



“The brevity of term-time”
Moonlight
What’s the fuss about? 32



Students and the eight-week term
Comment 17



Amnesty cage returns
News 6

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Vulture
The other side of Cambridge clubbing 22-25

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Race begins for CUSU Presidency

- *Campaigning opens at 9am on Friday*
- *Jack Drury, Daisy Eyre and Keir Murison will compete for the top job in CUSU*
- *Winner to be announced on Friday 10th March*

Louis Ashworth
 Editor-at-large

Three students have put themselves forward to become the next president of Cambridge University Students' Union (CUSU), in an election sure to be notable for the candidacy of a rarely-seen figure in student union politics: a conservative who stands a chance.

Students will vote next week to choose next year's six sabbatical officers – who will take on paid, full-time positions in the student union. There will also be a vote held on the role of University Council representative, and two referendums on updating CUSU's Constitution and Standing Orders. The vote for a new president of the Graduate Union (GU) will be delayed until a by-election, after no candidates put themselves forward. Voting will open on Tuesday, and close next Friday, with hustings on Monday night.

Out of the six sabbatical officer roles,

five – Women's, Welfare, Access and Funding, Disabled and Education – will be uncontested, with just one student running for each. With their results likely a foregone conclusion, all eyes will be on the candidates running for the student union's top role: President.

The position will be contested by three students this year: seasoned campaigner Jack Drury, from Gonville & Caius; CUSU insider and experienced JCR president Daisy Eyre, from Jesus; and ebullient advocate of protecting student welfare Keir Murison, from Emmanuel.

Drury will stand out among the candidates. A prominent member of the Conservative Association (CUCA), outspoken defender of Class Lists, and in preparation for training to become a priest, he does not fit the mould of a conventional student union politician.

Despite his outsider status, he is not following the comedic path to candidacy favoured by unconventional presidential hopefuls, such as 2015's notorious Milo Edwards, in the past. Instead, he is

Elections
 Special

- Profiles
- Policies
- Analysis

Pages
 4–8

campaigning on a platform of practical change, arguing that clear and realistic goals are the best route to a successful tenure. Under the slogan 'Making CUSU Work For You', his policies include updating sexual assault policies, encouraging employers to seek Cambridge graduates, and coordinating a bid for University-wide sports funding. He will also seek to lead rent negotiations, following a tenure as Housing Officer in Gonville & Caius Student Union.

Churchill student Nicholas Taylor, also a CUCA member, co-led the victorious 'Save The Class List' campaign with Drury last year. Now a member of his campaign team, Taylor said that Drury offered a chance for real change in the students' union. "CUSU is irrelevant to most of our lives and out of touch," Taylor told *Varsity*. "I want better and he'll deliver it. Jack's the sort of chap who'll do what he promises, and will work bloody hard. Making CUSU work

Continued on page 4 ►

EDITORIAL

Students must take part

Is it just me, or have we been voting rather a lot recently? CUSU referendums, EU referendums (well, just the one), by-elections for the lucky few... And now, it seems we Cambridge students really are as privileged as we've always been told, because we are facing not only CUSU elections, but two referendums, too, all rolled into one. Aren't we lucky?

A key part of Varsity's role, as I see it, is to keep the student body of Cambridge informed, and to hold institutions and individuals to account on its behalf. Rarely is this more important than in election season. As the campaigning period opens at 9 o'clock this morning, all manner of roles are being contested, including the all-important presidency.

We commonly talk about the 'Cambridge bubble', but the individual student can often feel, or act, as though they are living within their own personal microcosm within that bubble, cut off from even some of the mechanisms and complexities of Cambridge itself. Historic low voter turnout in CUSU elections is one symptom of this. (The 28.76 per cent of undergraduates who cast their vote in last year's NUS affiliation referendum was a historic high.)

With so much going on in just eight weeks (maybe too much, as Sarah Wilson argues on page 16), taking the time to consider a student union vote can seem like a stretch too far; carving out space in your mind for student politics can seem like too great an ask.

As tempting as such thoughts might be, however, the fact remains that what CUSU says and does has a real, tangible impact on us students. This may not always be in such a way as we are happy with, but that only makes participation all the more important. We have a responsibility - to each other and to ourselves - to get informed and to take part.

I hope that the dedicated coverage in Varsity - on pages 1 and 4-8 here, and online - will go some way towards helping you do this. Varsity journalists have done much of the hard work for you: we have grilled the candidates, laid out their stances on matters which affect you and, crucially, asked them when they last cried and why. (Don't anybody say serious print journalism is dead.)

Read through what we've provided here, and get informed. Then vote. Vote for change, vote for continuity, vote for whatever is important to you. But do vote.

● Millie Brierley

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Varsity is published by Varsity Publications Ltd. Varsity Publications also publishes *The Mays*. Printed at Iliffe Print Cambridge - Winship Road, Milton, Cambridge CB24 6PP on 42.5gsm newsprint. Registered as a newspaper at the Post Office. ISSN 1758-4442.

News

'iAnimal' offers students insight into meat industry cruelty

The campaign uses virtual reality to give people a vivid show of the lives of farmed animals

Sam Harrison
Senior News Editor

The international animal welfare campaign Animal Equality visited Cambridge this week, bringing with it its virtual reality project iAnimal to offer students a thought-provoking insight into the lives of farmed animals.

The iAnimal system immerses its user in the life of a pig or a chicken being raised for meat. It follows the creature from birth through to the slaughterhouse in order to illuminate every facet of the animal's life.

iAnimal is intended to allow its user "to access the day-to-day abuses that are hidden from the public by the agricultural industry." It includes footage from the campaign's investigations into conditions in slaughter-houses and factory farms in the UK, Mexico, Germany, Spain, and Italy.

The campaign, which is touring European and US universities at the invitation of individual university vegan societies, hopes that seeing the experience of livestock will persuade people to reduce the amount of meat in their diet, or to go vegetarian or vegan entirely.

They, and the Cambridge University Vegan Society, which invited the campaign to the University and helped to man the stand, were keen to emphasise, however, that they do not put any pressure on those who talk to them to change their lifestyle. A member of the Vegan Society told *Varsity*: "We are encouraging people to make changes towards reducing their meat intake - we do not expect people to give up overnight."

He added that, to this end, they were not soliciting the attention of passers-by, but were allowing them to approach the stand themselves and make their own inquiries.

He was pleased with the impact the stand has had, saying: "People have been quite shocked by what they've seen, and very interested - it's been really quite productive."

A member of Animal Equality echoed these sentiments, describing the exhibit as "an open invitation to come into a farm and reflect, and potentially think about alternatives."



He also emphasised the "no-pressure approach," saying, "we're all about conversation."

He described the response to the VR experience as "profound," telling *Varsity* that many who had visited the stand as omnivores had gone away resolving to look into vegan diets.

He said that for many it was a learning experience, pointing out that "many have not had an opportunity to go into a modern farm and see for themselves what it's like."

Animal Equality is an international campaign for the protection of animals which operates in eight countries. One of its missions is to inform people of the conditions which prevail in farms and slaughterhouses, "so that consumers can make an informed choice."

It is particularly keen to campaign on campuses, because of the success of such campaigns amongst students: the organisation's research has found that one out of 50 students given literature on vegetarianism becomes vegetarian or pescatarian, while 12 per cent reduced their meat consumption.

▲ A member of Animal Equality demonstrates the VR system
(SAM HARRISON)

COMMENT

Eight-week terms are bad for students

Page 16 ►

SCIENCE

Did technology help Trump win?

Page 15 ►

SPORT

Cambridge on cusp of lacrosse glory

Page 36 ►

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News CUSU Elections

Three candidates will compete to be CUSU leader

Continued from front page

is exactly the sort of Herculean challenge he revels in. It's worth giving him a shot because at the end of the day if he can't change anything, the same other candidates will stand next year."

Drury's opponents will offer tough competition. Eyre, the former president of Jesus College Student Union (JCSU), has the most student leadership experience of the group. She steered JCSU through several controversies, including a debate over whether Jesus College should repatriate a Benin bronze cockerel, the *okukor*, to Nigeria. Eyre is firmly a CUSU insider: as part of the Union Development Team, she has helped develop new proposals for its Constitution and Standing Orders, which will be put to students at the same time as the elections next week. In an interesting quirk, she is also the college daughter of CUSU's current president, Amatey Doku.

Popular and experienced, she is campaigning on a platform focused on student workloads, welfare, and access. George Thompson, Eyre's college husband, worked with her as JCSU Communications Officer last year. He told *Varsity* that Eyre isn't afraid to put her foot down.

"Although she's 'nice' and isn't the type to get angry or confrontational, she was firm and took a stand on issues where needed," said Thompson.

"She stood up to the college when it came to situations like Caesarian Sunday and caff-gate, and handled the media firestorm surrounding the Benin Bronze case well. I think she cares a lot about people, but has the organisation and determination to make that meaningful."

The final candidate, Keir Murison, is an experienced campaigner on mental health issues. As former President of Student Minds Cambridge (SMC), he advocated for a flexible approach to welfare, promoted self-care, and cam-



Elections Timeline

Friday 3rd

March

Campaigning period opens 9am

Monday 6th

Hustings in evening

Tuesday 7th

Voting opens 9am

Friday 10th

Deadline for declaring spending 12pm

Friday 10th

Voting Closes 5pm

paign against a counterproductive overemphasis on 'Week 5 Blues'. Murison was also previously Welfare Officer on Emmanuel College Students' Union, where he advocated for the creation of a Disabilities Officer role.

As may be expected, Murison's policy platform exhibits a particular focus on welfare issues. His key manifesto pledges include introducing mandatory welfare training for Directors of Study and Tutors, and addressing college-based disparities in the intermission system, a problem highlighted by a *Varsity* investigation last term. He has also proposed increasing student engagement via on-line consultation.

Alice Chilcott, Communications Officer for SMC, has joined Murison's campaign team. She spoke about his continued support.

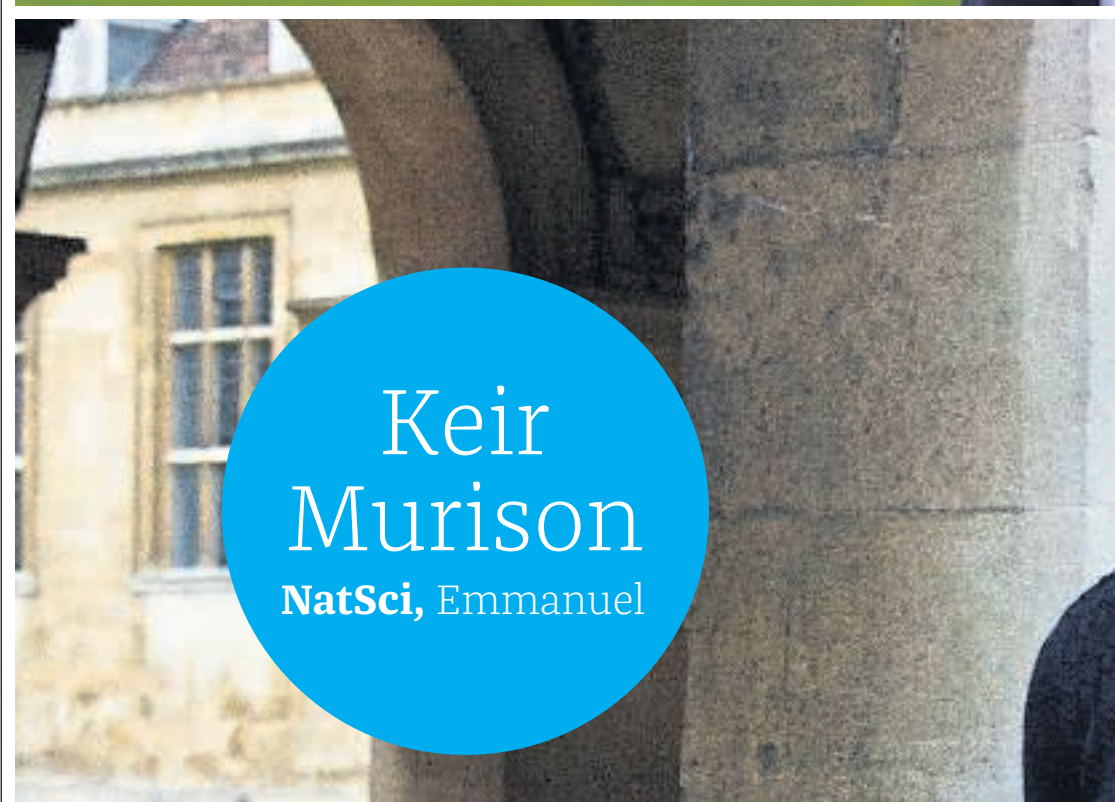
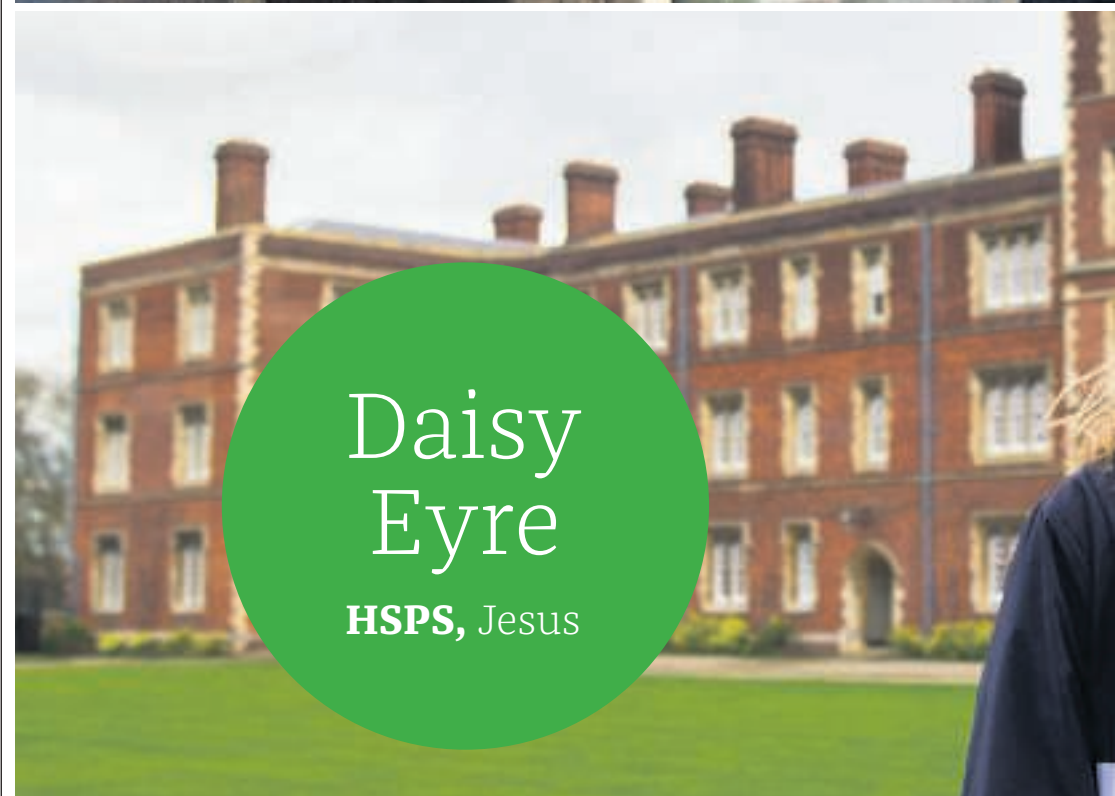
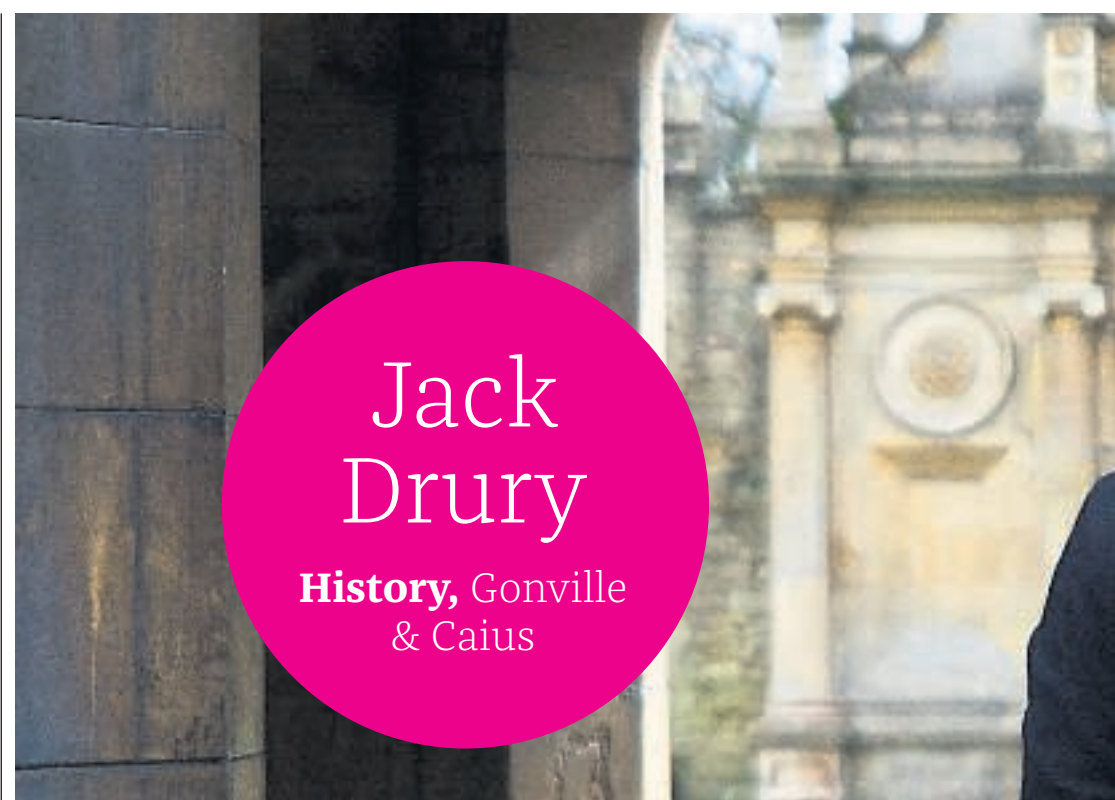
"Keir was a wonderful president and is still a dedicated and creative member of the team," she said. "He's a good leader because he's a great listener - he cares about people and takes time to understand and consider their perspectives."

