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VARSITY AT

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Friday 3rd February 2017
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Cambridge stands up to Trump's travel ban

(PHOTOGRAPH:
LOUIS ASHWORTH)

Vice-Chancellor speaks out as 1,000 protest

Sophie Penney
Senior News Editor

Cambridge has spoken out against President Donald Trump's recent travel bans, with approximately one thousand people taking to the streets in protest, and condemning statements issued by key figures in the city and University.

Last Friday, in an executive order, Trump issued immediate 90 day travel bans, preventing citizens from seven majority-Muslim countries (Iran, Iraq, Libya, Somalia, Sudan, Syria and Yemen) from entering the US. The President also suspended the entire refugee admission system for 120 days and indefinitely suspended the US's Syrian refugee programme.

There has been major national and international backlash against the response of the British government, as Theresa May has failed to openly criticise Trump and has not retracted Trump's invitation for a state visit to the UK, despite an online petition which has already gained over 1.8 million signatories.

On Monday, crowds gathered around Great St Mary's Church in Cambridge, with strong chanting and several speakers addressing the gathered group, there to protest Trump's ban and the UK government's reaction.

Protesters held banners with such slogans as "Respect existence or expect resistance", "Build bridges not walls" and "Theresa the Appeaser, let go of his (tiny) hand". Chants included "Refugees are here to stay, let's deport Theresa May", and "Palestine to Mexico, all the walls have got to go!"

Yesterday the Vice-Chancellor of the University, Sir Leszek Borysiewicz, issued a statement regarding Trump's actions: "As the head of a university whose staff is actively engaged in research collaborations around the world, I cannot accept a policy that undermines academic freedom, disrupts partnerships, and blocks the pathways to understanding between peoples, faiths and nations."

He added, "This ban is fundamentally at odds with the values of openness, tolerance and evidence-based decision-making that the University of Cambridge stands for."

He said that the ban may "curtail some of our researchers' ability to attend academic events, work with colleagues,"

Continued on page 4 ►

EDITORIAL

Cambridge trumps hate

On Monday night, I joined thousands of others on King's Parade as we protested the travel ban instated by Donald Trump, denying people from seven majority-Muslim countries entry to the United States. Having had a shamefully long hiatus since my first go at waving a sign, which was at the Make Poverty History march in Edinburgh in 2005, it was energising to be taking part in a demonstration once again. The atmosphere was charged in the best possible way – people climbing up the railings of Senate House to get a better view, children holding placards, defiant chanting a constant refrain throughout the event – and there was a sense of hope which is not always so easy to come by these days. I would encourage you to spend some time looking at pages 4-5, reading more about the event, looking at the extraordinary pictures taken and, most importantly, hearing from some of the Cambridge students who will likely be affected by the ban.

Indeed, now more than ever, it is important that we take a moment to listen to those very real people who will suffer as a direct consequence of Trump's presidency. Despite the President's (dubious) claims to be a "friend of the gays" during his campaign, the repeal of Obamacare would be devastating for many, but for transgender people and for those who are HIV-positive, in particular. Equal access for transgender pupils to bathrooms and locker rooms; the rights of non-straight people to marry and adopt; the personal safety of those who identify as LGBT+ – all of these, and more, are at risk under the Trump administration.

With this in mind, *Varsity* is proud to support LGBT History Month. Opposite, you will find a round-up of the colleges who are choosing to fly the rainbow flag, along with an analysis of the culture and attitudes surrounding the important emblem. (We are flying our own flag – albeit on paper – on our front page.) Beyond news coverage, however, I urge you to read about and learn from the experiences of some of those LGBT+ people who identify as '+', direct from the students themselves. In a time when there seems to be a lot of talk, when lots seems to be changing – much of it in a very damaging way – it is important that we take time to listen, and to understand.

I hope that this issue of *Varsity* will go some way towards facilitating this.

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News

University celebrates LGBT History Month

Colleges are flying LGBT flags across the city

Ankur Desai
Senior News Correspondent

Rainbow flags are being flown across Cambridge in celebration of LGBT History Month. The month aims to highlight the history and experience of the LGBT+ community, and promote awareness of the issues faced by those who identify as LGBT+.

For some colleges, including Peterhouse and Darwin, this is the first year in which the flags will be flown.

Tom Ashford, President of the CUSU LGBT+ committee, told *Varsity*: "Being able to walk through central Cambridge and see the flags being flown is a genuinely validating and heartwarming experience. Despite incredible progress made by the LGBT+ movement, LGBT+ people here in Cambridge are still often marginalised and misunderstood, and as such I hope the raising of the flags serves as a significant gesture of solidarity with all LGBT+ members of the university, both students and staff."

They suggested that it would be reassuring for potential applicants who otherwise may "perceive the University to be old-fashioned or overly conservative".

Ashford generally praised the University's response to the month, saying: "Colleges which have refused to fly the flag have still been keen to get involved in some way, hanging flags in porter's lodges and bars, posting support online, and even constructing temporary

flagpoles."

Katie Nelson is the LGBT+ rep for Emmanuel College, where the proposal to fly the flag on the main flag pole was rejected but eventually a compromise was reached and rainbow lights were projected onto the chapel.

She told *Varsity*: "For many, university is the first community where students decide to be themselves. Raising the Pride flag during history month is a small but significant gesture to make LGBT+ students feel welcome."

She praised the student response to the issue, saying that "support from the student body in Emmanuel was patent" and had demonstrated to the college "that the entire student body supported raising the flag, not just the small minority of its LGBT+ members."

Many other events also have been planned in Cambridge for the month, ranging from talks to socials.

One event is with asexual activist George Norman, on the history of asexuality and raising awareness of those who are asexual or aromantic.

Lola Phoenix, a non-binary queer activist, and Aderonke Apata, a Nigerian LGBT+ rights activist who was denied asylum in the UK when a judge refused to accept her sexuality, will also run a talk on queer identity.

From the 10th to the 15th February, Shire Hall will be lit up in rainbow colours as part of the e-Luminate Festival, and on the 11th there will be a walking tour exploring the LGBT history of Cambridge.

“A significant gesture of solidarity”



▲ Flags were flown from several colleges (LOUIS ASHWORTH; TOBY ASHWORTH; FLO BEST)

▼ A tourist poses with the flag on Queens' Bridge (LOUIS ASHWORTH)



SCIENCE AND THE ARTS

Technology versus creativity

Technology has advanced beyond compare in the last few decades. **Sofia Weiss** asks whether we are more or less creative than at any point in the past, leaving us with a view of some optimism. **Pages 10-11** ▶

WOMEN'S FOOTBALL

Will Blues keep up winning streak?

Cambridge women's footballers took to the field against rivals from the University of East Anglia in a top of the table clash. Could the Light Blues extend their winning league run to six out of six on Wednesday afternoon? Find out in this week's sport section. **Page 32** ▶

FORWARD & BACKWARD

Churchill behind on BME?

At Churchill, the introduction of a BME officer position has divided opinion. But Fenja Hummel writes that for a college where one student 'blackened up' for a swap, the motto - 'Forward' - seems undeserved. So why do so many BME Churchillians disagree? **Pages 14-15** ▶

LGBT+ flags meet roadblocks

Charlotte Gifford
Senior News Correspondent

As colleges around Cambridge fly the Rainbow Flag to mark the start of LGBT+ History Month, some requests to fly the flag have been met with resistance.

In certain colleges, there are strict constitutional rules concerning which flags may be flown on the main flag pole.

St Edmund's, Emmanuel, Girton, Fitzwilliam, Jesus, Trinity and Trinity Hall have all been prevented from flying the Rainbow Flag on the main flag pole.

In the case of Jesus College, a specific flag-flying committee was set up last year to prevent any flag other than the college flag or the Royal Standard from being flown.

However, Holly Bracewell, LGBT+ officer for Jesus, stated that Jesus would be celebrating the month in other ways: "The flag will be displayed on the college gates for the last day of LGBT+ History Month and there are plans to hopefully get rainbow lights for the front of the college."

Fitzwilliam has also had to find alternative ways to display the flag.

"We haven't been allowed to fly the flag due to 'college policy' on how the flag is meant to be used," Savannah Adeniyi, Fitzwilliam's LGBT+ officer, told *Varsity*. "We have, however, received a concession in being allowed to affix rainbow flags to two college display sites on Huntingdon Road and Storeys Way respectively."

"Fitz have also agreed to host an LGBT+ formal later in the month, although I'm waiting for confirmation about whether we can display a flag at

that too."

Adeniyi said that reaching this agreement with the college had been something of a struggle. "I did encounter some problems getting everything sorted, to be perfectly honest; it took me four emails across two months to get a response from the Senior Tutor at all, and another two emails and two weeks to hear from the Domestic Bursar onto whom I was passed after the Senior Tutor's initial approval. I did receive a swift response from the College Maintenance Manager regarding the actual process of affixing the flags to the display sites, which was lovely after much emailing!"

Having been prevented from doing so last year, Darwin College will now be flying the rainbow flag. This will be the first time the college will fly a flag that does not display the Union colours or College Arms. Dan Dennis, the LGBT+ officer for the DCSA, spoke of how proud he was of this result:

"The LGBT+ community at Darwin College, along with the DCSA Executive Committee and many other students at the College, will be very happy to see the Rainbow Flag fly on 1st February for LGBT History Month, 2017. I know that some colleges of the University decide not to fly the rainbow flag because it makes a political statement or reflects some kind of agenda or principle that perhaps not every member of the College would identify with."

However, I think it is important to remember that the very flying of a flag, whatever it depicts, is principled in nature and I am content to be a member of a college that is proud to fly a flag that represents the principles of hope, diversity and pride."

“
A flag that
represents
the
principles
of hope,
diversity
and pride
”



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News

Cambridge comes out in force to

Students and residents gathered on King's Parade after the new President issued a contentious executive order

► Continued from front page

and insisted that Cambridge would provide guidance and support to any students or members of staff affected by the travel ban.

The MP for Cambridge, Daniel Zeichner also spoke out against Trump and Theresa May's actions, "The travel ban is insulting and unacceptable, and there should be no question of any presidential visit to the UK while this remains in place.

"Trump's reckless behaviour within hours of the British Prime Minister's visit shows that the early visit by Theresa May was poorly judged. Other, more experienced leaders, who were also not so desperate to curry favour, were more sensible."

Julian Huppert, Liberal Democrat politician and former MP for Cambridge, made his complaints heard at the march: "Cambridge will not stand for this. It is so alien to our values. It is unacceptable."

He advised people to take action and openly protest Trump: "People look back on history and think, 'If I were there I would have done something.' This is history and we are in it. Do something, say something, make a difference."

A 'Cambridge Day of Action Against

Trump', organised by Stand Up to Racism, is to be held in Market Square. It will be held on Monday 20th February, the day parliament is set to debate the petition to prevent Trump from making a state visit to the UK.

On the Facebook event the organisers wrote: "We want to show loud and clear that his racist, sexist, homophobic ideology is not welcome here. Join Cambridge Stand Up to Racism in showing Theresa May what we think of her invitation to Trump."

Several colleges sent round emails to their students with a message from the Vice-Chancellor and the Pro-Vice Chancellors of the University saying that the University has not yet identified any graduate student with permission for leave to work away, or any undergraduate student on exchange at MIT to be directly affected by the ban.

However in the email they emphasised that they are still keen to show support for anyone who is worried or otherwise impacted: "The University of Cambridge actively engages in research collaborations around the world to address global challenges. If you are concerned about the potential impact on your travel plans of new restrictions on entry to the United States please contact the International Student Team."

▼ Protesters brandished a variety of signs (FREDDIE DYKE)



▲ Crowds gathered outside Great St Mary's Church (LOUIS ASHWORTH)

Students voice their

Varsity News Team

On Friday the 27th of January, President Donald Trump shocked the world by signing an executive order to ban citizens and, it transpired, dual citizens of seven majority-Muslim countries from entering the USA. Cambridge students told *Varsity* how his order had affected them, their friends and their family.

One student told *Varsity* about the experience that his father had when he was returning from America: "He was singled out for his Muslim name before being put in an interrogation room for three hours."

"This senseless humiliation is frequently faced in US customs by those who 'look' or 'sound' Muslim. In light of the recent executive order dubbed by opponents as a 'Muslim ban', it appears things are already far worse.

"This executive order will also affect members of this university who seek to travel to the US for research purposes. I

am within this contingent, holding UK-Syrian dual citizenship myself, and as such, my summer research trip to the US is likely to be cancelled."

The student also spoke to *Varsity* about the broader political implications of the migration ban. "We have seen a rise in polarising statements from far right politicians throughout Europe, which have many concerned. They no doubt see success across the pond as a resounding encouragement to up the ante and rile their populist base further with anti-minority sentiment.

"Unfortunately, far fouler people are also celebrating Trump's executive order, with Daesh (often mistakenly referred to as IS) and other extremist groups describing it as proof that 'the US is at war with Islam.' The executive order plays into their narrative, enticing radicalised individuals and adding more fuel to the fire.

"We must always remember who will suffer most from all of this. While I am denied the privilege to [sic] a summer

◀ A number of speakers condemned Trump's immigration policy (LOUIS ASHWORTH)

counter Trump



migration curb fears

away at a US university, I fear that if the current course of action continues, some of the most vulnerable people across the world will find themselves escaping terrorism, torture and death in their home countries, to find themselves faced with vilification and mistreatment rather than the compassion and support that they deserve.”

Shad Hoshyar, a student at Pembroke, told *Varsity* that despite the campaign rhetoric, he had not believed that Trump would be able to implement his migration ban.

He said that a friend of his had attempted to fly to the USA from Kurdistan with his family, including his father, who has worked for the US government. However, they were prevented from boarding an aeroplane to New York as a result of the executive order, and were forced to return to Kurdistan.

An American student told *Varsity* how they felt the ban reflected upon their nation: “As an American citizen I am appalled by the travel ban as it is clearly

contrary to American values.

“I used to work in a shoe store near Washington, D.C. that had a lot of foreign clients, some of which that I became friends with. One the countries affected is Libya and I remember how much fun I had with some people visiting from Libya - they could not have been more generous and kind.

“This is a trivial example but the point is that by not allowing people from certain nationalities to enter the country we are further isolating ourselves from the outside world. Americans would benefit from interacting and trying to understand people from these countries.

“I am affected on a personal level also as next year I will drop French and replace it with Farsi. I really wanted to travel to Iran for my year abroad and now it’s looking like this won’t be possible. As I want to travel so I can understand other countries and cultures in order to help people come together, it’s unfortunate I won’t be able to learn about Iran first hand.”

Trump’s controversial executive order explained

President Trump cannot be accused of not having made his intentions clear. During his campaigns, he repeatedly claimed links between Muslim migration to the USA and acts of terror, particularly after the tragic shooting at a gay nightclub in Orlando; and he called for “a total and complete shutdown of Muslims coming to the United States until our leaders can figure out what is going on.”

What has shocked people has been the speed with which he has begun to implement this platform. Although, as his supporters have been at pains to point out, this is not technically a ban on Muslim migration, but rather on citizens of specific countries, Trump confidante Rudy Giuliani has admitted that the ban was devised after Trump asked them how he could introduce a Muslim ban legally.

Opponents of the ban are also frustrated by their powerlessness. Trump implemented it through executive order, which permits him to bypass Congress. It can

be overturned by the judiciary, and almost immediately after the order was issued a federal judge suspended the deportations which it authorised; but there has as yet been no ruling on the constitutionality of its broader provisions. Nor have federal employees been able to resist the order. When the Acting Attorney General instructed Justice Department lawyers not to defend the ban in court, Trump promptly dismissed her.

Liberal opponents of the ban have also faced charges of hypocrisy. In the latter years of his Presidency, Barack Obama made heavy use of executive orders to push contentious causes such as migration reform, policies which were deeply resented by the political right. Just as liberals have turned against executive orders under Trump, many ardent supporters of Trump’s ban castigated Obama as an undemocratic tyrant. Nonetheless, the appearance of double standards has undermined the liberal case against the ban.



▲ Donald Trump’s presidency has already been a very controversial one (MICHAEL VADON)

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Jack Green
Teacher

News

Cambridge graduate claims to be victim of ‘police brutality’ in the Netherlands

Merlyn Thomas and Sophie Penney

A Cambridge MPhil graduate has claimed to have been attacked in an alleged incident of “racially-motivated police brutality”, when she was arrested for a traffic infraction in The Hague last week, but the allegations are highly disputed by the Dutch police.

Chaka Laguerre, an international lawyer currently on a 10-month internship at the United Nation’s (UN) International Court of Justice (ICJ), was stopped by Dutch policemen after walking her bike across the street on a red light. She was unable to provide ID when the police officers asked for it.

Laguerre claims that she was consequently “brutalised, arrested and thrown into jail.”

In a Facebook post, Laguerre said she had to go to hospital with injuries from her altercation with the officers. She wrote that the police began “aggressively pulling on and bending my arms in multiple directions behind my back, banging me against the car, beating on my legs, pushing into my back, stepping on me, handcuffing me, and trying to drag me into the car.”

After being put in jail, Laguerre was eventually allowed to call colleagues from the ICJ. She was then released, and ordered to pay a fine for the traffic offence.

The Dutch police department has confirmed that Laguerre was arrested, but, in a statement they issued, they deemed the allegations of racist and violent police action “unjustified”.

The police have also disputed Laguerre’s claims on the basis of CCTV footage. They maintain, however, that it was necessary to take her to the police station because she “kept resisting”.

In the Netherlands, police officers have the right to ask to see proof of identity of anyone on the street. Failure to provide such identification makes the individual liable to prosecution. The individual may be taken to the police station to establish their identity, or they may have to pay a fine.

