the world", he said. "But we do so with the understanding that it is the right of all nations to put their own interests first". Reject globalism, and take back control. Then came the infamous mantra, "Make America Great Again".

Trump's address was no 'pivot point', as some had hoped. Rather, it demonstrated his populist vision of an America so self-absorbed that nothing else in the world matters; his vision of an America united in its insatiable love for itself, and in its love for him. Conciliation?

This was confirmation. "America first, America first." What's Donald Trump's solution to America's problems? The people (and Donald Trump).



GAGE SKIDMORE

Looking back

Ella Hatfield, Murray Edwards

“This speech defines the Obama presidency

In March 2008, Obama gave the 'More Perfect Union' speech, in which he spoke about the problems that confront us all, universally: terrorism, climate change, economic crisis, war, unemployment and education. He spoke about a history of racial discrimination and inequalities, and the contemporary impacts of this. He spoke about anger and bitterness, division and conflict. Through this speech, Obama instilled hope in a more just, equal, prosperous and sustainable future.

In the speech, Obama discusses "the complexities of race" which haven't yet been worked through in America, and acknowledges the potential for his candidacy for the Democratic presidential nomination to be seen, analysed and judged only on racial terms. But ultimately, Obama calls for unity, progress and hope. To me, this speech defines the Obama presidency. Obama said that "out of many, we are truly one", and that "we cannot solve the challenges of our time unless we solve them together, unless we perfect our union": this is what I will hold onto now, at the end of the Obama presidency.

“If you're disappointed by your elected officials, grab a clipboard, get some signatures, and run for office yourself. Show up. Dive in. Persevere

Barack Obama

Noah Froud, Sidney Sussex

“A skinny kid with a funny name

When they write the story of Obama's rise to the presidency, the keynote speech he gave to the Democratic National Convention in 2004 will be seen as the beginning.

He brands himself a "skinny kid with a funny name who believes America has a place for him too". Talking about his life and his family, Obama places himself as an example of the American dream, saying "in no other country on earth is my story even possible".

So much of what he says is miraculously relevant now, he pleads for unity as "there is not a liberal America, or a conservative America, there is a United States of America".

Obama in 2004 wasn't just younger with fewer grey hairs. He is more energetic, in his voice and in the way he gestures and moves about. The presidency has taken this energy from him: this is not Obama the statesman, this is Obama the orator, the firebrand. He speaks quickly, he doesn't pause and remain contained as he does today. This is Obama with everything left to give.

Then, Obama ends the speech: "I believe this country will reclaim its promise and out of this political darkness a brighter day will come." We can only hope.



Illustration by
Ben Brown

on Barack

Gracelin Baskaran, Lucy Cavendish

“I’ll miss that comic relief

In April 2011, Trump was considered a potential Republican challenger and was invited to a state dinner at the White House. In the previous year, he had made repeated claims that Obama was born overseas, and hence ineligible to be president.

Obama didn’t turn to Twitter insults. Instead, after releasing the long form of his birth certificate, he stood up at the state dinner and teased Trump. “No-one is happier to put this birth certificate matter to rest than the Donald,” he said, “and that’s because he can finally get back to focusing on the issues that matter. Like, did we fake the moon landing? What really happened in Roswell? And where are Biggie and Tupac?”

Obama was often insulted for being the first black man to sit in the Oval Office. He was accused of being an immigrant with a fake birth certificate, of being Muslim and conspiring with ISIS, and of being a police hater for not taking a stance against the Black Lives Matter movement. But Obama handled each insult with such class and dignity... and humour. I don’t know where Tupac is, but I’ll miss that comic relief.

Felix Peckham, St. Catharine’s

“The embrace of the two friends following the service is heartening and intimate

Obama’s relationship with his vice president, Joe Biden, has been particularly awe-inspiring. There is a stark disparity against the insincerity of the image presented by Obama’s political contemporaries. Take David Cameron’s relationship with his own Biden: Boris Johnson, both of whom have a Machiavellian reputation that they’ve cultivated through Eton, Oxford, the Bullingdon Club – the most reprehensible abode of British elitism – straight into Parliament. Their strained relationship is painful to watch. My favourite Obama moment, therefore, occurred at a church in Delaware, on an innocuous day in June 2015. Biden was bidding farewell to his son, Beau, who had died from brain cancer. Obama’s eulogy was typical of his graceful and emotional rhetorical style. The embrace of the two friends following the service is heartening and intimate. At the time there was little way of predicting the dark political clouds on the horizon. Looking back on this scene retrospectively makes me wistful and sad.

As Obama said at Beau’s eulogy: “Without love, life can be cruel and it can be cold.” Obama’s relationship with his Vice President demonstrated the positivity and love that politics can embrace. Tragically, Americans may well be about to witness the cold and cruel side that life can offer.

Holly Platt-Higgins, Churchill

“We can, we did and we will

On the 4th of November in 2008, I was sitting on the floor with my dad and watching Obama becoming president-elect of the United States. This was tangibly historic. For so many people, for a whole generation, for my twelve-year-old-self, Obama being elected was emblematic of progress. It was an election night that embodied a re-invigoration of democracy. As

Obama said, “because of what we did, on this night, change has come to America.”

Hope was palpable as an inspiring African-American from Chicago secured his seat in the White House. In his first two years in office Obama made good on his promises by signing more democratic legislation than any president in over fifty years.

Obama’s decisions are freely and rightly up for debate, but it cannot be contested that his election was a moment of ‘yes we can, yes we did’. The camera moved over faces in the crowd and you could see, not just by the tears in people’s eyes, but by the pride and the excitement surrounding them.

In the challenges that lie ahead, especially for many Americans, I think it’s important to look at the legacy Barack Obama has left behind and recognise that, integrity and hard-work and honesty can prevail, in life and in politics. We can, we did and we will.

Trump should not be taking advice from Jared Kushner

Conflicts of interest and accusations of nepotism make the President’s son-in-law a poor choice of Senior Advisor, says Gracelin Baskaran

This article has been revised following formal complaints made to the Board of Varsity Publications Ltd, and discussions with the author. The substantive arguments of the piece remain the same. We sincerely apologise to the Jewish community for offence caused by the article in its original form.

The revised version is available here:
<https://www.varsity.co.uk/comment/11857>

A response offering rebuttal to this article in its original form is available to read here:
<https://www.varsity.co.uk/comment/11940>



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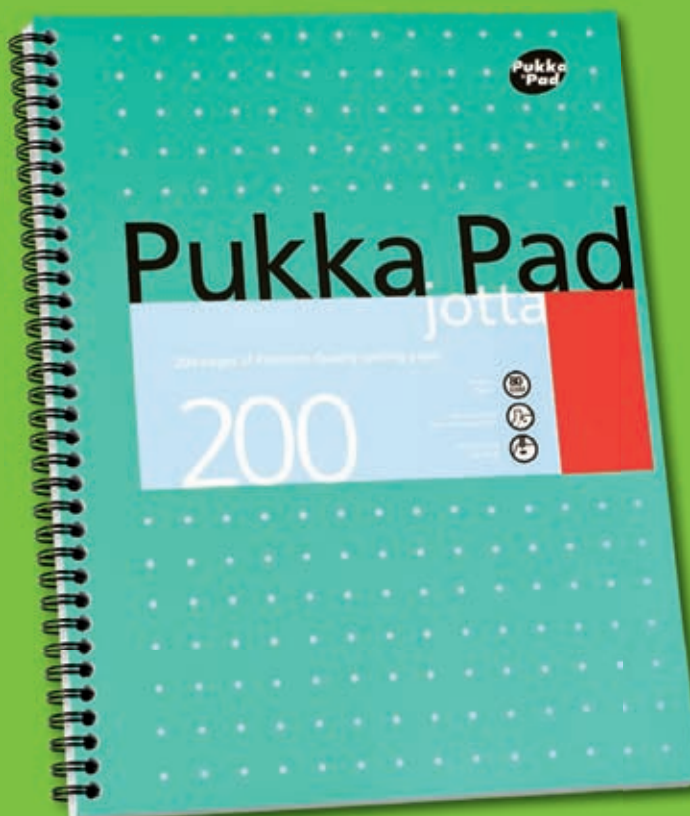
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Vulture

Living with dyslexia in Cambridge **18-19**

Sleeping rough
Talking to the homeless

A library of dance
Poetry in motion

Missing the mark
The state of student reviews

Sensitive not saccharine
Loyle Carner debut

The final problem
Sherlock: review & interview

At war and peace with dyslexia

*How do you cope with Cambridge when you can only read ten pages in half an hour? **Niamh Curran** explains what it is like to live with dyslexia*

You always overestimate the amount of work you can do in a day. Yes, I definitely have the ability to read 100 pages of *War and Peace* a day, while also doing the rest of my work (a goal I once set myself while doing my A Levels; unsurprisingly, I only read around 100 pages altogether). Yet, this is made so much more difficult when you can only read about 10 pages in half an hour, even less if you happen to have chosen a particularly dense book.

Dyslexia is different for everyone. Last year someone wrote some code which supposedly shows an ordinary reader what it is like to be dyslexic, the letters and words constantly changing and moving around. I have never in my life experienced this, but I can't really know the experience of someone else because I only live inside my head. Perhaps the best way I can sum up dyslexia is that it is frustrating. It's frustrating to be treated like you were stupid most of your life. It's frustrating that I can never, no matter how many times I try, spell the word 'alcohol' the first time I write it, especially when I've had some. It's frustrating to have to explain to everyone all the time that I'm dyslexic (and dyspraxic, but that only matters if you have to read my writing or want me to dance with you). It gets exhausting.

When I got to Cambridge, I was retested for dyslexia, so that I could still qualify for extra time. Anyone who is dyslexic will tell you that those tests are just horrible. You get taken into a room by an apparently lovely and sweet person, who then goes into testing mode and proceeds to torture you for three hours. Of course, it's not meant to be torture, but the tests are designed to be things you struggle with. You walk out feeling useless because it took you three minutes to copy the shape from the picture using coloured blocks and a child could have done that quicker.

I also don't want to rely on my dyslexic diagnosis. This is especially because in the past, as soon as an educator has found out that I'm dyslexic, they have started to patronise me, even if they didn't mean to. At my school, there were extra classes on offer for those who might need some extra help. When I was 14, I went to the first one of that year and found that now a different teacher was taking it. This wasn't a problem until the teacher produced gold stars and a castanet to count syllables (note: 'sybables' was my initial attempt at writing this word). I then stopped going to these classes and quickly got in trouble for 'mitching' class, because I am very cool (I am not).

I'm not saying that dyslexia comes even close to a physical disability. I don't even like to describe myself as disabled. I was immensely uncomfortable when I had to put

down that I was 'disabled' on my UCAS form, because that is the only option given. But dyslexia does affect my everyday life.