There is no required quoracy for CUSU elections, but the two referendums will pass by simple majority if 10 per cent of students vote in favour. The total turnout for sabbatical roles last year was 15.7 per cent, a fall from 2015's election, in which Priscilla Mensah became president.

The number of students who could potentially be engaged is demonstrably higher. 2016 saw three record turnouts for CUSU referendums - the votes on Class Lists and the creation of a Disabled Students' Officer role saw around 20 per cent of students voting, while the narrow referendum on CUSU's membership of the NUS saw a record turnout of 28 per cent. Sabbatical role elections may lack the heat of a referendum debate, but it seems there is a potential voter base for a candidate who can appeal to currently apathetic voters.

Whoever takes up the role of president seems likely to inherit a stable and unusually strong student union. In the wake of a controversial year, in which CUSU faced several financial hurdles, Doku's tenure has been a fairly smooth affair. The credibility of CUSU Council took a hit after a student referendum overturned its anti-Class Lists stance, but Doku has been able to push for one of his main pledges: updating CUSU's funding model to be based on block grants rather than a per-student contribution, though proposed changes are no closer to passing the Bursars' Committee.

Building on these foundations, CUSU's next president has the potential to consolidate the student union's activities, and address a question which has lain beneath much of its interactions with students and the University: 'What is CUSU for?'



Home field advantage?

Name recognition goes a long way in the CUSU elections, and often students can run expecting the strong support of their own college members - especially if they have already had a successful tenure on a JCR committee.

This year, all three candidates for president come from colleges with fairly large undergraduate population: 540 at Caius, 430 at Emmanuel and 465 at Jesus.



'CUSU has spent too many years glorifying itself, fretting about national policies'

Jack Drury on the student union's record

'I think there is slightly more faith in CUSU than there has been in previous years'

Daisy Eyre on student engagement

'People who feel they don't belong here. Why aren't we dealing with that?'

Keir Murison on 'imposter syndrome'

Full profiles and interviews on next page ►



Merlyn Thomas and Sam Harrison

Most Sabbatical Officer positions will have just one candidate in this year's elections, but the position of University Councillor faces a more crowded field.

The roles of Graduate Union President and Ethical Officer have had no nominations, and so will be filled with by-elections next term.

The five Sabbatical Officer positions other than President - Welfare and Rights, Education, Access and Funding, Women's, and Disabled Students' - will be contested by Micha Frazer-Carroll, Martha Krish, Olivia Hylton-Pennant, Lola Olufemi, and Florence Oulds respectively.

Since these positions are uncontested, the candidates will only have to defeat the option to re-open nominations (RON) in order to win the positions.

The University Councillor is the student body's representative on the University Council, the University's chief policy-making institution, which commissions reports and approves Graces. The role is sought by four contenders, among them the incumbent Umang Khandelwal. Khandelwal defeated three other candidates for the post last year, but will face questions about what she

has achieved so far in the role.

She will be opposed for the role by Josh Jackson, a second-year HSPS student who is one of CUSU's delegates to the NUS in the forthcoming conference; Marcel Llaverio Pasquina, a PhD student in the Department of Plant Sciences; and Peter Juhasz, a Natural Sciences student at Trinity College. Juhasz and Jackson also ran for the position last year, only to be defeated by Khandelwal.

The position of University Councillor has taken on special significance following controversy over the issue of divestment from fossil fuels. In January, Regent House, the sovereign body of the University, approved a Grace calling upon the University to withdraw its investments in fossil fuel companies. However, it is the University Council which manages the University's investments, and has refused to commit to the policy, instead promising to deliver a report into the viability of divestment.

The debate has thus moved definitively to the University Council, and it will be the role of the University Councillor, alongside the Presidents of CUSU and the GU, who are automatically members of the Council, to act as the voice of the student body in this debate. Although the student representatives' vote is unlikely to decide the Council's



Umang Khandelwal is running for re-nomination as University Councillor (SID NEELSON)

policy, they will be the only means by which students will be able to influence the University's position on this issue. Pasquina and Jackson have both made divestment a central pillar of their respective candidacies.



Monty Fynn
Deputy Investigations Editor

CUSU's Election Committee has decided that two referendums on modernising updates to CUSU's Constitution and Standing Orders (SOs) will take place simultaneously with the upcoming Presidential and Sabbatical Officer elections.

Taking place from 7th-10th March, the referendums require 10 per cent of total students to vote in favour of the changes, a number currently in the low 2,000s. As the 2016 elections drew 3,415 students to vote, the coinciding of the votes is likely

to increase the chances of students approving the changes. This may explain why CUSU President, Amatey Doku, had purportedly been pushing for the votes to coincide.

The Constitution, which was described as "unfit for purpose", is being updated to produce a leaner constitution, so that more elements of day-to-day business can be handled by the SOs instead. The SOs allow CUSU to expand on items contained in the Constitution, but Council guidance noted that currently they are out of



date. This may make CUSU more adaptable, as changes to the SOs can be made directly by council, without the need for a student-wide referendum.

The new Standing Orders would also allow CUSU to take a side in a referendum, if mandated by Council. This may prove controversial after a year in which standing Council policy on Class Lists was overturned by student referendum.



Breaking news,
around the
clock
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News CUSU Elections

CUSU President Who's after the top job?

Contest could be close as three popular candidates put themselves forward to lead student union

Jack Drury 'CUSU is not working at the moment'

Matt Gutteridge
Deputy News Editor

Jack Drury is, by all accounts, an unusual candidate for CUSU President. It is rare for student union presidents not to come from the student left, and rarer still for them to actively associate themselves with the political right. Described in an advert for a CUCA event as a “heavyweight”, Drury is a well-known face in student politics, and composed CUCA’s fresher “Direc-Tory”. Drury himself, however, does not view this as a problem – although he anticipates the likelihood of working with a sabbatical team with fundamentally differing political views as a potential challenge, he calls this “a challenge that’s worth doing, because I fundamentally do believe that Cambridge students deserve better than what they’re getting from CUSU at the moment.” If he doesn’t win, Drury will just go on to his already-planned next step: studying to become a priest at Westcott House.

Drury’s campaign is centred on fixing what he believes to be a dysfunctional CUSU. The problem, in Drury’s own words, is that “CUSU has spent too many years glorifying itself, fretting about national policies, not focusing on the things that matter and pertain to the experiences of Cambridge students.” In order to fix this, Drury says that “I’m not standing on a platform of increasing dialogues or anything ‘fluffy’ like that, I’m standing on a platform of a very small number of achievable, realistic policies.”

Key to Drury’s approach is his commitment to a 45-hour working week, to be fully documented online, a move intended to demonstrate the transparency that many feel is lacking in CUSU. The 45-hour target is close to the legal maximum of a 48-hour working week, and almost double the 25-hour minimum set out in CUSU’s standing orders. However, Drury does not think he is being overly ambitious – “there is an awful amount to be done and I think that it is right

that Cambridge students see where their money is going”. Other Sabbatical Officers would not be bound by this policy, but Drury would invite them to document a 40-hour working week.

Much of his time, Drury suggests, would be taken up with advocating the interests of students to individual colleges. Rent negotiations, an area in which Drury has experience following a year as Housing Officer of the Gonville & Caius College Student Union, is singled out by Drury as an area where CUSU could be doing more for students. “That’s where CUSU should be, behind JCRs and MCRs”, Drury says, “supporting them to their own ends”.

Drury is perhaps best known for spearheading the “Save the Class Lists” campaign, which won last year’s referendum. Drury derides concerns about the practicality of such a system as “wildly exaggerated and frankly absurd”, and said that it is “pathetic that CUSU has taken to heart so strongly, this objection from the University.” Drury is adamant that the result of the referendum must be upheld, saying that “if it came to the point where I had to spend my days hovering in Senate House with a black marker, then I’d do it like that, but an opt-out will happen.”

What is your biggest regret at Cambridge?

The way I behaved in the first couple of terms of first year – I didn’t want to be engaged in anything in college or the University.

Describe yourself in three words.

Competent, affable, lighthearted.

What is your guilty pleasure?

There is nothing better than spending a day when you’re meant to be reading watching *The Crown* on Netflix.

When did you last cry and why?

At a funeral we had to do last year. A very old fellow, very learned, very kind.

Daisy Eyre 'I want to be a campaigning president'

Matt Gutteridge
Deputy News Editor

At first glance, Daisy Eyre may seem to be the ‘continuity candidate’ in this year’s election – a former JCR president, and CUSU insider. She’s even the college daughter of one Amatey Doku.

But Eyre is keen to suggest otherwise: “Me and Amatey, our personalities are very different, our politics are pretty different, and in that sense there’s a lot of clear blue water between us”. That said, Eyre is keen to emphasise her impressive credentials, including a term as Jesus College Student Union president, and her work on the Union Development Team.

Most recently, Eyre has been involved with reforming CUSU’s outdated constitution and standing orders. As such, it is probable that she knows CUSU about as well as anybody could. The reforms, aimed at streamlining CUSU’s regulations and making them easier to amend, will be put to a referendum at the same time as the Sabbatical elections take place.

“I almost can’t see a disadvantage”, Eyre says, “because there’s nothing in the new constitution which upsets the balance of power.” There is concern, however, that the vote may not make

quoracy, which demands that 10 per cent of the electorate vote in favour of the new constitution, an eventuality that Eyre confesses that there is little she can do to prevent.

Eyre argues that now is the time for CUSU to increase its profile following a turbulent few years. “I think there is slightly more faith in CUSU than there has been in previous years”, she says, “but I think you have to walk before you run, and at the moment it’s setting the groundwork, but I would want to run with that.”

Within this, Eyre includes student campaigning, telling *Varsity*: “I would want to be a campaigning president. I would actually try and harness student power, rather than continue with this feeling of ‘who are CUSU?’, ‘what do they do for us?’”

Professing her commitment to “stand up for Cambridge’s interests in every possible way”, Eyre says that she does see a role for the CUSU president on the national stage, alluding to the recent CUSU boycott of the National Student Survey: “I think the NSS boycott is quite clever, because actually, as President you do have clout, and a statement, all these kinds of things make a lot of difference.”

Much of Eyre’s platform revolves around “opening conversations”. In

particular, access is an issue close to Eyre’s heart. “I think we need to question whether what the university is doing in terms of access”, she says, “some serious thinking needs to be done, because since the 1990s there has not been a change in the proportion of people from free school meals backgrounds that actually get to Cambridge.”

Similarly, provision for intermitting students is a policy priority for Eyre, and, as a former welfare officer, it is an area in which she has pedigree. A short-term objective, Eyre reveals, is the formation of a network for intermitting students, aimed at alleviating the “confusing, lonely, and detrimental” intermission process.

What is your biggest regret at Cambridge?

Right now? Not having typed up all my interviews for dissertation, when it’s due on 5th May.

Describe yourself in three words.

Short, blonde, and smiley.

What is your guilty pleasure?

Reading *Game of Thrones*. I read it all the time.

When did you last cry and why?

On New Year’s Eve, because I’m a drunk crier.

Keir Murison 'Equalise, encourage, engage'

Caitlin Smith
Deputy News Editor

Affable, enthusiastic, and well-known for pursuing his commitment to student welfare under a variety of guises, there is ostensibly little to take issue with in the candidacy of Keir Murison. His manifesto is heavily shaped by the same welfare concerns that occupied him as president of Student Minds, and proposes a vision of careful mediation with its three-pronged ‘equalise, engage, encourage’ agenda.

Class Lists are perhaps where Murison is seen at his most controversial. Having campaigned vociferously for the complete abolishment of the lists, only for students to vote to keep them in a referendum last term, he would as CUSU president be in the somewhat awkward position of lobbying the University for a cause which directly contradicts his own opinion.

However, here again the message is one of reconciliation. “Obviously,” he explains, “I respect the vote and I would never go into CUSU and say we need either another referendum.” Moreover, he is keen to stress that his opposition was founded not on concerns about the lists themselves *per se*, but rather the “underlying” issues: “things like the

Cambridge imposter syndrome, people who feel they don’t belong here. Why aren’t we dealing with that?”

Stressed repeatedly in the interview is the importance of communication, whether that be for struggling male students who “do not feel able to talk about mental health,” or between the student body and their elected representatives. Communication is at the basis of the ‘Engage’ section of his three-pronged manifesto, facilitated by a more effective use of CUSU’s social media presence. Murison also envisions a new feedback system for Council decisions: “before major decisions are taken, there will be meetings and surveys pushed out to the student population, that gives you more than just a yes or no. And that allows you to explain your reasoning, because I think that’s really helpful.”

Between his campaigning and previous place as Emmanuel’s Male Welfare Officer, Murison’s has fostered good working relationships with current Sabbatical Officers.

Murison’s personal influence would, perhaps inevitably, manifest itself in an increased focus on student welfare, stressing the importance of the provision of sexual health supplies. He proposes to introduce a new programme by which “the more accepted issues within Cambridge,” which become “just part of

Cambridge life,” can be interrogated and overturned.

It is evident that Murison’s presidency of Student Minds has also been formative in his attitudes towards leadership and accountability. CUSU should “bring societies and bring different people together to talk a bit more about how they can work together, how we can move forward, and how we can change the university experience for the better.” But he says it is his work at Student Minds which shows the importance of “making sure that it’s all done properly, and done in the best interests of the students.”

What is your biggest regret at Cambridge?

Probably fancying my college mum, and not realising she was going out with my college dad. I got over it!

Describe yourself in three words.

Enthusiastic, cheerful, loving.

What is your guilty pleasure?