Regarding crossing the road at a red light, the UK government website advises in its Netherlands travel advice section that “crossing the road without a green signal to do so can be interpreted by local law as Jaywalking, even if it is safe to do. Dutch police have been known to hand out fines in such instances.”

Laguerre asserts that the reason why she was subject to “brutality” and put in jail, instead of receiving a fine, is her race: “A few months ago, a few non-black colleagues of mine were cycling ON THE SIDEWALK and when they were stopped, they explained themselves, were reminded that it is a violation in Holland, were simply given a ticket, and continued on to work. I, on the other hand, ended up being told that I was being arrested for WALKING on a red light, was roughed up, and ended up in jail.”

The police department in The Hague said they wanted to submit a complaint against Laguerre to the ICJ regarding her allegations against the department, in which she suggests there was “police brutality”.

Laguerre has filed a complaint against

the police. She posted on Facebook: “Officially filed my complaint against The Hague Police Department. Justice matters.”

An article in the Dutch newspaper *Algemeen Dagblad* (AD) alleged that the ICJ had apologised for Laguerre’s claim and that the police had therefore dropped the claim. However, the article states that the ICJ refused to give comment to them on the story.

On Facebook, Laguerre disputed claims that apologies had been made: “I DID NOT APOLOGIZE. AND I DO NOT INTEND TO AND REFUSE TO APOLOGIZE TO THE HAGUE POLICE DEPARTMENT – FOR THEIR MISCONDUCT. AND THE COURT HAS NOT APOLOGIZED.”

The article in AD claims that the paper has seen CCTV footage showing Laguerre running away when policemen spoke to her about the traffic offence.

Laguerre does not speak Dutch, which she claims is the reason why she did not respond to the policemen’s first contact with her: “When I got to the corner, 2 police officers in a police car stopped me and said something to me in Dutch. I told them that I didn’t understand Dutch, explained that I was walking my bicycle across the street to get out of the way of traffic, and continued walking to the Court.”

In her initial Facebook status, quoted in *The Independent*, Laguerre said: “I did not know that walking across the street was a crime.” However this does not appear in her current Facebook status, which has been edited.

Although she does admit that police officers told her that she was under ar-



▲ The Peace Palace, home of the International Court of Justice (US EMBASSY)

rest for refusing to provide ID when requested by a police officer, she still says she does not understand what she did wrong and why she was treated such: “I pleaded with them to explain what I did wrong and why they were doing this to me. But they left me in the cell without any explanation.”

She did not have her US or UK passports in her possession at the time as identification, but she says that she did show officers her ICJ ID badge and explained that she was a lawyer working at the International Court of Justice. She says that the police deemed this identification as insufficient: “I continued to try to explain that I work at the Court but they refused to listen to me or acknowledge my ID.”

Laguerre claims that she did have her Dutch identity card in her possession at the time, which is a sufficient form of identification according to Dutch law, however she claims that she was not given an opportunity to show it: “I also had my Dutch identity card that was issued to me from the Ministry of Foreign Affairs that gives me a status in this country. But the Dutch police did not even give me the time or opportunity to... even think, breathe, or show it.”

Laguerre has also spoken out about the emotional impact of the incident on her: “I began to cry because I couldn’t believe that human beings could be so evil but mostly because I knew that no matter how much I told the truth, and pleaded, they would believe the false account of the police officers over mine.”

Laguerre, the Dutch police, and the ICJ have been contacted for comment.

Painting Cambridge pink for breast cancer

Aoife Hogan
Deputy News Editor

Pink Week is in Cambridge until February 11th, painting the town pink in a series of events aimed at raising funds and awareness for breast cancer care and research.

The student-led charity initiative was founded in 2011 by Nina Rauch, daughter of former *Guardian* columnist Dina Rabinovitch, who passed away from breast cancer in 2007.

Pink Week now operates on multiple university campuses in the UK, including Bristol and Birmingham. The funds raised during Cambridge Pink Week 2017 will support a number of breast cancer charity groups, such as Breast Cancer Care, Cancer Research UK, Breast Cancer Haven and CoppaFeel.

This year, the committee hopes to raise £30,000 across eight University-wide events and a number of smaller events organised by student representatives at each Cambridge college, setting the target above the £24,000 raised in 2016.

College Representatives Co-ordinator Joe Landman commented: “The energy of Pink Week has meant that each year it gets bigger and bigger – this year supported by 60 committee members across the University.”

The main event was the Pink Week Ball,

£24,000

Raised in Pink Week 2016

£30,000

This year’s fundraising target



held last night, Thursday 2nd February, and attended by approximately 600 students. Half of the cost of each ball ticket went straight to the sponsored breast cancer charities, with sales raising over £15,000 in the first 30 minutes.

Musical acts included Noisettes, Bestival founder and Radio 1 DJ Rob da Bank, and Truly Medley Deeply, while local businesses such as Aromi and Nanna Mexico provided food for the evening.

Other University-wide events include ‘Clare Ents Turn Pink’ on Friday 3rd February, the Jesus Green ‘Pink Run’ on Saturday 4th February, the Pink Week play at the ADC, ‘Unravelling the Ribbon’, and a Pink Week Panel Discussion at the Union on Monday 6th February, chaired by MP Nick Thomas-Symonds and featuring medical and breast cancer charity professionals.

Each college will also hold a formal hall,

alongside other smaller events such as ‘Mean Girls at Christ’s Films’.

“Raising money is half of the picture of our events,” Joe Landman told *Varsity*. “The other half is the positive message of Pink Week, which is infused with an earnestness that attempts to educate and engage the University community about breast cancer.”

▲ Photograph: JOHANNES HJORTH

New website offers solidarity to refugees

Matt Gutteridge
Deputy News Editor

A Cambridge student has founded a website for students to submit messages of solidarity with immigrants, refugees, and asylum seekers. Umang Khandelwal, Newnham Law student and Director of Policy at The Wilberforce Society, established the #CamBridges website after Donald Trump’s executive order, introducing a 90-day ban on visa holders and refugees from seven countries, including Libya, Iraq, and Syria.

The site, which describes itself as “an online space to show we, as Cambridge students want barriers to be broken and bridges to be built – in our discussions, in our city, in our world,” encourages anonymous submissions on the subjects of respect, diversity, and inclusion. Submissions so far describe the human impact of the order. “Failing to stand up for refugees, displaced persons, and all those who have no voice or are discriminated against,” one says, “is compliance with tyranny.” Another compares Trump’s ban and the personal story of a family split along the Hungary-Romania border during the Second World War.

Sebatindira is NUS delegate

Caitlin Smith
Deputy News Editor

CUSU Women's Officer Audrey Sebatindira has been announced as CUSU's final representative at this year's National Union of Students (NUS) National Conference after winning a by-election to the position.

Sebatindira, who took 60 per cent of the vote, was declared the winner of the by-election in a statement posted online by the CUSU Elections Committee shortly after voting closed at 7pm on Thursday.

Sebatindira emphasised her knowledge and experience of the NUS and Higher Education sector throughout the campaign. She pledged to support policies which tackled "sexual harassment, decolonising curricula, and making the NUS more transparent and representative," as well as "the government's racist Prevent policy."

Ultimately, she had to fight off competition from only one other candidate, Dani Jacobson, a second-year Modern and Medieval Languages student, who polled 35 per cent of the vote. Her campaign proposed a three-point manifesto: "tackling discrimination on campus," "a more accessible NUS," and "supporting volunteering initiatives."

A third candidate in the election,

Nailya Shamgunova, announced her withdrawal from the race on Tuesday, but nevertheless received sixteen votes. These were reallocated to the other candidates based on second preferences.

The conference, which will take place in April, will debate a variety of issues under five key policy categories: Further Education, Higher Education, Society and Citizenship, Welfare, and Union Development. It will also elect the organisation's new leadership.

This year's conference is likely to be contentious, following a number of controversies surrounding the leadership of incumbent President Malia Bouattia, and opposition to it.

Sebatindira will join a delegation comprising CUSU President Amatey Doku, who attends by default, and the four other delegates chosen in November's election: Jonty Leibowitz, Roberta Huldish, Joshua Jackson, and Eireann Attridge.

The election this week was triggered when, in November's original election, only two female candidates stood.

The NUS's 'Fair Representation on NUS Conference' rule requires at least half of any delegation to be either self-identifying women or non-binary people, and as a result a by-election had to be held to find a third female or non-binary candidate to join Attridge and Huldish.



▲ Audrey Sebatindira (LOUIS ASWORTH)

LONG LOST RELATIVE?

Earliest human ancestor found

Researchers at the University have discovered fossilised remains of what they believe to be humanity's earliest known prehistoric ancestor. Named *Sac-corhytus*, the creature is new to science and was probably only a millimetre in size, much of which was occupied by its mouth. Small conical structures on its body might be precursors to modern gills. It belongs to a category known as the 'deuterostomes', which more than 500 million years ago diversified to produce the ancestors of vertebrates and also of various sea creatures.

OH YES THEY DID!

Christmas panto raises thousands for charity

Cambridge Arts Theatre has raised £16,417 for local charities through collections at performances of the theatre's Christmas pantomime *Dick Whittington*. The money will be given to a range of organisations, including the theatre's own charity Panto Wheels, which helps disadvantaged children to attend pantomimes. Dave Murphy, the Theatre's Chief Executive, said: "We are all thrilled and humbled by the generosity of our audiences over the festive season and are delighted that so many local causes will benefit from the fundraising efforts."

OPEN AND SHUT CASE

Fugitive found in chest of drawers

Cambridge Police have arrested a man whom they found hiding in a hollowed-out chest of drawers. The police were searching for the 34-year-old after he breached his court bail agreement. He was due to appear to Cambridge Magistrates' Court on Tuesday, but after he failed to turn up the police found him at an address in the city. The police posted a picture of the chest of drawers on Twitter, announcing they had, found the man "hiding in an unusual place..."

ACADEMIC HONOURED

Clare Fellow receives Australian honour

Professor Andrew Holmes, a Life Fellow of Clare College, has been appointed Companion of the Order of Australia for service to science through the governance of nationally recognised, leading scientific organisations. A chemist specialising in polymers, Professor Holmes joined the University in 1972. In 1989, his research group discovered a number of light-emitting polymers, which would later find an application in LED and rollable displays.



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Interview *Tara Burns*

“ We need the complete decriminalisation of every aspect of adult sex work ”



● *Anna Fitzpatrick* talks to *Tara Burns* about activism, prejudice, and her research on sex work in Alaska

Anna Fitzpatrick
Interviews Editor

A woman is in handcuffs. Her palms are being wiped after she interacted with an undercover officer. This is the image on the front cover of the document I am holding.

Penned by Tara Burns after being trafficked as a minor and living as a sex worker, inside are the findings of a study entitled 'People in Alaska's Sex Trade: Their Lived Experiences And Policy Recommendations'.

The context for her research was a 2012 law passed in Alaska, which redefined most adult consensual sex work as 'sex trafficking'. In excluding sex workers and victims of sex trafficking from the discussion, those who are insulated from the effects of their policies made the assumption that they 'know what is best' in dealing with issues they have no experience of.

Speaking 'for', but not listening to sex workers, "people in the media were saying that they were using this law to 'save' the poor trafficking victims" Burns tells me. But this narrative failed to translate into the experiences of sex workers. Instead, "I saw that the law was only being used against us and not used to help us, or to protect us", Tara recalls.

Her study harrowingly illustrates this failure through endless cases of sex workers being denied shelter, arrested when reporting rape or experiencing violence at the hands of the police.

"I was familiar with all of these different issues - police having sex with people and then arresting them, and people being turned away when they were trying to report crimes," she tells me. After studying for a Master's Degree in Social Justice at the University of Alaska Fairbanks and conducting her thesis, Burns resolved to fight for change - using her research to find out the percentages of people who had experienced this.

"I brought that research to the Alaska legislature to tell them how their law was working and when I got down there I found out that I had to register as a representational lobbyist - so I was the first person in the history of Alaska's legislature to be a representational lobbyist representing sex workers", she explains.

Now, Tara is a founding board member of the organisation Community United for Safety and Protection, which works for safety and protection in Alaska's sex industry.

I ask her to tell me about what galvanised her activism. "Sure", she begins. "Well, I have had a lot of experience with things that I didn't really realise at the time were political, because being in a criminalised occupation, your labour rights and working conditions are actually set by laws and by legislators instead of by bosses. So I've had a lot of different, very varied experiences with sex work, starting out young. You know, I was trafficked as a minor. I remember the prosecutor decided not to press charges because I was a teenager and juries didn't believe them, juries didn't like them. Then, I had some really bad experiences with police.

My auntie was kidnapped. We had a serial killer in Alaska - Robert Hansen. She was kidnapped and almost killed by him and she managed to escape, but when she went to the police, they threatened to arrest her. Several women had escaped from him before going to the police, but the police threatened to arrest all of them and he was allowed to go on killing women."

Burns highlights how the criminalisation of sex work is fatal, often resulting in the abuse or deaths of the very people that it is claimed to 'protect'. She goes on to explain that criminal charges for sex workers prevent them from gaining other employment. "It's almost like the state becomes a sex trafficker, forcing people to stay in sex work and that's why we need decriminalisation", Burns explains. "It's very hard to get a job when people, look you up on the criminal database and it says you're a sex trafficker", she continues - referring to the 2012 law that redefined sex work as trafficking.

According to Burns' research in Alaska...

- The average sex worker in her survey had entered the industry aged 19
- 26 per cent were under the age of 18 when they entered the industry
- Most had spent between 10 and 30 years in the industry
- 48 per cent entered the industry independently
- All had graduated from high school and 81 per cent had pursued other qualifications
- 30 per cent had been coerced or manipulated at some point

Tara Burns Interview

I ask her how the law needs to change. "Well we need the complete decriminalisation of every aspect of consensual adult sex work", she resolves. "We need anti-discrimination laws to protect us from discrimination in housing and in access to financial instruments, employment, housing, custody and access to public services. We need laws that protect us when we're reporting crimes. Right now, police in many parts of the world kind of disregard crimes against sex workers - so we need a policy that incentivises the right behaviour."

Fearing arrest, sex workers are vulnerable to abuse and obstructed from seeking help when they are subject to it. Burns' study reinforces this, with first-hand accounts of sex workers recalling their experiences of abuse - reading that 'these guys didn't feel like there was any consequences' and that 'they felt perfectly okay with this because there was no law to protect me'.

One participant explains the dehumanising nature of criminalising sex work aptly, reflecting that 'when you deny a certain group of people their protections or rights...you're saying that it's okay to abuse these people'.

From speaking to Burns and reading her study, I learn how the stigmatisation of sex work feeds into legal structures and institutions.

"It's not about a crime or a moral

code of ethics, it's about the political framework, the contextual framework, the political structure of the administration that is existent in the time that you are potentially experiencing a problem. That's not how law enforcement is defined to you when you're a child, but now I get that," one participant in her study reflects.

Burns' thesis highlights that to understand sex work, we need to listen to people who have experienced what it is like. She explains to me that "because sex workers are so criminalised and stigmatised - we don't get to represent ourselves. So we live more in the public imagination in the media", pointing out that "in reality, there's not one thing you can say about sex workers - we're very diverse".

I ask Burns to leave us with an overarching message. "I would really like people to understand that sex workers' labour conditions are set by laws and policy, and that we need to be able to negotiate our own safe work conditions. We need to be able to negotiate for our own labour", she tells me.

Burns highlights the tragic implications of assuming we know what is best for sex workers without consulting them - stigma manifesting in harmful laws that leave people with no protection from abuse. It is a reminder that we need to listen.

▼ Burns spoke at an impassioned Union debate (FREDDIE DYKE)



From the archives...

Students boycott lectures

12th February 1988



Yesterday Cambridge students boycotted lectures in a protest against the Education Reform Bill organized by Cambridge University Students' Union and the National Union of Students. In the afternoon a rally was held to support the protest.

Five departments shut down completely - Social and Political Sciences, History, Architecture, Management Studies and Economics. But the response was more mixed among Engineering, Medical and Law students. Mr. Michael Hutton, Secretary of the Department of Engineering, said that 'all lectures except for one took place and were relatively well attended'. Staff at the Clinical School were unaware of the boycott.

CUSU President Sian Griffiths said afterwards, 'I believe the boycott has been extremely successful. We have forced a debate and have got students discussing the Bill.' The boycott was backed by several College JCRs, CCAT and two major

university teachers' unions. All lecture sites were picketed, and support for the protest was strong at the Sidgwick Site, where only forty students attended lectures. Sian Griffiths described the Sidgwick Site as 'like a ghost town.' Fiona Caldwell, CUSU executive officer for Academic Affairs, who picketed the Sidgwick Site, said, 'The shutdown here has been really successful. It destroys the myth that Cambridge students are apathetic.'

The shutdown received strong support from many lecturers who canceled lectures in sympathy. One English fellow who did this was Dr. P.A. Tanner, who said he was 'in solidarity with the students who are opposed to the Bill.' He thought that GERBill would have 'disastrous implications' for higher education, but was uncertain about whether the National Shutdown would affect the Bill's progress...

Found by Ted Mackey

VARSLTY AT
70



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Science

As technology advances, have we



Why are we creative?

Sofia Weiss
Science Correspondent

Almost all who have seen it will agree that the *Mona Lisa* possesses a unique beauty unlike any painting before it. In its creation, Da Vinci patented an entirely new technique called *sfumato*, or 'smoke'. This portrait is clearly a work of genius, one that towers alongside the music of Mozart and the laws of Newton, the grandest manifestations of a trait that has long seemed part of our hardwiring as humans: the ability to create. In the 21st century, we find examples in the latest zero-emissions cars from Japan and the sleekly engineered spacecraft on NASA's launchpads. Modern humans are inventors of note; we advance and experiment with creativity constantly.