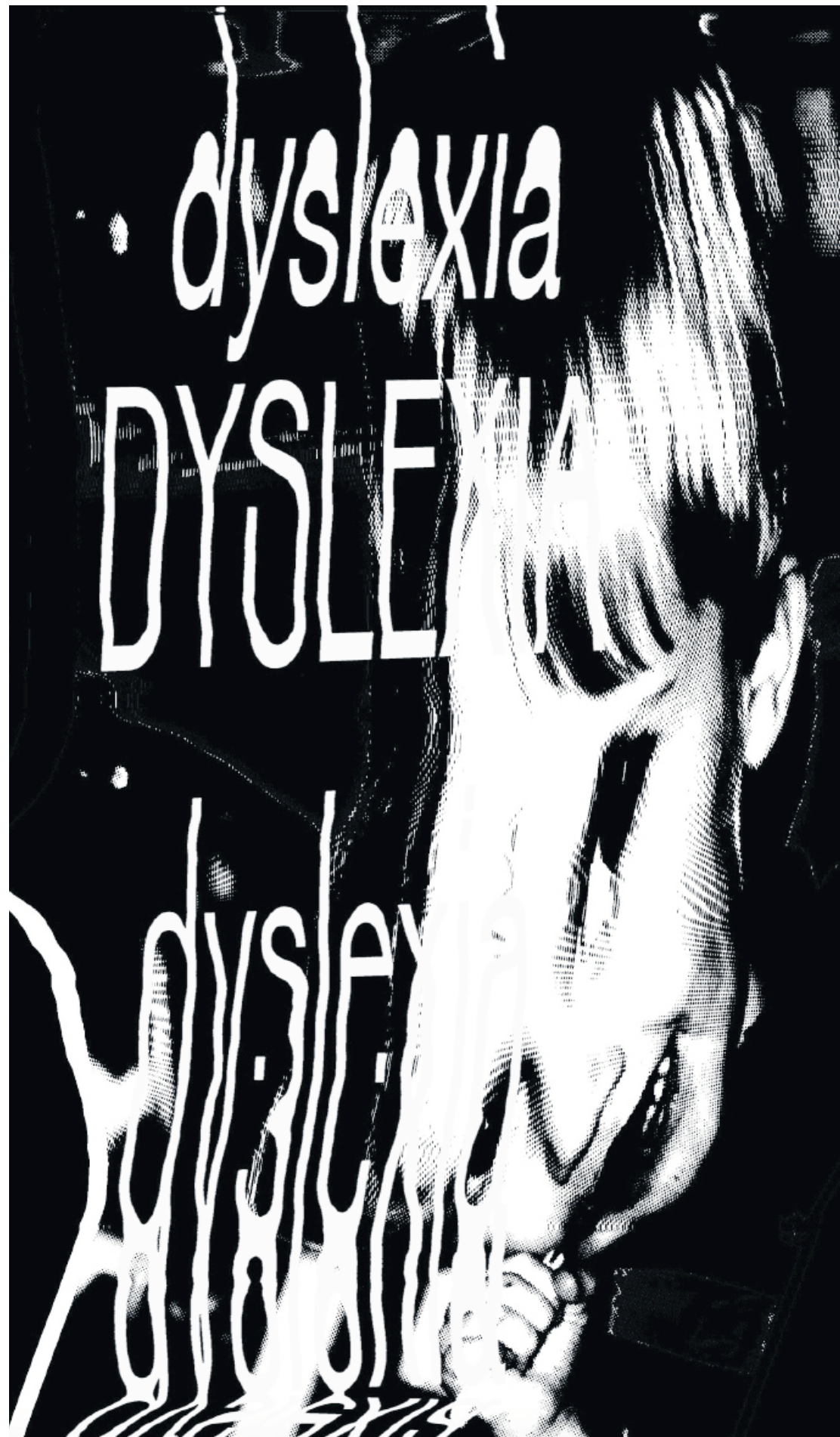
Dyslexia is often misunderstood as simply a condition that affects only your reading, but it actually has a much wider scope. It also affects a person's memory, especially short term. In a lecture I will struggle to remember what has just been said and I'm always a bit embarrassed about it – that's why I have to record all my lectures. It is harder to learn languages, because you are not able to differentiate between sounds as well. Generally, though, it just means you take longer to process things.

This doesn't mean that dyslexia is removed from literacy. It's very much connected. This is most amusing when you misread a friendly message as a nasty one. I distinctly remember a time during my first term at Cambridge. The previous night I had helped a girl who had fallen off her bike. She was a bit distressed and drunk (as was I). The next morning I got a very nice message from her apologising and saying she probably seemed a bit crazy. That is not how I read it. I managed to read that she had called me crazy. I reacted as such. It wasn't until I read the message aloud to a friend later that I realised my terrible mistake, and apologised profusely. This kind of social confusion has affected me quite a few times, and I'd like to put it down to my dyslexia rather than to my quick temper.

Considering all the effects dyslexia has, I did very well at school, especially considering that I did only essay subjects. It was only when I got to Cambridge that I fully realised the depth of the problem. In the past, I had even convinced myself that I wasn't dyslexic, that I had managed to fake it when I was tested as a child. After all, back in school I wasn't dyslexic, I had a 'minor phonetic reading disability' and problems with 'processing speed', as if I were a computer (although, to be fair, if I were a computer I would be pretty terrible. I'd be that awful laptop my mum still carries around that hurts her back).

But the reality is that I just can't read that much in a day and be able to process it well. I know there is no such thing as enough work but I can never get close to enough. It's not just the reading, there is also the writing of essays. Due to all the essay writing, I now have new fears: one of them involves a supervisor informing me that they think I meant to write 'coke' instead of 'cock' in an essay. This particular nightmare has yet to occur, but there have been plenty of confusing mishaps. There is of course the common statement that all my supervisors make at some point, 'this is not a sentence.'

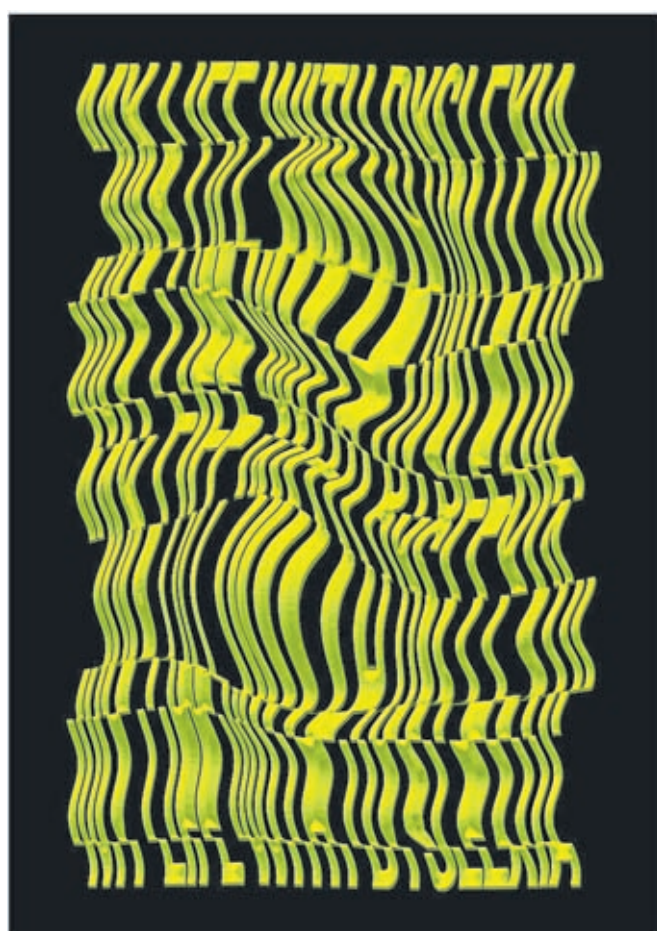
How do I cope with the combination of Cambridge and dyslexia, then? A lot of it is living with it, and helping myself as much as



“It’s frustrating to be treated like you were stupid”

I can. This often means that I have to make sure I sleep enough and have enough time to work – which is why I didn't go to a club all of last term. Also, because I don't like clubs, they are generally awful. That has nothing to do with dyslexia, mind you, just handing over some truth.

The point here is that Cambridge is hard. It's harder when the main and most basic task you do in a day, reading and writing, is itself a struggle. It's not unmanageable, though, and quite often my mistakes can be funny. Things just have to be taken a little slower. The main point of this is, please don't laugh at me: it's the dyslexia ●

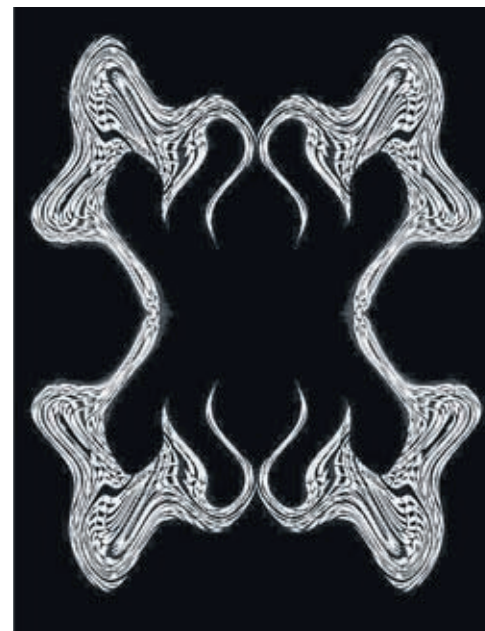


Illustrations by **Edmund Lock**

I created a series of graphic posters that would be vibrant, eye catching and overall challenging in design. Each design is constructed from the sentence 'my life with dyslexia.' The project wasn't to suggest I literally see the world in this light, but to visualise and contextualise how a sentence so simple can be transformed into something so abstract and visually exciting. I want people to think and to question what they thought, they already knew about dyslexia. Each graphic was produced to reflect the way I feel, I see the world. They have been created to show people that a disability like dyslexia, has more to offer than just being a disability.

'But you can't read'

"I knew I wanted to study English when I was 15 and read a proper book for the first time" **Holly Platt-Higgins**



Applying to study English Literature at university was perhaps a strange choice for someone who thought their name – Holly – was only spelt with one 'L' and didn't read a book cover to cover until the age of about fourteen. And even then, the book still included pictures.

Ten per cent of the UK population are dyslexic and four per cent severely so.

I'm one of that ten per cent. It is not the end of the world and I'm not about to pretend that I've had it harder than anyone else because of being dyslexic; we all have difficulties and still remain capable.

As a Cambridge English undergraduate, I admit that I have no understanding of meter or syntax or even punctuation. The concept of a colon baffles me and I have tried to

learn, poured endlessly over grammar books and copies of *How Poetry Works*, but my brain feels as though it short circuits. I momentarily think I've grasped the concept and then it alludes me all over again. There exists a whole section of my degree that I simply do not know how to engage with.

No one else was more entitled to a relationship with language than I was

Last term my supervisor condemned my sentence structure and use of run ons. At one point I was asked if I 'knew what an apostrophe did', and I didn't. I then found myself readily injecting full-stops into my essays hoping one might find its way into the right place so my supervisor didn't think I was simply ignoring their comments.

I think for most people, especially Cambridge students, there is a real shame, a real frustration in being unable to understand or do something that those around you can. I remember growing up and being so aggravated by what felt like my own stupidity, that I emptied my bookbag of spelling worksheets

in the car-park before my mum arrived and wedged copies of the *Biff and Chip* reading books in between sofa cushions in the hope that no one would find them.