Probably *Honest Trailers* on YouTube where they take the piss out of movies.

When did you last cry and why?

Probably the last time I cried was saying goodbye to my best friend who lives in Australia.



(SIMON LOCK/LUCAS CHEBIB)

What they believe
 Presidential policy matrix

	<div> </div> <div>Jack Drury</div>	<div> </div> <div>Daisy Eyre</div>	<div> </div> <div>Keir Murison</div>
Is Cambridge’s curriculum too white?	It’s a good thing that the curriculum is changing and students should have input into their curricula, but stops short of radical change such as the policy backed by SOAS	The whiteness and maleness of the curriculum, particularly in the politics faculty, is “shocking”. Looks to build on the reform already underway, including in HSPS	There is a need for “greater conversation” on the issue, particularly around whether decolonisation should be an “active” or “passive” process
Should Class Lists continue to be published?	Led the winning ‘Save the Class Lists’ campaign in last year’s vote. Would implement a simplified opt-out system, which would be available through CamSIS	<div> </div> Lists should not be publicly available as they are “distressing” to students. Argues that class lists are possibly illegal on data protection grounds	The lists themselves were “never the most important topic.” Supported their complete abolition, but vows to respect result of the student referendum
What should CUSU’s relationship with the National Union of students be?	An issue for CUSU Council to decide collectively, not for the President to dictate. Would not make mistakes like the recent underestimation of affiliation fees.	CUSU should remain affiliated; however, if Council was unsatisfied with the increase in affiliation fees, would back a second referendum	<div> </div> “Concerned” in wake of the anti-Semitism controversy. He respects last year’s vote to remain affiliated, but stresses the need for change
Should students boycott the National Student Survey?	Useful, but CUSU has been focusing too exclusively on this. In principle, we ought to consider the ‘value added’ on a Cambridge degree, following the principles of the TEF	Supports continuing boycott, which is a “creative solution” which demonstrates CUSU’s ability to leverage its power on a national scale	Boycotting NSS will mean lack of data to quantify the opinion of the student body. Does however oppose (albeit tentatively) the Teaching Excellence Framework (TEF)
Should university education be free?	<div> </div> Yes, without qualification. Learning has its own value unconstrained by money considerations, and no-one should be barred from university for want of funds.	Ideologically in favour of abolishing fees, but feels that there is little that CUSU can do in this regard. Strongly against differential fees implemented as part of the TEF	University fees should be covered “at some point” by government to ensure access for all, but stresses the need for “some form of repayment”

Power trip
 How much influence does the President really have?

Campaigning for positions on the CUSU committee kicks off today, and all eyes are on the presidency. But what does the CUSU president actually do?
 The CUSU president fulfils the general duties of a Sabbatical Officer, leads policy development and is the primary representative of the student body to the University and beyond. They direct the General Manager and Sabbatical Team and chair the CUSU Board of Trustees. As a University Councillor, the president is also a trustee of the University, in addition to leading the Union development team and acting as an “ex officio” member of the Elections Committee. The CUSU Constitution also makes the president “the Principal Financial Officer of the Union” – something



like First Lord of the Treasury.
 Past elections have tended to be plagued by voter apathy. In 2016, Amatey Doku earned 1,671 of a total 3,073 votes cast for president, outdoing his nearest rival, Angus Satow, by more than 1,050 votes. However, voter turnout was only 15.7 per cent. This reflected a drop from the previous year, when 4,005 votes were cast, electing Priscilla Mensah as president. Mensah faced no serious opponent, easily defeating a joke campaign by Footlights Smoker performer Milo Edwards. In 2014, Helen Hoogewerf-McComb was uncontested for the post, though 1,089 of a total 2,675 votes were cast to re-open nominations.
 Possibly this low engagement is the result of disillusionment with CUSU’s ability. The 2016 National Student Survey revealed that only 37 per cent of Cambridge respondents described themselves as “satisfied” with their student union. A further 38 per cent said they were neither satisfied nor dissatisfied with CUSU. However, it is worth noting even the participation rates of the last few years are high by comparison with other UK universities

Aoife Hogan

Uncontested roles draw experienced candidates

While all eyes will be on the presidential vote, *Merlyn Thomas* looks at who's in contention for the other roles

CUSU Access Officer

CUSU was the first students' union in the UK to create a full-time sabbatical Access Officer. The role is aimed to support and encourage students from under-represented backgrounds.

The candidate for Access Officer is Olivia Hylton-Pennant, who explained her platform to *Varsity*: "The Shadowing Scheme and #CambTweet have been huge successes and I have great ideas for how to extend their reach even further. "I'd like to make access efforts more transparent. It would be great to have a central hub with information about all of them for prospective students. I'd also like to keep current students in the loop about changes to policy by sending out bi-termly bulletins."

CUSU/GU Welfare and Rights Officer

The Welfare and Rights Officer is responsible for the Students' Unions' Advice Service, providing proving support and training networks

The candidate for Welfare and Rights is Micha Frazer-Carroll,



▲ Frazer-Carroll



▲ Olivia Hylton-Pennant, Newnham, is the only second-year running for a sabbatical position (LOUIS ASHWORTH)

who said of her platform:

"I feel that there are vast discrepancies in attitudes towards and treatment of students with mental health problems, and I'd like to investigate these and encourage greater standardisation across colleges.

"I want to increase access to resources on student rights and services, as well as pushing for recorded lectures across departments, which is still a huge accessibility issue.

CUSU Education Officer

The Education Officer is responsible for supporting the work of Faculty and School representatives, as well as organising campaigns on issues.

The candidate for Education, Martha Krish, told *Varsity* that "education is a welfare issue for all students as well as



▲ Krish

for the specific needs of those disadvantaged in our current system and also keep up the fight against fee rises from TEF and the racist Prevent strategy."

CUSU Women's Officer

As head of the Women's autonomous campaign, the Women's Officer works to eliminate discrimination faced by women at an institutional, social and culture level in the University.

The candidate for Women's Officer is Lola Olufemi (see below). She intends to prioritise the issues of sexual assault, the gender attainment gap, and the perceived Eurocentricism of curricula.

Disabled Students' Officer

The Disabled Students' Officer (DSO) is head of the CUSU Disabled Students' Campaign, working to create and better an inclusive, and progressive environment for disabled members of the University.

The candidate for Disabled Students' Officer is Florence Ould, who summarised her platform thus: "My main policies are largely to do with awareness, which includes talking to non-disabled students and supervisors etc. about what they can be doing for disabled students, but also



▲ Ould

being important in its own right. That's why we need to support our Faculty reps so they can effectively represent students, advocate

providing disabled students with more information about what the University can do for them. I want to try and unify the knowledge and resources available to all disabled students."

University Councillor

This is a part-time role held by a current student. The role will serve as the main student voice and perspective in discussions at University Council, the main policy-making body at the University, as well as a Trustee of the University itself.

There are four candidates for University Councillor: incumbent Umang Khandelwal will be challenged for her post by Josh Jackson, Peter Juhasz, and Marcel Llaveropasquina.

Speaking to *Varsity*, Khandelwal stressed her experience, saying: "My experience has shown me that continuity in this role is crucial and I am keen to continue serving on Council."

"During my time on Council thus far, we have made substantive progress on the sexual assault policy, made student well-being a



▲ Jackson



▲ Juhasz



▲ Khandelwal



▲ Llaveropasquina

priority in the sports strategy, advocated for a student centred approach to the development of the north west Cambridge site and have engaged routinely in thorough review of benefactions to the university, among other things."

Jackson and Pasquina are fighting similar issues-orientated campaigns, with both promising to press the Council to divest from fossil fuels. Jackson told *Varsity* that he was also focused on "rents, the rights of EU students and mental health rights", while Pasquina said that besides his central issue of divestment he would prioritise fees, gender equality and "the fight against nationalism and fascism."

Juhasz has taken a different tack, stressing his independence of CUSU and the GU and calling for student representation on more Council committees.

Graduate Union President

This is the principal representative of graduate students at the University who participates in almost all of the University and college-level committees of student representation. The president is also the nominal head and main financial officer of the union as a charitable organisation.

There have been no nominations for the role of Graduate Union President. Graduate Union Vice-President Ellie Chan told *Varsity*: "It's not the end of the world. We'd rather have no candidates at this stage than someone we'd had to beg to do it. Recruiting graduate Sabbs is always tricky, and Oxford University Student Union didn't manage it first time this year either.

"Like them, we'll re-open nominations and I'm confident we'll elect a new President when we do."

Profile: Lola Olufemi Intersectional champion in running for Women's role

Caitlin Smith
Deputy News Editor

Lola Olufemi, an English finalist at Selwyn, is the current Black and Minority Ethnic (BME) Women's representative for CUSU's Women's Campaign. A significant and outspoken figure in feminist and BME politics across the University, she campaigned for the creation of a BME Officer role on Selwyn JCR, and subsequently became the first person to hold it. Olufemi explained "I've been doing it ever since I was in my first year, and now I'm in my third year, I have a lot of institutional memory about what



happens, especially with women students, and especially with the Women's Campaign."

Olufemi spent last year as the facilitator of FLY, a network for women and non-binary people of colour, and her brand of feminism goes beyond traditional ideas of activism. As well as stressing the intersectionality of feminist issues, including in a column published in this paper, she has written about the importance of radical self-care for the Women's Campaign, calling it "an act of self-preservation in a world that wants to kill me." She was keen to point out that self-care is neither selfish nor passive, but instead drawn "from a radical feminist principle" that has a double purpose: both as a "tool for political organising," and a necessary act of survival "in an institution where you have historically not belonged."

One of the subjects that Olufemi touched on repeatedly in the interview is Cambridge's updated sexual assault policy: "working alongside the University and analysing the data it has about sexual assault is really important." As Women's Officer, she said she would seek to set up an "art-piece" which confronted the issue, shedding light on the "marginalised" victims of sexual assault.

During the interview, she also referred to the persistent gender attainment gap. She professed to be "really excited" to get to grips with an issue which has "become

"You come here to thrive, but find a lot of obstacles in your way to do with race"

"

◀ Olufemi wants to place significant emphasis on decolonising the curriculum (JOHANNES HJORTH)

this thing we feel like we can't change." Her proposed solutions are far-reaching and fundamental: "it comes with expanding our reading lists, it comes with training supervisors and looking into how marking happens and looking into different styles of writing."

A significant part of her campaign revolves around her interest in decolonising the Cambridge curriculum, following similar efforts made at SOAS last year. "There are loads of pockets of thought that we miss out on when we rely on Eurocentric, canonical ideas in our learning," she explained, citing the "movement to find other sources of thought" she has observed amongst students. Olufemi spoke at a 'Liberate My Degree Week' panel earlier this month, and said she hopes to promote "more expansive reading lists," but also stressed the importance of decolonising the curricula of non-humanities subjects.

Asked how she felt about the fact she will run unopposed for the role of Women's Officer, Olufemi, a self-proclaimed "strong-willed person," is firm. She admits that "I have a lot more to prove," but believes her long-standing commitment to feminist student activism speaks to ample qualifications: "I want to create a space where people's politics can grow and learn, because that's exactly what the Women's Campaign for me is and what it was for me in first year."

Cambridge brings Brexit worries to Westminster

Aoife Hogan
Deputy News Editor

Cambridge has held series of discussion events across the city on Britain's departure from the EU, culminating in 'The Cambridge Brexit Report', which will be presented at the Guildhall in March before being taken to Westminster and perhaps Brussels.

From the Union Debate 'This House Regrets the Outcome of the EU referendum' to the 'Cambridge and Brexit: Discussing Our Future' conference, the Cambridge community is engaging in conversation which moves beyond the divisive question of Remain or Leave.

With the support of Cambridge City Council, 'Cambridge and Brexit: Discussing Our Future' took place at the Cambridge Guildhall on Friday 24th February, initiating dialogue about the role of local communities in negotiations as Britain leaves the European Union. Attended by students, local business representatives and the wider community, the event allowed people to record their concerns for 'The Cambridge Brexit Report'.

An initiative of Cambridge for Europe, The Wilberforce Society and the Cambridge University European Society, the event facilitated community panels and



roundtable discussions which focussed on a variety of angles, such as economics, agricultural policy, regional concerns and youth affairs. Ideas drawn out at the conference will substantiate the work of a team of local residents, academics, students, politicians and entrepreneurs, who put together the framework for 'The Cambridge Brexit Report'.

Matteo Mirolo, event organiser and President of the Cambridge University European Society, told *Varsity*: "We have targeted this event to be local based, talking about issues in the Cambridge community... the process has to be bottom up."

Speakers came from diverse backgrounds, with keynote addresses from Professor Catherine Barnard, professor of EU Law at the University of Cambridge, Anglia Ruskin University's Vice-Chancellor Professor Iain Martin, and Addenbrooke's nurse and UNISON affiliate Stuart Tuckwood. Alex Mayer, the Member of European Parliament for East England, Daniel Zeichner, MP for Cambridge, former Liberal Democrat MP for Cambridge Dr Julian Huppert and Lord Balfe of the Cambridge Conservatives also contributed to the debate.

In his address to the audience, Daniel Zeichner deemed it "absolutely disgraceful" that "people who had absolutely as-

sumed that this was their home for ever suddenly feel that they are not welcome and that their future is uncertain."

Much discussion at the event centred around the real-life implications of the vote to 'Leave'. One man expressed his anger and worry about the situation of his wife, a Polish national who has been married to a Briton and lived in England for over a decade. Mirolo echoed these sentiments, asserting that Cambridge will "lose" if mobility for EU nationals is not guaranteed. He told *Varsity*: "Theresa May should not make of this process a political game. She should not make of this a game of alliances, a game of ambition." He also called out to member states of the European Union, asserting: "don't make it a revenge game."

Another prominent angle of debate concerned dwindling public faith in democracy and sovereignty. Speaking to *Varsity*, former MP Dr Julian Huppert expressed frustration over "democratic" justification of a hard Brexit line. "I disagree with the idea that 'the people voted, we can never touch it again'. We did that vote in the seventies. Some of the UKIPers and the Tories have been arguing since then for another vote. This time around, when they've won on the basis of some lies, they don't get to say that no one can ever question that again."

◀ Fawz Kazzazi, Director of Policy at student-run think tank Polygeia, speaks at the Guildhall (JUN PANG)

Black Cantabs Society chronicles black alumni

Charlotte Gifford
Senior News Correspondent

On Monday, the Black Cantabs Society, which aims to "give back Cambridge's black history" by documenting the University's black alumni, celebrated the launch of their website.

The Society believes that this is the "first formal effort" to compile this data. They intend for it to be used by the University to increase the visibility of black alumni and their achievements.

Nafisa Waziri, the new President, gave a tour of the online database, set up by Flora Tesse. The website allows you to look up black alumni by college, read case studies, and also includes a section on black alumni who have gone on into academia. Each person gets a credit based on the information they upload.

"We hope to compile prominent black Cantabs and build this up over time," she said. "That's the beauty of this project, it's going to grow."

The Society are determined for the data to be used by colleges: "We want to invite all of you to contact your college archivist," Waziri urged, "because it's likely they won't have this information. I'm sure a lot of you will find that this is very rewarding work."

Co-founder and founding President, Njoki Wamai, explained how the research project began. One of their influences was the election of Priscilla Men-

sah as CUSU President in March 2015. As she was CUSU's first female black president, this historic event prompted the co-founders to recognise the importance of documenting Cambridge's black history.

"It's about appreciating all those who've come before," Wamai said. "Generations of black students have always been asking these questions, thinking 'what other black students have studied here?' We wanted to give people the answers."

The project officially launched in 2015. "It started as a research society, but this is all political," Wamai explained. "It's also a movement." She emphasised the importance of the society as an inclusive, social space for students of colour.

Dr Mónica Moreno Figueroa, the Society's patron, is a lecturer in Sociology at the University, who Wamai said had been "very supportive".

As the only black female academic in Cambridge, she feels strongly about the experiences of black students at Cambridge: "You come here to thrive," she said, "but find a lot of obstacles in your way to do with race."