How we came by this capacity to create has been the subject of intense scientific study: after all, we were by no means always such innovators. While our human lineage emerged in Africa ap-

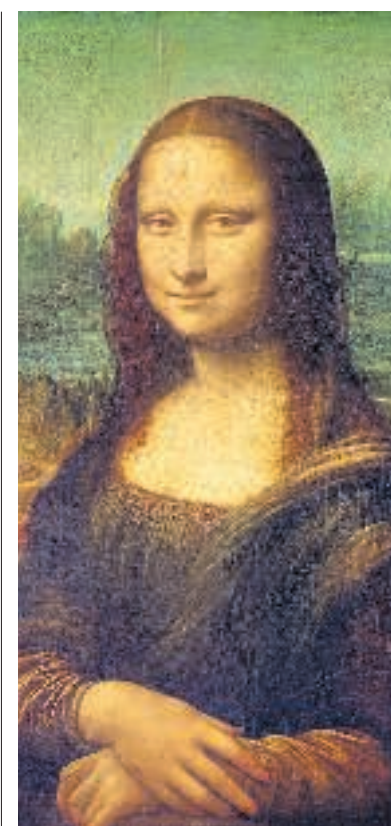
proximately six million years ago, early family members left behind little visible record of invention. Indeed, many argue that it is only in the last 45,000 years that we have seen the epochal explosion of creativity. The enigma of our flashes of creation may be resolved by looking within modern man – specifically, at our brains. After all, it follows that if we are ever to understand creativity in an evolutionary perspective, then we must be able to link the work of art to the brain structures from which they sprang.

Advances on this front have 'rough-and-tumbled' since the advent of modern neuroscience. Initially, studies of split-brain patients suggesting that the right hemisphere 'controlled' creativity became popular. This model is now considered overly simplistic, with contemporary scientists instead contending that any neurological model of creativity should not solely focus on the artistic attributes of the right brain, but encompass domains more principally localised to the left, such as mathematics and language. This necessarily involves a dynamic network of brain regions. Recent studies suggest that the temporal and frontal lobes are critical for regulating creative expression, working together

“Recent studies suggest that the temporal and frontal lobes are critical for regulating creative expression”

to generate new and useful ideas. This is a particularly tempting suggestion, given that the complexity of our frontal lobes is a distinguishing feature in the brain of *Homo sapiens*. Invariably, there is interplay with other human brain systems vital for creative expression, many of which are underscored by the molecular mechanisms of our chemistry. It seems that foremost among these are the dopamine pathways of our brain's emotion factory, the limbic system. Indeed, the emerging modality of fMRI, alongside multiple drug studies, suggests that dopamine mediates reward-seeking behaviour and is likely to be involved in creative motivation.

From an evolutionary perspective, these studies provide a few potential insights. First, they take us one step closer to understanding the material basis of creativity, paving the way to one day fully clarifying those 'Eureka!' moments in which the cortices divulge their secrets. Second, they begin to unravel some of reasons as to why it was that one species of ape went so much further. As with many quests in science, many questions remain to be answered. In the meantime, we continue with our business of ingenuity.



▲ An artist puts the finishing touches to their mural (LAURMG)

Can creativity be taught?

Cammy Mitchell
Science Correspondent

Education prepares us for a future that is increasingly uncertain. Solutions to global warming, water pollution, and the refugee crisis are in demand. Beyond technical advance, these solutions will need to be inventive, brave and original, rendering creative thinking a necessity. Can we teach ourselves and future generations to be more creative?

From a very young age, we need creativity to learn about the world around us. Babies are scientists; they are constantly testing their environment (will someone pick up my toy if I drop it?).

Children are curious and creative. In fact, adult creativity is often characterised by a 'child-like sense of play'. Yet play, fantasy and bold ideas are often actively discouraged in a schooling system where children sit still for much of the day, and making a mistake is often worse than not answering at all.

Although creativity is hard to define, it is characterised by divergent thinking: it is the ability to find a range of novel and original solutions to a problem.

This is exactly the opposite of what



is rewarded within the classical education system. Standardised testing relies on one answer being correct, with the best participants being able to focus and zoom in completely on the correct answer. Convergent thinking is rewarded, and lateral thinking discouraged.

In Tim Brown's TED talk, 'Tales of Creativity and Play', he describes the embarrassment adults feel when asked to draw a stranger in 30 seconds, whereas kids will proudly show their drawing to their neighbour. We are taught to fear judgement of over-ambitious, creative ideas, as they might be incorrect. Ken Robinson argues that children are not afraid of being wrong, and this allows them to try out new, exciting solutions.

“Although creativity is hard to define it is characterised by divergent thinking”

These bold, brave solutions are exactly what we need to solve current global issues. In one of the most watched TED talks ever, 'Do schools kill creativity?', Robinson makes the case that "creativity is as important as literacy, and we should treat it with the same status."

An environment filled with tight scheduling, time pressure and deadlines, like many of our schools, universities and businesses, might be the very worst place for being creative. Unlike with simpler, convergent thinking tasks, creativity does not improve under pressure.

Things that we consider unproductive, especially here in Cambridge, actually allow creative ideas to flourish. Research at the University of Sussex shows that

all become less creative than ever?



Polly Evans

Is electronic music any good?

As we see new technologies making it easier for the unskilled musician to create, we might wonder whether they are having a degenerative effect on the quality of music being produced. Yet the vibrant culture of electronic music counteracts the somewhat narrow vision of the future of music as a bleak and sterile landscape dominated by garage band loops and crappy synths.

Electronic music skeptics often assume that music created on a computer is not real music, and they can be forgiven for thinking this way. Qualities assumed to be intrinsic to music, such as an obvious narrative, or even just individual expression, are often not obviously present. But the fact is: our culture is becoming more and more defined by its relationship with technology. And so the sorts of sounds which might be initially dismissed as mere 'noise' reflect more about our culture than we might think.

The coinage of the term Intelligent Dance Music reflects an anxiety that dance music is considered 'unintelligent' - just a pounding beat lacking any artistic or cultural value. Yet dance music has a rich historical and cultural significance - just look at the progression of techno, coming from Detroit in a period of economic decline. It evokes feelings of emptiness,

“As music becomes more computer based, people will appreciate the intimacy of seeing a band live”

which appealed to the people of post war Berlin, where it remains incredibly popular. Mark Fisher explores the anachronism of contemporary electronic music through 'Hauntology', his characterisation of a genre defined by its atemporality, a description that fits the music style of artists like Burial or the Ghost Box label. He says of them: "Their work sounded 'ghostly' certainly, but the spectrality was not a mere question of atmospherics. What defined this 'hauntological' confluence more than anything else was its confrontation with a cultural impasse: the failure of the future..." He discusses the way in which 21st century electronic music is unable to progress technically beyond what was recorded in the 20th century, leading to a sort of 'after the future' age in which 'electronic music [has] succumbed to its own inertia and retrospection.' Returning to the world of electronic music, Fisher emphasises the way in which the style of music within the genre, despite being largely depersonalised, is very much rooted in the past cultures it is taken from. This is what gives it a sense of nostalgia, and the uncanny. Electronic music artist Romare is a good example of this; he is described by The Skinny as informed by an "academic approach combining and juxtaposing long-standing and cutting-edge African-American musical forms from jazz to juke with his own entrancing compositions, in a way which belies the dusty historical narrative in which they are often placed." In this sense his music is rooted in and expands upon a rich cultural tradition.

It is certainly true that without new technologies this method of cutting and sampling which expands the diversity of individual tracks wouldn't be possible. Yet I can't help but wonder whether in moving away from actually playing an instrument, a skill that can require years of practice, towards communicating instructions to a computerised device, we are losing something valuable. I spoke to Natalie Wildgoose, a London based jazz and soul singer, about how the growing popularity of electronic music might affect artists from other genres. Although she doesn't feel a pressure to make her music more electronic, she does acknowledge the full sound of electronic music. She sometimes

feels anxious that performing with just herself and a keyboard "won't be enough". And while she feels that some people are maybe starting to get bored with acoustic music, she is confident that truly skilled musicians will never ultimately be overlooked.

Musician Ella Paul, whose music incorporates both electronic and acoustic sounds, agrees. Like Natalie, she argues that there will always be a place for live instruments: "Instrument playing is a really good skill - it's good for the soul and for the mind, and there will always be a place for skills like this. Maybe as music becomes more and more computer based, people will also appreciate the intimacy of seeing a band live."

In a conversation I had with Rory Edmonds, a member of the Midnight Meat Train collective which puts on nights and hosts a radio show, he emphasised that music developed through computer technologies is still capable of creating a rich and challenging dialogue. For him, a lack of autonomy or distinct voice does not have to be limiting; there can be something liberating about a genre



▲ After Church by Romare Beardon (US NATIONAL ARCHIVES)

of music which is ultimately undictatorial. He seemed to suggest that while a song with lyrics might encourage you to relate directly to a feeling that already exists for people, the sort of feelings generated by more abstract forms of musical expression might inspire you to feel something you wouldn't have otherwise.

What's emerged from these discussions is an optimistic feeling regarding music and technology: the idea that electronic music and other genres can work together to expand the parameters of expression is a positive one, as is the acknowledgement that past musical traditions are an integral part of forming new ones, whether as direct influences, or more subtly as 'ghosts' of music past.

Everyone I spoke to was keen to dispel the notion of either 'good' or 'bad' music. As our lives come into closer contact with machines, so will our music, and in the search for a 'new' sound, we might be more and more inclined to look towards technology.

procrastination can be a good thing; creative architects tended to put off making decisions for as long as possible, whereas less creative ones would make decisions earlier in the process.

Flexibility has also been linked to the neurotransmitter dopamine, which increases in response to natural rewards. Exercise, sex and even a warm shower all increase dopamine levels, boosting creativity. They also allow us to relax and let go of our fixation on the problem we are trying to solve.

In a study looking at brain activity in freestyle rappers, reduced activity in the dorsolateral prefrontal cortex was found. This is our inner Google Calendar, responsible for memory, organisation,

planning and regulation. Letting go of the to-do list and letting your mind wander works wonders for coming up with creative solutions. Creativity doesn't have to be taught: it is already present in each of us. It does, however, need to be cherished instead of suppressed. So, the next time you are staring out of the window or taking a really long shower, remember that.

● Cammy Mitchell is Co-Organiser of TEDx-CambridgeUniversity. The third TEDx Salon event took place on 25th January, addressing the question of whether creativity can be taught. The TEDxCambridgeUniversity Conference 2017, 'Jumping off the Shoulders of Giants', is on 11th February.

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Comment

The rising threat of Marine Le Pen

How has the French National Front come this close to the presidency?



Sophie Aitken studies French and Italian at Trinity Hall

Sophie Aitken

If I had written this article a few months ago, it would read very differently to this one. Until recently, I was utterly convinced of the impossibility of Marine Le Pen, the leader of the right-wing Front National (FN) in France, winning the presidency in the election later this year. However, events and changing circumstances in France (let alone those around the world) are enough to convince me that her victory is becoming more likely every day. I would now find it more of a shock if she were defeated in April and May than if she were to win. It is certainly a frightening position to be in – so how did we get here?

Marine Le Pen has been the leader of the far-right, nationalist Front National in France since January 2011, taking over from her father Jean-Marie. Her leadership, as has been well documented, has been one of attempting to reform the image of the FN as a hard-right party, in order to appeal to a wider electorate – and it's working. Recent polls for the first round of voting have her leading François Fillon, candidate for the centre-right Les Républicains, by between one

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Le Pen knows exactly what she is doing
”

and four percentage points. In the most recent of these polls, her lead over Fillon is increasing. Having said that, polls do indicate that if these two candidates make it to the second round run-off for the presidency in May, Le Pen would lose out. Yet I still don't consider predicting a FN victory to be particularly controversial.

For one thing, a recent scandal has been engulfing the frontrunner for the presidency, Fillon. It is alleged that his wife was paid for political work that she did not actually carry out. As I write this, it is being reported that police have questioned Fillon and his wife about the allegations. It remains to be seen what impact this will have on his campaign, but I would not be surprised if the scandal continues to significantly affect him as the days go on. In fact, more recent polling has shown the allegations already causing a drop in Fillon's vote share. This can only be a good thing for Le Pen.

It is not only troubles on the right playing into the hands of the FN. On the left of French politics, there are considerable divisions and cause for concern. The third candidate considered a viable bet to reach the Elysée Palace in May is Emmanuel Macron, who resigned from President François Hollande's government last summer to launch his centrist presidential campaign for his own par-

ty En Marche! (Onwards!). Meanwhile, the candidate of the ruling Parti Socialiste (PS) is Benoit Hamon – the most left-wing result possible from the primary the PS conducted to choose their nominee. Macron has the best chance of upsetting the right-wing victory in this election, yet those on the left will not unite behind him for the greater good. This is perhaps understandable – his resignation caused considerable embarrassment for the government – but surely all can recognise the necessity of throwing their weight behind a candidate with a real

chance of winning?

Meanwhile, Le Pen is able to continue her agenda of preying upon pre-existing divisions and worries in French society. The recent terrorist attacks on French soil have reinforced and renewed tensions in the country, and if there is anything we've learned from observing politics over the last year, it is that fear is all too easy to exploit. Tactics such as stirring up anti-immigration feeling when people are frightened are below the dignity of what politics should be, and must be denounced on all sides if we hope to retain any sense of decency in our political discourse.

Le Pen knows what she is doing. She adapts policy to appeal to the widest portion of the electorate possible. (For example, she has been advocating for an exit from the euro.) We should be wary of how FN policy may adapt if Le Pen does emerge victorious. I've made lots of political predictions over the past 12 months, many of which were wrong. I hope I am wrong about this one.



REMI NOYON

We must reclaim national identity from the right

Yukiko Lui **Pale, Stale, Male**

This week, like many others, I have felt as though the world is teetering on the edge of a cliff. Donald Trump's ban on refugees from largely Muslim countries entering the United States has sent the globe into a tailspin. Stories of heartbreak, anger, and sadness have emerged – the kind of heartbreak, anger, and sadness even the most pessimistic of us had thought were by-gones of a different, more brutal world.

In the midst of the cloud of fear that has settled over Muslim communities and their allies, I have tried to find solace in lessons of multiculturalism

and hope.

Campaigners for multiculturalism and social justice have made the world more equal than it has ever been before, and the world is not the way that Trump and Steve Bannon believe it to be. Their invocation of what they perceive to be a bigoted, isolationist American identity is unsubstantiated. We are increasingly interconnected and intermixed, and lazy fear-mongering and the affirmation of a fictional 'great' national identity will do nothing to change that. Protests and resistance around the world have shown that the bonds of whatever self-interested national mindset President Trump ascribes to the American population reveal more about him than they do about reality. In liberal circles, patriotism and flag-waving fervour are hushed away. They are trapdoors to fascism and xenophobia, rather than a force for good. Liberals have long-neglected national identity as a rhetorical tool, choosing instead to call on the values of hope, justice, and equality. But, as we have seen in the almost universal outrage directed towards Trump's

“
Trump has tried to tell Americans what it means to be American
”

Muslim ban, those values are inextricable from American national identity – in fact, they are part and parcel of human nature. Perhaps now is the time for progressives to resist and reclaim patriotism.

The slow reclamation of national identity as a political tool by liberals and progressives was most recently seen in the run-up to last year's American election: it was said that the racism, sexism, and general bigotry of one campaign didn't fit with the ethos and creed of their country. But the need for this reclamation is more urgent now than before, and it has been shown that such an attempt can be efficacious. When I think of national identities used for the progressive good, Lin-Manuel Miranda's musical *Hamilton* comes to mind. With the story of Alexander Hamilton, Miranda extends the warm threads of national identity to those who are often left out in the cold. It shows the overwhelming feeling in the world that there is one 'right' way to be American, British or Chinese. Yes, George Washington was a white slave-owner. Yes, he can be played by a black



man. It is the ultimate recognition not only that the world has changed, but that it has brought our idea of history along with it, hurtling towards plurality. By casting actors of colour in roles previously reserved for white actors, Miranda tells us that American national identity has changed. Patriotism is presented as a message of inclusion and acceptance, that no matter your race or religion you can participate in this exercise of progressive patriotism.