But sometime last year, I was reading A. A. Gill's autobiography *Pour Me* – an incredible book, written by a man of immense grace and talent – and I came across something that no one had ever told me before about being dyslexic. I was told, for the first time, that no one else was more entitled to a relationship with language or literature than I was.

I do not know how not to be dyslexic

It may not sound that substantial, but for me, it really was. Being dyslexic and simultaneously being passionate about writing feels like a contradiction in itself. I often felt as though I was excluded because I didn't have a respectable, proper understanding of it, as though my lack of grip meant I wasn't allowed to hold it. And that's why to be told that your hands are clean because your intention is pure was so important.

As soon as I told family and friends that I was applying to read English at university, I had a stream of concerned comments including 'but you can't read', 'but you couldn't spell your own name until you were about 12', and my sister's personal favourite, 'but you're a leckie-loser.' I suppose I learnt to find the comedy in it – all of these things were true but they didn't seem to matter.

I love my subject, I was determined to study it in the most intense and rewarding environment available to me and, although I can't spell 'elixir' or 'ephemeral' or 'sanguine', I know what these words mean, I know what they make me feel and on a personal level, and that's enough. Dyslexia is something other people notice about me – they notice it takes me a long time to read a page and that I haven't spelt word correctly or that I've used a comma in the wrong place – but I don't. I do not know how not to be dyslexic.

I knew I wanted to study English when I was fifteen and read a proper book without pictures for the first time. It was Tony Parsons's *Man and Boy*, and I only picked it up from a bookshelf in the hall because I couldn't sleep and I liked the cover picture of a pair of children's wellies next to a pair of adult shoes. I read this book quickly, I often came to words I couldn't sound out, words I didn't know the meaning of and sometimes got so lost that I would have to start again at the top of the page, but I wasn't frustrated. I was enjoying the content so much that I didn't mind the work and I think that's the approach I've had to apply to my studying English. I accepted that I approach language in a different way to other people, but that that doesn't make me any less worthy of a relationship with it. I think that's when I stopped caring about being dyslexic ●

The Rough Sleepers of Cambridge

Rox Middleton listens to the story of some of Cambridge's homeless population

Peter

Bit by bit, Peter is overcoming alcoholism, on his own. He's not drunk, and he's working hard to keep it that way. Peter's Slovakian, and he started drinking years ago, after his father died. For a while he was dependent, but with medical help he was able to stop. His sister had recently moved to Cambridge and told him he should come over because she'd found him a job. He had a television, a computer, a PlayStation, and it was all going right. "When I was working in Cambridge that was OK, although I didn't really leave Cambridge. The best job I had in the UK was working on farms, a team of us would travel all over England in a van. We had tents and

we'd camp at the farm, get up every morning at seven, and pick all the last of the vegetables from the fields. It was a great job, we travelled all over the place, and the other guys were from all over, some English, some Czech. It wasn't a hard job, but it wasn't a job for old people." Then disaster struck. Peter heard that his good friend had died in a motorcycle accident in Slovakia.

"I thought I would drink just one day, then one became two, and three and more – alcohol is a very bad thing." Unable to get up in time to work, Peter lost his job. Although he had savings, he had run through them in a few months. Initially he was able to stay at Jimmies, because he had worked enough in the UK to claim housing benefit, but after that he no longer qualified as he no longer had a

job. Peter was admitted to hospital at some point because he just stopped drinking, and the physical dependency induced a seizure. The doctor told him he would have to stop drinking gradually, little by little. Nowadays, you can't tell that Peter drinks: he has to have a bit to drink in the morning when he feels too bad, but he doesn't drink spirits.

He wants very much to stop drinking: when he manages that he says he wouldn't have any trouble finding a job, because he wants to work, and is frustrated by a day spent on the streets trying to collect enough money to buy the food and drink he needs to keep himself out of hospital. If he has spare money or food, he gives it away. At night, though, it's other people that are the problem; drunk people piss and vomit in the place where he sleeps, and then to add insult to injury he's been accused of doing it. Then there are "some crazy people, some drug addicts, people who come and wake you up at 5am and then you can't get back to sleep."

Peter's pitch is on Market St. He likes hot chocolate "like a kid," he jokes, and says the best students can do is just to be friendly. "I don't need anything, just a home. In England, in January at night it is -4 degrees, it is really cold, but back home in Slovakia it is -30. If I went back, I don't have a family, I don't have a house, I would die on the streets".

Gabi

When she was feeling suicidal, Gabi* tried to burn down her flat, so she doesn't have a home. She is in touch with mental health workers who are helping her take medication. She doesn't think the support she has received has helped very much, but she just hopes her health will get better. For now, she's still dealing with huge mental health problems, and she doesn't have a home; she's sleeping in a garage belonging to some friends.

Gabi's plan for the future is to take a course in computing. She already has some of the relevant skills and wants to bring her level up so that she can get a job working with computers. She's fluent in four languages, and has worked in Cambridge during the 16 years she's lived here.

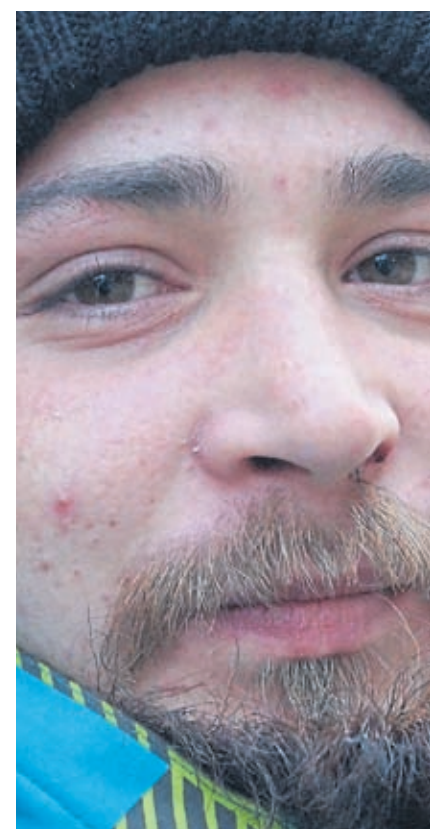
"The thing is, you've got to help people no matter what their situation," she says. "If people are homeless, they need a house and a job, it doesn't matter what their circumstances were to get them there".

**Gabi's real name is protected.*

Jay

"It's often addiction problems, family problems, girlfriend's had enough, family's had enough, mental health problems, splitting up relationships, losing a job. Those are all catalysts, but when it all happens at once it all goes bang; it can be really hard to deal with all that," Jay explains to me. "I've been classed as homeless for a long time now, but for much of that I was sofa-surfing, and I haven't felt homeless at those times." The last two years have been much harder, though: Jay was last living in a hostel in Oxford, before he started living on the streets. He moved to London, and from there to Newmarket, then by Bury to Cambridge where he has been for nine months.

"Cambridge's homelessness provision is



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▲ The streets of Cambridge are far from a pleasant place to spend the night. Jay (above), Peter (below).

(Photographs by Rox Middleton)

much better than some places," he says. "There are towns where they don't even have a day centre, at least here there is Wintercomfort, although that's only open til two, that could be improved in the future." Wintercomfort is a charity that provides a hot breakfast for free to anyone sleeping rough and a base where rough-sleepers can wash or pick up second-hand clothes and sleeping bags, use the address and the internet – and also be put in touch with support workers. For Jay, it's essential: "There isn't much else, there are some churches that have meals on different days you can go to." What would be really good, Jay points out, is a direct-access hostel, somewhere you can turn up and get a bed that night.

Jay is on a waiting list to be moved into a hostel. His aim is to get into accommodation in the next six months, and after that to stay somewhere long enough to start to piece things back together, to go to college perhaps. The last time he was in a hostel he was able to study: he's passionate about history, and reads a lot of books about it, and while staying in the hostel in Oxford he took a couple of courses. "You can't carry on when you're on the street, even when you're technically homeless you can study if you have a hostel, but on the street you can only read. I'd like to go to talks here, it's on the to-do list, but when you're on the street you do tend to take each day as it comes."

For now the wait continues for a place in a hostel: "Some people get priority, people with serious mental health problems, women, and I think that's right because some people are more vulnerable. I've known people who've been attacked. You've got to understand that there are people more vulnerable than you, although we're all in the same shit situation in this period of life, but I'd always give up a place to someone more vulnerable."

If you would like to help, Streetaid, Jimmies and Wintercomfort are charities you may want to consider giving money or donating to ●

COLUMN

GABS MCGUINNESS

Is the hygge hype as harmlessly homely as we think?



Hygge (HUE-gah!) is the Danish term used to describe the enjoyment of the simple pleasures in life – think friends, family, and the warm, cozy glow of home. It is the latest foreign concept-meets-lifestyle aesthetic that Britain has voraciously appropriated, steadily filling Pinterest boards and Instagram feeds.

As we pass our days horrified by Brexit, Trump, and the impending apocalypse in general, who knows which country's cultural phenomenon we'll steal next in search for some comfort?

Granted, hygge encompasses many of the best things in everyday life, from cuddles to tea, and from warm knitted jumpers to a glass of wine over a game of Scrabble. Unless you are completely devoid of a soul, it's hard to dispute that Denmark has something here that is positive – at least in theory – since it makes self-care a way of life. But my worry is that we're spending all our time and money making our lives that bit homelier in pursuit of an ideal, when this, in fact, is shutting people off.

Take Christmas, a time filled with hygge in excess and a time that most of us are glad only lasts a few days – once you pass the age of five, it is customary to stop singing 'oh I wish it could be Christmas everyday' sincerely. The Christmas that many of us know takes things to extremes, coming with a hefty price tag and severe weight gain. If we practised hygge on a daily basis, it would naturally become less indulgent than Christmas but at the same time it would grow even more impractical. Daily hygge is the reserve of the privileged. Only the lucky few can afford to work shorter days, pay for their central heating, and leave more time to spend with family or friends. Some have neither family nor friends to come home to, and others not even a home.

Yet here we are, sat in distress in front of our laptops, working out which knitted tea cozy on Etsy will bring us most joy. This is because we'll latch onto anything that promises fulfilment. Hygge is more holistic in Denmark, but in Britain it is essentially a marketing ploy. Apparently we have grown bored of avocados, NutriBullets, feng shui,

yoga, Buddha ornaments, and superfoods, so now we're looking to Scandinavia for inner peace. We're doing this because we're told that, according to the 2016 World Happiness Report, Denmark is the happiest country on earth.

Bookshop shelves have been filled with guides about how to go about living your life in a more Danish way. Tiger has become a mainstay of the British high street and dreary spaces everywhere have been spruced up with fairy lights and scented candles. An actual Danish hygge expert, Meik Wiking, writes in *The Little Book of Hygge* that "after our basic needs are met, more money doesn't lead to more happiness and, instead, Danes are good at focusing on what gives them a better quality of life." The irony here being that you will have to fork out £7.99 to gain access to this wisdom.