She upheld the Society as "a space to celebrate that we're here", and has high hopes for it going forward.

The Society also hope to establish a speakers series. The first of these will be in Queens' College on 17th March, one of the first black students to have studied at Cambridge, Alexander Crummel.

“You come here to thrive, but find a lot of obstacles in your way to do with race”

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News

Student pressure kills Downing ballot changes

Caitlin Smith
Deputy News Editor

Downing College has abandoned planned changes to the College's accommodation policy after a backlash from students.

In an email sent to undergraduate students last Saturday, it was announced that students graduating in 2018 (current second-years) would only be able to choose from a restricted selection of rooms. It has since transpired that this proposal had previously been agreed to by a former JCR committee, who neglected to inform the incoming committee of the discussions during the JCR handover earlier this term.

Rooms are chosen according to a balloting system, which determines the order in which students can choose their room. Students can choose to ballot in a syndicate, as a group choosing rooms close together. The vast majority of rooms, in both staircases and houses on Lensfield Road belonging to the College, are open to selection by any student in second year or above, apart from a section of accommodation reserved for fourth-year students.

The email, from the College's outgoing JCR President Tom Meadows, stated that the College had changed their accommodation policy as a result of past Graduation Weeks, when graduation ceremonies



nies take place at the end of students' degree, usually in late June.

During this time, graduating students are permitted to stay on in their college rooms, but other rooms are used to host incoming summer school students. This arrangement resulted in graduands becoming "dispersed" among the summer school students. It was hoped that, by concentrating third-year students in particular accommodation areas, Graduation Week would become "more enjoy-

▲ Downing College intended to restrict the accommodation available to third-years (LUCAS CHEBIB)

able and coherent as a community."

But 96 per cent of respondents to a survey circulated amongst undergraduates reported that they disagreed with the new policy. An 'Extraordinary Meeting' of the JCR was held on Saturday evening, to which all members were invited to attend as observers and contribute their opinions.

During the meeting, students complained that the allocation of certain houses which had previously been popular among second-years exclusively to third-years would separate students from their friends. Concerns were also raised about the impact of segregating first and second-year students.

It was also argued that the College was disadvantaging students experiencing financial difficulties, or who needed a long-lease room, particularly given the very narrow range of rooms reserved for third-years.

The JCR voted to oppose the changes, and an open letter was sent to the Senior Tutor on Sunday, detailing the concerns about the proposals and calling for the changes to be withdrawn.

However, the JCR announced to the student body on Monday afternoon that the College had elected to abandon the changes after meeting with JCR members. Citing communications between successive JCR committees which "have not been effective," the College were said

to have been "fully sympathetic" to students' concerns.

Incoming JCR President Sofiya Gatens emailed undergraduates, explaining that the controversy had come about as a result of a miscommunication between the College and successive JCR committees, and promising that future JCRs would be obliged to pass on such information to their successors and to consult the student body on important issues.

Rob Beardwell, Assistant Bursar at Downing College, told *Varsity* that "the College takes a transparent approach to the allocation of student rooms, with the students themselves deciding the method by which occupation is assigned. Annual discussions with student representatives cover all aspects of College accommodation including stock, allocation, costs and charges." He added: "Our students are always the College's first priority. Our business activities are only undertaken in order to provide income to support our academic mission."

First-year Geography student Lauren Donaldson explained to *Varsity* why she was pleased that the changes had been revoked: "One of the best things about Downing is how integrated the different year groups are in college. However, I worry this may have been under threat with the new system denying students the chance to live with those in other year groups."

CU Amnesty International holds fortieth Cage demonstration

Sam Harrison
Senior News Editor

Cambridge University Amnesty International has staged what is thought to be its fortieth Cage demonstration in front of King's Chapel.

The annual demonstration, intended to raise awareness of human rights abuses by states worldwide, alternates its focus between torture and the death penalty, this year choosing to draw attention to the former.

The protest had members of Amnesty sitting in a small wooden cage on the grass fronting King's Chapel. The cage was occupied by two members of the organisation at a time on two-hour shifts, or eight-hour if overnight, for a total of 48 hours between Friday and Sunday.



◀ Members of Amnesty stayed in the Cage for two hours at a time (SAM HARRISON)

the periodically strong winds. The campaign intends to stitch these together and present them at Downing Street in order to put pressure on May to speak out against Trump.

One member of Amnesty told *Varsity* that it was "sad" that the campaign was obliged to focus on the USA, which under President Barack Obama ceased to use torture in its infamous Guantánamo Bay military prison, but now threatens to restore it under its new president.

However, she argued that it was "very important to focus on the USA" given that "it calls itself the 'leader of the free world' and the President claims to be the most powerful man".

She added that May could not be allowed to "bow to the USA's economic power" with regards to this issue.

The Cage attracted the attention of several passers-by, who flocked to the stand to find out more. One member of the group occupying the cage at the time told *Varsity* that it was an effective campaigning tool, calling it "a striking visual piece to get people to engage with what we are talking about."

The Cage protest is part of Amnesty International's broader Stop Torture campaign. The campaign reports that in the last five years it has seen torture in 141 countries, in spite of laws against the use of torture in almost every country and the UN Convention against Torture, for which Amnesty helped to lobby.

It campaigns for lawyers to be present during all interrogations, for prohibition of the use in court of confessions gained by torture, and for punishment of those responsible for torturing others.

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The same cage, assembled at the beginning of the protest from its constituent parts by members of the group, has been used every year since the demonstration's inception.

Following the election of Donald Trump, who has endorsed the use of waterboarding and other torture techniques, the campaign elected to focus on the USA. A stall in front of the cage bore a placard calling upon Theresa May to condemn Trump's support for torture.

The placard also carried a quote from Trump himself, reading: "Torture works. Okay folks? We should be going much stronger than waterboarding."

The campaign encouraged passers-by to sign several sheets, which were judiciously taped to the wall against

Indian students protest nationalist attacks

Charlotte Gifford
 Senior News Correspondent

A demonstration took place on King’s Parade last Saturday to express solidarity with the students and faculty of Delhi University and draw attention to recent attacks on them by right-wing partisans in India.

Indian students at the University stood along the wall of King’s Parade with placards reading “#StandwithRamjas”, demonstrating their support.

On 21st and 22nd of February, Akhila Bharatiya Vidyarthi Parishad (ABVP), a right-wing Hindu nationalist student organisation, allegedly attacked students and faculty members at Ramjas College in the University of Delhi. The college had organised a public seminar entitled “Cultures of Dissent”, which aimed to cover a range of topics on resistance, state violence, and activism, but on the 21st the seminar room was reportedly vandalised and the students and professors present assaulted.

One of those who had been invited to the seminar was Umar Khalid, a PhD student of Jawaharlal Nehru University. It was his presence that the ABVP was supposedly particularly opposed to, as he was arrested last February on charges of sedition for allegedly expressing anti-

▶ The students held banners and spoke to passers-by (SAM HARRISON)



nationalistic sentiments when discussing the sensitive issue of Kashmir.

The following day, students and professors staged a peaceful protest, but were again reportedly met with violence.

“Students and faculty members were hit with stones, bricks, and eggs. Further, female students were manhandled, given rape threats, and hurled abuses at,” student Koyna Tomar told *Varsity*. “And everything in the name of ‘Nation’, the chest-thumping rhetoric of motherland.”

The right-wing student organisation

ABVP is associated with RSS, a pan-India Hindu far-right cultural organisation, and with the political party which currently holds power in India, the BJP. The King’s Parade protesters spoke of the BJP’s “sustained attempt to create communal divisions” since they came to power in 2014.

One demonstrator spoke of a “strong trend within the country” towards “anti-intellectualism”. Various academic appointments have been given to nationalist figures: for instance, Yellapragada Sudershan Rao, a man associated with the RSS, was appointed head of the In-

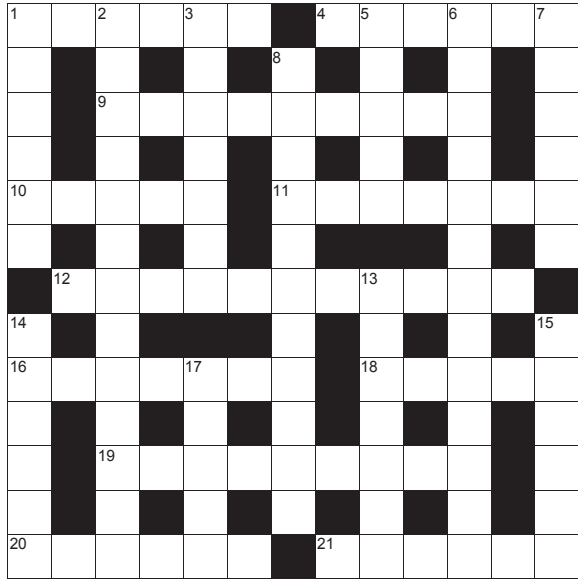
dian Council for Historical Research in 2014, despite his lack of credentials for the role. The BJP has also sought to get rid of those who do not share its views. In 2015, Mahesh Rangarajan stepped down as director of the Nehru Memorial Museum and Library (NMML) due to pressure from the ruling party.

“Some of our best professors have received direct threats of physical harm,” a statement on the back of the protesters’ placards read. “They have used doctored videos over social media in an attempt to bring charges of sedition on the professors.”

The demonstrators also said that they were “deeply concerned” that the government was privatising education in India, with signs that the University Grants Commission (UGC) will stop giving grants to colleges, meaning funding for higher education would have to be raised independently.

The King’s Parade protesters said that the acts of violence associated with India’s far-right were “innumerable”, citing the murder of fifty-year-old Mohammad Akhlaq in 2015, who was lynched by a right-wing mob for allegedly consuming beef (as the cow is sacred to Hindus). The protestors said that the recent violence showed the situation had “really accelerated in the last two weeks” and that “academic freedom is under threat”.

Crossword



Across

- 1 Former Yugoslav Republic, declared independence in 2008, birthplace of Rita Ora (6)
 4 1960 Hitchcock film with recent prequel series (6)
 9 Requiring extraordinary effort; with a classically muscular build (9)
 10 ‘Alternative’ genre of music (5)
 11 Root commonly used in traditional Chinese medicine (7)
 12 A state of disbelief or bafflement (11)
 16 French mime artist (7)
 18 Mediaeval Scottish royal official (5)
 19 One who studies potential extraterrestrial sightings (9)
 20 Nereid whose attempt to make her son Achilles invulnerable was almost successful (6)
 21 Comic characters whose antagonist is the wizard Gargamel (6)

Down

- 1 Scientist and Lord who graduated from Peterhouse as Second Wrangler and, among many other things, determined the correct value of absolute zero (6)
 2 Sense of satisfaction derived from another’s poor luck or misery (13)
 3 Dutch golden age painter, noted for his use of rich colours and handling of light, known for works including *The Milkmaid*, *The Little Street* and *The Love Letter* (7)
 5 Surname of essayist Gertrude, television chef and restaurateur Rick, and Scottish football manager Jock (5)
 6 Key member of a musical ensemble, in charge of co-ordinating tuning, in orchestras often the lead violin and typically the most skilled of the group (13)
 7 Now defunct principality that lends its name to that of a Dutch royal house; surname of a former member of Take That (6)
 8 Capital and largest city of Burkina Faso (best of luck with the spelling) (13)
 13 Metallic element; song by Nirvana from the album *Nevermind* (7)
 14 Diacritical mark, widely used in Germanic languages (6)
 15 Graduate of King’s College, Cambridge whose ideas are the basis for a major school of thought in economics (6)
 17 Subject of an upcoming film featuring Patrick Stewart playing the character ‘Poop’ (5)

● Devised by Jamie Coltman & Lucas Chebib
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Interview *Tim Martin*

“It’s nothing against Europeans, it’s about democracy”

● *Weatherspoons founder and Leave campaigner Tim Martin talks Brexit, The Regal and Farage with Joel Nelson over a pint*

“Tim Martin, the founder, owner, and proprietor of Weatherspoons, enters the room in exactly the way you would expect: pint in hand, smiling jovially, red in the face. Six-foot-six, mulleted, and cheery, he flops into a chair to answer my questions about his beloved chain of pubs.

I begin with the obvious question: is he familiar with Cambridge’s own The Regal?

“I certainly am,” he replies with a smile. “It’d been run until very recently by a manageress who’d worked for the company for nearly 25 years. She started working on the bar, fantastically successful, and ended up running one of the busiest pubs in the world. She’s now moved on to a pub in Huntingdon so I just hope it runs as well.”

And is it his favourite Weatherspoons? He laughs, before declaring that is “like asking Tiger Woods who his favourite woman is, there’s so many it’s impossible”. That laugh, loud and often wheezy, it is a constant feature of our conversation.

It re-emerges when I ask him about the recent brawl in the Trowbridge Weatherspoons. “I couldn’t believe it,” he admits, chuckling. “I happened to be on holiday [but had] a quick look at The Guardian, Telegraph, the Mail, and I thought I just cannot believe it. It was quite an entertaining fight actually: the thing that got me was the music kept playing and there was a guy going with drinks, you know, as if to say, ‘out of the way’.”

Clearly, Martin is immensely proud of the successful business he has constructed. Yet it could be argued that he took a risk associating himself and his pubs with such a politically divisive issue as Brexit, strongly and vocally backing the Leave campaign. He dismisses this, noting he has “alienated most of our customers years ago anyway so they are sort of used to me ranting on. So I get away with it.” He laughs, “I don’t know how.”

Martin is adamant that he made the right choice, recounting how his first involvement with the European issue in the 1990s came almost immediately after the proposal of the Euro.

“I said, to quote John McEnroe, ‘you can’t be serious’, and that was my first ever campaign [and] I did approximately the same thing as I’m doing now,” he tells me.

“Then the next thing after that was the EU debate when I didn’t say anything at all. Only when David Cameron said

“I will campaign for you to stay in this country”

it needed fundamental reform – which I think most people in Britain agreed with – then came back and instead of saying, ‘I didn’t really get fundamental reform but I think we should still vote to remain,’ he said, ‘we got fundamental reform,’ he proved himself to be a liar to most of the British people and that’s when I got involved.”

I am interested to hear his views on immigration because Weatherspoons, which is famously good to its staff, employs thousands of European citizens. Did he consider what would happen to them, I asked him, when he decided to back Brexit?

“Well, I tried to make it very clear to our own staff”, he responds, somewhat ambiguously. “It’s nothing against Europeans, it’s about democracy, and I’m a 100 per cent that you can stay in this country and I will campaign for you to stay in this country.”

“I haven’t had one person complain”, he continues. “We’ve got 37,000 staff and maybe 2-3,000 from the EU and not one person has complained.”

I push him further on this, noting that their right to remain in the UK cannot be guaranteed. Indeed, I point out, it is also likely they will have suffered from both uncertainty regarding their position in addition to the increase in xenophobic attacks in the aftermath of the referendum.

“I think there’s a little bit of uncertainty,” he agrees hesitantly, “but I don’t buy the thing about xenophobic attacks. I’ve had one report where someone went into our pub in Hastings where we’ve got a Polish manageress and said ‘I hear you’re going to have to go home,’ but he was the one who had to go home, not her!” he laughs.

“I haven’t seen it in our pubs. I think the British people are pretty fair and they appreciate the work that’s done by the Polish guy who served me in Pizza Express earlier on today and I don’t think there’s that much xenophobia.” He shrugs. “I take it with a pinch of salt.”

On immigration generally, he is more confident. “My personal view,” he explains, “is we need the optimal level of people coming into the country and that – I haven’t investigated it very thoroughly – is about the level we’ve had in recent years. So I think you need quite a reasonable level of immigration to add a certain element of dynamism to the economy and I think that’s the lesson of looking around the world.”

Martin adds: “I’m definitely pro-immigration but I think what you don’t want is some random guy who hasn’t been elected in Brussels saying ok, you know, yes to China – nothing against the Chinese – but it’s not a practical proposition is it, or India, 1.3 billion people they can all come and live here.”