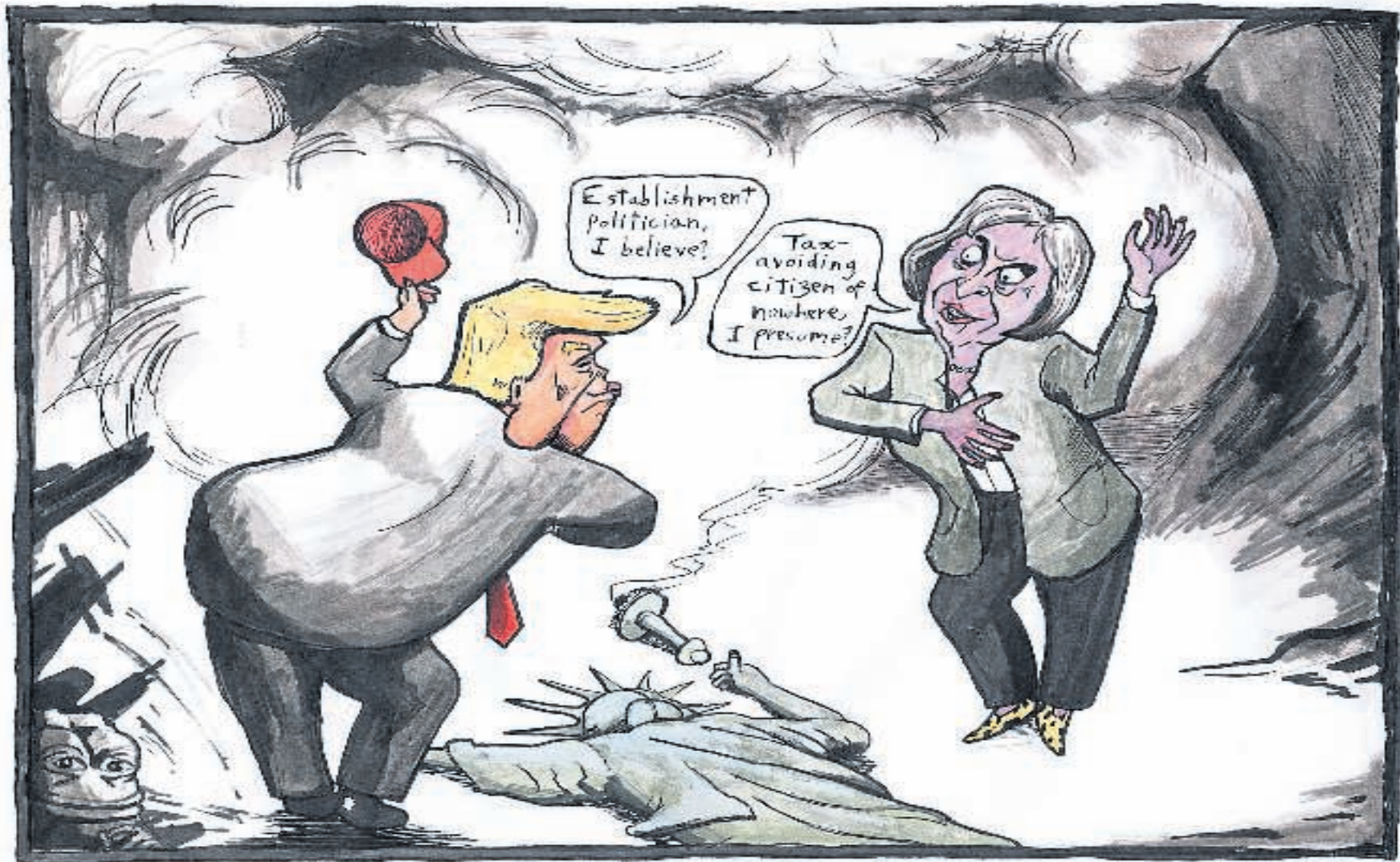
Trump has tried to tell Americans what it means to be American: racist, Islamophobic, and white. But the actions and words of so many Americans, and defiant works like *Hamilton*, have shown that his claims are groundless and false. We should push to reclaim our national identities from those who wish to use it to divide and demean. A new look at patriotism and national identity might be just what we need. The rhetoric of a strong national identity is the far-right's greatest weapon, and we can take it away.

▲ LIZZY O'BRIEN



Comment

Cartoon by [Ben Brown](#)



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Whatever happened to great classical music?

Suffocated by rigidity, the purpose of music is being lost



Nate Cain
studies Music
at Hughes Hall

Nate
Cain

Nearly a hundred years ago, Stravinsky's *The Rite of Spring* (1913) was debuted at the Théâtre des Champs Élysées. The events that happened that night are infamous. There was outrage at the score – and, indeed, the performance – from the crowd, leading to a riot that shaped the history of the work.

Similarly, in 1838, Berlioz's *Benvenuto Cellini* performance led to hissing, booing and shouting, only a few numbers into the first performance. In times like these it was completely accepted for the audience to display their thoughts on the music aloud – even encouraged. So why is it not accepted now?

Classical music, in most of its permutations, has become a turgid, contrived music form that is inherently elitist. It has done this by inculcating an unyielding ethos around concerts: the black tie; the no-shouting-or-clapping apart from when allowed to; and the repetitive and mainly unchanging repertoire (which are modern amendments).

I say unchanging, not in terms of the pieces, but of the players and the attitudes surrounding the scores. For example, in *The Lives of the Great Composers*, Harold C. Schonberg notes, "If recent research into 18th-century performance practice has demonstrated one thing, it is that our forefathers used much more freedom when interpreting the music than most twentieth-century musicians are prepared to admit." This has worsened as we have moved in to the 21st century.

The rigidity that orchestras play with in today's performances, striving to get it as close to the original as possible, is admirable. However, it misses the very point of the music and, in turn, makes people switch off at live performances. Why would I want to go and see an orchestra if I know what they are going to play and how they are going to play it?

Interpretation is key to the success of music, making it come alive, yet today's performers and conductors do not allow it. Leonard Bernstein argued that



“
Classical
music has
become
a turgid
music form
”

this is to “try to capture the moment and feel of the time that the piece was originally written.”

Nevertheless, today we live in a society that has the performances at their fingertips and being stubborn to the score in its exactness is to do the composer a great disservice.

To remedy this, we have to allow the music not only to change us, but for us to change it; to be able to do this with no fear of doing so; to be able to add to

the classics. We should allow performances not to follow the rigid structure of the average night of recitals, but to surprise and delight us as the composers intended.

It needs to move away from rigidity, as it alienates the instrumentalists playing the music – as if there is no artistic licence, as if it has been written just so and you cannot better it. To continue like this is to destroy the meaning of the music.

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Is it okay to punch a fascist?

Miikka Jaarte 28 per cent fear

A day after Donald Trump's inauguration, something beautiful happened. Yes, the organised women's marches on Washington, and pretty much every major city in the world, but not just that. Whilst giving a video interview, white nationalist alt-right leader Richard Spencer was punched in the face.

I don't consider myself a violent person, but the video of this 'dapper white nationalist' with his Hitler Youth haircut and Pepe the frog pin getting punched in the face captivated me. After watching the original video for the tenth time, I moved on to a remix where he was being hit to the rhythm of DMX's 'X Gon' Give It To Ya' (a great song for punching fascists if there ever was one), which occupied me for another ten minutes. I was disappointed to hear that he was actually hit again within a few minutes, but no one caught it on camera. At that point it felt reasonable to ask myself: is it okay to be this happy when another person gets punched in the face?

Words like 'fascist', 'white nationalist' and 'neo-Nazi' are thrown around quite liberally by people on the left against racist, authoritarian and far-right politicians and activists. I admit to doing this. But everyone who is suddenly clutching their pearls and crying 1984 needs to understand who Richard Spencer actually is. The self-styled "alt-right leader" first broke into the mainstream media during a conference of white nationalists, where he greeted Trump's victory with a Nazi salute and the comments "We won... America belongs to white men now." Otherwise, he's primarily known for such hits as "Are Jews people?", "What is wrong with black genocide?"

Richard Spencer and his fans are a danger to most minorities, but they have made an explicit attempt to bring anti-Semitism into American mainstream politics. Though he doesn't classify himself as a neo-Nazi (who would?), his use of Nazi terminology ('Lügenpresse', or 'lying press' is a favourite) and anti-Semitic imagery of Jews as inhuman 'golems' does this for him. If it walks like a neo-Nazi and quacks like a neo-Nazi, it's probably a neo-Nazi.

Still, while it seems the majority of people share my joy of seeing this person hit in the face, there have been clear dissenting voices. Stefan Molyneux, the internet's favourite 'libertarian' 'philosopher' (if Ayn Rand had a child with a box of dogmatism it would look quite like him) was

outraged. "Listen to his goddamn arguments! They won't kill you! They're just words!" he said. Some people on the liberal left had a similar reaction. Instead of punching people, even horrible people, we should confront them with arguments and counter their hate-speech with speech of our own. That's the landmark of a liberal democracy, right?

Well, sure. I probably wouldn't have punched Richard Spencer in the face myself. Punching fascists isn't a long-term solution, but I don't believe ingenious counter-speech will turn a fascist around. It seems unlikely that the Holocaust could have been prevented if Jews had all been well-versed in reasoned debate. No amount of "Dear Sir, would you kindly acknowledge that the skull-shapes you base your racial science on are in fact mistaken, here's a peer-reviewed journal article and a helpful graph" will change the mind of someone like Richard Spencer.

Fascism is the politics of hate, not ideology – and emotions are notoriously hard to argue with. So the choice isn't between stopping fascist speech either by arguments or by violence. The choice is merely between stopping fascist speech or allowing it. Whether the state should have the power to interfere is still controversial, but we shouldn't be under the illusion people like Richard Spencer will stop advocating for ethnic cleansing if we ask them nicely.

Still, is it right to be personally happy about violence? What people need to understand is that for Jews and other minorities, the joy of fascists getting punched is not just sadistic, but one of self-interest. Being Jewish marks a state of constant vigilance, since the tide of history could at any moment turn against us again. Given the choice, Richard Spencer would have me and my family dead in a heartbeat. He wouldn't think twice and certainly wouldn't write a column about it. Seeing a person who wants me dead getting punched and widely ridiculed gives me hope that he won't succeed.

This hope is not nothing. While it might seem paranoid, the increase in racially motivated harassment and hate-crimes after Trump's election, and the Goldman Sachs country-club ghouls now ruling America is a source of immense fear for many Jews. That's why the women's marches and ACLU's winning verdict against Trump's Muslim ban were so important.

While a fascist getting punched has nothing like the significance of a worldwide movement of resistance, it is symbolically important to those who fear being victims. Plus, it is undeniably pretty funny.



Churchill's failure to endorse a BME officer is unforgivable

Fenja Akinde-Hummel argues students' lack of support for BME students is staggering and unreasonable

Churchill College's motto is 'forward'. It's one that, as a black woman at the college, I can only interpret to be ironic. When it comes to BME representation on the JCR, we lag painfully behind. We are one of eight undergraduate colleges of the 29 across the university not to offer the role. And even some of those eight have positions which appear to nod, if slightly, in the direction of their BME students. At Churchill there is nothing. It was generously suggested that maybe BME students should fall under the bracket of 'international'. But I am not, despite appearances, an international student. I'm just black. Need I say more?

A number of students at the college have been pressing for the implementation of the role. Something that many would assume to be a given. We were unrealistically optimistic. The resistance comes not only from some white students at the college who will insist that race issues are not 'widespread', but some BME students have argued the same. And whilst I understand that not all non-white people are a monolithic entity, I think there are far worse things than identifying with those who make up different parts of B, M and E.

The insistence that racism isn't a 'widespread issue' is flawed. The point shouldn't be how pervasive it is, but that it occurs at all. I imagine that at a college where a student has blacked up to go to a swap as Muhammad Ali, and another defended the act, that the issue is not only present, but in need of urgent attention.

There has been many times where I wish that I had been offered somewhere to go when I was confronted with this situation, but I was left with a feeling that I had no formal figure with which I

could discuss the problem, without my experience being explained to me or delegitimized. I felt the gap in the JCR acutely when this incident occurred. In cases such as these, a BME officer would hopefully have offered guidance and understanding as well as a formalised process for dealing with the incident.

How much racism is enough to necessitate a BME officer? I would say any. The problem goes beyond individual counts of racism. Cambridge as an institution can be especially isolating for some non-white students. When elements of it negate your existence and consistently fail to reflect your experience, then a single, solitary, BME representative can be a comforting acknowledgement you exist.

The problem is less with the institution than you might expect, although I do struggle to understand this oversight. I was assured by my Senior Tutor that the college was anxious to rectify the condition. The resistance comes from students, who are so convinced that racism is not a problem, that they wilfully ignore others' experiences.

Ironically, what some fail to recognize is that their staunch opposition is partly what constitutes the problem. Why would anyone be against the creation of a position, there to support students who have asked for it? What could motivate a white student to so adamantly resist a change that would have no implications for them? Unless, of course, they want to be racist.

Although I don't understand the reasoning of oppositional BME students, they too are entitled to their opinion. And yet, these students may also choose not to engage with the services being offered to them. If they don't identify with the title, so be it, but they shouldn't bar



▲ Students at Churchill have been resistant to introducing a BME Officer role (EVE AVDOULOS)



the way for those of us that do. It seems obscene then, to suggest that a majority of BME students should suffer before they are granted representation.

After a shambolic open meeting, the decision was reached, to conduct a survey of students at Churchill. I couldn't overcome the sensation that I was being asked to quantify my oppression, only for other people to decide whether it was sufficient enough to warrant support. As a result of it, a motion was proposed to 'include a statement' making welfare officers responsible for representing BME interests.

Again, not good enough. I'd prefer not to have the interests of BME students tacked on to the pre-existing 'job titles'. In doing so, Churchill JCR sends the clear message that such issues do not require the same attention as those of, say, LGBT+ or female students.

Consequently, it was revealed that roughly two thirds of BME students did not support the introduction of an officer. This equates to 11 students. Interestingly, similar numbers of people who had experienced racism, felt the need for the officer. If students still challenge representation for the third that require it, I'll call it what it is. Racism.

'But what about the BME students that object?' you may ask? As mentioned,

“How much racism is enough to necessitate a BME officer? I would say any”

they will also have the choice not to engage with it. The students who require this support however, are left without the luxury of that choice. Moreover, by suggesting that if a majority of BME students object, it should be abandoned, one is actively denying us the nuance and difference that exists within a diverse group. Oh the irony.

There was some Facebook beef where students were hotly debating the issue: one (white) student, who presumably saw no need for BME representation, asserted that arguments presented by some other white students 'smacked of colonialist and racist, patronising assumptions...'. I was impressed by his imaginative use of what appeared to be a progressive argument. What this misguided student failed to recognize was that rather than 'telling BME students what was good for them', his opponents were merely voicing their support for people like myself, reiterating the very same arguments that, when I voiced them, were literally scoffed at.

The debates have in my experience been upsetting. In the most recent meeting I remained silent, I didn't trust myself to speak. I'm mentally preparing myself for the next open meeting on Thursday, and a vote cast by all students?! I am not hopeful. Fix up, Churchill.

Human Rights Act repeal will end universal rights

Repealing the Human Rights Act would mark the beginning of dangerous uncertainty, argues Isabel Lowe-Zinola

Before the Human Rights Act (HRA) was enshrined in British law in 1998, people had to wait several years and spend tens of thousands of pounds to bring their cases to the European Court of Human Rights in Strasbourg. Now, freedoms protected by the European Convention on Human Rights, such as the right to life and protection from slavery and torture, are upheld in British courts and trials are available to all. However, this could all change.

The most obvious issue with the HRA's replacement by the so-called 'British Bill of Rights' is that no one actually knows what the new Bill would include (or exclude). In October 2014 a strategy paper was published on the Conservatives' website containing suggestions for the new Bill and the human rights advocacy group Liberty began analysing the proposals. They found that, if the Bill doesn't explicitly seek to restrict our human rights, it could make them dependent on fulfilling the "responsibilities" of British citizens, destroying the core principle of human rights: we are all born with them and they cannot be changed or taken away.

The paper goes on to say that the Bill would prevent the HRA from being "misinterpreted", such as when foreign nationals who have committed crimes use it to remain in the UK rather than be forced to leave and potentially face trial in their home country. By contrast, it also contains the shocking proposition that British armed forces overseas should not be subject to "persistent human rights claims that undermine their ability to do their job". In other words, the Army would immune to do anything it likes in the name of 'keeping Britain safe'.

The proposed Bill could also likely include a 'triviality test' set by parliament, to stop it being used for 'minor' matters. Prior to the HRA, this argument of triviality was used by the government to oppose the legal recognition of gender for trans people, on the basis that applicants did not face any 'practical disadvantages' from not having their true gender identity recognised. Not only is this

definitely not true, it also isn't difficult to imagine that, beyond pure practicality, the psychological and personal impact on such people would still constitute a violation of the rights to freedom and protection from discrimination.

But what is disturbing about the debate is that the HRA's replacement is framed to the public as a way to regain sovereignty. This is incredibly misleading. It is not unpatriotic to support the Human Rights Act. The European Convention of Human Rights which the act is based on was explicitly grounded in 'UK values' and drawn up in 1950 with the help and influence of British lawyers, reflected in the slogan 'Rights Brought Home' which accompanied the law in 1998. The Act made it possible for British people to have their cases heard in British courts. Given this, and the fact that the HRA is repeatedly referred to in the strategy paper as "Labour's Human Rights Act", it seems that those Tories who want to replace it are motivated more by the prospect of undermining the Opposition than by a genuine concern for protecting human rights.

But there is a much more symbolic issue at stake here too. The European Convention and the Act that followed in Britain are Europe's response to and apology for the Holocaust. In the aftermath of the Second World War, leaders and lawyers from across the continent agreed that something so horrific could not happen again. The Act was never about controlling the UK - it was about learning from the past, and trying to ensure that, in the future, people would be protected from such cruelty.

In the light of recent event in the States, the presence of the HRA takes on a whole new significance. My hope is that the HRA will be allowed to stay as a sort of consolation prize for pro-EU Tories. But supporting the Human Rights Act has very little to do with which party you vote for.

As a law which determines our safety, well-being and, in some cases, even our very existence, it must never again be used as a political tool or bargaining point by parties trying to assert their power.

► Before the HRA, British people used to have to bring their cases to the European Court of Human Rights in Strasbourg (DAVIDE RESTIVO)



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LGBT is often used as a complete term to refer to those with marginalised sexual, romantic and gender identities, but this abbreviation is not representative of all the minorities who deviate from the cisgender heterosexual 'norm'. The addition of the plus on the end is a useful shorthand for including people whose identities aren't explicitly listed, such as asexual, aromantic, queer, questioning and intersex people. Many of these people struggle as a result of erasure and lack of awareness, which can impact their inclusion in LGBT+ circles and make it difficult to navigate their own LGBT+ identities. In the Plus Campaign this year, we aim to platform the voices and experiences of those encompassed by the 'Plus' and celebrate the diversity of LGBT+ people – so we have brought together a few of these voices to show why this is so important.