Some may say that hygge is not about the stuff but how that stuff makes you feel. I agree to a marginal extent. My dreary Cambridge room would be deeply depressing without the pictures, posters, draped fabric, and homely touches that I cart back and forth between Cambridge and home every term. But I didn't need to fetishise Danish culture to work this out. We all went to the pub for a glass of wine or snuggled under blankets on sofas watching Netflix long before we were told it was hygge, and knowing that it is called that isn't suddenly going to help us discover the key to ultimate happiness.

But it is not our materialism that scares me most. Hygge is meant to be unpolitical, but in the UK its growth in popularity in 2016 directly correlates with the turmoil we have seen unravel throughout the year. The Britain I thought I knew was not one that would respond affably to hygge because it was not the sort of country that would willingly close its borders and turn inwards. But, as we are well aware, atavistic fears enacted legal change last year when we voted to leave the EU. A few days ago we saw Trump inaugurated as President. The conflict in Syria has been going on since March 2011, but in almost six years we have done nowhere near as much as we ought to, especially where the migrant crisis is concerned. The gaps between different groups in society are steadily widening and instead of bridging them we are turning our backs on the world – for some, this is out of prejudiced fear and for others out of helplessness.

The hygge craze is cashing in on social upheaval. We now have an artisan mug filled with hot chocolate to sip on and a log-burning fire to admire while we shut off from the outside ●



Wine and candles are some material luxuries of hygge (Max Pixel)

Culture

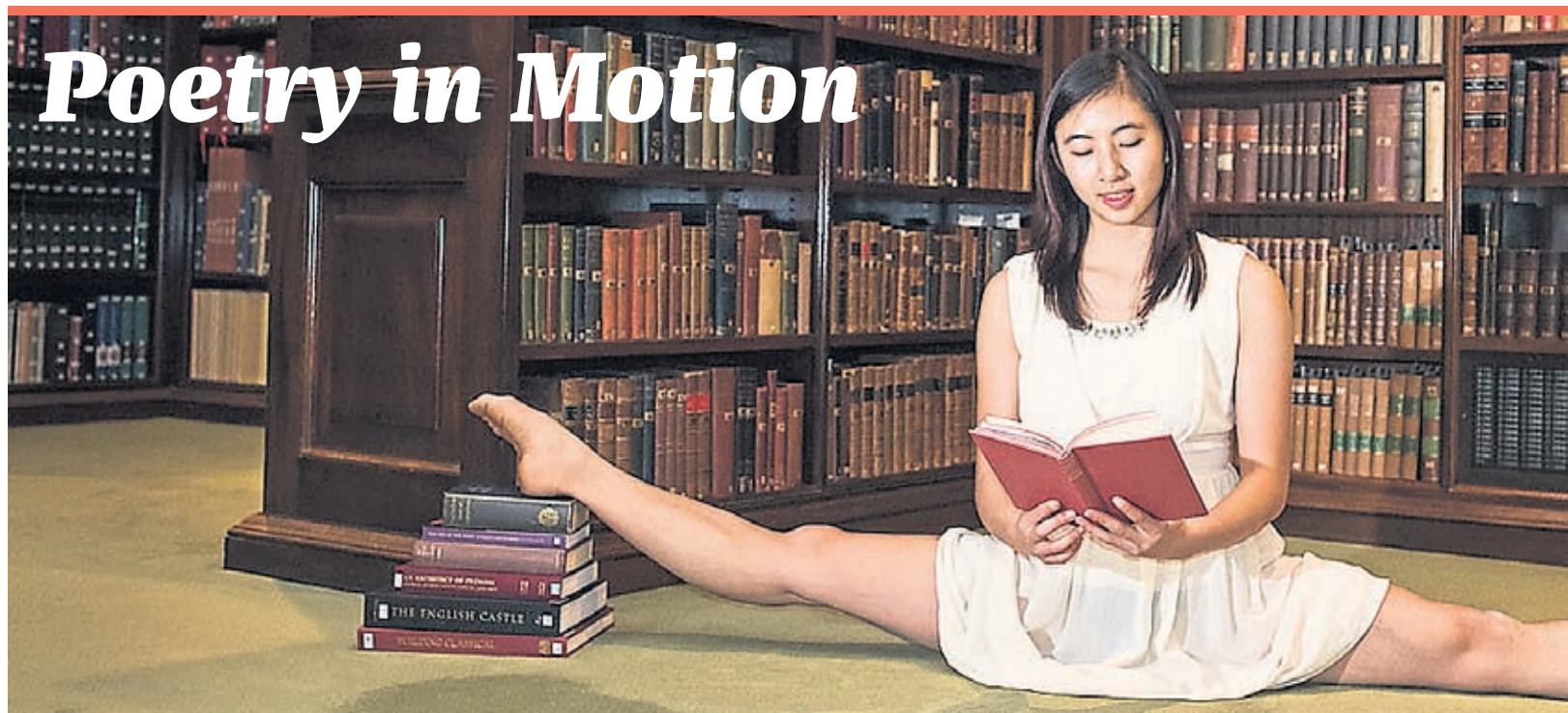
Sophie Marie Niang reviews the Cambridge University Dance Society's annual variety show at the ADC Theatre.

Poetry in Motion was much more than just a dance show. It combined literature and dance in a way that made each form of art shine. The reader, Henry Eaton-Mercer, really succeeded in conveying the spirit of each piece of poetry in the show, whilst the enthusiasm and energy of the dancers made the whole evening a hugely enjoyable experience.

The show was undoubtedly an ambitious production: with 92 dancers involved, and over a dozen different styles of dancing, its eclecticism could have been detrimental to its cohesion, but Frances Myatt, the director, managed to avoid this pitfall by incorporating spoken transitions between each dance piece. Though at first I thought that these spoken parts interrupted the flow of the show, they proved to be a precious unifying thread.

The set was quite simple, as was the use of lighting, but they complemented the dances without ever overpowering them. The changes in colour in the lighting mirrored the atmosphere of each danced piece, a dark green evoking the jungle for choreography inspired by *Where the Wild Things Are* by Maurice Sendak and performed by the Cambridge University Pole Society, and different shades of blue and red reflecting the particular energy and atmosphere of each dance.

Overall, the quality of the choreographies and their executions was truly impressive. It seemed to me that a couple of pieces did not match the overall level of the show, but compared to how impressive others were, they did not alter the general experience at all. I was particularly impressed by 'What If I Fall?' an acrobatic piece inspired by the work of Erin Hanson, an Australian poet. The dance and the poem complemented each other perfectly and the quality of Janet Scott's choreography and of the performance given by the dancers was outstanding. The powerful



▲ **The show markets itself as a 'library of dance' (Johannes Hjorth)**

▼ **The dance show was inspired by literature and included spoken word readings (Tom Attridge)**

movements and the trust and connection that I could feel between the dancers amazed me. This performance gave me chills, and I could hear other members of the audience holding their breath as the performers leaped through the air.

Certain pieces were similarly inventive, for instance 'El Conde', the second piece of the second act, which fused Flamenco, work by an African-American 'Word Artist' and 'One O' Clock Jump', a cheerful musical piece from the golden jazz era, in a surprising choreography. Who would have thought that jazz and castanets were a match made in heaven?

The way in which humor was incorporated to the show was also done in a successful manner, without ever becoming grotesque. The baton twirling choreography performed by Desirè Arancio was perhaps the most unexpected, and yet it was one of my favorite, as she successfully combined grace and playfulness, while executing complex dance moves.

Ultimately, what made Poetry in Motion stand out was its ability to showcase so many

different aspects of dance. Pieces were alternately moving, elegant, funny, fierce and playful, and I feel like anybody could find a part of this show that spoke to them, moved them in one way or another. This eclecticism at times is also what made the show seem slightly messy, and the aim to make spoken poetry an integral part of the evening, though at times worked beautifully with the music and the dance, still did break the flow of choreographies at some points.

But overall the diversity of styles and dance (and of the dancers themselves), as well as the sheer quality of most of the pieces made for a very successful show. I would definitely recommend it, especially if you're someone who doesn't think they particularly like dance and/or poetry: this ingenious combination of both might surprise you ●

“
This
performance
gave me chills
”

Poetry in Motion is the Week One ADC Main-show, 7:45pm, Tues 24th - Sat 28th January, at the ADC Theatre, student tickets £9. boxoffice@adctheatre.com

► **A photo from the show's opening night (Jim Carrington)**



Don't Miss ▶▶

The Cambridge Union / Spoken Word Night
31st January, 8pm

2

Student Minds Cambridge presents a night of spoken word poetry at the Cambridge Union. Free entry for both Union members and non-members, with optional donations going to Student Minds.

West Road Concert Hall / An evening of Russian and German Romanticism
30th January, 8pm

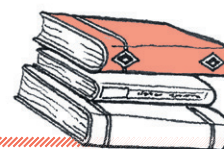
1

As part of the Selwyn College Music Society concert series, the newly-formed Anstieg Symphony Orchestra explore the Romanticism of Tchaikovsky and Brahms. Student tickets £5, via ADC ticketing.



Brahms/Tchaikovsky (C. Brasch/Kuznetsov)





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varsity.co.uk/culture



3 Fitzwilliam Museum / Love Art After Dark 2nd February, 6pm

The Fitzwilliam opens its doors after-hours for an evening of live music, exhibition tours, and life drawing. Free entry for students - bring valid student ID and arrive early to avoid disappointment.

COLUMN

WORD UP

**Georgie
Thorpe**
on **Larry,
Bob,
and
Parker**



Those of you who watch *Community* will be aware of the power of a name to express something; within the show, to 'Britta' something means to ruin it, inspired by the character Britta's tendency to screw things up. Our language is packed with references like this. Some are simply alliterative; there is no real woman behind 'negative Nancy', for example. But other idioms of this type are the legacies of real-life figures whose names remain in the vernacular today. When you say you're feeling as happy as Larry, you are actually referring to a real person. But who is Larry, and why do we say we're as happy as him?

Some claim that no original Larry existed, since 'Larrikin' is a slang term, meaning a hooligan or a yob, which originated in Cornwall and then moved to Australia and New Zealand. It's possible to see how this meaning could transfer to the sense of having a good time, and how 'Larry' became associated with it. The earliest printed use of the phrase 'happy as Larry' actually comes from G.L. Meredith, a New Zealand writer who could very feasibly have heard slang like 'larrikin'. If 'Larry' is just a shortening of 'larrikin', however, there's no obvious reason to capitalise it, and there's plenty of evidence to suggest that there was a real Larry behind it: Larry Foley.

Larry Foley was an Australian boxer in the 19th century, who retired aged 32 having never lost a fight. If that wasn't enough motivation to be cheerful, he also won a hefty sum of prize money after his final match in the 1870s. The phrase 'happy as Larry' first began to appear in print at the same time, and some sources even claim that a newspaper report at the time gave their account of Foley's final victory the headline 'Happy as Larry'. Put all of this evidence together and Bob's your uncle, you've got yourself an idiom. This, however, only raises more questions. Why does having Bob for an uncle make everything right?