◀ The Regal, the 1300-capacity Weatherspoons on St Andrew’s Street (SAM HARRISON)



I express my confusion at this, pointing out that these were the countries with which Brexiteers want to forge relationships. He replies that “we certainly want to make links with them [but] there has to be a level of pragmatism.”

The conversation turns to UKIP, about which Martin is indifferent. “I’ve never actually paid too much attention to UKIP,” he comments, “and I would take them at their word that what they want is independence.”

“Obviously, they’ve got some pretty right-wing members and it may well be that old Farage is quite right-wing. But I think people overestimate it, though I guess by aligning himself with Trump he’s sort of proven the point. I don’t really have a view.”

He has, though, I remind him, shared a platform with Farage. Martin nods, remembering that “he gave a good speech. I mean he didn’t go round, when I heard him, saying ‘I hate foreigners’ or anything like that, you know his pitch was that we want independence”.

We turn to discuss whether he would consider running for office. “Well,” he re-

Tim Martin Interview



plies, "I had a word with the Queen and she said that whereas Mr Trump may be the Head of America, you've got no chance, pal."

He laughs before continuing. "No, I'm a one-trick pony and I'm too old so I think not politics for me. I think the benefits to the country are more if I keep doing my job than if I try to become an MP for some part of Cambridge. Probably wouldn't even get elected!"

As we are almost out of time I ask him, as a keen reader of the *Wetherspoon News*, why the magazine so often identifies politicians as having been educated at Oxford and Cambridge and if it is meant in an accusatory way.

His response is qualified. "University education is a double-edged sword," he declares, "because it's supposed to produce incredibly independent thinking. But, in a way, it can easily produce the opposite because you've got a group of lecturers, you're working like buggery and when, you know, you hear certain views, you haven't got time or energy to argue with the Professor."

I have to get in one final question.

▲ Tim Martin speaks at the Union (SOPHIA HO)

£18 million was wiped off the prices of Wetherspoons shares in the immediate aftermath of the Brexit vote. Did this make him think twice?

"One week after that article came out they went back above where they were before," he retorts in a dismissive manner. "And sales and profits have been strong, so our share price is 30 per cent higher than it was before the campaign started and the economy's been quite strong, which is helpful for pub companies."

He shrugs. "If it changes, eventually economies always go down hill don't they, if the economy changes any time soon then people say, 'Well I told you it was Brexit.'"

But for now, Martin is happy with the choice he made and ends the interview just as cheery as he started it. As he makes to leave, pint glass still in hand, I ask if I can get his autograph and he is happy to oblige.

'Best Wishes to a Groovy Dude,' it reads.

It is, much like Martin himself, slightly bewildering.

From the archives...

Mental health in Cambridge

1st March 1969



The recipe for a neurotic woman? Take one high-strung girl with a reasonable amount of intelligence and sensitivity, add the dual pressures of school and family for achieving 'the best' – disregarding whether that 'best' is good or even suitable for the girl in question – add the Cambridge environment, and you have yet another weekly dose of Librium and psychiatry added to the National Health Budget.

Don't misunderstand. I'm not blaming Cambridge for my hang-ups: in some ways, it's pretty good. Ideally a place where you can pursue academic individual interests, academic kinks, and mix with people of the same high intelligence. But the practice?

I suppose sex-life – or the more politic term, 'social life' – is the biggest problem for a girl. Unless you're unusually well balanced, or happen to meet the love of your life at the Trinity Freshers' Party, a girl's introduction to Cambridge life – God help us! – is intermittent

misery. You can't officially blame numbers for the lack of social (sexual) success, since, as all the guide books tell us, the ratio is 10:1 (I sometimes think that when non-university girls, 'queers', and those men simply not interested in anything but blues and academic glory are taken into account the ratio of those willing-and-able would be 3:1 in favour of the men)... If you've got any emotions then, you might as well plan your breakdown in the same detached fashion as some parents plan their kids...

So you try and retain some self-respect by fighting the inertia of depression. Throw yourself into some new activity. Since this usually has only therapeutic value to yourself, you will fail at least in comparison with the (apparently competent, organized people around you. Tripos creeps insidiously nearer: Panic, hysteria, and back to the psychiatrist. You've failed...

Found by Ted Mackey

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Science

Medicine, politics and pop culture: is

When the physicist meets the physician

Sofia Weiss
Science Correspondent

Turing's renowned question "can machines think?" divulges the human ambition to merge man with machine. Indeed, ever since computer chips were invented, we have dreamed of plugging them into us, or plugging us into them.

And why not? A living body is inherently electrical: approximately every second, an agglomeration of cells the size of a penny in the upper chamber of our hearts produces a reliable electrical pulse that keeps the organ beating; cells shuttle ions in and out, communicating in a language tantalisingly akin to the charges of electrical circuits. The scope for electronic usage in human models is not merely a SciFi fan's reverie, but rather a plausible prospect.

In recent years, researchers have produced brain-computer interfaces that let users remotely control gadgets with their minds; retinal electrode implants that can restore limited sight to the blind; and an ingestible sensor that, powered by stomach acid, allows patients to monitor their response to a prescribed medicine via a mobile app.

Most exciting perhaps is the field of optogenetics – the threading of light-emitting devices into the brain to trigger neurons with photons. The 'light-bulb' moment literally acts as a switch, turning desired constellations of cells 'on' – a feat of temporal and spatial precision impossible to achieve with drugs. Implants based on such technology might one day offer patients a way to activate their own neurotransmitters to alleviate pain, Parkinson's tremors, and potentially even ailments such as depression – without employing archaic and often traumatic therapies such as electroshock and the removal of brain tissue.

The promise of ingenious physics permeates the realm of cancer, too. Here, biocompatible Ferro fluids are the key players. These paramagnetic nanoparticles could well be used as a delivery system for anti-cancer agents in loco-regional tumour therapy, appropriately named 'magnetic drug targeting'. Bound to medical drugs, such magnetic nanoparticles can be enriched in a desired body compartment, and focused on the targeted area (i.e. a tumour) by applying an external magnetic field. This could well be the key to simultaneously minimising unwanted side effects, and increasing the efficacy of treatment.

Studies suggest that the top 10 highest-grossing drugs in the UK work for between only one in 25 and one in four of the people who take them, as such the therapies mentioned above are understandably attractive. From a scientific perspective, their mechanisms prove exquisite. It does not seem unreasonable to conclude that applying the quest of technological invention to tangibly benefiting the ill would not only be enormously satisfying, but would also revolutionise the field of modern medicine.

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Polly Evans

Me, my selfie and I

Some people recognise Homer's *Iliad* as the most important literary work of the Western canon, but they obviously haven't heard of *Selfish*. The book provides an exclusive insight into the selfies of Kim Kardashian West, reality TV star and trailblazer of the selfie movement.

All cynicism aside, there is some truth to the idea that the selfie tradition represents an important landmark in our visual cultural history. The mass distribution of often-deceitful images is distorting our perspective of the world and, even more worryingly, ourselves. We've started to internalise the desire to present ourselves in a falsely seductive light. All you need is an iPhone, an Instagram account and a yoga mat, and as soon as you rack up enough followers you can capitalise on your own personal aesthetic. For many, a social media profile is no longer just about presenting yourself as an individual, but also promoting your own brand.

This conflation of image with identity is concerning when we think of it in terms of children who are growing up alongside their online profiles. Two years ago my then 11-year-old sister told me that if I wanted my Instagram to be popular, I first needed to establish my aesthetic and find an Instagram niche.

Obviously this sounded pretty fun-

ny coming from an 11-year-old, but the idea that children are worrying about their public personas before they've had a chance to get to know their own private self is concerning.

People's egotistical desire to flaunt their status through their picture is nothing new – we can see this through Renaissance paintings where aristocrats posed next to rare artefacts and exotic foods. Then, a desire for self-representation was linked to an expanding economy, leading more and more people to buy clothes and take an interest in fashion and material goods. A preoccupation with one's perception pre-empted the desire to be presented lavishly in paintings. This consumerist preoccupation with self-image lives on today through Instagram.

Kylie Jenner, 19-year-old sister of Kim Kardashian, and whose Instagram account has amassed 87.2 million followers (including myself), frequently uses the platform to advertise her own Kylie Cosmetics brand, to which her famous lip kit belongs.

The kit promises to make your lips

technology a help or a hindrance?



Characteristic Ferro-Fluid spikes (ANDREW MAGILL)

Did technology win Trump the White House?

Jake Cornwall-Scoones
Science Correspondent

The 21st century has seen technology entering the hands of almost everyone on the planet. Inventions such as the internet, social media and smartphones have allowed for a level of connection and communication on an international scale never seen before. The decentralisation of communication outlets that has accompanied the steep decline in price has made digital technology so accessible that it has facilitated a revolution in the way politics is carried out and perceived in the public sphere, shaping new modes of campaigning and activism.

The use of social media defined the 2016 American presidential race. Our narrative of its figureheads was provided not through filtered traditional media but, at least on the Republican side, direct from the horse's mouth – Trump's Twitter feed. In a world of political smoke screens and dodgy closed-door

deals, many welcomed Trump's openness, regardless of its often contradictory nature. The slick career politician persona Hillary adopted was never able to emulate the Twitter personality of her competitor, a flaw in her campaign recognised only too late with her riposte to Trump – "Delete your account" – in what became her most shared tweet to date.

Memes have played an integral role in the rise of the alt-right in the US, using this popular, infectious medium to propagate an agenda of extreme conservatism, helping legitimise racist views. Versions of the Pepe the Frog meme became particularly prevalent during the US election, spreading racist thoughts into the minds of many, so much so that the Anti-Defamation League added the meme to their database of hate symbols in 2016. Their popularity and fecundity has given the alt-right a platform that 20 years ago would have been impossible, allowing for smaller political groups to voice their opinions and in so doing democratising expression. Yet some have questioned whether all alt-right memes are indeed political, or are instead about attention and backlash each post generates.

Information technology proved its power when women, men and children took to the streets across the world on January this year for the Women's March,

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The use
of social
media
defined
the 2016
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drawing in 4.8 million people worldwide. The protest aimed to show the public distaste towards the narratives and policies proposed by Trump, setting the tone for his first months of office. The story began with Teresa Shook, an ordinary woman from Hawaii, setting up an event page for a putative march on election night, receiving over 10,000 responses by the following morning. Within two days, the foundations of the march were laid down by Shook and experienced activists. Integral to the project was the internet, the decentralised medium that allowed ordinary people to connect to share their concerns and organise to do something about them.

The internet is here to stay and the profound effects it has had on politics has revolutionised how power is used. Social media has given a voice to the voiceless, empowering citizens to engage with the issues. It mobilises individuals to bring about the change that they want, for better or for worse. The long-term effects of this dramatic shift in communication and interaction will be revealed in the years ahead, as technology becomes increasingly affordable. One thing, however, is clear: we are now able to engage with people we may never see and voice our opinions for all the world to hear.

Online



Ever wondered
why we laugh?
by Ciara McCarthy

look just like Kylie's own. I admit that her lips are pretty nice, but she has openly admitted to having cosmetic lip fillers. Everybody knows this, yet they are still desperate to get their hands on the lip kit, with some people paying up to 200 dollars for it.

We are simultaneously aware of and blind to the artifice of these images. Everybody knows people's Facebook's are tailored to show them in the best possible light, and that Facebook likes aren't indicative of someone's popularity or attractiveness, but our awareness of the fallacy doesn't stop us from wanting more. Our relationship with images becomes problematic when we collude with their fallacy, and lose the capacity to interpret them critically.

But images are extremely powerful when utilised correctly, like when they are used to expose atrocious actions and events. From photos documenting the Vietnam War, to the horrific image of the body of three-year-old Syrian refugee Alan Kurdi washed up on a beach, images of violence have continued to spark outrage.

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Social
media has
made us all
journalists
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In an age of mass-circulated imagery, it is vital that we don't lose sight of its context, but this is becoming increasingly difficult. It is no longer just mainstream media outlets responsible for sharing images: social media has made us all journalists who must be held accountable for what we share. As long as we share content, and validate it by liking it, we become complicit in furthering an agenda.

It is up to us to work out what that agenda is, which isn't always easy: it's getting harder and harder to separate fact from fiction, profiles from personalities. It's important we try, though, because idealising images that depict a false reality is not only detrimental to ourselves and our own sense of self worth, but it can also blind us to the real issues at hand.

Perhaps if we spent a bit less time massaging our own egos via social media, we might start – as Kylie Jenner once famously said – “like, realising things”.

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Comment

Eight-week terms are doing more harm than good. They've got to go

The Cambridge tripos's breadth and depth are major assets, but the blind insistence on the eight-week term is doing more harm than good



Sarah Wilson
is Deputy
Comment Editor
and studies
English at
King's College

Sarah Wilson

Last week, The Guardian ran an article on the seemingly ubiquitous power of Oxford's PPE degree, in which former cabinet minister David Willetts praised the course, attesting its success to its breadth: "You end up with a broad sense of modern political history [...] you've cantered through political thought, done logic, wrestled with economics [...] you've had to get through a lot of work – 16 essays a term."

Willetts's comments will be familiar to anyone studying humanities at Cambridge. It is not uncommon praise that an English, History, or Politics degree here will give you a more comprehensive range over the subject than is available at any other university.

To some degree, this is true. Although I once moaned endlessly during the terms I was being forced to pore over poetry written in middle English, spending the first two years of my course building a historical foundation of English Literature has been essential to my understanding of the subject. Now specialising in my final year, the ability to connect the dots between periods, and anchor texts and ideas into wider contexts, has been invaluable.

Cambridge prides itself on laying this extensive groundwork for students. Yet this smugness regularly goes hand in hand with a bizarre and stubborn insistence on cramming it all into just eight weeks.

The brevity of term-time here is a badge of honour for the University, as though the ability to grapple with the entire Cold War and reduce it into a 2,000-word essay in the space of three days is more academically impressive than completing the work in a week.

Willetts describes how the endless 'essay crises' familiar to any humanities students at Cambridge and Oxford is apt preparation for a career in Parliament, but for anyone not aspiring to follow in his footsteps, the onslaught is frustrating and exhausting.

I've lost count of the amount of times I've picked up on an area in my reading that has really fascinated me, but, instead of having the time to take the thought further, I have been forced to discard it in order to cobble together another weekly essay. Humanities students at Cambridge are expected to process and synthesise huge topics and ideas in a matter of days, then walk into a supervision with a top academic and participate in a discussion as though they have grasped it fully.

It's no wonder so many of us feel like we're blagging it. We may indeed 'get through a lot of work', but this is frequently at the expense of academic depth – not to mention our mental health.

Needless to say, mental health problems are endemic at Cambridge, a situation exacerbated by the pervasive idea that being perpetually stressed is not only normal, but essential, if one wants to stay on top of work. The attitude is so pervasive that it hasn't been unusual for me to suddenly feel stressed about not feeling stressed enough.

Inevitably for many,

such short terms necessitate catching up in the holidays, bleeding termly work into the time that students should be relaxing and recuperating.

This approach is not only passively accepted by the University, but actively encouraged. My own college's handy 'study skills' booklet states that 'Christmas and Easter are not "holidays" that last for 4-5 weeks', but should last "a day or two" before students must return to their academic work. I, for one, have ignored this decree entirely, but the pressure that such a statement levies on students leaves us feeling immensely guilty for the time we do choose to take off.

The debate over the eight-week term, has, of course, raged for a long time. I expect the next time it is discussed formally, the terrible spectre of 'tradition' will rear its head as it so often does at Cambridge. I'm not holding out hope.

But it is surely time to re-examine the idea that the best measure of a course lies in the number of 'essay crises' it produce, or in the ability to stretch a shallow understanding of a topic across an essay completed on three hours of sleep.

Cambridge boasts some of the best teaching, faculties and facilities in the world; there seems to me no sensible reason to rush madly through it for the sake of boasting.