Reclaiming queer

As someone who is non-binary and pansexual, 'queer' is a useful term which encompasses my identity on several levels and honestly is just the quicker explanation. I identify a lot with the term because of its political nature rooted in resistance – even the word is a reclaimed slur. Sometimes it can feel like queer identities are less represented in mainstream 'acceptable images' of LGBT+ people, with the cis gay couples assimilating more into a heteroromantic image of love and sex, as these are more widely accepted and 'approved' by our non-LGBT+ counterparts. More awareness of queer identity and the consequences of adopting one in terms of resisting societal norms would help celebrate the true diversity of the LGBT+ movement.

Anonymous

Questioning and identity politics

I think, like many people in the LGBT+ community, that I've been through a fairly complex route of accepting my identity, and there were long periods of questioning. To this day, I still question certain aspects of my LGBT+ identity. By including questioning in the acronym you give people who have not reached any conclusions yet time to breathe and test the waters, so to speak. To be welcomed into the community without identity policing validates their experiences. Some people stay in this area for a long time – some people use the term to summarise their general 'questioning' of the need to apply a gender or sexuality label to themselves. There are many ways in which questioning people can reject cis heteronormativity without having to occupy a fixed or certain identity, and they deserve to be recognised and included.

Anonymous

Experiences compiled by
Siyang Wei and Aithghen Huskinson

PLUS

Writers from across the spectrum of plus identities share their experiences

Gay or ace?

It is a common theme among the LGBT+ community that, when two or more identities collide, one often takes over the other. When I was a young teenager, I was often bullied for 'seeming' gay. Never mind the fact that I just had slightly long hair and sometimes put my hands on my hips, I was simply not 'masculine' enough. The bullying I received was more focused on insulting my masculinity than actually claiming I was gay, but the 'damage' was there. Thus, when I realised that I could be attracted to men, I immediately started thinking I was gay. It wasn't until much later, when I discovered that I was asexual, that I realised I was actually biromantic. Yet, for some reason, people refuse to accept that double identity. If I could be attracted by men, that had to mean I was desperate for sex, lusting after 'all the gays'. If I said I was simply not interested in sex,

people would not only see me as a disrupted human being that needed 'fixing', but also as someone who could never develop a romantic relationship, especially with the 'sex-addicted' gays. The relationship between these two parts of me is underpinned by homophobic and acephobic assumptions. It seems that, despite all the legal progress that has been made for some LGBT+ communities, public opinion still struggles to not see us as disrupted and disturbing deviants.

Anonymous

I'm not only navigating a world obsessed with sex, I am also learning to navigate it in this body



Original
artwork by
Aydua

Realising that I was asexual enabled me to establish a newfound sense of bodily autonomy. Even more important, it gave me peace of mind – almost a sense of tranquillity – and the reassuring feeling that there is, in fact, nothing ‘wrong’ with me. It also gave me the vocabulary to express my attraction towards others and the extent to which I’m comfortable with physical and/or sexual contact in a nuanced manner.

We need to recognise that attraction can be experienced on multiple levels (romantic, platonic, aesthetic, and sexual, to name just a few) and that they don’t always have to ‘match’, as well as acknowledging how a person’s physiological sex drive, their enjoyment of sex, and their general attitude towards it (some people are sex-favourable while others are indifferent or averse to it) can operate independently of each other. I believe that anyone, regardless of any sexual orientation, would be able to express their desires or lack thereof with more confidence and a feeling of reassurance.

Lisa

Asexuality in the queer scene

Content Note: the following contains mentions of sexual assault

Navigating life as an asexual is often confusing. Quite a few people don’t seem to get that I’m really not fussed about sex. I’m literally indifferent. I couldn’t care less. Sex, for me, is like prawn cocktail crisps. I get why you’d eat them if you were really hungry and hadn’t been shopping – but it seems pointless and slightly uncomfortable the rest of the time.

Maybe that is a weird metaphor. It probably is. But it’s difficult to put into language what it’s like to live surrounded by people who are massive prawn cocktail fans. Why does every movie have an obligatory ‘eat prawn cocktail crisps scene’? Why is every song on the radio about those damn crisps? Why do people expect me to have lots of prawn cocktail crisps in order to be whole and happy? Why do all of my relationships feel like they are leading inevitably up to a dramatic prawn cocktail feast, like they aren’t really valid until they reach that stage?

I’m perfectly fine living off bourbons, thank you. There. I said it. I’m one of the lucky ones. Asexual homoromantic refugees face the threat of being deported back to dangerous areas because they are ‘not gay enough’ to qualify for LGBTQ+ asylum. They are often, however, ‘too gay’ to be safe where they are. It’s part of the wider pattern of homophobia and queerphobia, with a side-helping of xenophobia.

My struggles are nothing compared to this, but I have experienced violence. It’s hard to find people who can stand to date you (I’m grey-panromantic, but not all asexuals experience romantic attraction) – and nearly all sexual attention is unwanted. I’ve experienced ‘corrective’ sexual assault aimed at ‘fixing’

Upcoming Plus Campaign Events

CUSU LGBTQ+ is running a series of events this month as part of their campaign to raise awareness and promote dialogue about plus identities

Saturday 4th Asexual history talk

Saturday 11th Polyamory and ethical non-monogamy panel discussion

Sunday 12th Valentine’s craft event, exploring the dynamics of queer love

Saturday 18th Politics of Queer Identity talk, featuring Aderonke Apata

I do not need
to be fixed. I
am just as I
am.

”

my asexuality. I’ve felt very lonely and broken at times. I’ve doubted if I was ‘queer enough’, as if ‘queer’ were some kind of medal of honour you earn by engaging frequently in non-hetero sex. Just to be clear: it isn’t.

Perhaps it’s a simpler way of life. Sex is inherently political, and often navigating bodies is a minefield of power-relations. I can seriously do without all that – especially when there are roads to walk, friends to meet, and books to read.

What isn’t simple is the labyrinthine relationship between my gender and sexuality. Usually, I’m an advocate of the approach that gender and sexual orientation are separate things but, in my case, there does seem to be a link. I am non-binary. My relationship with my body is complicated. It means that the parts of me which trigger my dysphoria are the parts which are most likely to be sexualised. I’m not only navigating a world obsessed with sex; I am also learning to navigate it in this body. (A sarxonaut? This isn’t a word, but it should be.)

When I feel more ‘femme’, my sexual orientation changes: I am pansexual. When I feel more ‘masc’, I am asexual. My orientation fluctuates with my gender, and with the relationship that I have with my body. How can I navigate another’s body when I cannot come to terms with my own?

I’m not saying that I’m asexual because I’m trans. There are lots of allosexual trans folk. I’m just saying that aside from not being sexually attracted to anybody, the dysphoria I feel as a result of my body being the way that it is makes it harder to open up and be vulnerable in my skin, especially when it’s not something I need (or even want) to do in the first place. I’ve noticed that within the Cambridge queer community, there is a fairly high number of trans folks who hit the asexual spectrum in some way or another. It’s an interesting correlation which does not in any way invalidate either orientation or gender identity.

I am happy to be who I am: asexual and non-binary. I do not need to be fixed. I am just as I am.

Anonymous

And more...

There are even more voices to platform. When the Plus Campaign started last term, we organised an event in collaboration with MedSoc and invited some intersex people to talk about their experiences. There were some truly harrowing stories of medical negligence, forced castration at birth, and failure of the medical community to recognise and accept them without intervention – the entire talk is available on YouTube. Intersex people are often disregarded in the LGBTQ+ movement. They are unique in that their identities relate to a diverse range of physical sexual characteristics. However, neglecting to ally with them only serves to slow the changes that need to occur for intersex people to be accepted for who they are.

In the coming weeks the Plus Campaign will be running a series of events for people interested in finding out more ●

Coming out as asexual

Content Note: the following contains mentions of sexual abuse

While coming out as asexual might not seem like a big deal to some – after all, asexuality is framed around the lack of something – it had a huge impact on me personally. At the time, I was still in my first relationship with someone who was emotionally and physically and sexually abusive towards me. They would coerce me into having sex with them and blame my lack of interest in and enjoyment of sex entirely on me, and never on the harmful dynamics of our relationship. I quite vehemently reject the label of heterosexuality for myself, partially because of these circumstances. This might come across as petty, but assumed heterosexuality caused me a great deal of pain for many years of my life while I was unable to put my finger on what exactly the issue was.



Brexistential crisis: Europe and identity

Writers reflect on issues of identity and self-definition posed by the decision to leave the EU

Brexited in Bologna

The first weekend of my year abroad in Bologna, I tried to use my Camcard for the reduced entry to the pinacoteca that students at European universities can enjoy. I watched the steward's brows furrow and lips curl before he flung my card on the desk, hands flying in the air in a typically Italian flurry, and spat "ma voi inglesi, siete fuori!"

"You English, you're outside!" You have left the EU. You are no longer a European.

After a few blinks I started to argue: "well, no, not quite yet, actually...", but the Italian for 'parliamentary mandate' didn't immediately

spring to mind, and eventually I just handed over the extra three euros and left him to the satisfaction of being a 'proper' European.

But of course this was much more than a quibble over three euros. I have always lived in a Britain within the EU. I have always envisaged a future within the EU. I have always identified as European as much as – if not more than – British. Brexit shook me deeply, as it did many, it didn't seem ridiculous to be recently asked if Brexit was too emotional a subject to discuss.

I am part of the first cohort of British students to study or work abroad after the EU referendum. The experience of living in Europe as a 'not quite yet, actually' Brexited Briton has been an odd one. In a bar, or on a bus, or sitting around the kitchen table, my accent will inevitably provoke a (always hilarious)

'Brexit, eh?' jibe. I'm never quite sure how I'm expected to react to these transnational prods: I am, unsurprisingly, aware that the UK voted to leave the EU, and I am, unsurprisingly, not overly thrilled about it. But my understanding of what exactly "Brexit means" is as murky as anyone else's.

Living in Europe in this 'midway stage' after the referendum – but while the form of a post-Brexit Britain is still so unclear – leads to some identity probing. However, interactions with other (I can still say 'other?') Europeans, has allowed my sense of being European to settle a little. Reactions to Brexit – from a Trentino wine merchant gleefully rubbing £50 notes together when the exchange rate rose immediately after the referendum, to a Neapolitan student of medieval Scandinavia, fearful for his academic future – have helped me realise that being European is not 12 stars on a passport, but the striving for a "a society in which pluralism, non-discrimination, tolerance, justice, solidarity and equality between women and men prevail."

The values at the heart of the EU, laid out in the Treaty of Lisbon, "the values of respect for human dignity, freedom, democracy, equality, the rule of law and respect for human rights, including the rights of persons belonging to minorities", which formed the basis of mine and many others' European identity, have not been obliterated by the Brexit vote. In this sense, I am not *fuori* – although Brexited, I remain a European.

Eleanor Chapman

History matters

Britain has never sat easy with its place in Europe. We were late to the party, applying in '61 and joining in '73. We watched on as the mainland became more and more integrated and saw ourselves as set apart; an island which has waged war with the continent for much of its history and whose political discourse was increasingly shaped by Euroscepticism.

This narrative of British identity taught to children in schools is almost unanimously one of opposition: we fought off the Armada, we fought off the Nazis, we are democratic and Europe is authoritarian and ideological.

The horrors of the Empire and the reliance Britain has had on its allies are swept under the carpet. If you were to believe AQA History GCSE, the only contact we had with Europe throughout the 19th and 20th centuries were the World Wars (both moral victories) and the competition for imperial colonies

Original artwork by Aydua



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in Africa. There are many reasons why this country voted for Brexit, but I sincerely believe that dismal teaching of the French language and of our involvement in the First and Second World Wars played its part. Let's be honest, we were taught the history of England, not Britain. If you are from Wales, Scotland or Northern Ireland, you may have been taught some regional history, but these differences only entrench the divides in identity across Britain. An early conception of British identity is not taught early on, and so it is left to the likes of Nigel Farage to define it as warm ale and steam trains.

Compare this to the culture which exists in Strasbourg. It was once a place of confused national identity, being in the region of Alsace-Lorraine, an area which has switched hands between France and Germany multiple times. Now, however, it has embraced European identity wholesale. EU flags are flown outside shops, residents speak German, French and English. Locals would define themselves firstly as European. This wouldn't be right for Britain, but it shows the gulf in identity between two areas both governed by the same EU. No wonder we have a difficult relationship with European identity when we have such a difficult relationship with ourselves. We lost an Empire and have been left clueless as to how to work with our neighbours ever since.

The good news is that our generation has chosen Europe. We have friends on Erasmus courses, we love French, German, and Italian culture. We see what America is becoming, and look to Europe. The bad news is that the rest of the country disagrees.

Peter Chappell

An early conception of British identity is not taught, and so it is left to the likes of Nigel Farage to define it as warm ale and steam trains



COLUMN

GABS MCGUINNESS

Why do people get so muddled up about mixed race?



“So, ummmm...what are you?”
 “I’m sorry, what?” I say.
 “Like where are you from?”
 “Oh! I’m British”, I’ll reply enthusiastically, trying to end the conversation there.
 “No, I mean where are you really from?”
 “Oh, well I was born in London but my family moved to Reading so we live there now even though it’s a bit crap.”
 “No I mean where like in the world.”
 “Not really sure since Brexit happened, so let’s say Europe,” I utter angrily this time.
 “No as in where are your parents from?!”
 I’ll pause and hesitantly proceed: “Right, so I’m half Irish and then half Guyanese, which is a Caribbean country but in South America but technically my family is of South Asian origin cos the Caribbean is a whole lot more racially diverse than people think and...”
 I’m sure this kind of exchange is familiar to a lot of mixed-race people. I normally try to delay telling people for as long as I can but there comes a point where you just have to cave. I added in the bit about being South Asian to spare everyone else the embarrassment when they ask something like “if you’re Caribbean then how come you’re not darker?” Comments like these really show the flaws in the British educational system: students spend most of their years learning about Tudor kings, the rise of the Nazis, Britain’s home front and Ancient Egypt but literally nothing about the history and cruelty of the British Empire and the waves of migration to the UK.

But the bit that’s always hurts me the most lies in the first question, the ‘what’ in ‘what are you?’ Saying ‘what’ turns me into an object or a thing rather than a human just because I’m not instantly categorisable. It’s like saying: “you’re not black; you’re not white; I don’t think you’re a tanned European; and you could be Asian but I’m not sure whereabouts...” I can see them scour every crevice in their brain for a binary that fits. But they can’t.

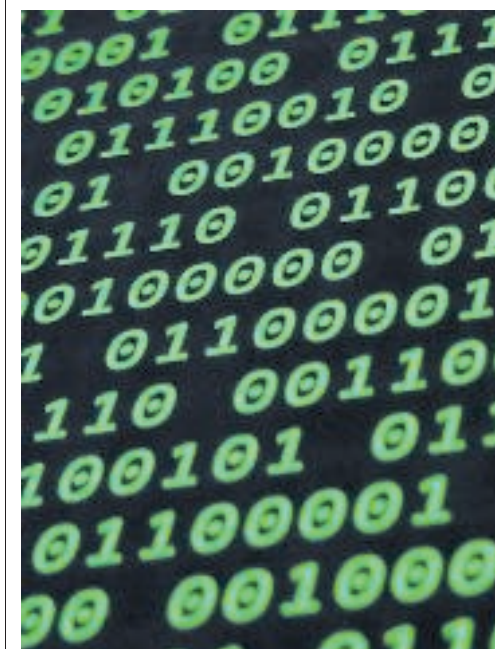
People are not overtly racist, but the things people say just confirm to me that I am slightly ‘other.’ Not fully white. Some say that they wish they had darker skin because it would be great alternative to their white skin, which burns too easily. Or that they’re jealous since they have nothing ‘interesting’ or ‘exotic’ about their racial heritage. Or, that they wished they were mixed-race because it’s much more fashionable than plain old Anglo-Saxon. It is as though I am palatably foreign: my ‘otherness’ muted by glimmers of white-

ness. Perhaps it’s an attempt to show that my race isn’t an issue, but all it does is push me slightly outside of the borders of white privilege. It makes you feel like the wrong jigsaw piece that won’t quite slot into Western beauty ideals or codes of behaviour.

When I was little it was something my heritage became something I was ashamed of. My family moved from London to a predominately white area of Oxfordshire and I had to deal with some cutting remarks about my skin colour that stuck with me, especially since my race never felt like it defined me before. So I learnt to play up to my white side and not bring my foreignness to the fore. This sense of sticking out in the playground never fully disappears.

But over the years I have learnt to work with the tools I have: the feeling of never quite fitting in becomes an asset. There might never be a room where the people around me feel totally familiar, but I have learnt to be proud of what my difference can offer when it comes to adapting to various situations. Sometimes it would feel as though I couldn’t speak up because the voice of social conditioning told me I couldn’t be offended by something I was ‘half feeling.’ But if something makes you feel excluded then you have the right to feel upset. Historically, society has insisted on seeing everything, race included, through binaries. Being mixed-race disrupts this idea, which previously made it feel as though there wasn’t a space for me. I viewed myself as two disparate halves or, even worse, I used to publicly hide that racially ‘other’ side of me out of fear of judgement. But I know now to insist on my wholeness.