Well, according to a song written in 1931 by John P. Long, Uncle Bob 'knows what to do' and 'will look after you.' Long wrote the song for Florrie Forde, who at the time was one of the most renowned music hall performers. There is an earlier recorded use of the phrase as the name of a musical revue in 1924 that was billed in Scottish newspapers as Bob's Your Uncle, and it's likely that the two were connected. It's easy to see how a song extolling Uncle Bob's good sense gave rise to an



▲ **Archbishop Parker**
(Wikicommons: Theodor de Bry)

idiom expressing satisfaction with the state of things, and through Florrie Forde's influence as well as its publication in the press, it's entirely possible the phrase would grow widespread enough to become an idiom.

In some cases we're guilty of inventing people behind our idioms. Although we don't capitalise it, there is a theory that 'nosey parker' is in fact a real person: Matthew Parker. Parker was Archbishop of Canterbury from

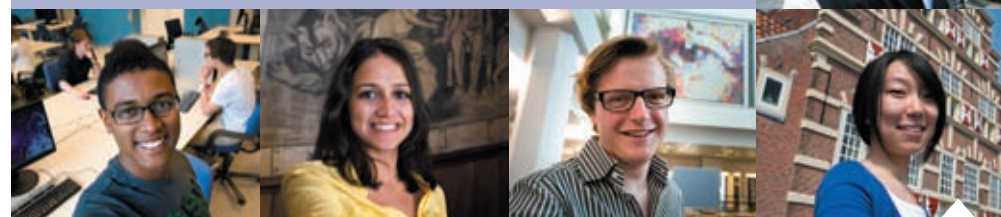
1559 to 1575 and generally considered to be inoffensive and well-meaning, although he was also known for inquiring into Church matters and inspecting the activities of the clergy. This wasn't appreciated at the time. Archbishop Parker is also said to have had a rather strong nose, which might have led to the nickname 'nosey Parker'.

There is, however, no evidence to suggest any actual links between Archbishop Parker and nosey parker, especially as the phrase appears to date from the end of the 19th century, not the 16th. In fact, it was only at the end of the 19th century that 'nosey', which originally just meant 'in possession of a large nose', even came to mean 'prying or inquisitive'. Those making accusations of nosiness would not have even known the word, and were unlikely to make any connection between Parker's nose and his inquisitive habits. Instead, it probably arose from the notion of sticking one's nose into others' business, which became shortened simply to 'nosey'. The origin of 'Parker' is more unclear, but could be connected to its original meaning of park-keeper. The park-keepers often had a habit of spying on courting couples in the parks, leading them to be associated with nosiness and therefore leading to the phrase 'nosey Parker'. Between boxers, nepotism, and big noses, these phrases certainly provide our language with a colourful cast of characters. So be careful what you become known for, lest you become immortalised in an unflattering idiom like poor old Archbishop Parker ●

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Fashion

Feeling the Bern at Balenciaga

licking through last week's Balenciaga Autumn-Winter 2017 menswear collection, it's evident that political tropes have gained newfound visibility in the fashion mainstream. Creative director Demna Gvasalia swapped the 'Bernie' of Bernie Sanders' presidential campaign logo for the name of the fashion house that, until recently, had been flailing under the disastrous directorship of Alexander Wang. But what does Balenciaga's appropriation of the Sanders logo across cloth-

► **Balenciaga's latest AW17 collection** (Huffington Post)

► **Phillip Ellis' recent collection** (Phillip Ellis)

ing mean at the end of the day? Does it align Balenciaga with a liberal figure and hereby alienate the brand from that inevitable clump of its clientele that voted for Trump? Does it serve to dilute the seriousness of politics? Politics changes fast, just like fashion: who knows what will have happened by the time this collection actually reaches stores in late summer?

The relationship between fashion and politics is already oversaturated with scholarly attention. Walter Benjamin introduced the notion of the "aestheticisation of politics" in the 1930s, alluding not only to the symbolism of Nazi parades and banners, but to the regime's uniforms designed by Hugo Boss. Fast-forward to early January, and Trump's tweets about meetings with the editor-in-chief of *US Vogue*, Anna Wintour, are an eerie echo. In this light, it is undeniably refreshing to see a house like Balenciaga turning its attention to Bernie Sanders, particularly after other brands have come out in public support of Trump (what happened to everyone burning their New Balance, people?). After all, Gvasalia is not staking Sanders for the coolness of his style, but for that of his politics.

In addition, the collection featured sweatshirts emblazoned with the logo of the brand's parent company, Kering, which also controls Gucci and Saint Laurent. In a world of growing intolerance for corporations, attempts are often made to quash the visibility of corporate forces. In fashion, financial support is something of a taboo subject with utterly visionary designers often living hand-to-collection (the now-defunct Meadham Kirchhoff, for instance) while the favoured few are nestled in a cosy financial crutch. Gvasalia does the opposite: the Reichstag of the fashion industry, he exposes the politics of luxury goods and their enslavement by the stock market. The Balenciaga set too was something of a

return to David Brent's nauseatingly bland office building in the BBC sitcom, packaged in nostalgia for late-1990s/early-2000s Postmodernism and its spatial moulding of corporate identity.

What relationship does all this bear to Bernie Sanders? Gvasalia sends out a Bernie-aga shawl as a flag bearing hope in the corporate landscape so despised by Sanders himself. The juxtaposition of Bernie-aga and Kering logos testifies to the contradictions in Gvasalia's own allegiance. The aesthetics of casually disaffected youth that Raf Simons built his brand around from the mid-1990s are no longer the most effective way forward. Gvasalia recognises the need to be bold instead, as designer Philip Ellis was also keen to emphasise in his 2016 Central Saint Martins graduate collection that centred on Brexit and featured a handbag delivering the declaration "TORIES PUT THE 'N' IN CUTS".

What does it actually mean to wear a 'Sanders' shawl or sweatshirt, however? Have we really reduced politics to pageantry? No: with Trump, it is evident that politics has done this by itself, or as Adam Curtis claims in his 2016 documentary, *HyperNormalisation*, that

the financial systems have achieved this in reducing politicians to puppets. Gvasalia is piggybacking on the popularity of an ideology, but if this ultimately brings new attention to Sanders, we shouldn't be complaining. Balenciaga promises to preserve the visibility of Sanders' politics well into the Trump presidency. Every day I wonder how I can do something to make a difference. Perhaps it really does start with getting dressed ●

Archie Squire



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Trendspotter Minted v. Skinted



1

Students tend to have more dash than cash, but that doesn't mean we have to gaze longingly from afar at key desire pieces when the high street is producing items that have filtered down from the very heights of high fashion to land in our laps.

Option 1

Take, for example, these knotted trainers, almost indistinguishable, except for the price tag, of course. This voluminous footwear first appeared on the catwalk at Joshua Sanders, since when they are a staple of many a street stylist. This **Zara** (1. £39.99) pair are a particularly good mimic of the **No. 21** (2. £410) as many of the highstreet copies lose the bloated bow for a tamer version, but with this micro trend, bigger is better.

Option 2

For male footwear the combinations and permutations tend to be somewhat more limited than for women, which means that finding highstreet dupes can be more difficult - the minute details must be passable as their highend original. These **H&M** (3. £39.99) slip-ons have done just that, from the white sole, to the use of suede for the back of the shoe and leather for the toe, and for a fraction of the price of the **Lanvin** (4. £315) ●

Flora Walsh



3

▲ Savvy shoppers can find bargains online

Theatre



More reviews are available online at:
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FEATURE



On the role of the student reviewer

Michaelmas term has been a controversial one for student theatre reviewers. Reviews for *Teahouse* in particular invoked certain incensed rebuttals from disgruntled students, admonishing their critics on the grounds of poor research and contextual knowledge, unfair scrutiny of the show “solely for its flaws” and fundamental cultural insensitivity. These ripostes let their reviewers know, in no uncertain terms, that perhaps they ought to be doing their jobs better.

Quite right too. It is particularly bad form to misspell an actor's name or to confuse them for another mixed raced character in a show. It is certainly not the job of the reviewer to critique a minority student merely on the grounds of their accent. It isn't constructive, nor is it beneficial to either the audience or the cast. Such feckless criticism has had me questioning the point of student reviews altogether.

But, the role of the critic is one often misunderstood. Much hostility is directed in the way of the hyper-critical theatre reviewer, who tries vehemently to assert his intellectual faculties. Or the more tentative student-critic who, in an attempt to offer a ‘fair’ assessment of a production (but more importantly, to avoid alienating an all too familiar crew of cast and creatives), rather says nothing at all.

Even Mark Twain had it in for critics: “I believe the trade of critic, in literature, music, and drama, is the most degraded of all trades, and has no real value.” He added: “However, let it go. It is the will of God that we must have critics and missionaries and Congressmen and humorists. We must bear the burden.”

In part, I agree with Twain: criticism is inevitable. But, I've come to suspect that things

are not as burdensome as he suggests. In an ideal world, a reviewer should guide their audience in the ways of quality. Particularly at Cambridge, where workloads are heavy and both time and money are of the essence, theatregoers may want to choose their shows discerningly. And so, there is a certain responsibility placed upon reviewers to provide both an intellectual and critical honesty in their assessments.

Yet, in such a close-knit theatre community where everybody knows everybody, this is problematic and such critical honesty can be hard to come by. It is very difficult to operate within the Cambridge bubble as a critic without consequence. Student reviewers are often overwhelmingly aware of the blood, sweat and tears that have gone into a production – and rightly so. But, these same reviewers are also equally aware that they are more than likely to find themselves meeting eyes with the actor that just ‘failed to deliver a convincing performance on the night’ across the ADC bar, or sitting next to them at a lecture on Renaissance drama. As a result, there seems almost an overabundance of reviews for ‘mid-dling’ performances, where a reviewer has, with careful thought, slapped three-stars (or, God forbid, three-point-five) on a show, on the off-chance that they might offend, mumbling something incoherently about how the actors were ‘talented’ but the production ‘just didn't quite come together’.

I have friends that even write their reviews under pen-names for fear of falling to only still to shy away from speaking plainly when it comes to the quality of the show in question.

Though intentions may be well-meaning, we do ourselves a disservice when we yield to nepotism and are knowingly dishonest – we dispense altogether with the point of a review, which is to provoke thought and discussion and to offer an independent assessment of an evanescent experience.

▲ **Death of the student reviewer?**
 (B Rosen)

This is not to say that we should stride into the territory of another species of critic: the hyper-critical reviewer. While both student and professional reviewers alike should uphold high standards, student-reviewers in particular should align their evermore lofty expectations with the fact that these are productions, executed and performed with thrifty budgets and time-constraints by students still in the process of forging their stage personae.

Reviewers should, therefore, avoid offering up vacant remarks lamenting the ‘worst two hours’ of their lives. Although this can make for some entertaining reading, to spout vitriol for the sake of doing so is just as pointless as saying nothing at all. Granted, while the aspects of a production that are lacking certainly warrant comment, it just isn't useful or constructive to be unrelenting.

But, at the end of the day, just as the overzealous amateur actor stumbling over his lines may miss the mark occasionally, reviewers won't always get it right. Student newspapers allow their aspiring theatre pundits the opportunity to flex their critical muscle in the same way that the ADC provides budding actors with a platform to flourish.