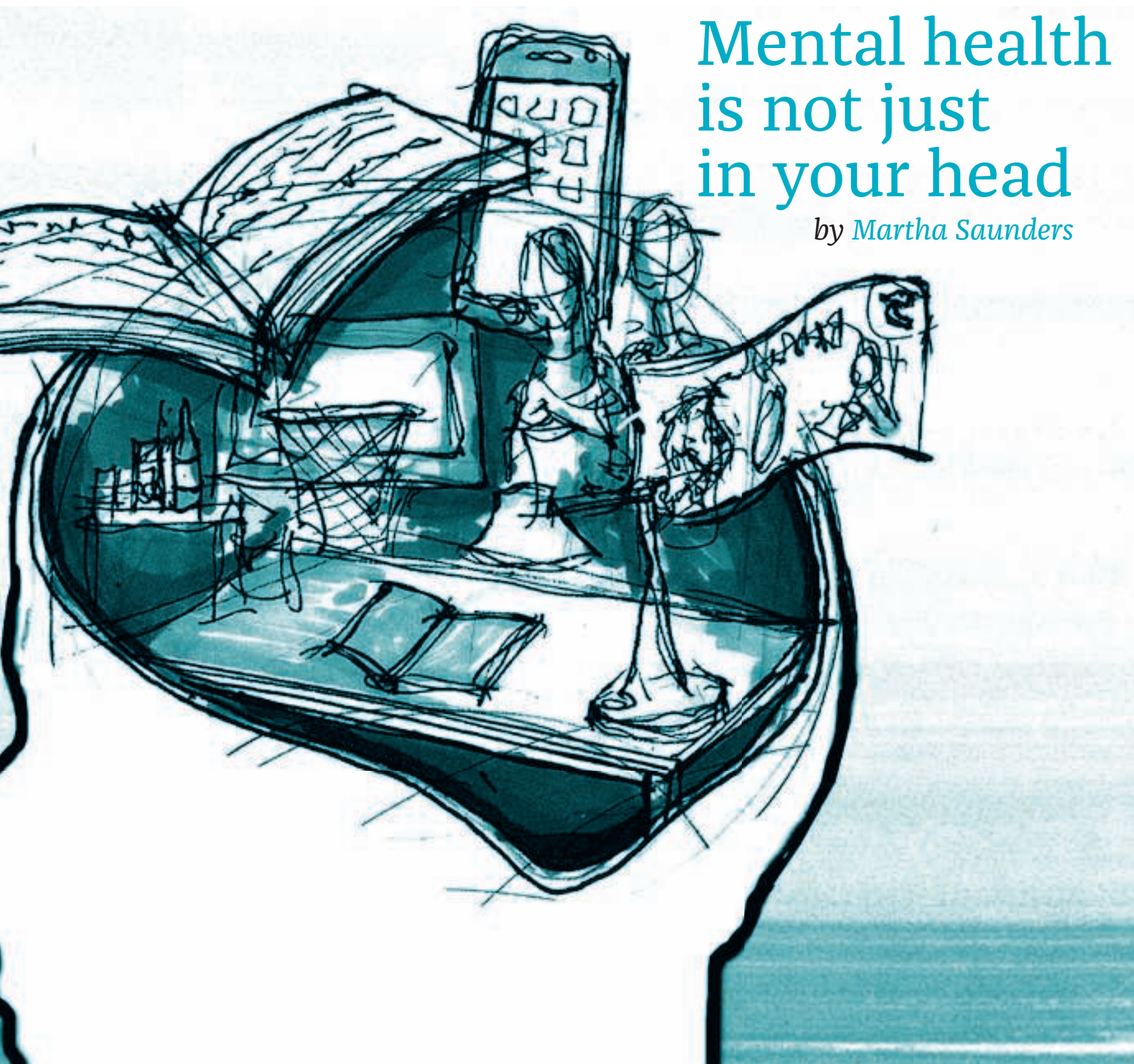


◀ Nick Robinson
studied PPE
at University
College, Oxford

When I was very depressed one of the hardest things was explaining that I didn't feel sad. My illness was poorly understood by even the most well-intentioned of friends and welfare staff. I was offered counselling, cups of tea, and kindness. When I missed deadlines or appointments any compassion I received was under the assumption I had been in too much of an emotional state to manage, as though a personal tragedy had occurred.

In fact, my problems were significantly more physical; the fatigue and aching was so bad I could barely get out of bed, and my depressed brain was unable to hold the time of an appointment in my mind. Even tweets were swimming around on my phone like hieroglyphs, refusing to form coherent sentences. I couldn't read 140 characters, let alone the dense academic texts on my reading list.





Mental health is not just in your head

by Martha Saunders

◀ Matthew Seccombe

I expected little more from an illness which is literally metonymic for ‘sad,’ but the proximity of mental illness rhetoric to the way in which we describe normal emotional states is symptomatic of a wider problem. We stubbornly reinforce the ‘physical’ versus ‘mental’ illness binary in spite of mounting evidence that it has absolutely no social or scientific legitimacy.

Putting mental health in opposition to physical health explicitly implies mental illness is not a physical thing – that it isn’t ‘real.’ From depression and anxiety to personality disorders, tangible chemical dysfunctions in our brains which are just as biologically ‘real’ as tonsillitis or Parkinson’s are reduced to an abstract, seen as character defects, mental weaknesses or just very strong emotions.

Switching courses to Psychology transformed my ability to talk about my mental health. I learned that my memory problems, low attention span

and exhaustion had been real, tangible, physical effects of depression caused by chemical imbalances in my brain.

This effect is well documented – comedian Ruby Wax, who spent decades struggling with depression, wrote about how her Master’s in neuroscience at Oxford transformed her ability to manage her illness. In her book *Sane New World* she explains the workings of the brain and its neuroplasticity in an accessible format, lamenting the public’s appalling lack of knowledge about how our own minds work and condemning the mental-physical binary, asking: “Why, when you have a mental disease, is it always considered an act of imagination? Why is it that every organ in your body can get sick, and you get sympathy, except the brain?”

Her accessible, frank insight into the science behind mental illness was applauded but drew criticism for insufficient focus on how individual traumatic

or negative life experiences shape mental health. This is often the argument used to support the difference between mental and physical health. But this is unhelpful in multiple ways. Traumatic experiences don’t just make you feel sad, they shape your chemistry, especially in early childhood where your brain is still growing. Childhood trauma, for example, has a drastic long term impact on the levels of cortisol (the stress hormone) in the brain, flooding survivors’ bodies with stress and leaving them vulnerable to an array of mental illnesses. Recent studies in epigenetics suggest that these vulnerabilities can even be passed down to your children.

But associating mental health with bad experiences or emotions and physical health with biological accident is just as damaging for how we perceive physical health.

The groundbreaking Adverse Childhood Experiences study found that

“Putting mental health in opposition to physical health implies mental illness is not a physical thing”

children experiencing serious stressors such as abuse, neglect or parents with mental or substance abuse disorders were not only more likely to develop “mental” illnesses, but also “physical” ones such as cancer, heart disease, diabetes, and autoimmune conditions such as fibromyalgia.

The insistence by even progressive health advocates on sticking to the language of ‘mental’ versus ‘physical’ health harms sufferers of both, and also prevents us from examining the intersection of social issues such as poverty and inequality on public health.

We have no hope of reducing the stigma around ‘mental’ illness or effectively preventing ‘physical’ illness until we conceive of the brain as an organ just as physical as any other part of our body, accepting that every part of our bodies from our brain to our gut are maps of our life stories, carved out in flesh and chemicals.

Comment

For ethnic minorities, 'being yourself' is difficult

Yukiko Lui **Pale, Stale, Male**

At some point in their lives everyone struggles with their identity. First, you need to find who you are. Then comes the arguably more difficult thing of procuring the courage or the confidence to be that person.

We think of the journey to being yourself as involving tastes and interests—cool music, hobbies, and clothes (wavy or not). We value authenticity, but apparently only when it seems to confirm our preconceived notions.

This is why movements have emerged around black nerds and women gamers, who inhabit spaces which are traditionally allocated to young white men.

It's just another way in which experiences of marginalisation and discrimination

affect the way we behave in society. The public lives of people of colour can be marred by an awareness that society prescribed a certain way of, for example, being a woman or being black as the only correct way. This means marginalised people can be forced to live double lives. There is often a tension between wanting to fit in with the whims and fancies of the majority and maintaining and cherishing solidarity with your own communities.

Particularly at Cambridge, a place notoriously unrepresentative of the rest of the country and the world at large, many students have been forced to negotiate the pitfalls of wanting to be unapologetic about who they are and not wanting to validate stereotypes held about them. The concept of being yourself is loaded when you're an Asian girl who's also quiet and shy by nature, or a black girl who's effusive and extroverted.

People in these situations are really trapped between two unsatisfactory options. Where should you draw the line between being yourself and resisting stereotypes, and can that line even be drawn?

It's all linked to the disproportionate

burden people have to bear in situations where they find themselves marginalised and a minority. There is still an overwhelming feeling that by existing as a racial or ethnic minority in such spaces, you have taken up the mantle of being a representative for the rest of your race or ethnicity. The hyper-awareness of how your own actions will affect the way members of your race or ethnicity will be viewed in future is something familiar to many.

This feeds into some of the rationale behind respectability politics, an idea that originated in the American civil rights movement which stipulates that minorities should police themselves and their behaviour so as to become accepted by majority communities.

It says that being respectable, upstanding citizens, will spirit away bias and discrimination. This constitutes another onerous limitation on the freedom of people of colour, and its dubious merits aside, is another way in which our behaviour is restricted. The rights and freedoms won off the back of carving out a very specific cookie cutter of what a marginalised person should act, speak or look like are substantially diminished.

Especially in the realm of artistic pur-

“
We are too
prescriptive
about
identities
”

suits our conceptions of normality and ordinariness we still don't let people of colour have full freedom to decide who they want to be. Willow and Jaden Smith, for example, are unencumbered by the weight of stereotypes or preconceived notions as to what they should be interested in because of their race.

They have economic and social privilege they have inherited from their famous parents. While their tweets and Instagram captions can be a bit wacky, Willow and Jaden aren't called 'weird' because their interests happen to fall outside of what we would expect. The Smith kids have had the opportunity to explore who they want to be away from the pressures and stigma of stereotypes. 'Despite this, they represent a future in which our identities and the things we like don't have to be in artificial conflict.

We are too prescriptive about identity. We need to stop regulating what we see as 'normal' for people of colour, and this is something that comes with representation. Until then, 'being yourself' will continue to be in the hands of those whose privilege allows them to be carefree.

Trump's administration is no friend of the Jews

Miikka Jaarte **28 per cent fear**

Donald Trump has had trouble getting along with most world leaders. While the facade of politeness masks any explicit conflict, one only has to look at Theresa May's, Shinzo Abe's or Justin Trudeau's faces upon meeting Trump – it's the face you would make if you had to convince an angry gorilla to give you back your child.

One obvious exception is the prime minister of Israel, Benjamin Netanyahu. Even among fresh accusations of anti-Semitism among Trump, his inner circle and his ardent followers, the leader of a Jewish state seemed to feel right at home next to an angry gorilla.

It's hard to keep track of which minority groups Trump hasn't offended at this point. But while his misogyny, Islamophobia, etc. may arguably exceed his anti-Semitism, he and his administration have still shown enough of the latter, from a tweeted photo calling Hillary Clinton “the most corrupt politician ever”, written onto a star of David against a background of money lifted off a neo-Nazi message board, to deliberately refusing to mention the Jews as victims of the Holocaust on Holocaust Memorial Day.

From conservative circles, the response to these accusations is always the same: Trump or Bannon simply cannot be anti-Semitic, since they are both ardent supporters of Israel. Trump harshly condemned the “disrespectful” actions in the last weeks of the Obama administration, when the US declined to vote on a motion in the United Nations condemning the expansion of Israeli settlements into Palestin-

ian land. Bannon, on the other hand is a former Editor of famously pro-Israel news network Breitbart. Both Bannon and Trump were also clearly endorsed by the Israeli government led by Benjamin Netanyahu.

More than Trump himself, the appointment of Steve Bannon as chief strategist and a member of the National Security Council raises eyebrows. Steve Bannon's ex-wife testified in court that he complained over the number of Jewish people at his son's school. He also ran Breitbart, a far-right website peddling alt-right style white nationalism and deranged conspiracy theories about “international bankers” and “global elites” controlling the world. The followers of Bannon's alt-right politics have been the primary causes of hundreds of bomb threats to Jewish community centres all around the world and desecrations of Jewish graveyards.

Much has been made of the fact that all criticism of Israel doesn't constitute anti-Semitism – but to conservatives it still seems fair game to assume that friendship with Israel renders anti-Semitism impossible. While this claim is just as absurd as its contrary, even Netanyahu seems to agree.

On being asked whether the omission of any mention of Jewish victims on Holocaust Memorial Day was worrying, he called this worry “misplaced”, while praising Trump's plan to build a wall on the Mexican border and intimidate Iran.

This is, of course, yet more of the rhetoric seeking to conflate the interests of all Jews with the current right wing of Israeli politics. Jews who op-



pose right-wing Israeli policies of expanding settlements, like Noam Chomsky or Jon Stewart, are consistently labelled as “self-hating Jews”.

Politicians like Trump and the mainstream Republican Party, whom American Jews consistently vote against, are able to score points by being ‘friends of the Jews’ simply by supporting right-wing Israeli politics.

This picture is beneficial for those on the right who can cast attacks on Israeli politics as anti-Semitism, while retaining their own traditional bigotry against ‘New York liberals’ and ‘coastal elites’ who conspicuously happen to be Jewish.

Bannon and Netanyahu represent the logical conclusion of this dishonesty – a man with crystal-clear anti-Semitic motives, who is nevertheless labelled a friend of the Jews by a surface-level friendliness to Israel's right wing – and a prime minister fully willing to accept bigotry as long as it doesn't affect his political party.

The gorilla may take marching orders from a white nationalist who clearly has personal problems with Jews, but as long as this doesn't translate into condemnation of Netanyahu's policy, he seems to be fine with that.

Luckily, we aren't all that gullible. The Trump administration, its supporters and Steve Bannon are a genuine risk to Jews of all political persuasions everywhere. Anyone who is willing to overlook that in order to score whatever political point convenient to them is no friend of mine – and no friend of the Jews.



Comment

Cartoon by *Ben Brown*



Another step in Labour's long walk to irrelevance



Felix Peckham studies HSPS at St Catharine's College

Felix Peckham

Labour's loss of the Copeland constituency is a cataclysmic disaster – there are no mitigating features. The death knells are ringing for Jeremy Corbyn; he has had 18 months to reshape the Labour Party and has failed miserably. If the result in Copeland were to be mirrored in a general election, the Conservatives would gain a majority of over 100.

Admittedly, an early general election is unlikely – why should Theresa May bother? She has no incentive to enhance her parliamentary majority given the feeble and inept opposition that the Labour Party is providing. To clarify the extent of Labour's history-defying feat in Copeland, allow me to illustrate some of the circumstances around the by-election.

First and foremost, it is a fact of British politics that governing parties – not least those who have been in power for seven years and have inflicted crippling austerity to go alongside a major constitutional and economic referendum on the egoistic basis of trying to settle an internal party dispute – do not win by-elections against the opposition party. This is a logical deduction as voters tend to use by-elections to express their discontent at the government – which is in-

evitable as government involves making unpopular decisions. It is fairly unprecedented for voters to use a by-election to express their frustration towards the opposition party. And yet these are the historic times we live in.

The Conservative candidate in Copeland, Trudy Harrison, also managed to be elected despite the Conservatives supporting the closure of a maternity ward in the constituency. This is low-hanging fruit. Hospital closures and the bread and butter of successful by-election campaigns. Copeland should not have been a hard fight, and Labour's loss is symptomatic of a lifeless political carcass.