One part of me includes the time spent during my childhood in my Grandma’s garden waiting for the jerk chicken on the BBQ to cook whilst we listened to soca and my mother’s family reminisced about growing up ‘back home’, discussing who moved to Queens or who was now in Florida and whether we should go back to visit Guyana some time soon. Another side is that which listens to old rock music and discusses English poetry or the nuances of some *Guardian* article over a glass of Sauvignon Blanc. These two bits are not two different people, they exist simultaneously and should be celebrated, not forgotten or fetishised. Instead of feeling deprived of a voice in society it is important to own the power my identity gives me ●



▲ Being mixed race defies binaries and confuses people. (CHRISTIAAN COLEN)



Culture

Don't Miss ▶▶

1

Fitzwilliam Museum / Houghton's Emperors: Portraits and Power

2nd February - 23 April
An exhibition of the marble busts of Roman Emperors Commodus and Septimius Severus, in the Fitzwilliam Museum's Octagon Room. Admission Free.

St John's Divinity School / Women in the Arts Business

3rd February, 6pm

Cambridge University Women in Business presents a panel discussion about women in the art world, featuring Eliza Bonham Carter, Frances Christie, Kerstin Mogull, Touria El Glaoui and Valeria Napoleone.

3

2

The Junction / Turf 5th Birthday

4th February,
10pm

Tickets are still available for the much-anticipated 5th birthday celebrations of club night *Turf*. Headliners include DJ Gilles Peterson, Alexander Nut and Denis Sulta.

Arenike Adebajo considers the role and nature of comparisons between Trump's America and the tropes of popular culture

You know things are bad when the president of the United States sounds a lot like the villain of a Batman movie. Throughout the election, Slate ran a feature called the Trump Apocalypse Watch: a "subjective daily estimate, using a scale of one to four horsemen, of how likely it was that Donald Trump would be elected president, thus triggering an apocalypse in which we all die." Unsurprisingly, we're currently at four horsemen. From the Orwellian doublethink of 'alternative facts', to a recent draft of an executive order banning immigration from seven Muslim-majority countries, the outlook for the next four years is bleak.

Many are looking to pop culture to locate metaphors suitable to describing the current political climate. On social media, Trump has been figured as various incarnations of the literary villains of childhood: Voldemort, Sauron, Darth Vader. It's been pointed out that Trump's rise is eerily foreshadowed in character of Waldo in the TV series, *Black Mirror*. The irreverent cartoon bear rises to power by spewing obscenities and mocking mainstream politicians, becoming a lightning rod for protest voters. Using cultural metaphors is an understandably human response to uncertainty. They act as a way of making sense of these tumultuous times, grounding them in familiar narratives. But as any good English student will tell you, when using metaphors the analysis of the differences between reality and its abstractions is crucial. President Trump hasn't turned his back on his campaign rhetoric.

Positioning Trump within a cultural narrative of apocalypse is more complicated than we'd like to think. It's not one sided - Trump himself has used apocalyptic rhetoric to great effect. His inaugural address painted a picture of 'American carnage', transfiguring the landscape into one scarred by economic decline and violence, threatened by the Islamophobic conjuring of an amorphous 'Islamic' enemy both within and without. The promise to 'Make America Great Again' casts Trump as a Messianic figure, personally charged with a prophetic destiny to deliver the nation from perceived catastrophe. It's nothing new - this seam of rhetoric can be traced back through to the first Puritan settler colonialists, who idealised America as the site of the New Jerusalem promised in Revelations. Or Magneto, if you're less historically bent.

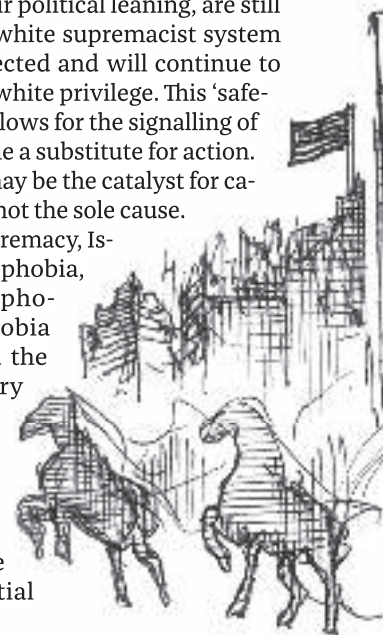
On the other side of the divide, the narrative of the 'Trumpocalypse' is palatable because of its seeming simplicity, flattening Trump's election into a simple case of good vs evil, us vs them. This is the operating mode of the glossy apocalypse of high-budget blockbusters: tsunamis, hordes of zombies, asteroids hurtling towards earth etc. Think 2012 or World War Z. In this scenario, the apocalypse functions as a leveller, with everyone facing up to annihilation together. Those watching are able to viscerally experience the terrors of



the carnage on screen, safe in the knowledge that giant wave rearing up to destroy a famous landmark is just excellent CGI.

In an article exploring the very real scenario of a powerful earthquake devastating much of the US's Pacific North West, Katherine Schultz curtly dubs these apocalyptic visions as "a form of escapism, not a moral summons and still less a plan of action". There is a distinct difference between comprehending the repercussions of a political event as an abstraction and experiencing them as a lived reality. Buying into the narrative of Trump as fictive villain - Marvel literally released an issue featuring him as a bead-eyed, tiny handed, radioactively xenophobic floating head - meaning, ultimately as an entertainment product, is part of the larger complacency that got us where we are now. Consuming Trump's rise as apocalyptic event perpetuates simple moral binaries that ignore the fact that many white voters, despite their political leaning, are still implicated in the white supremacist system that got Trump elected and will continue to benefit from their white privilege. This 'safety-pin' mentality allows for the signalling of solidarity to become a substitute for action. Trump's election may be the catalyst for catastrophe, but it is not the sole cause. The toxic white supremacy, Islamophobia, xenophobia, misogyny, transphobia and homophobia that underpinned the Republican victory were threats to the personhood of marginalised people around the world long before the US presidential campaign began.

Although there is a need



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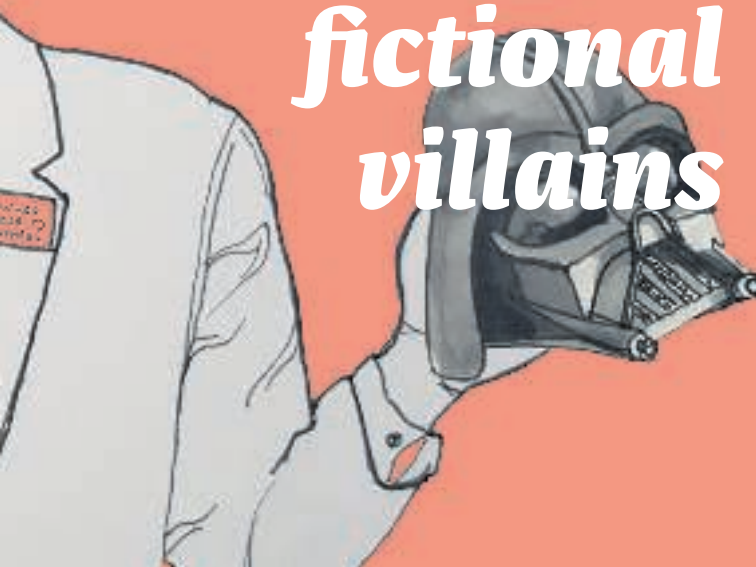
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Trump, Voldemort, and other fictional villains



▲▼
 'Safety-pin' mentality allows for the signalling of solidarity to become a substitute for action (MATTHEW SECOMBE)

to interrogate the idea of the Trumpocalypse, this in no way aims to underplay the threat that the new White House administration poses to millions – particularly marginalised groups. Pop culture is still the source of some of the most vibrant and effective means of resistance, and comfort, in the face of an authoritarian state. Feelings of imminent doom have long been galvanising forces in the arts. There is an argument for the trivialisation of serious issues in their comparison to fiction, but the multitude of pop culture references featured on signs in recent protests shows that these narratives do have the power to rally people into effective action. Whether you call Trump a demagogue, a sentient Cheeto, or Darth Vader, what is important now is being an active part of the resistance, not watching and fretting from behind a screen. In the words of the prophetic Gil Scott-Heron, 'The revolution will not be televised.../The revolution will be live' ●



COLUMN

WORD UP

Georgie Thorpe on letting the cat out of the bag



Ever let slip something you shouldn't have and been accused of letting the cat out of the bag? Unless you're involved in some odd feline activities, you're probably not letting an actual cat out of a bag, so where does the idiom come from?

As with quite a lot of apocryphal etymology, one theory suggests that this phrase has naval origins, and that the cat in question is a form of whip rather than a feline. The cat o' nine tails was a type of whip commonly used on boats to punish sailors who committed transgressions. It was in widespread use well before the first recorded use of 'let the cat out of the bag' in The London Magazine in 1760, making it feasible that they could be related. The cat o' nine tails was a particularly nasty form of punishment, as the whip consisted of nine cords. Traditionally, rope is made by plaiting three strands of yarn together to make a thin rope, and then three strands of the thin rope are plaited together to make the finished product. A cat o' nine tails is made by unplaiting this rope to give nine separate strands, which are then used to whip the sailors. It was probably called 'cat o' nine tails' because of the claw-like scratches it left behind, and was commonly referred to simply as 'the cat'. One theory is that 'let the cat out of the bag' comes from the sight of the cat o' nine tails being produced as a form of punishment, but it's not clear why this would be linked to the idea of a revelation of a secret.

Much more likely as the origin of the phrase are some dodgy mercantile dealings at markets as early as the 16th century. In a practice we would consider horrendously inhumane these days, traders would often sell piglets in bags, referred to as 'a pig in a poke'. Though this seems a strange expression today, a 'poke' is simply a bag or a sack, originating from the French word 'poque' of the same meaning, and the term is still in use in some countries like Scotland and the USA. Pigs in pokes have given rise to an idiom of their own: don't buy a pig in a poke. It's essentially the vernacular version of 'caveat emptor', or 'buyer beware' in Latin; if you're buying a pig in a poke, you should always open the bag to see what you're buying and make sure it's what you expect. Market traders had a bit of a habit of swapping the piglets, which were fairly valuable, for something much less valuable: feral cats.

And so we return to our expression 'let the cat out of the bag'. The accepted theory

is that this phrase arises from the experience of opening the poke and releasing a (presumably rather angry) cat, instead of a piglet. It accounts for comments like writer Will Rogers' that 'Letting the cat out of the bag is a whole lot easier than putting it back in'; if the cat in question were the cat o' nine tails, putting it back in wouldn't be that difficult at all, unlike with a feral cat. It might be a little hard to imagine how you could mistake a hissing cat in a bag for a much more demure piglet, but it certainly would explain the sense of revealing an unpleasant or undesirable secret, especially since feral cats were obviously worth much less than piglets. If nothing else, there were a lot more of them knocking around on the streets – perhaps because of the apparently common phenomenon of the sky raining cats and dogs.

Of course, the phrase 'raining cats and dogs' isn't literally true; cats and dogs did not actually fall from the sky. But, sadly, it's entirely possible that this phrase does originate from a link between heavy rain and the sudden appearance of lots of animals. Back in the 17th and 18th century, drainage in the streets wasn't exactly perfect, and the streets would often flood, allowing the torrent of rain to carry along with it any debris from the roads. It wasn't uncommon for this debris, as well as butchers' scraps and sewage, to include the corpses of cats and dogs, most of which were strays that had either starved previously or were drowned by the rain. It's an occurrence described by Swift in his poem 'A Description of a City Shower', as he writes:

*'Sweeping from Butchers Stalls, Dung, Guts, and Blood,
 Drown'd Puppies, stinking Sprats, all drench'd in Mud,
 Dead Cats and Turnip-Tops come tumbling down the Flood.'*

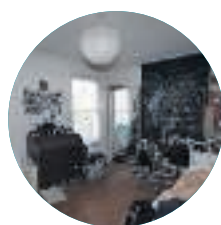
It seems to be presented as something his readers would quickly recognise, making it common enough that an idiomatic connection could be formed between heavy rain and a sudden flow of cats and dogs.

Unfortunately, a lot of our animal idioms seem to arise from various forms of animal cruelty. I suppose we can only be glad that the practice of selling live pigs in bags is no longer commonplace, and that it's only secrets, not real cats, that we're likely to uncover ●



▲ Letting the cat out of the bag isn't always this pleasant. (TED MAJOR)

Online



Bedroom Art
 Teenage Kicks
 by Ruby Reding

Fashion

You are what you wear?

Our dress sense
dictates our identity,
says **Ellie Mullett**



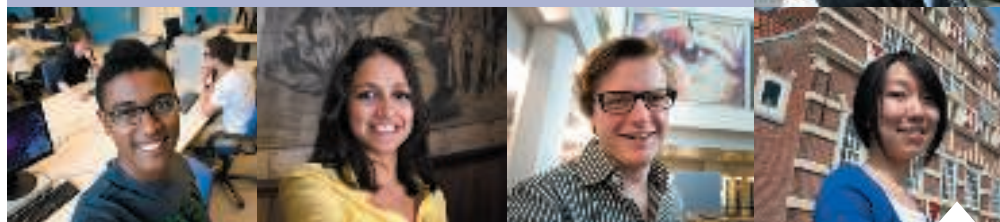
◀ Simone Marchetti at Paris
Couture Fashion Week (WAYNE
TIPPETS), YSL 'Le Smoking'
(HELMUT NEWTON)



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If clothes were still just a way to protect our modesty and retain warmth, there would be no need to own any more than a couple of functional but uninteresting garments. Of course, the fact that most of us now own a wardrobe well-stocked with outfits for every occasion points to a suggestion that clothes are no longer an answer to necessity, but rather a visual projection of our inner personality. What you wear is who you are – or at least who you would like to be – and your stylistic choices are one of the most influential ways to define yourself and how others think of you.

Wearing a sparkly dress or a pair of brogues doesn't fundamentally change you as a person, but certain types of attire do have the power to alter your mindset. You can do this yourself, by wearing an item you know you feel confident in, but rules can also be imposed to try and enforce conformity through clothing. By wearing a uniform while at school or in certain occupations, individuals define themselves as representatives of their respective institutions, and are therefore reminded of their consequent obligations. Sartorial liberation can be repressed in a bid to define order.

Even when we do have the liberty to dress as we please – and personal style is a key contributor to the all-important first impression – we often dress to impress others just as much as we try to satisfy ourselves. The smarter a candidate dresses for a job interview, the more likely the employer is to consider them as a professional individual – just as the more eclectic the style of a student is, the more likely they are to be considered edgy by their peers. I once dyed my hair red because I wanted people to think I could channel the effortlessly cool vibes of Florence Welch. What I actually channelled, however, was someone who desperately wanted to be cool, but who was in reality falling far short. We all want to be accepted for who we are, but sometimes we feel as though we have to use personal



▲ Florence Welch's flame-red bob has become synonymous with the singer (LUTHER VANDROSS)

style to distort the truth if we are to make a bold impression on others.

Look back on your own sartorial history, and there's guaranteed to be examples of fashion fads which define certain stages of your life. A pair of red boots that I could only bring myself to part with once they were almost falling apart, a T-shirt featuring different cat breeds, and a vintage shirt that my mum despises: all have earned their place in the wardrobe of iconic past personal attire. My most recent investment is a pink fur coat, and although it is rather ridiculous by most standards, I hope it is defining of someone who finally feels ready to part with their fashion inhibitions.

For anyone remotely fashion-conscious, personal style is an integral part of our individual identities. It can be used for liberation, exploited for repressing certain characteristics, or deployed to impress others.

Using style to define yourself takes great confidence, but the expressional opportunities presented to you by clothing should never be ignored ●

Trendspotter Mellow Yellow

Bold colours are back, and, specifically, yellow has been identified as the colour of SS17. Famed for challenging even the best complexions, here's how to embrace the colour in all its glory.

The Do's:

1. If a colour might not suit your complexion, keep it away from your face in the form of a pair of trousers or shoes.
2. Incorporate a pop of colour into your daily outfit with a phone case, a bag or even simple details on a pair of shoes. You could fade it out with yellow designs on a white base for occasionwear.
3. Fluorescent yellow looks fabulous but can be blinding when overworked, so pair it with more muted tones and paler shades to avoid blinding onlookers.

The Don'ts:

1. Steer clear of incorporating yellow into an all-black outfit. Instead, introduce bright yellow into an outfit more naturally with greys, whites and blues.
2. Don't be shy! When tackling such a notoriously challenging colour, be as bold and fearless as the yellow itself.



In the wake of 2016, such happiness and optimism is appreciated. So wear it how you want, as it will bring a smile to people's faces. Go forth, daffodils, and be the sun on the streets as we step into spring ●

Jessica Phillips

▲ Embroidered Boots (Topshop, £30); The Poppy Bag (Cambridge Satchel Company, £81); Leather Gloves (Wolf & Badger, £63)

Theatre



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



So long, show tunes

“Christ, this is so complicated. How many takes did we say we were going to do on this one?” exclaims Robin Franklin, frustratedly stumbling over the words to a number entitled *Cellular Material* just as I had so stumbled into rehearsal. Perhaps I’d be forgiven for concluding that this outburst was an inevitable malady of the rehearsal process. But it is, in fact, entirely scripted.

Verbatim theatre is distinctive in this way for its exactness, for its retaining of each and every one of the ‘ums’ and ‘errs’ of everyday speech. *London Road* is essentially performative journalism: it documents exactly the interviews and experiences of Ipswich residents as the police and media flock to their front doors amid the conviction of Steve Wright, finding themselves at the very “epicentre of

►► The show achieves a “hard-hitting poetic intensity” (ELISE LIMON)

tragedy”. The score enacts the anarchic staccato rhythms of spontaneous speech, drawing out the melody of every ruptured sentence.