So long as we use honesty as our maxim and manage to strike a middle ground between an unrelenting malice and bumbling sycophancy, this is no bad thing at all ●

Sian Bradshaw

Deputy Theatre Editor

Opening in Week 2

Monday 30th

Doppelgängers
 Corpus Playroom
 9:30pm (one night only)

Tuesday 31st

Stuart: A Life Backwards
 Corpus Playroom
 7pm (*til 4th Feb)

The House of Bernada Alba
 ADC

7:45pm (*til 4th Feb)

Wednesday 1st

Cigarettes and Chocolate
 ADC
 11pm (*til 2nd Feb)

Thursday 2nd

Hot Gay Time Machine
 Corpus Playroom
 9:30pm (*til 4th Feb)

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Vulture TUNES

with **Damian Walsh**



With the first deadlines approaching, Week Two demands some upbeat songs. Although it includes a few modern tracks by artists such as Ben Howard and Gerard Way, Damian Walsh's playlist leans towards classic Britpop hits, just in time for *Trainspotting 2*. Hopefully it'll help you *ahem* keep your head up.

Don't Look Back Into the Sun
The Libertines I'm a Cuckoo
Belle and Sebastian

She Bangs the Drums
The Stone Roses Brimful of Asha
Cornershop

She's Electric
Oasis Marinade
Dope Lemon

No Shows
Gerard Way Keep Your Head Up
Ben Howard

Disco 2000
Pulp Inní mér syngur
vitleysingur
Sigur Rós



Pick of the Week:

Sigur Rós -Inní mér syngur vitleysingur

Special mention goes to 'Inní mér syngur vitleysingur' by Icelandic post-rock group Sigur Rós, which always puts a spring in the step (even if you're only walking to lectures).

Got your own **Spotify playlist**?
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REVIEW

Wall of Sound

Mahler's third symphony was an obliterating musical experience at King's College Chapel

Mahler's Symphony no. 3
King's College Chapel
21 January

★★★★★

King's College Chapel, the stage for Mahler's Symphony No.3. As one of the longest symphonies in the standard repertoire, spanning just under 100 minutes, it may seem like a task of endurance for both performer and listener. But this performance, with the reins firmly in conductor Paul Daniel's hands, created a soundscape capable of gripping and deceiving your senses.

Premiered in 1902, Mahler's work strikes the ear as a fusion between the lyricism and transcendence of Romanticism and the turbulence that the twentieth century

This symphony demands a cacophony, especially in a grandiose setting

ushered in. This rendition perfectly captured the principle of dynamic contrast, with the first (of six) movements bellowing power from the horn section, accompanied by a thundering bass drum. The odd wrong note provided interest in a performance of a piece that is not entirely pure and harmonious. The noise of the outside world which occasionally burst the sonic bubble only aided the rugged quality of the music:

the chattering of geese, the ringing of church bells and the final, mistakenly beaten triangle which echoed around King's, leaving comic vibrations in the air, all satisfied the music's need for flaws and moments of shock.

Although there was a lull in energy in the lyric sections, the lines were still beautiful. But I didn't savour these moments much, as I was always hoping for the return of the wall of sound that the orchestra was clearly capable of producing. In these moments I wanted my dreamlike state to be obliterated by the sheer power and authority of the musicians. This symphony demands power, especially in a grandiose setting.

During the second movement, the previously Disney-esque melodic perfection began

▲ **Gustav Mahler, conductor and composer**
(Leonhard Berlin-Bieber)

to be crunched up by the orchestral machine, creating the excruciating static noise of an old television set. Shifting from the natural to the metropolitan, it was a phenomenal sound.

The vastness of the chapel altered the timbre of the third movement, creating an alien soundscape. This doom-induced haze was exacerbated by contralto Claudia Huckle gravely floating towards the platform from the back of the chapel during the fourth movement, releasing a rich tone that counterbalanced the lightness of the instrumental parts, particularly the oboe. By comparison to the jubilant fifth movement, Huckle's voice seemed distinct from any other instrumental or vocal force, and quite unlike her spirit-like performance when entering the Chapel.

The final movement proved that this symphony is a work of total contrast and conflict, and the eclectic ensemble managed to convey this well, ending with a climactic resolution. The standing ovation proved that the power of the performers and musicians won the audience's appreciation for an emotionally twisting work. It's all about the wall of sound ●

Thea Sands

▼ **Paul Daniel conducted the symphony**
(Frances Andrijich)





To listen to *Damian Walsh's* playlist, find our account:
musicvarsity



Yesterday's Gone
Loyle Carner
AMF, 20 January
★★★★★

Relaxed, candid and warm, *Yesterday's Gone* is a self-possessed and frank debut from 22-year-old rapper Loyle Carner. Inspired by the honesty of

▲ **The album's cover reflects themes of family and domestic life (Loyle Carner)**

the grime he grew up rapping in Croydon playgrounds, Carner sets straight-talking emotion against understated, jazzy beats (à la mid-90s J Dilla), punctuated with snatches of phone conversations with friends and family. The effect is intimate, with introspective lyrics which don't shy from vulnerability, whether expressing anxieties about growing up without a father figure or praising his beloved mum who keeps him grounded. Tight production from long-time friend Rebel Kleff complements the sensitive lyricism, and Carner's unassuming rap delivery keeps the sound casual and deceptively effortless.

Opener 'The Isle of Arran' attracted deserved buzz as a single release in 2016, championed by the likes of Annie Mac. It fades in with a gospel sample, 'The Lord Will Make A Way', used before by rap giant Dr Dre, but Carner makes it his own with a distinctive low-key swagger which stands in stark contrast to stereotypical hip-hop braggadocio. The Isle of Arran is where Loyle Carner's grandfather lived, and the song offers a tribute to the man he cited as one of his few male role models. The raw openness of Carner's poetry will be familiar to fans of the *A Little Late* EP which features the heartbreakingly forthright 'BFG', written after the death of his stepfather. A similar frankness can be found in *Yesterday's Gone*, such as on the beautifully simple 'Mrs C'.

The album is centred in domestic life,

from 'Swear', a vignette recording of Carner teasing his mum about her bad language, to 'Sun of Jean', a number grounded by a warm bassline which practically reverberates with love, ending with a verse by his mum about her "scribble of a boy" who "was and is a complete joy". The 'Florence' single release was already popular with Carner fans, and the album version showcases the tender poetry of Carner imagining making pancakes for the little sister he never had, against a sparse beat and a wistful chorus by Kwes.

Elsewhere, the songs muse on love and girls but the tone remains introspective, as in the rainy day melancholy of 'Mean it in the Morning', 'Seamstress', or '+44', a stream of consciousness about late night texting and regret. 'Damsel' balances youthful angst with nostalgia over a languid guitar, as Carner laments that "I was too young for you", and a snippet of conversation records the excitement of getting a hoped-for text, only to be deflated by finding it's just from a mate: "Ah, for fuck's sake!"

If there is any fault with the album, it is that many of its strongest numbers are re-releases of songs that fans are already familiar with. Nevertheless, *Yesterday's Gone* is clever, profound hip-hop. It is sensitive and nostalgic at times, but never saccharine. Loyle Carner's emotional honesty is at its heart, while an ear for intimate domestic detail brings his lyrics to life ●

Caroline Thornham

The week in music

Friday 27th

Hope and Social
Portland Arms
7PM

Saturday 28th

Superglu
Portland Arms
8PM

Monday 30th

Busted
Corn Exchange
7:30PM

Glenn Hughes
The Junction
7PM

Wednesday 1st

Rival Sons
The Junction
7PM

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February 28th, 2017.

Film & TV

Steven Moffat and Mark Gatiss

‘It seems to me strange that *Sherlock* has to tick every box’

“Overnight ratings don’t mean anything anymore”, insists Steven Moffat. Neither he nor Mark Gatiss seem particularly fazed that the overnight ratings for the latest series of *Sherlock* were not great (the audience dropped from 11.3 million for the first episode, to only 6 million for the last).

But then, why would they be? *Sherlock* is, after all, a worldwide phenomenon, and one that Moffat and Gatiss are very much in control of. Certainly, the extent of this was made clear earlier this month when the Russian translation of the series’ last episode, “The Final Problem”, was leaked online. Fans were certain it was a hoax.

With an audience so accustomed to twists and turns that they were willing to believe that a fake episode of the show had been created, Moffat and Gatiss are under a lot of pressure to deliver. Still, Gatiss says, “we don’t think about it at all. We just try to make an entertaining program full of twists and turns”. And they are not particularly ingenious twists and turns, Moffat is keen to add: “Our big twist, which we got away with, was it wasn’t a brother, it was a sister. It’s not that clever.”

He continues: “I don’t think TV works or any sort of entertainment works if the audience actually feels outsmarted, that’s like you’re tricking them.” He explains the gratification the viewer must feel - to either be saying “oh, of course”, or “I got that”. But he notes that “it’s not that difficult in a TV program made over months to outsmart someone watching it for 90 minutes.”

Sherlock’s success is perhaps surprising giving the long gaps between series. Yet this has, if anything, only added to the appeal. “If you don’t give people what they want, they crave it more”, Gatiss explains, perhaps overlooking the fact that in reality, this factor to *Sherlock*’s success is a complete accident.

Indeed, the aim of leaving the audience wanting more seems to have been taken literally, but not purposefully. The sudden rise to fame of its stars, Benedict Cumberbatch and Martin Freeman, is largely to blame for the year gaps between series.

Nonetheless, it is a ‘format’ that has “actually worked out quite well”, Gatiss jokes, turning to Oscar Wilde to explain the addictive nature of *Sherlock*: “The suspense is killing me, I hope it lasts.”

After the completion of the fourth series, with the possibility of a fifth series still in doubt, this could be the end of *Sherlock*. Have they always known this is where it would end? With a laugh, Gatiss responds in the af-

firmative, explaining that now the series has finished, “we can tell you that we’ve known [it would be] from the beginning.”

But Moffat is more serious: the plot of the fourth series has been known since the end of the third. While this happened to work out perfectly, not everything is immediately a perfect fit.

“Sometimes the very very best thing you do is a last minute improvisation,” Moffat continues, noting that his favourite scene in the series is one that was rewritten at the last minute. The original scene in “The Final Problem” revolving around Molly Hooper was hated by the rest of the crew, except for “me and Mark, who thought it was wonderful.” Moffat is glad they rewrote it, however. Not all of the best things are planned in advance.

As is inevitable for a programme with such a global audience, *Sherlock* comes under a lot of scrutiny, and is often criticised for its lack of representation of women, LGBT+ characters and people of colour. But while Moffat and Gatiss are aware of this reaction and the calls from fans for the show to do more in this respect, Gatiss does not see why *Sherlock* must fulfil every criterion.

“The big thing to me is I don’t see why a program has to become a kind of grail for anyone’s expectations. It seems to me strange to expect that *Sherlock* for some reason has to tick every single box because I just don’t think that’s fair.”

Moffat, though, does add that he does think there is more space for this in TV in general. Switching briefly to discuss his other show, *Doctor Who*, he says it “can do more and should do more”. He is adamant that they are working hard to make it better.

But it is not about caving into activists or pressure groups - in his view, it is about “saying to children you are all welcome, and there are loads of people like you, and you belong out there in space, in the future. Not in the ticking boxes exercises. That’s not gonna work because it ends in what you call ‘tokenism.’”