You might argue that Labour's holding of Stoke-on-Trent Central negates their Copeland abomination. It doesn't. The threat to Labour in Stoke was UKIP, who managed to run a campaign so disastrous and lie-ridden that it almost made Labour look like electoral geniuses. Furthermore, UKIP have demonstrated that they are far from a viable political force: they are riddled with contradictions and beset by mediocrity. Nigel Farage is indicative of this absurdity. It is inconceivable for voters to have to observe Farage's hypocrisy. His simultaneous proclamation of his anti-establishment

ideology is discredited by his tendency to publicise photos of him meeting with the billionaire US president in the disgustingly ostentatious and palatial surroundings of his New York skyscraper.

Corbyn's response to Thursday's events was demonstrative of a political leader holding his party hostage – propelled by some curious ideological commitment, Machiavellian ambition, or pure stupidity. His response, in the negative, to the question asking whether he bore any responsibility for Labour's loss in Copeland is infuriatingly ignorant. How it is conceivable that he can bear no responsibility for his party's failures is beyond my comprehension.

The Copeland by-election is just another milestone in Labour's long walk to political destitution. Corbyn protested that the Labour Party needs longer to come up with more appealing policies. Time? Who needs time? An appealing policy in the era of Brexit, vast income inequality, an NHS in jeopardy, an authoritarian US President and a faltering world order requires little time. Corbyn's failure to even inspire populist rhetoric is suggestive of his ineptitude. He's been outclassed on Brexit first by Tony Blair, and now by John Major.

Machinations were omnipresent within the Labour Party well before the Copeland and Stoke by-elections. MPs are vying for influence and biding their time to make their move. Even by Corbyn's standards, he is at a low point.

With the sad passing of MP Gerald Kaufman, Corbyn is faced with yet another high-stakes by-election. While a Labour loss in Gorton is highly unlikely, an upset is possible, and would take discontent towards Corbyn to an unbearable crescendo. Labour's majority in Gorton seems unassailable, yet the constituency was considerably in favour of remaining in the European Union. The Liberal Democrats could finish as a strong second, worrying many in the Labour Party about their prospects in a general election where their message on Brexit may be detrimental.

For a party leader, losing a seat that they have held since 1932, to the government party, is a damning indictment. The reason so much emphasis is placed on being able to win elections is because it is through governing that parties and politicians can unleash their vision on Britain. Copeland has demonstrated that Corbyn is unable to do this, and that is not aware of his own ineptitude.

“Governing parties do not win by-elections”

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Vulture

Not going out

The other side of Cambridge clubbing
(22-25)

Heritage and Preconception

The Heong's new exhibited reviewed
(26-27)

Oscar winners

Are they all they're cracked up to be?
(32)



Out to impress?

Lydia Bunt asks whether putting on make-up and that strappy top for a night out is at odds with feminism

Original artwork by *Oliver Baldock*

On a Sunday night at around 9pm, you'll inevitably find me in front of the mirror, trying to make myself look tolerable. This is fun, in a way – I get to exercise my creativity in the way I choose to look. It's also a bit annoying, though. I don't really have time to spare on making massive improvements to my appearance. I feel like I should be working, or just doing something more useful with my life.

The thing that makes me slightly angry is that this culture of dressing up exists for girls where it is conspicuously absent for guys. If I beautify myself to go clubbing, then surely I am conforming, whether I always realise it or not, to the notion I need to change myself in order for guys to find me attractive.

It comes down to the basic question of why clubbing exists. Is it for young people to expend energy and spend time with their friends? Or, for guys to pick up girls? Or, now – for girls to pick up guys, or guys guys, or girls girls? When I dress up, does it put me in a position of power? Perhaps, but the fact remains that girls have to 'transform' to meet the standards of this position of power, where guys are already there simply by virtue of their biology. The club as metaphor for society as a whole, one might say.

There's also the fact that you're dressing up for something that is often quite sweaty and gross. It's different to wearing a nice dress to a fancy dinner because you want to look beautiful for yourself. I guess we always moderate our appearance because we know people are watching – dressing at all, not just dressing up, is a performative thing. This just becomes

more of a problem with clubbing because the reason for us changing our appearance is already predefined.

I never went clubbing much before I came to Cambridge. I'd also never made claims to being a massive feminist. I find the word quite problematic, not least because it initially suggested to me a fight for rights that I never felt to be lacking in my life. Attending an all-girls school where nobody ever told me that I wouldn't be able to do anything, I never felt confined by my gender. I'm not really one to polemicise. I had just assumed that feminism was something of which I personally had no need.

It was only on coming to Cambridge that I realised that I, the woman, am undermined by a system of gaping catacombs in a world which I thought could never be anything but equal. It's little things, really, that have switched on the flashing light in my brain. A supervisor commenting on the fact that I'd referred to 'the reader' in my essay as 'he' rather than 'she'. Realising that, when I add the feminine 'e' onto a past participle in French, I am conforming to the idea that the female exists only in relation to the male.

And hence, on going out, I find myself thinking: why should I be the addition here too? Why do I have to make more effort than boys? Because the trouble is that now, this culture exists among women too – we impose it on each other. It's not that my friends pressurise me at all. But the feeling is in the air, and I feel that if I don't conform, then I am the boring one, the unattractive one, the one who's dragging down the mood because, really, I'd rather just be in my pyjamas.

The typical response to these pressures would be, I suppose, that we as women should be comfortable in and proud of our bodies. Inhabit them with a confident sense of our sexuality. Use them to our advantage. Today, girls go clubbing to meet guys, or girls, just as much as the reverse is true.

However, it's difficult to separate this from the fact that the concept of 'the club' is founded on a predatory binary, and that girls are expected to display more flesh in accordance with this binary, even if the predator-prey relationship is reversed. And, we can get a bit tired of this kind of female empowerment – at least, I do. It's all a bit Angela Carter, a bit second-wave ... and, is it getting us anywhere?

I used my writing of this article as an excuse to introduce some healthy feminist polemic into my mostly-female group of friends. "Since I never normally wear makeup or make



“I don't really enjoy adapting myself to please other people”

that much effort with what I wear, it's nice sometimes to dress up and know that people will find me that bit more attractive” said the sporty one. From another: “Going out is an excuse to wear certain clothes and to spend longer on makeup, which I like to do regardless.” My friend at Durham chipped in: “The guys in my house try, even though it doesn't look like it ... like choosing the right shirt.”

So, what would be my solution? I'm quite an advocate of not trying that hard when going clubbing. I don't really enjoy adapting myself to please other people, especially in a world replete with givens about women. I know that guys, too, are not free of aesthetic

◀ Do we really need to make that much of an effort when we go clubbing?





‘Just the T in the G&T, please’: sober clubbing

What is it like being the only sober one surrounded by tipsy students? **Ian Wang** talks about being teetotal

The conversation when I tell people I don’t drink is always a weird one. There’s never really a good moment to bring it up, so it usually happens immediately after I’ve just been asked what drink I want from the bar, or if I’ve been offered wine at a formal. Sometimes a drink will have literally been shoved in front of my face and I have to rush to turn it down. I’ll almost inevitably get a surprised look, if not some kind of follow-up question like, “you mean, not at all?”, or the most obvious one: “why?”

I don’t blame people for being surprised. In a university where almost everyone drinks at least a little, being a lifelong teetotaler puts you squarely in the minority. In my time at Cambridge, I’ve met a scant two other teetotalers – we’re a rare bunch. And unlike many non-drinkers, I don’t abstain because of religion, or addiction, or even health reasons, honestly – I just really don’t like the taste of alcohol. I’ve tried everything from rum to champagne and nothing’s done the trick. To me, the only good part of a G&T is the T.

This policy doesn’t change on nights out. I bring a bottle of tap water to pre-drinks, and the most daring thing I’ll ever get from the bar is a Coke. To most people, the term

“The most daring thing I’ll ever get from the bar is a Coke.”

‘sober clubbing’ signals a bewildering, uncomfortable experience that they’d really rather avoid, but to me it’s the default. I have to admit that sober clubbing can be pretty unusual at times. There’s a strange sense of isolation that comes with being the only sober person in a crowd full of tipsy students. Everyone around you is loud, hyperactive, even a little intimidating. Their inhibitions are disappearing, their guards are going down; yours is, if anything, going up. Awkward encounters, overcrowded squeezes, sticky floors –

in the absence of alcohol, you feel all of that a lot more keenly. It’s weird enough being in a crowd of drunk strangers, but maybe the most isolating thing about sober clubbing is being around drunk friends. My friends have been incredibly kind and accepting of my teetotalism, but it’s hard to shake this pernicious feeling in the back of your head that says you’re somehow letting your side down if you’re not drinking alongside them, that you’re the prude who’s spoiling everyone’s fun.

I think this is in part due to the drinking culture that exists in Cambridge. Like many universities, drinking in Cambridge is often an expectation rather than a simple pastime, and people often drink simply to get drunk – sometimes when I say I just don’t like the taste of alcohol, I’m told that “no-one does, really, but you drink it for the feeling you get.”

When you’re in that kind of environment,

there’s definitely a pressure for non-drinkers to just brave their distaste and down a couple VKs anyway. A friend of mine from school was visiting me the other day, and he was surprised that I still hadn’t taken up drinking: “I thought the peer pressure would’ve gotten to you by now”, he said.

That pressure is there, but despite all the complaints and anxieties I might have about being the only sober person in Lola’s at 1am, the truth is that sober clubbing is a lot of fun. It’s true, you feel the bad moments more sharply when you’re sober, but that means you feel the good moments a little more sharply too. Every time your favourite song comes on, or you break into a spontaneous synchronised routine with a best friend, or you’re yelling along to a song you all know is a bit cheesy but you love all the same – you feel a lot more present, a lot more in the moment, and it’s every bit as joyous and liberating, if not more, than if you were blackout drunk.

I sometimes feel like, even if I were to take up drinking, I wouldn’t want to drink much on nights out anyway, if at all. I think sometimes people drink, not to make a good night even better, but to make a pretty lousy night just tolerable. If that’s the case, I feel like I’d have a lot more fun just staying at prinks and spending time with friends rather than dragging myself out to Cindies and half-heartedly dancing to songs I don’t like just because it’s the done thing.

If you’ve never tried sober clubbing before, I’d suggest at least giving it a shot. You might be sceptical, but treat it like an experiment. Watch the crowd go wild when ‘Mr. Brightside’ comes on, and observe your friends’ drunken habits, all while your senses aren’t fogged by alcohol. Enjoy the ability to walk home without stumbling, and to wake up without realising you’ve sent a bunch of embarrassing texts to your family group chat. Be thankful for the tenner you’ll save on not buying a round of shots. If you like it, try it again! You might find that sober clubbing can make your experience of Cambridge nightlife that little bit better. If not, fair enough – at least you’ll be able to enjoy getting up the next morning without a hangover ●



(DANIEL ORTH)

pressures in the clubbing environment – even if wearing a nice shirt isn’t quite the same as wearing a strappy, low-cut top.

Perhaps it’s important to see ourselves, not as men and as women, but as people, separate from our biology. In the words of Simone de Beauvoir: “On ne nait pas femme, on le devient” (One is not born, but rather becomes, woman). I realise, however, that this is rather abstract. Fundamentally, we’ll carry on clubbing, and the problems with it can’t be philosophised away. Maybe a consciousness of the problem is enough to slow the objectification in its tracks. If we are aware then, at least in our heads, we do not fully conform ●

Can't keep your hands to yourself?

Unwanted attention is the rule rather than exception on nights out, but *Grace Robinson* has her ways to fight back

If I had a pound for every time I've grabbed the hands of a friend and pulled them across a club in an attempt to rescue them from a drunk, slobbering male swaying behind them and occasionally fondling their arse cheek, I'd be rich enough to buy a VK for every single person in Life on a Friday night – maybe even on a Sunday night, come to think of it. In fact, call it two VKs and a jägerbomb.

If you're female and you've ever stepped foot in a nightclub, be it at home or at university, chances are that you've been on the receiving end of unwanted attention at some point. A heckle of 'nice tits!' received on the walk home is only to be expected from wearing a revealing top, and a bum-pinch at the bar is club-speak for 'hi, nice to meet you.' There comes a point, however, when we must question the normalisation of this behaviour: are we allowing sexual harassment to become as regular a part of our night out as cheesy chips from the Van of Life?

My first experience of bar drinking when I was 17 left me horrified that middle-aged men closer to my dad's age than to mine (and considering the size of the town I live in, possibly even knew my dad) felt that it was acceptable to accompany their sleazy "evenin', sexy" with a fond pat on the arse. Excuse me, mate, but I probably go to college with your daughter?

I put it down to the fact that small-town life forced 18- and 50-year-olds alike to the same watering-hole, and was confident that once I branched out into more youth-based clubs the problem would vanish. Of course, in reality, the truth was the complete opposite – and it soon became evident to me that three cans of Fosters and a vodka shot are all it takes before hands are roaming all over the Cindies' dance floor and the bodies of its female occupants.

One memory that always sticks with me is a time when, after I'd observed a guy in the club groping my best friend and asked why she wasn't doing anything about it, she actually admitted to me that it had become so commonplace that she "didn't even notice it anymore."

In July and August 2015, insight agency ICM carried out a study on students' experiences of sexual harassment in nightclub environments, and the results published by alcohol education organisation Drinkaware are significant: 54 per cent of fe-

male students said that they had encountered some form of sexual harassment on a night out (including inappropriate touching, comments or abuse) and 43 per cent among these said that they experienced this on almost every night out. If a man sidled up to you in the street and slapped your arse in broad daylight, or pushed his groin into the back of you while you were queuing for the till in Sainsbury's, it would be completely unacceptable. Why, then, do dimmed lights, a deafening DJ set and a few shots of tequila legitimise this practice?

Some temporary solutions, many of which are age-old and frankly fool-proof, are as follows...

Pretend you have a boyfriend

The words "sorry, I have a boyfriend," are enough to send any guy packing, ensuring that he puts as much distance as possible between you both as he imagines a six-foot rugby player that would be ready to break his face. Even if it's not the prospect of a burly boyfriend that puts him off, he would never disrespect another 'lad' by stepping on his toes. Shame that the simple words "sorry, I'm not interested," probably wouldn't have the same effect.

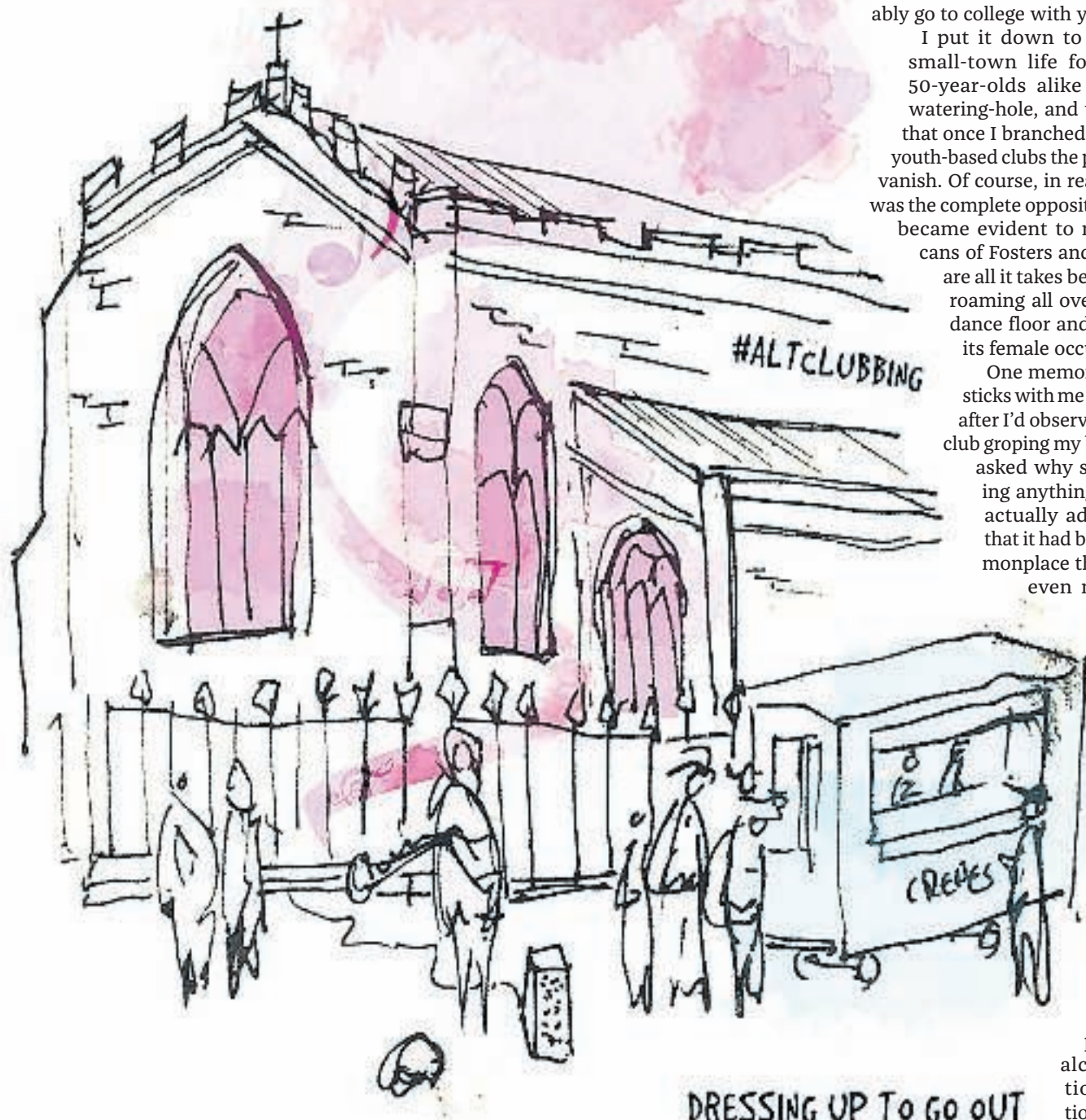
Head to the loos

Fact: the girls' toilets in the club are the safest place in the world. If you're having a dodgy experience on the dance floor, make a beeline for the bogs where compliments on your outfit and female solidarity await. There's nothing like a stranger asking you for a tampon or offering you some lippy to restore your faith in humanity.