The experimental use of verbatim in this way evokes an emotional intensity: a sense of “heightened naturalism,” as musical director, Joe Beighton, puts it. The cast have been rehearsing methodically. It is a case of hard graft and learning by rote, using headsets in order to replicate and repeat precisely the intonation and vocal nuances of speech as recorded in interviews. The results are “terrifyingly accurate,” he tells me.

Beighton is right, and this unerring accuracy of the particularities of speech and pitch tug at the heart strings – it certainly makes something of the ritual of story-telling. The show treads the line between musical and straight theatre rather closely, and the songs are a mutating mosaic in which overlapping lines and metronomic choruses hit emotional chords that bring a complexity to the narrative that you’re unlikely to find elsewhere.

Beighton tells me that as the trial is approaching its 10-year anniversary, the decision to put on this show is particularly pertinent. To this end, the director, Ellie Coote, confesses that she feels a particular responsibility to remind the cast “to treat the piece with the

respect it deserves, and to treat the people whose voices they’re imitating with respect, too – they’re not just characters, they’re real people.”

And the respect for the piece is palpable. Coote adds that *London Road* has “attracted a group of people that really felt that they’d get something out of it – they’re so committed and dedicated in a way that I haven’t seen before.”

Verbatim is a strange form nevertheless, and a big departure from standard ADC musicals.

Beighton admits that it perhaps may come as “a bit of a shock” to viewers: “but eventually it makes so much sense. In one respect, it is out there and it is avant-garde, but when it comes down to it, it’s actually just about normal people and with characters that you’ll warm to.”

London Road is a show that is constantly *playing down* the more ephemeral and exaggerated aspects of its performance. Conventional musicals, even at their best, take us into a world of fantasy where suspension of belief is a prerequisite, but this innovative musical promises to sustain an authentic and “hard-hitting” poetic intensity long after it ends.

London Road runs at the ADC Theatre, Tues 7th – Sat 11th February at 7:45pm ●

Sian Bradshaw



PREVIEW

Queer, punk! Aesthetic in Edward II

The Marlowe Society’s Arts Theatre Show is the biggest show of Lent term. A professional director, an enormous creative team and six weeks of rehearsals mean it’s a step up from your humble Corpus Mainshow. I sat down with director Caroline Steinbeis.

“*Edward II* is a play about a king who breaks all convention and pisses off his peers because he favours his lover Gaveston over everything else,” she tells me. “He effusively showers his lover with titles and money that nobody else is getting.” We’re “confronted with the question: ‘what do we do when our stability and expectation of what the future would have been had the old king not died?’ suddenly goes out the window.”

Steinbeis’s production teases out several important themes. “Predominantly, we explore how power hungry and ambitious everyone is, and how grotesque that can make you if you’re that single minded about your goals.”

The creative team have explored this theme of power and authority using the symbol of the throne. They have copied “the original coronation throne still in use today and basically blown it up. It’s a huge piece. It’s quite punk and it’s got a real attitude.”

I asked her if this instability has parallels with our current political situation. “Off the back of Brexit we have a country in complete upheaval. People are trying to forge ahead with some ridiculous trigger of Article 50



when everyone knows this is bullshit. In a way the play has a very similar vibe; people push ahead without a plan. It’s great to work with material which feels so incredibly relevant.”

The punk heart of the play is the character of Pier Gaveston, Edward’s lover who is exiled at the start of the play. “Gaveston is such an important character because he liberates Edward. He facilitates him to speak his mind and act in the way he wants to act. It’s not a polite pairing; we’ve taken their provocativeness very literally.”

Importantly, the relationship between Gaveston and Edward has to be convincing but also at times fraught. What has Joe Sefton brought to the role of Edward? “He has tremendous sensitivity as an actor. He’s very open and committed. Throughout the process he’s grown and matured.”

Edward II is hugely ambitious, and aspires to comment on the highly personal demise of an historical king, while at the same time speak to our current political instability. The Arts Theatre show boasts some of the best actors in Cambridge on its cast list, but it’s so much more than your average ADC Main. With the vision and aesthetic of Steinbeis and her creative team, *Edward II* is not to be missed.

Edward II runs at the Arts Theatre, Weds 8th – Sat 11th February at 7:45pm ●

Peter Chappell

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Music



Vulture TUNES

with **Bret Cameron**



For house lovers, 2016 was full of gems by French producers. This playlist consists of a few favourites from last year, as well as a handful of golden oldies, all recorded or remixed by producers from France. The style tends to be melody-focused, employing lower tempos that are relaxed but still good for dancing to.

Aloha ft. Merryn Jeann
Møme **Faul & Was Ad vs Pnau**

Silver ft. Rae Morris
Fakear **Aaron Smith**

Jungle
Petit Biscuit **Disclosure**

This Girl
Kungs vs Cookin' on 3 Burners **Odesza**

Feel Good Inc (Filous Remix ft. LissA)
Gorillaz

Playground
Møme



Pick of the Week:

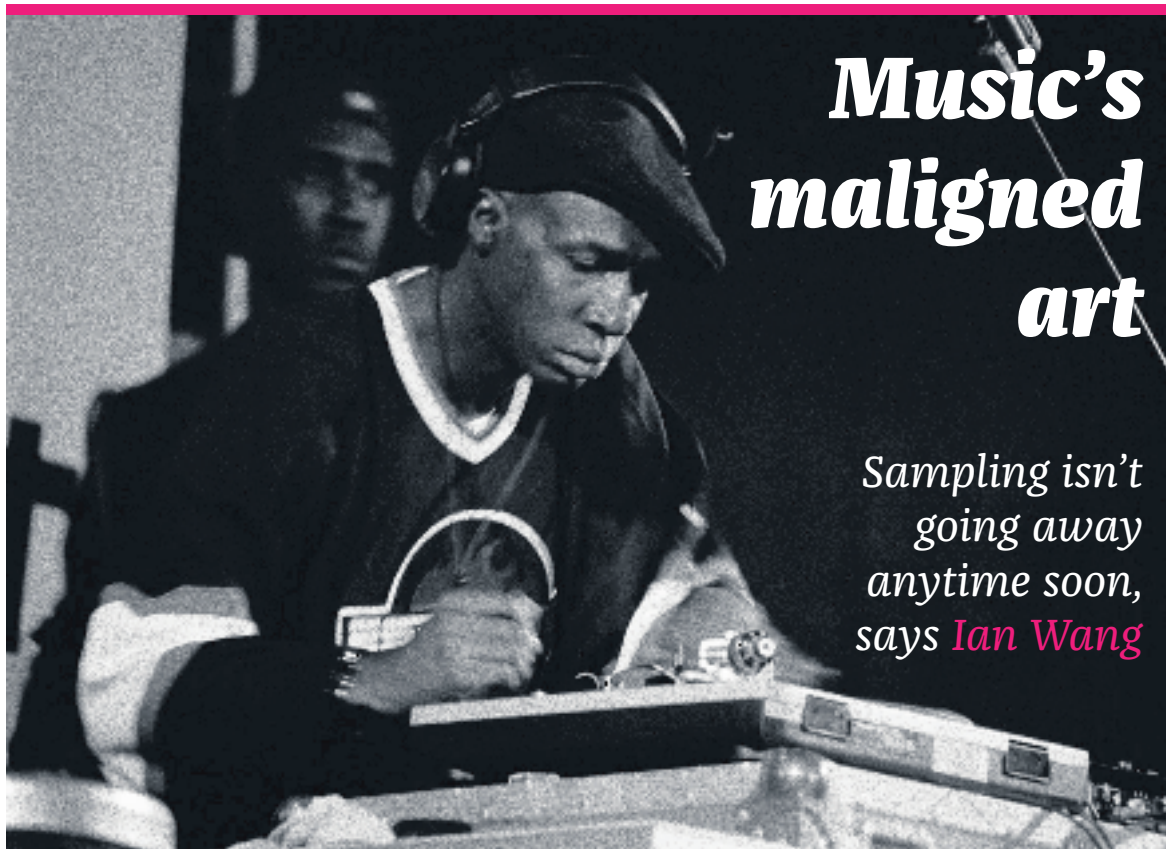
Møme - Aloha ft. Merryn Jeann

Møme is a consistently great producer, and worth checking out further. The tracks 'Mazde', 'Fakear' and 'Petit Biscuit' are all reminiscent of Flume, Bret's all-time favourite producer.

Got your own **Spotify playlist**?
Email it to music@varsity.co.uk

Music's maligned art

Sampling isn't
going away
anytime soon,
says **Ian Wang**



Sampling – the act of taking and reusing snippets of recorded audio in music – began life in the 1970s at block parties in the Bronx where DJs like Grandmaster Flash and DJ Kool Herc would isolate drum breaks (brief drum solos in the middle of songs which were popular with dancers) by lining up the same section of a record on two different turntables. When one break finished, they'd quickly switch over to the other turntable and keep the break going. When it came to the early days of commercial rap music, that technique of a looping drum pattern stuck, and sampled drum loops continue to be a mainstay of modern hip hop production.

Sampling quickly became a popular production technique, and its use only intensified as digital musical production technology became increasingly advanced. Nowadays, sampling is everywhere, even if we're not always aware of it. You've probably heard 'Hotline Bling', but you may not know is that its instrumental is almost entirely based on a sped-up sample from Timmy Thomas's 'Why Can't We Live Together'.

The technique isn't without its detractors. Critics argue that since it relies on taking other people's work, often without credit, sampling isn't really any different from stealing. You can see their point – if someone's worked hard on an original composition, isn't it unfair to take their idea and pass it off as your own? In some cases, samples that the original artists were unhappy with have resulted in legal battles. MC Hammer, for example, was sued over the Rick James sample in his signature song 'U Can't Touch This'. Many artists have sidestepped the issue by doling out large sums of money to pay as royalties to the original artists, but even that hasn't been enough to silence the harshest critics who believe the taking of other people's work is inherently lazy and unoriginal.

Everyone has their own perspectives on this issue, but personally I think it's undeni-

▲ **Grandmaster Flash, an early sampling pioneer (MIKA-PHOTOGRAPHY)**

▼ **'Hotline Bling' is based on a Timmy Thomas sample (THE COMEUP SHOW)**

able that a lot of sampled music is incredibly creative. Take artists like The Avalanches or J Dilla, whose music combines a vast and eclectic library of samples to create rich, lush soundscapes that you could never imagine just by listening to each sample individually. They may not record the samples themselves, but nonetheless there's an art in picking, say, exactly the right bassline and pairing it with the perfect strings or drumbeat, continually layering new sounds on top until you have a whole symphony of samples all playing at once and somehow working in perfect harmony.

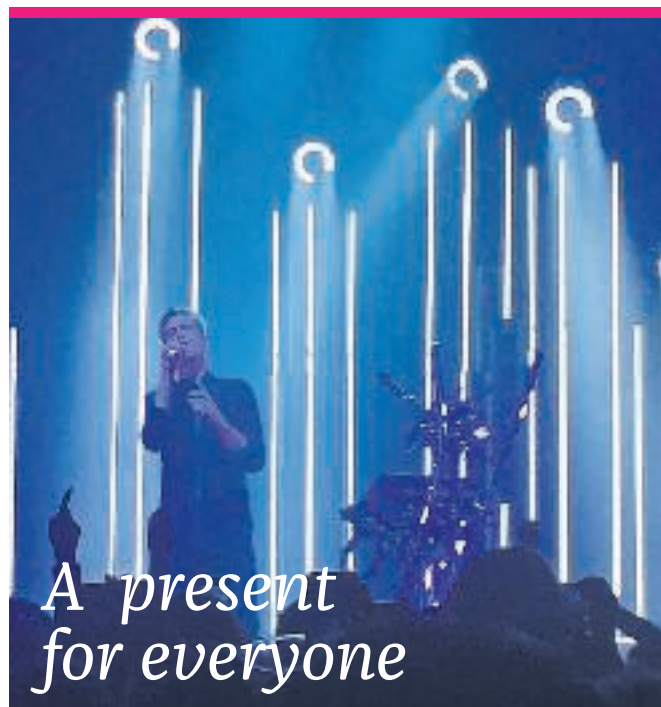
The samples themselves might not be original, but the ways that musicians are using them certainly are. And one of the great things about sampling is that the more original music out there, the more there is to sample, so there's an almost infinite variety of possible combinations and reinterpretations. Sampling isn't going to go away anytime soon, and with luck it'll continue to be a technique that drives pop music forward in new and exciting directions ●





To listen to Bret Cameron's playlist, find our account:

musicvarsity



A present for everyone

Busted
Corn Exchange
30 January
★★★★★

They say you don't know a good thing until it's gone, and that's certainly true of Charlie Simpson in Busted. Despite the phenomenal success of 2013 'supergroup' Mc-

▲ **The band have returned with a new sound and stage setup** (Alice French)

Busted, the absence of Simpson's lead vocals and commanding stage presence in Busted's portion of the live show could not be overlooked. His return to the band last year was the sort of welcome homecoming that can only be likened to the relief one feels having been reunited with one's phone after losing it in the Cindies toilets. The opportunity to see the full trio that provided the soundtrack to many of our childhoods at Cambridge's Corn Exchange on 30th January was therefore not to be missed.

This was not, however, a gig to satisfy those of us longing to relive the hazy memories of primary school discos through Busted classics such as 'You Said No' and 'What I Go to School For'. This is because the primary aim of the *Night Driver* tour is to promote the band's new album of the same name, which is out now, and so the show was understandably dominated by new tracks. This album marks a departure from the boyish punk-rock style of their earlier records, *Busted* and *A Present for Everyone*, and the beginning of a foray into trendy electropop. That is not to say that their new singles, 'On What You're On' and 'Thinking of You', lack the infectious energy that we all know and love, but they do possess a level of musical maturity that almost seems out of place considering James Bourne still seems to be wearing the same denim cut offs he was sporting fourteen years ago.

“They can still captivate an audience”

Whatever your thoughts on *Night Driver* however, there was no mistaking that Busted have successfully adapted their stage show to suit an audience in 2017, with impressive strobe lighting and a clean performance style to show that the boys have done at least some growing up during their hiatus. Witnessing Busted play live in such an intimate venue also highlighted the easily forgotten fact that all the members are very talented musicians in their own right. Matt, Charlie, and James all play guitar, can operate a synthesiser and contribute their distinctive vocals to every track, making for an extremely varied and enjoyable live show. There was also a feeling that the audience, comprised mainly of nostalgic early-twenty-somethings, were not just there for the hysterical singalong to 'Year 3000', but were

also keen to celebrate the musical achievements of the boys and ready to appreciate their new offerings.

While *Night Driver* may not provide the chart-topping bangers for which the band are best known, Busted's live show proves that they can still captivate an audience more than ten years after the release of their debut album. I maintain that anyone who claims that they didn't lose their mind upon hearing the opening riff of 'Air Hostess' is lying through their teeth ●

Alice French

The week in music

Friday 3rd

Steven James Adams Band
Portland Arms
8PM

Saturday 4th

Turf 5th Birthday
The Junction
10PM

Monday 6th

Natty
Junction 2
7PM

Thursday 9th

Menace Beach
Portland Arms
7PM

The Marlowe

EDWARD II

BY CHRISTOPHER MARLOWE

★★★★★

'Strong, captivating and engaging' THE VARSITY
(on The Marlowe Society's *Measure for Measure*)

'Flawless' CAMBRIDGE NEWS
(on The Marlowe Society's *Measure for Measure*)



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Film & TV

Memories of a drug addict in T2

Dir. Danny Boyle
In cinemas now
★★★★★

“Who needs reasons when you’ve got heroin.” These words get to the core of the original

Trainspotting, as it turned 90s cinema on its head portraying the drug-addled underbelly of late-20th-century Edinburgh. Danny Boyle created a critically acclaimed film that touched the soul of a disillusioned generation, delving into the mentality of young heroin addicts using drugs to escape mainstream society. Set 20 years later, we return in *T2* to find Renton, Begbie, Sick Boy and Spud still struggling to find a purpose in life. Drugs, however, are only one part of the story. There was always a sense of youthful exuberance amid the bleakness of *Trainspotting*, their addiction and criminality a temporary stage in their lives with Renton drawing a close on it at the end of *Trainspotting*. Presenting middle-aged men as still wedded to the same vices gives *T2* a very different, but equally meaningful, sense of tragedy as the original: four lives wasted in the modern age.

Nostalgia is inherent in *T2*. But Boyle subverts the viewer’s own nostalgia, embarking on a haunting exploration of the consequences of ageing. As Sick Boy says, they’re “tourists in our own youth”. McGregor and Miller embody this nostalgic refrain with stellar per-

formances. McGregor’s Renton is a wonderful contradiction. His physical appearance is of outward success, yet he is filled with uncertainty – his ‘success’ masking deeper emotional trauma. Sick Boy is a deeply tortured character, completely married to drugs and crime. Miller is a brooding presence throughout, with reserved ambivalence yielding to periodic waves of irrepressible anger. In one notable drinking scene, Boyle crafts a gloriously psychedelic image of youthful regression between the two men, as scenes from the past merge riotously with the present. Table football morphs into them reliving sporting moments of their childhood, symbolising two men mourning an ideal of their friendship lost in time.

T2 is filled with nuanced images of masculinity – a rarity considering contemporary cinema’s obsession with burly heroic types. This is embodied by Robert Carlyle’s performance as Begbie. He reignites the deadpan black humour that defined his role in *Trainspotting*. This humour, like the film itself, is balanced against a deep sadness around his character. He is stuck in a imprisoning spiral and out for revenge against Renton. Carlyle’s performance oozes traditional physical masculinity that creates a tragic gulf of communication when he meets his reserved teenage son. The subtle anxiety Carlyle hints at in response to his child’s differentness builds a horrible sense of dislocation: a relic of a different age struggling to find an identity outside criminality.