He is quick to mention, however, that it is not the pressure groups that he is against. Indeed, he considers it important that they exist: “These things hugely matter. But because not everything the pressure group wants happens doesn’t mean people didn’t agree with them, it just means not everything is possible all the time.”

“But I think across the industry we are all trying to get better. It’s not always as easy as everybody assumes it is. But we are and we will and it will be better” ●

Olivia Childs

► Mark Gatiss and Steven Moffat (Qiuying Lai)



Review Life after death in ‘Jackie’

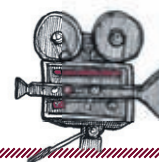


► Natalie Portman as the widowed Jackie Kennedy (20th Century Fox)

“I didn’t want to be famous, I just married a Kennedy.” This line from Jackie Kennedy (played by Natalie Portman) highlights the human nature of this film by Pablo Larraín. Set in the aftermath of the assassination of President John F. Kennedy in 1963, the film revolves around how Jackie Kennedy channelled her grief into ensuring JFK’s White House would become an image of pristine perfection.

Portman’s performance is the heart and soul of this movie. Hers is an accurate realisation of Jackie Kennedy for the screen. It is worth listening to interviews with Kennedy to appreciate the specificity of Portman’s Oscar-worthy performance, evoking the voice of this iconic woman down to the subtlest intonations. Portman crafts a riveting performance. Arriving in Dallas, her appearance oscillates between the refined charm and poise of the First Lady to an uncertainty bordering on fear, conveying the terrible toll public perfection takes on the human spirit.

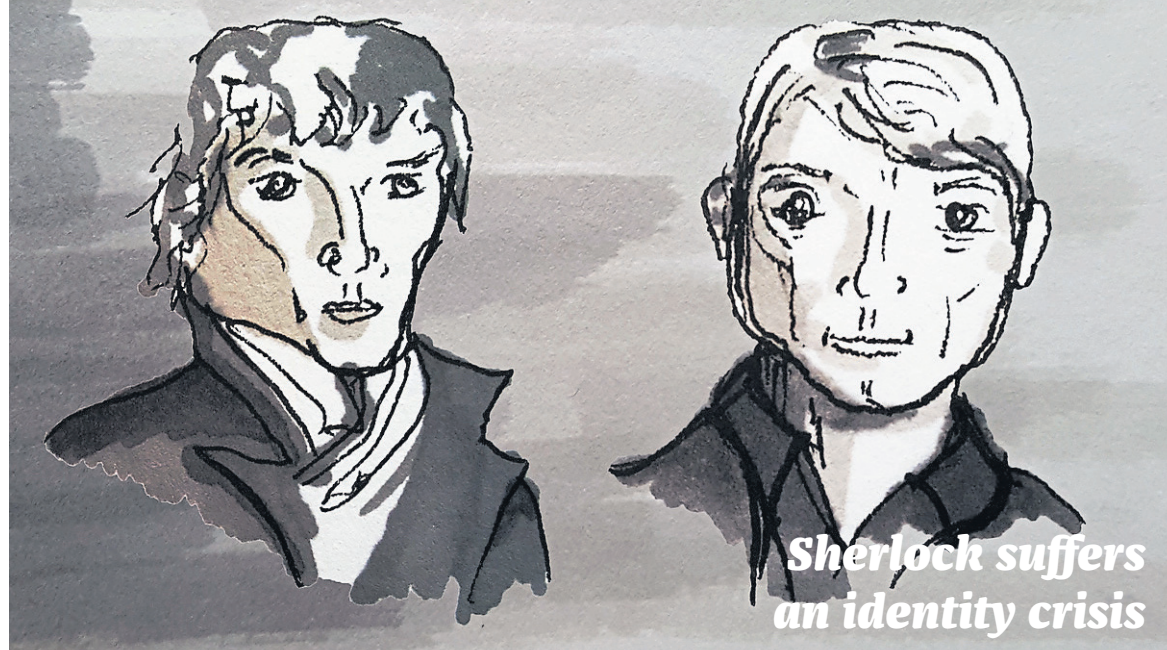
Portman’s role is complemented by



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TV ROUND-UP

**Sherlock**

Writ. Mark Gatiss and Steven Moffat
 BBC IPlayer

A few years ago, the BBC declared that brainy was the new sexy. Forget martinis, girls and guns: the first three seasons of *Sherlock* triumphantly announced that brains were superior to brawn and proved it by turning a wry detective drama into an international hit. Unfortunately, the fourth season of the show has derailed the tale of the socially dysfunctional detective with his natty coat and violin. Rather than solving crimes, Sherlock has instead been burdened with the tropes of superhero films, more familiar to Bond and Batman than the boys of Baker Street. The result has been an identity crisis within the show.

The descent into spy clichés began with the revelation that Mary Watson used to moon-

light as a Jason Bourne equivalent. Since then, the show has featured spies returning with a vengeance, underwater fight scenes, motion-sensor grenades, memory-wiping drugs, a top-secret prison and tranquilliser darts galore. Steven Moffat has also taken a page out of Christopher Nolan's guide to creating antisocial anti-heroes. This season, Cumberbatch's character has encountered repressed childhood traumas, an ancestral home burnt to the ground and villains with improbable powers. Does season five promise a Batman/Baker Street crossover?

▲ **Holmes and Watson increasingly resemble Bond and Bourne** (Matthew Seccombe)

Sherlock's crusade into the land of silly plot premises and over-blown characterisation culminated in the season finale, "The Final Problem". The opening five minutes were lifted from a Hammer Horror, complete with portraits oozing blood and cleaver-wielding clowns. Eurys (Sherlock's psychopathic little sister) then presented us with a pastiche of Anthony Hopkins' Hannibal, manipulating

a strong supporting cast. Peter Sarsgaard in particular shines as JFK's brother and Attorney General, Robert Kennedy. His interactions with Portman are the film's highlights, as the brother and wife of the dead negotiate the emotionally fraught path of grief. In one magnificent scene, Sarsgaard's façade of calm bursts forth in a wave of devastation, bemoaning a legacy of the Kennedys as nothing more than America's "beautiful people."

Larraín treats grief with the solemnity it deserves in this narrative of loss. Upon returning to the White House from Dallas, Portman is left alone, sobbing, and covered blood. The viewer is engulfed in this suffocating emotional breakdown, reinforced by lingering shots of Portman's blood-splattered clothes. Mica Levi's soundtrack acts as the haunting backdrop, with its jarring refrain filling a void of meaning that words alone would not do justice to. A scene of Portman striding across a rain-soaked graveyard is elevated by Levi's discordant crescendos into a terrible moment of crisis about the proper place to lay JFK to rest. When combined with long silences between notes, Levi strengthens the unset-

“
 Larraín
 treats
 grief
 with the
 solemnity it
 deserves
 ”

ling isolation of Portman's portrayal.

Jackie is ultimately a film about legacy. It is framed by a real interview Jackie gave with *Life* magazine's Theodore White a few weeks after JFK's assassination. As Portman recalls the aftermath of the tragedy, events are filtered back through the 'present' of the interview. When asked if he could record a particularly revelatory anecdote, Portman simply states: "No, because I never said it." Through the prism of the interview, Larraín presents the constructed nature of the mythos of JFK - the film itself becomes a subjective 'truth' to be defined by Portman. In Jackie Kennedy's hands fantasy merged with historical fact. Through such spectacle, a human, idealistic, and deeply flawed president became a pinnacle of American greatness. The Kennedy White House became a 'Camelot' for the 20th century.

This film turns a moment of tragedy into a work of art. Portman leads with a majestic performance of a woman responding to a world turned upside-down ●

Alex Izza



This weekend online

John Berger:
The Art of Looking

her guards and refusing to blink on screen. Finally, Moffat landed our heroes in a maze of challenges - a sadistic cross between *Saw* and *The Crystal Maze*.

The genre-hopping, narrative-scrambling plots have damaged the show's credibility. In previous seasons, each episode posed a seemingly impossible but sufficiently plausible challenge for *Sherlock* to overcome. The solutions were so brilliant and the scripts so witty that the audience could forgive the more outlandish elements (faked suicide theories, anyone?). However, this season ultimately bordered on silliness, as Moffat and Gatiss tried to escape the tangled web of plotting in which they had ensnared themselves.

How does *Sherlock* get away with murdering Magnussen at the end of series three? MI-Mycroft edits it out of history, of course! How does John survive being shot in the face by his imposter therapist? It was a tranquilliser gun! How does Eurys escape her maximum security prison, pose as three different people (in the process carrying out a fully-fledged text affair with John), set up an elaborate death trap and return without anybody noticing?

Who knows? Just don't think about it too hard. Most superhero plots only survive by avoiding audience scrutiny; it is a pity to see a show which once took pride in its intelligence resorting to the same plea.

The real shame with *Sherlock* is that the vital components of a wonderful show are all still present. The famous wit remains, with some of the series' one-liners among the best on TV. The imaginative brilliance of Moffat and Gatiss is always present, too. It is easy to forget that a scriptwriter has to think through each

“
 With a Yorkshire accent,
 strange teeth and creepy
 manner around children,
 Toby Jones' character
 only needed a cigar and
 tracksuit to complete the
 Savile allusions
 ”

of Holmes' observational 'deductions'. They are no small feat of ingenuity and it is therefore a pity that they often feel rushed.

Above all, the show remains willing to be provocative and current. The second episode (arguably the season's best) produced a genuinely stomach-churning villain: a depraved philanthropist, using his influence to murder patients in a self-funded hospital.

With a Yorkshire accent, strange teeth and a creepy manner around children, Toby Jones' character only needed a cigar and tracksuit to complete the Savile allusions - a bold move for the BBC.

We can only hope that *Sherlock*'s producers are bold enough to return to their successful roots when, or if, a fifth season emerges ●

Josh Kimblin

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Sport

The decline and fall of the Ranieri empire

Devarshi Lodhia
Chief Sport Reporter

Leicester's 3-0 loss to Southampton last weekend marked their 11th of the season, eight more than in the entirety of the previous campaign after only 22 games. They now lie 15th in the table, without an away win this season, and only five points above the relegation zone – a far cry from the halcyon days of last season.

This all raises the question: why has it gone so wrong for Leicester City?

As with the last unexpected Premier League champions, Blackburn Rovers, the lack of investment in Champions League standard players is telling. Club record signing Islam Slimani has not managed to replicate Jamie Vardy's goal scoring exploits of last season, netting 6 in 16 across all competitions. Ahmed Musa, despite impressing in Russia for CSKA Moscow, has failed to live up to his billing with only two goals in his 14 league games this season.

As things stand, Leicester's best chance of qualifying for the Champions League next season is to win in this.

Similarly finding a replacement for N'golo Kante has proved more difficult than first imagined. For all of the stars

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”

in the title winning side, perhaps none were more integral to the way Leicester played than the diminutive Frenchman. The Foxes have sorely missed his industry, energy, and indefatigable running. While Nampalys Mendy has done a perfectly respectable job in aiming to imitate the performances of his compatriot, he's come across as exactly that, a cut-price, imitation N'golo.

Teams have also now grown accustomed to Leicester's style of play. Opponents have learnt how to stifle the Foxes' main attacking outlets, the mercurial Riyad Mahrez and doggedly combative Jamie Vardy and thereby cut out the threat of a counter attack.

Opposing managers are also willing to concede possession, which nullifies Leicester's dangerously quick break. Last season they listed 18th in the Premier League possession statistics, averaging 44.8 percent over the campaign. Their 4-2 victory over Manchester City in December with only 29 percent possession highlights the threat Leicester still possess on the break, as they've also found to great success in the Champions League.

There's also been a very real sense that Leicester aren't focused on the Premier League this season, choosing instead to prioritise the Champions League.



▲ Claudio Ranieri accepts Leicester's Team of the Year award live on the BBC (YOUTUBE: DEMOBOB)

Ranieri has regularly rested key players with European games in mind, notably leaving Mahrez out of the side to face Chelsea a few days before playing FC Copenhagen, and more or less explicitly stated his preference when explaining his choice.

“The Premier League is one year long,” he said. “Champions League is two months, in or out. We want to go in the knockout in Champions League or Europa League. To achieve this you have to have all your players fit and I prefer to preserve some players for Tuesday night.”

Realistically, Leicester were never going to mount a serious defence of the Premier League title. In fact, the feeling around the Midlands club before the start of the season was that progress from the Champions League group stage and a top-10 finish would be an acceptable return – something which is still eminently achievable. It'll be some achievement for them to emulate the Manchester City team of 1938, the last defending champions to be relegated.

An FA Cup tie and East Midlands derby against Derby County ought to provide some brief respite for Ranieri and his men but as things stand, Leicester's best chance of qualifying for the Champions League next season is to win in this.



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Injury mars Gloucestershire win over Cambridge

Cambridge

5

Gloucestershire

46

Imran Marashli
Sport Reporter

● BUCS Midlands 3B League, University Sports Centre

Cambridge University Rugby Union Football Club Women's (CURUFCW) first BUCS Premier South game of 2017 was marred by a horrific injury to Cambridge's Catriona Brickel, overshadowing an impressive performance from the University of Gloucestershire Women's Rugby Football Club (UOGWRFC) on Wednesday afternoon. The Light Blues were comprehensively outplayed by 46 points to five by their opponents, whose raw pace and power outclassed their Cambridge hosts at the home of Cambridge Rugby Football Club.

The signs looked ominous early on, as a scintillating solo run from Becki Pritchard saw her collect the ball inside her own half, race down the left wing past



▲ IMRAN MARASHLI

several Cambridge players and open the scoring with a try, which was converted with barely two minutes on the clock.

Very soon 7-0 became 17-0. A lofted kick over the top allowed the dynamic Hannah Loughlin to race to the ball first and touch down Gloucestershire's second try, while some more powerful running and effective passing from the visitors created an overload on Cambridge's

right wing that allowed Courtney Bishop to further extend the lead.

The Light Blues then began to rally, making some good inroads and completing a string of promising phases of play. It was in this context of Cambridge commitment where the match was brought to a sudden halt owing to a sickening injury to Catriona Brickel. As the centre attempted to engage her opponent, the collision and subsequent fall contrived to inflict a distressing broken ankle.

Both teams were evidently shaken mentally as Brickel received urgent treatment from both sides' physios. The 30-minute wait for an ambulance disrupted both teams' rhythm and forced the referee to curtail the first half prematurely, such was the gravity of the injury.

Helped onto a stretcher and carried away by the ambulance crew, the courageous Brickel made her way off the pitch amid universal applause from players and spectators, encapsulating the good spirit in which the match was played.

Following such a harrowing incident, it would have been easy for Cambridge to feel sorry for themselves, but the final scoreline did not do justice to what was a keenly contested half in which the Light Blues showcased some of their best play.

**Matches
CURUFCW have
lost vs won in
this season's
BUCS Premier
South**

7

1

Gloucestershire's pace and power, however, was relentless, with their fourth try coming from some more unstoppable solo running, this time from Jess Elbeck, who, gathering the ball just inside her own half, burst through the Cambridge defensive stronghold and touched down under the posts.

More high-quality rucking and possession from the away side ended with Emily Sumner once more breaching the Cambridge defences and setting up Daisy Fahey for the fifth try, which was superbly converted by Loughlin. And a momentary lapse in concentration at the back allowed Rebecca Trist to intercept a pass and race through all too easily to make it 36-0.

Nonetheless, Cambridge's spirit and resilience were undimmed. Throughout the afternoon, the forwards were more than a match for Gloucestershire at line-outs and scrums. Plenty of good progress was made through the centre, only for some handling errors and Gloucestershire's superior backs to offset Cambridge's advances.

Yet when the try came, it was undeniably fully deserved. More good work by Cambridge at the scrum earned sustained territory in the Gloucestershire 22 and initiated another offensive towards the try-line.

Having been thwarted on several occasions, the breakthrough finally arrived when Laura Suggitt powered her way over the line to get Cambridge on the scoreboard. A richly deserved try, but the home side couldn't convert and reduce the arrears any further.

There was still time for Gloucestershire to embellish the scoreline even further, though, adding two more tries before the final whistle. The second in particular was eye-catching, as Hannah Loughlin once again displayed her searing pace down the right wing, handing off two Cambridge defenders en route to sealing the match with a try to make the scoreline 46-5.

Cambridge's acting captain for the day, Nikki Weckman, reflected on a tough afternoon with *Varsity* after the game: "We were really hoping to put some pressure on them today," she said, "but we had a few really bad injuries, so I think that set us back a little bit. But I'm really proud of the girls for working through that."

"We just wanted to go out there and give it our all for Cat - that's what she was doing when she went down with her ankle. So we didn't want to let up at all because it would have felt like a disservice to her, so we just wanted to push on and work as hard as we could to do her proud."

● CURUFCW: Sanchez, Pierece, Nunez-Mulder, Weckman, Bramley, Probert, Elgar, Pratt, Byrne, Marks, Wood, Brickel, Burgess, Farrant, Suggitt, Shuttleworth, Spruzen

UOGWRFC: Haines, Jones, Grieveson, Davis, Wilson, Belcher, Elbeck, Trist, Godby, Fahey, Vallance, Walker, Bishop, McGlone, Pritchard, Stroud, Loughlin, Sumner, Dyer, Murphy, Gonzalez, Longdon-Hughes

“The final scoreline did not do justice to what was a keenly contested half”

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Sport

Imran Marashli

Rugby Union:
Cambridge beaten
by brilliant
Gloucestershire Page 30-31



Cambridge Falcons soar past bullish Oxford Centaurs

Cambridge

2

Oxford

0

Paul Hyland
Sport Editor

● BUCS Midlands 4th Division

Goals in either half from Ollie Lerway and Henry Alexander lifted the Cambridge Falcons to a 2-0 home victory against Varsity rivals Oxford Centaurs.

Oxford, who've had an indifferent season in the Midlands 4th Division, weren't totally outclassed. In fact, theirs was the first opening of the afternoon, with the busy Miles Partridge, Oxford's centre forward, side-footing wide to the right of John Harrison's goal within just minutes of the first whistle.

But in honesty, this one was never going to end up on a highlight reel. Both teams favoured the longer pass out of defence – a valid tactic, of course – but it had the effect of a jittery occasion, brimming with grit but little guile. Cambridge's pressing game showcased their athleticism, but their shape, with two attacking midfielders spending most of their time behind centre forward Henry Alexander, had the ball swamped in mid-field for much of the early stages.

With Oxford seemingly favouring a three-man defence, some natural width wouldn't have gone amiss. But early on, most of Cambridge's wing play was provided by Alexander, he but often disappointed to find no one waiting in the middle to connect with a cross.

Cambridge were at their most dangerous from set pieces. A corner, won wide left by the tireless Alexander, might well have put Cambridge one to the good had midfielder Oscar Melbourne been able to keep his header down.

Then a throw in – won by Alexander, again – and the breakthrough. The ball was flung into the 18-yard box for attacker Harry Hicks to chest down. A neat pirouette and pass later, and right back Ollie Lerway laced it into the bottom left corner. Oxford keeper Sean Gleeson got a hand to it, but it was nowhere near convincing enough, and the ball squirmed unhurriedly into the back of the net.

Lerway, speaking to *Varsity* after the match, said, "I saw the ball coming in and



I just thought I'd hang around the edge just in case there was any knockdowns, just thought I'd try and put it in the corner. The 'keeper probably should have saved it but I'm not complaining!"

Lerway, bolstered by his goal, helped lead a Cambridge charge forward against an Oxford backline that started to retreat. His tête-à-tête with the lively Zachary Liew on the Oxford left wing provided one of the day's most interesting battles. The Dark Blues' wide man was a thorn in the side for the home team, finding himself at the heart of arguably Oxford's clearest cut chance at Harrison's goal, well clear from a through ball, but the Cambridge keeper was out quickly to collect with the minimum of fuss.

Oxford weren't bad on the wide right either, with flanker Matthew Naylor drawing serious defensive work out of an excellent Demos Christou, happy to break his lines and press when Oxford reached the final third. Though for all his fleet-of-foot, Naylor only really got the better of Cambridge on one occa-

sion, embarking on a mazy run inside the full-back and crossing low to target man Miles Partridge. The Oxford man set himself and struck, only to be foiled by defender Omar Amjad who put in the best challenge of the afternoon to help the ball harmlessly over the bar.

At the other end of the pitch, though Gleeson had been unconvincing for Lerway's goal, his efforts to keep the arrears at one were outstanding. Cambridge's Joe Ellis, whose move closer to attacking midfield in the second half had given his side more cohesion going forward, struck a peach of a shot from all of 25 yards. It looked destined for the top right, until Gleeson flew to divert it over with the faintest of fingertips.

The arrival of substitute Emmanuel Farinre, who took over the number seven shirt midway through the second half, invigorated the contest. His blistering pace took him past defender after defender, almost paying dividends when he nicked the ball from a dawdling Oxford centre-back and dropped his shoulder to set

▼ Henry Alexander rounds Sean Gleeson to make it 2-0 to the Falcons (LOUIS ASHWORTH)



himself clear on goal, but his left-footed curler whistled agonisingly wide.

The longer the second goal took in coming, the more Oxford sensed they could take something from the game. The Dark Blues threw numbers forward in search of an equaliser, with Cambridge tiring and resorting to putting the ball out of play to regroup in the face of mounting pressure. But barring a decent-ish half volley from Sam Morris, and a left footed free kick from Zachary Liew, the Cambridge goalkeeper had very few saves to make.

There was still time for a sucker punch. Two minutes left, and Oscar Melbourne headed down a long ball. It was received by Alexander, who faked his way past Gleeson and rolling it home for 2-0.

Cambridge captain Jonny Crease was full of praise for how his side killed off the game: "I don't think Oxford necessarily deserved that goal," he said, "they had a lot of players up the pitch, but the way we took it, to maintain that intensity and press them that high up the pitch towards the end was fantastic."

▲ Cambridge Falcons extended their unbeaten league run to six matches and are seven points clear at the top of their division (LOUIS ASHWORTH)