Visually, *T2* blends old and new in a poetic fashion. The iconic shot of Renton, Spud, Sick Boy and Danny at the Corroir railway station



“Boyle subverts the viewer’s own nostalgia, embarking on a haunting exploration of the consequences of ageing”

in the Highlands returns. Recreating the same image of the group places the loss of Danny in *Trainspotting* in stark relief. We are thrust into the heart of men still grieving the choices of their youth. These throwbacks of old are almost corrupted by the images of decay that permeate the film. Stark shots of Sick Boy’s pub surrounded by a graveyard of condemned tower blocks strengthen the sense of separation around these men – cast adrift in the rush to build a uniform modern world. Indeed, this brutalist imagery provides a stunning backdrop for the film’s final act, with the use of lens flare juxtaposed with bleak, wrecked surroundings evoking Boyle’s mastery of horror in the years since *Trainspotting*.

T2 is a stunning example of how to get a sequel right. References to the original abound without ever making it into too self-referential a picture. McGregor’s immortal “choose...” lines burst forth, updated for the 21st century, and retreat just as quickly. The youthful ideology of *Trainspotting* becomes a whisper, Rent-

▲ Ewan McGregor’s Renton, on and off the skag

Close-Up Abel Gance’s ‘Napoleon’ is as ground-

One of the main highlights of my Christmas break, somewhat unexpectedly, was watching a five-and-a-half hour silent film at the cinema. While I have never seen a film anywhere near that long, I have also seen little that can compare with the monumental ambition of the film itself – Abel Gance’s 1927 epic, *Napoleon*.

Intended to be the first of several depicting the life of Napoleon Bonaparte, the film takes us from the general’s youth to his Italian campaigns of the 1790s. The tone is consistently heroic. Napoleon champions the French nation, his tactical brilliance present in every situation. Albert Dieudonné’s performance as the general conveys a compelling force of will and stolidity in the face of misfortune. Because the narrative stops so early in his career, we miss crucial events which challenge

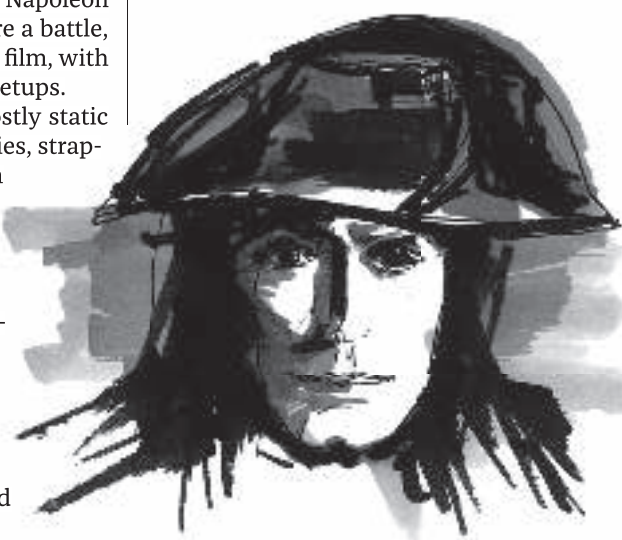
this apparent heroism, the most conspicuous being his disastrous 1812 Russian invasion, which directly led to the deaths of hundreds of thousands of French soldiers in horrendous, below-freezing conditions.

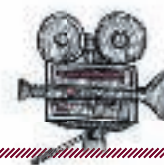
But despite a lack of ambiguity in its interpretation, the film is far more than a tribute to Napoleon’s triumphs. Rather, it is an exposition of the triumphs of Abel Gance in constructing a true epic. An enormous supporting cast portrays Napoleon’s family and figures from French history, including the revolution (Gance has a cameo as Saint-Just). There are battle scenes with seemingly thousands of extras. But the real thrill of the film is the matching of its grand storytelling with an incredibly innovative visual style. This is partly manifested in the energy of the cinematography. An early scene at a French

military school, where the youthful Napoleon directs a snowball fight as if it were a battle, is excitingly shot like an actual war film, with fast cutting and multiple camera setups.

Gance also goes beyond the mostly static camera setups of his contemporaries, strapping his camera to everything from overhead wires to the back of a horse. In a highly avant-garde move, many shots are hand-held.

At a rumbustious party, the hand-held camera becomes a dancer, jerking around writhing female bodies in dizzying fashion. In a stormy battle, it becomes a mud-spattered foot-soldier, frantically dodging gunfire and submerged corpses.





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All illustrations by
Matthew Secombe

on's repressed anger at the modern age hidden by his new, 'wiser' self. Viewers should not come to T2 expecting something completely different. It retains the original's problem of relegating women to the background. For T2, however, this is an unfortunate sacrifice in a film of tortured masculinity: a tragic tale of four men lacking purpose in modern life.

Choose T2 *Trainspotting*. Choose Danny Boyle. Choose Scotland. Choose nostalgia, an energetic soundtrack, and trippy visuals. Choose a wide-eyed Ewen Bremner retreating in awe from Robert Carlyle and trying to forget Ewan McGregor became a Jedi since the last one. Choose literally anything else in the world over reading another mediocre reviewer capitalising on a genre-defining piece of scriptwriting to try and make their own writing seem more original. Choose passing over the irony in that sentence. Choose a sequel that lives up to the hype. Choose T2 *Trainspotting* ●

Alex Izza

Online

TV Round-Up

Taboo

Guy Birch



Review: Hacksaw Ridge

by Ankur Desai



Interview: Brian Cox CBE

by Felix Peckham

Spellbinder

UNKNOWN DISPLEASURES

What not to watch on Netflix, Hulu, and Amazon Prime

Before I start this review, I have a confession to make: I don't get horror movies. I don't dislike them, nor do I think they have no artistic merit, I just don't get them (and, no, it's not because I'm scared, you can ask my mum). Spellbinder, though, is a film with no artistic merit. It's everything you'd expect from a low-budget 80s horror flick: amateurish, hammy acting, woeful dialogue, and laughable special effects – no wonder the film had a limited release.

The film begins with Jeff (Timothy Daly) and a friend, your typical nondescript, dude-bro lawyer types, saving Miranda (Kelly Preston) from a seemingly abusive boyfriend. As the story progresses, it is revealed that all is not as it seems with Miranda. For Miranda is, in fact, a witch. She can alleviate pain (through unnecessarily sensual massages) and read palms – all suitably witchy behaviour. Miranda is kidnapped by her coven who use her as bait to lure Jeff to a sacrifice. There it's revealed that he is the intended victim... Miranda's been in on the plan all along! Miranda rips Jeff's heart out in a scene reminiscent of Indiana Jones and the Temple of Doom, the film with my favourite heart removal scene. The conclusion of the film sees a repeat of the opening. Miranda and her 'boyfriend' get into a fight in a parking lot which is broken up by a well-meaning stranger. Rinse and repeat.

If you do watch Spellbinder for any reason it should be for the inadvertently hilarious head-burning scene, which emphasises just how dated the film is. The head of one of the witches' victims spontaneously combusts and instantly turns to plastic – all this while a typically 80s synth

soundtrack is playing in the background to dissipate any tension.

Perhaps the highlight of the film is Jeff performing a textbook back body drop on one of the witches, sending her flying down the stairs. Other than that there's nothing of substance in the film. It's riddled with continuity errors from the opening scene, where Jeff's friend is cut but all blood is absent, to a scene where Jeff's car windows and tyres are destroyed, only to be miraculously repaired in the next shot.

The acting is wooden and one-dimensional. Guiltiest of this is Kelly Preston, who was evidently hired for her looks rather than any semblance of acting talent. The supporting cast don't come out of it much better, her 'boyfriend' spending the film alternating between wide-eyed amazement and Melania Trump-esque squinting.

It's too easy to give films like Spellbinder a free pass over their quality just because they're from the 80s. This was the decade that brought us A Nightmare on Elm Street, The Evil Dead, and The Shining, so there's no excuse for it being as bad as it is. Spellbinder is nothing more than a poor rip-off of The Wicker Man, albeit the Nicholas Cage version ● **Devarshi Lodhia**



MGM

breaking as in 1927

This scene, which lasts for an hour, vividly encapsulates the visceral horror of war in a way that seriously rivals Saving Private Ryan.

The most celebrated innovation is the finale. Widescreen was almost non-existent at the time of filming, and most of the film is shot in the much narrower 'Academy' aspect ratio of 1.37:1. But during the final twenty minutes, which depict Napoleon's Italian campaigns, the screen suddenly widens to reveal a mesmerising triptych.

In order to achieve a 'widescreen' effect, Gance operates three cameras side-by-side. There is a huge amount to take in. Sometimes the three images align to form an impressive landscape; at other times they show different aspects of the same scene. It's genuinely and profoundly rousing – a delight given the

present ubiquity of widescreen film and television.

As late as the 1950s, Napoleon existed only in incomplete versions, some of which lacked as much as two-thirds of the running time. Inspired by an early viewing experience, British historian Kevin Brownlow has led an ongoing project to restore the film; it is now almost totally complete.

It was recently re-released alongside a new recording of Carl Davis' brilliantly dynamic score. Napoleon is therefore not only Gance's triumph, but that of Brownlow, Davis, and all those who have cherished silent cinema enough to revive this extraordinary experience. It's quite simply a masterpiece, and easily one of the greatest experiences I've ever had at the cinema ●

Jacob Osborne

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Sport

Cambridge strike four past East Anglia

► Continued from back page

Mendes-Jones evaded the offside trap to find herself through on goal. Tibble came out to meet her and clattered the centre-forward on the edge of the area, the referee only opting to brandish a yellow card thanks to some backtracking East Anglia defenders.

The visitors, although rattled, to their credit rallied on either side of half-time. Camilla Morgan had three shots on goal all dealt with by Cambridge's Laura Blee- hen, while the diminutive Jacki Zavala got on the ball more in midfield and helped fashion some consistent pressure that Cambridge, marshalled by skipper Gerda Bachrati in defence, soaked up well.

Yet Cambridge were happy to restrict East Anglia to long-range efforts and strike on the counter-attack, which, with the trickery of Zoe Cohen in the middle and the pace of Ashcroft and Daisy Luff down the flanks, was a fruitful strategy, especially as East Anglia held a higher line to try to get back into the game after half-time.

Another devastating move led by Ashcroft down the right presented Mendes-Jones with a perfect cross, but her two efforts were well smothered by Tibble in the ensuing scramble.



IMRAN MARASHLI

Cambridge's third goal epitomised their high press and work rate. Tibble's goal-kick was woefully short again and was snapped up by the lurking Ashcroft, who kept her composure to set herself and delightfully loft the ball over the keeper for 3-0.

From then on Cambridge were in cruise control, showcasing confident and mature possession football that

24

The number of goals scored by Cambridge in 6 league games this season

prised open the away side's defence on countless occasions, effectively utilising Ashcroft and Luff's intelligent runs.

East Anglia eventually replied, as Morgan's looping effort from outside the area shook the crossbar and allowed Ella Turvil to slide the ball home to grab a consolation against the run of play.

The goal only seemed to galvanise Cambridge into putting themselves out of sight. Edwards and Cohen kept Ashcroft and Luff well supplied, but despite getting in behind frequently, profligacy let the Blues down as the game drew to a close. The fourth goal finally arrived



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KELSEY KERRIDGE

to ensure a sixth consecutive league victory

on the stroke of full time, as yet another sumptuous through-ball set Luff away down the left.

Her cut-back was gathered by Edwards on the edge of the area, who thumped the ball into the top-left corner to cap a convincing performance.

Talking to Varsity after the match, East Anglia skipper Jess Keeling acknowledged Cambridge's superiority: "On reflection, Cambridge are a lot sharper and fitter than us," she said, "so they deserved it. At half-time we had a spurt of belief but it's hard to maintain – we gave it our all, but unfortunately it wasn't enough."

Blues' captain, Gerda Bachrati, remarked: "I think UEA put up a good fight, and there's definitely aspects of our game that we need to work on in the lead-up to Varsity, but it's great to retain our straight wins to the top of the league. The goals we scored today were the best goals all season, and the girls should be really proud of that."

● CUAFCW: Bleeheh, Bachrati (c), Malley, Brown, Gradin, Edwards, Hickman, Luff, Ashcroft, Cohen, Mendes-Jones, Horsler, Graves, Hirst

UEAWFC: Tibble, Froud, Briggs, Riggall,
L'etang, Zavala, Keeling (c), Turvil, Bis-
brown, Morgan, Hoernke, Robb, Matoba

“The goals we scored were the best goals all season”



Sport

Lacrosse Blues dismantle Imperial women

Cambridge

17

Imperial

6

Devarshi Lodhia
Chief Sport Reporter

● **BUCS Premier South, St John's College Sports Ground, Grange Road**

The Cambridge University Women's Lacrosse Club (CUWLC) recoded an emphatic 17-6 victory against Imperial College London Women's 1sts in the BUCS Premier South on Wednesday afternoon at St John's pitches. Coming into the game on the back of a narrow 8-5 loss league to Oxford, the victory provided some much needed momentum going into the Varsity Match and ensured the Blues closed the gap on table-topping Exeter to just two points.

Cambridge's attacking intent was evident from the outset as they set the tone for the rest of the encounter, opening the scoring within the first two minutes through Katie Lehovsky. The Light Blues pressed high from the face-off, with Julie Wise winning possession to help her team work the ball skilfully around the attacking third. Cambridge worked the ball into space before Lehovsky struck a thunderbolt.

Then the floodgates opened. Co-captain, Julie Wise soon doubled the Blues'

lead, and Mia Lewis made it three shortly after before Lehovsky doubled her goals tally for the afternoon. Imperial struggled to gain a foothold in the game, unable to deal with the speed of Cambridge's attacks. Another 'give and go' later, Delphie Veys scored the Blues' fifth – all before Imperial had even managed to test Emily Coales in the Cambridge goal.

As the half drew on, Imperial seemed to gain in confidence with the Imperial number 31 opening the scoring for the Londoners, only for Amelia Miller to restore Cambridge's five goal advantage within 90 seconds. A quick-fire double salvo from Veys and co-captain, Ayesha Nicholls made it 8-1 to Cambridge and ensured that the match was simply a formality.

Imperial rallied late in the first half, twice testing Blues' keeper, Coales, who proved more than a match before being beaten by a scrappy goal on the verge of half time to leave it 8-2 at the break. The gulf in class was evident throughout the first half and there was to be no respite for Imperial in the second.

Lewis scored her second and Cambridge's ninth goal of the game before goals from Wise, Miller, and Felicity Villar made it 12-2. Both Villar and Veys continued their fine form in front of goal

with the latter completing her hat trick mid-way through the second half.

Villar soon joined her, scoring perhaps the goal of the game, as Cambridge won possession in their own defensive third and switched play between the left and right flanks, and setting up the Cambridge 39 who only had to slot past a helpless Imperial goalkeeper to complete her hat-trick and notch up the Light Blues' 15th goal of the match.

If there was any fault in the Blues' game it's that they were perhaps guilty of easing up towards the end of the second half as they allowed Imperial to score three perfectly avoidable goals, but the result was long beyond any doubt as the Blues ran out deserved victors 17-6, having thoroughly outclassed Imperial throughout the match.

Speaking to *Varsity* after the match, captain Ayesha Nicholls was optimistic ahead of what will be the decisive fixture for the Cambridge and Oxford teams, with both recording one victory each in the league. "It was great to have loads of different scorers," she said, "we're really confident of a positive result for Varsity." Co-captain Julie Wise added that the win would provide a "good morale boost" ahead of what should undoubtedly be a hotly-contested affair later this month.

Cambridge thrash East Anglia as winning streak continues

Cambridge

4

East Anglia

1

Imran Marashli
Sport Reporter

● **BUCS Midlands 2B League, Fitzwilliam Sports Ground, Oxford Road**

The Cambridge University Association Football Club Women's Blues (CUAFC) produced 90 magisterial minutes of football this Wednesday to defeat the University of East Anglia Women's Football Club (UEAWFC) 4-1. Although the fixture pitted first against second in the BUCS Midlands 2B division, the gulf in class went well beyond what the league table augured: the Blues' near-flawless season reads six wins from six games, and they now enjoy an eight-point lead at the table's summit.

After the early exchanges saw the two sides cancel each other out, Cambridge started to gain an upper hand that they would not relinquish for the rest of the afternoon. Strong hold-up play from Xelia Mendes-Jones brought Zoe Cohen, Becca Hirst and Liz Ashcroft into promising positions and presaged the Cambridge dominance to come.

The breakthrough arrived midway into the first half. A scuffed goal-kick from UEA's Alex Tibble was intercepted and allowed Mendes-Jones to scamper through one-on-one. Her dink over the keeper rebounded off the inside of the far post and somehow stayed out, but, Mendes-Jones fought to tuck away the loose ball

8

The number of matches Cambridge have won in a row

and give Cambridge a deserved lead. The Light Blues gained further confidence and fluency, stroking the ball about down the wings, with Ashcroft in particular the source of most of Cambridge's good work and giving East Anglia's Olivia Letang no respite at left-back. Unsurprisingly, she was central to doubling the lead. More good interplay between Katy Edwards and Liz Ashcroft forced a corner out of the East Anglians, and the resultant set piece was dispatched via a thundering header from Ceylon Hickman.

Cambridge were now getting in behind the East Anglian backline, and were almost out of sight before half time.

Continued on page 30 ►