Grab your pals and do the conga

Rallying your troops and having a dance-off is by far the best bet when it comes to driving off undesirable behaviour. Form a tight circle and dance the night away: if you've got a persistent bummer who is – for some reason – still not repelled by the strong stench of feminism and perseveres with his gyrating on your friend, yank her into the middle of the group where she can throw some shapes in a circle of trust. If all else fails, do the conga. That's definitely not sexy.

However, although effective for a few hours or even a night, these sticking-plasters are not



DRESSING UP TO GO OUT

Waterstones

WHEN YOU GO TO THE



a permanent solution to such a deep-rooted problem. So my real piece of advice, and the one I tend to follow myself, is:

Tell them to f*** right off

If somebody in a club (or anywhere else) is touching you or heckling at you or even looking at you in a way that makes you feel uncomfortable, have the confidence to turn around and stick it to them. Your night out and self-confidence is not worth sacrificing to a moron who doesn't know how to behave, and such behaviour will continue being a routine part of club life unless you speak out against it ●

“54 per cent of female students said that they had encountered some form of sexual harassment on a night out.”

COLUMN

GABS MCGUINNNESS

Where's the diversity on television?



We are far away from an age in which the media fairly represents the diverse identities around us. While *Moonlight* deserved the Oscar for Best Picture, it was certainly a welcome surprise that the Academy picked it. And yet I don't think we should be congratulating Hollywood too much. It all feels a bit like lip service to keep them in good opinion, especially given the push of #oscarssowhite at last year's ceremony.

But it hardly ends at Hollywood. 'There's nothing on telly' never had truer meaning than when applied to the lack of media diversity. *Eastenders*, for instance, has Asian and Black families only as tokens, and has recently come under fire for their damaging portrayal of Islam. Aside from *Black Mirror*'s 'San Junipero' episode that ended in love beyond the strange dystopian grave, lesbian characters tend to get brutally killed off. I am begrudgingly making my way through *Gilmore Girls*, despite being utterly repulsed not only by Rory Gilmore but also by the model of white feminism splattered across every episode. And don't make me list the number of TV shows and films with an essentially all white cast, bar the black extra.

America's *Next Top Model* had always been my guilty secret. Although I am a sucker for pretty clothes and reality TV competitions, I knew deep down that it was harmfully projecting a homogenous and inaccessible image of female beauty. And so I traded it in for RuPaul's *Drag Race*.

For me it was a way to avoid working for my A-levels but I soon found it was not quite the mind numbing trashy release that I wanted. Where *America's Next Top Model* parades a damaging idea of womanhood on a catwalk, RuPaul's *Drag Race* topples these ideas off their high heels. For those times when Judith Butler is a little too dense and verbose to read, the theory of gender performativity is demonstrated in RuPaul's *Drag Race* right before your eyes.

When I'm too tired to engage with the deconstruction of identities, I can focus more on the rivalry between pageant, fashion and comedy queens that crops up every season. The bitchy comments that come out of the interviews and the ridiculousness of the weekly challenges are just outrageous fun and it will teach you how to lip-sync and contour along the way, too. Plus if you're in need of a new slogan there are plenty to adopt, my personal favourites being 'the library is open', 'sashay away' and 'you better work!' RuPaul emerging onto the catwalk in full drag during every epi-

sode is a continual highlight, as is the appearance of his song 'Cover Girl' blaring through the speakers of the runway scene. The show offers a queer new world to escape into when you want to run from responsibilities so it is no huge surprise that the show has developed such a strong cult following.

At its best it is subversive and unashamedly bold in its message, it encouraged me to think freely about gender and sexuality and thus feel confident in my own skin. But in encouraging viewers to be critical of the world, *Drag Race* itself becomes susceptible to criticism. It is possible to take issue with the permutations femininity the queens choose to perform. Towering heels, layers of makeup, skintight dresses, lusciously long locks and barbie doll figures are regularly featured. Season seven winner, Violet Chachki, is a tightly corseted, leggy and wafer thin queen who heralds the age of drag as high fashion fused with art. As a self-defining female viewer who found the show empowering because it taught me that femininity was performed, mutable and varied, Violet seems like a step back in the wrong direction. Even though a critique of gender identities and consumerism might be at the core of the show, these ideas often get misconstrued at the expense of creating shocking television.

While it has brought the oft neglected narrative of marginalised drag communities into the mainstream, white homosexual contestants on the show are often guilty of appropriating black femininity, and there have been undercurrents of transphobia over the years. The show has a history of transgender or genderfluid queens - 12 overall coming out either during or after the show - but at the same time it features a frequent use of terms such as 'tranny' or 'ladyboy,' and on one occasion even a mini-challenge called 'female or she-male' in which contestants were asked to distinguish whether a segment of a photo showed a cisgender woman or a former *Drag Race* contestant. In a show that does so much good work towards deconstructing identities, there is a real tension between transgender and drag queen identities that ought to be resolved. Just because the show prioritises one minority group does not mean it should oppress the other.

Of course I will continue to watch the show, as long as Logo continue to make it. The show places the lives and concerns of a counter-culture into the mainstream media's eye and so it is inevitable that its politics are bound to become the subject of scrutiny. Despite the flaws that arise, I think that shows like *Drag Race* already pushing the boundaries of mainstream representation are the vehicles for pushing towards a more intersectional vision of the media generally. But what we can all move forwards from is RuPaul's greatest pearl of wisdom: 'if you can't love yourself, how the hell are you going to love somebody else?' ●



Diversity is lacking on TV (HOBVIA SU-DONEIGHM)

Culture

Ted Mackey and Charlie Stone review the Heong Gallery's latest exhibition, exploring African heritage and Western preconceptions
★★★★★

The Heong Gallery's new exhibition *When the Heavens Meet the Earth* brings together an array of fascinating artworks that play on the relationship between African heritage and Western preconceptions of cultural expression. Located in Downing College, the gallery is packed full of pieces varying dramatically in medium and mood: works that are sometimes peaceful, often violent, and most intensely political.

The Heong Gallery itself is perfect for such an exhibition. Over thirty-five works fill the bright room, their density creating a sense not of order, but of a colourful, diverse expression of identity. The artistic medium is different across and within pieces: there are sculptures, paintings, photographs and videos, made up of a variety of material objects which underline the importance of modernity in the collection. El Anatsui's *Oga* is a prime example: an incredibly abstract piece which uses everyday objects such as keys, hair combs and hinges to create a visual artefact at once seductive and deeply penetrating.

This great mixture of art makes up part of Robert Devereux's Sina Jina collection which, named after a restored merchant's house in Kenya, means literally 'the place with no name'. The exhibition provides an insight into the collection's ambition, its concern with the issues encountered in modernity, exploring identity, politics, LGBT+ representation and everyday life. There is a strong sense of the personal, and the variety not only between the artworks but also in their irregular positioning around the gallery is fundamental for conveying this sense.

Certainly, not all the art provides comfortable viewing. Whether it be Richard Kimathi's *What?*, depicting a woman and a man with a gun replacing his genitalia, or in *Enchantment*, where Nandipha Mntambo sculpts a cowhide to portray a woman's body, there is often a sense of the violence of political hegemony. Devereux's comments in the Exhibition Catalogue are often enlightening in this respect, underlining also the extent to which this exhibition is made up of personal choices by the collector.

Though the focus of the exhibition is often on the notion of collectivity and diversity, this doesn't take away from each artwork's unique value. There is no unified message to *When the Heavens Meet the Earth*, for all the pieces are stimulating, subversive and challenging in their own right.

Although Devereux's collection contains a multiplicity of figures and representations, the real focus is on the individuals that make up this diverse collection. From the dignity and grace in the face of adversity and oppression evoked by Zanele Muholi's photographic work, *Miss D'vine II*, to the chiaroscuro corporatism of Lynette Yiadom-Boakye's *High Power*, the multi-faceted representations of the individuals of Africa's past and present



challenge the western artistic hegemony and our expectations of fine art.

The mixture of filmic and traditional paint media with more abstract, textural styles and techniques is a reflection of this diversity – the titular work, *When the Heavens Meet the Earth*, dominates the eye as one enters; the carefully placed fresco of netting evokes storms, lightning, and destruction – reminding this Varisty reviewer of the *Dies Irae* in the Sistene Chapel. Some works employ pins, needles, nails and feathers, others traditional paint and canvas, and some lie on a continuum between the two. The result is a tactile, physical, palpable art – it's not simply hung from the wall, it's there, it has a presence, a character. This is particularly evident in Mário Macilau's portraits of children, whose penetrating gaze exposes the viewer to challenging questions about race, gender and poverty.

As one explores the intimate Heong Gallery further, there are smaller-scale works which

also capture the essence of Devereux's collection – one particularly striking and abstract portrayal of the individual was the triptych, *Alphabet* by Marcia Kure, which employs a series of abstract symbols to convey some of the most basic morphemes of language – 'Yaha', 'Shh' and 'No'.

Language featured also as one walked into the Gallery, in a series of quotations, in English and French, that capture the élan vital of the Sina Jina Collection: A collection 'without a name' – a recognition of the diversity and eclecticism of not only the art, but the lived experiences of both artists and subjects. To assign it a name would be reductive, as these aren't the works of an individual, but individuals. And it is the bold, electric individuality of this exhibition that will entice audiences most.

'*When The Heavens Meet The Earth: Works from the Sina Jina Collection*' runs from 25th February to 21st May at the Heong Gallery ●



▲► *When The Heavens Meet the Earth* is the central focus of the exhibition of the same name; *Oga* by El Anatsui, 2003 (THE HEONG GALLERY; EL ANATSUI)

Don't Miss

Yusef Hamied Theatre /
Christ's Films: The Departed
4th March, 9pm

Christ's Films screens Martin Scorsese's 'The Departed', starring Leonardo DiCaprio, Jack Nicholson and Matt Damon

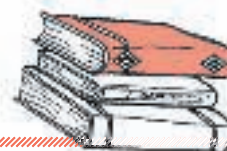
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2

The King's Bunker /
IWD with Moxie & OR:LA
8th-12th March, 11pm

Haze and King's Bunker collaboratively celebrate International Women's Day with a line-up of all-female DJs, featuring Moxie.

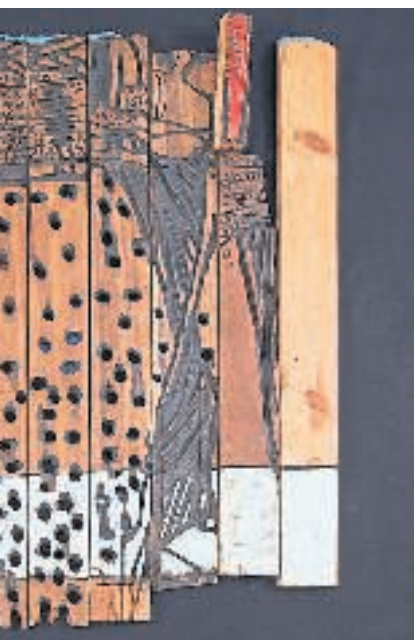
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REVIEW



ADC Theatre / The Zero Hour Musical

8th-12th March,
11pm

A completely new and wholly improvised musical each night of the ADC Week 7 Late Show, by the Cambridge Impronauts.

COLUMN

WORD UP

**Georgie
Thorpe**
on being
saved by
the bell



Though I hadn't yet been born during its original run of 1989 to 1993, I was a firm fan of the sitcom *Saved By The Bell* as a tweenager watching reruns. To this day, I can sing the theme song word (if not note) perfectly, and I still maintain that Zack Morris was my first ever real crush. Clearly this show was more formative than I ever knew, because it was only recently that I realised that I thought the phrase 'saved by the bell' had been invented by the Bayside High gang. It's never even really mentioned in any of the episodes, but the song over the opening credits describe being 'saved by the bell' in a number of escapades, such as being asked to hand in homework that had an unfortunate run in with a dog the night before. It's always made sense to me that the bell in question would be a school bell, and that this idiom really did refer to getting out of sticky situations in class when the bell started to ring. How I thought a show from 1989 could have given rise to an idiom that's been around for much longer than that is less clear, but I suppose I was just dazzled by the intensely nineties outfits of the characters.

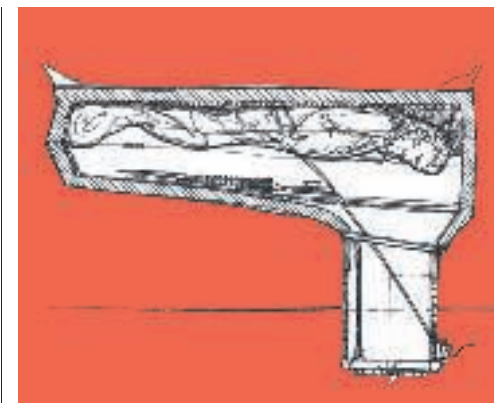
Unsurprisingly, this is not the real origin of the phrase 'saved by the bell'. The theory we hear most often is actually a misconception, though it's based in some truth. A lot of people claim that this idiom comes from the fear of being buried alive. Of course, it's a thought that still scares us today, but in the eighteenth and nineteenth centuries this was a widespread and very present anxiety. Medical advances in the present day mean that we're unlikely to think someone is dead mistakenly and bury them while still alive (though terrifyingly, it has been known to happen), but with the much more rudimentary medical tools available in the 1700s, a lot of people were quite rightly worried that they might be thought dead when they weren't. It was fairly common to stipulate on your deathbed or in your will that you didn't want to be buried until at least a few days had passed since your death, or that you wanted to be cut open before being interred, just to be absolutely sure that the person being buried really was dead.

Not everyone, however, was convinced that these precautions were enough, and people started to design and patent 'safety

coffins' in both the UK and US. These were pretty elaborate contraptions that had a bell hanging above them on a scaffold, attached to a rope which went into the coffin and was tied to the wrist of the corpse. Should the supposed corpse turn out still to be alive and find themselves waking up in a coffin, they could give the bell a tug and alert anyone above ground to their continued existence. Just in case that also didn't do the trick, some of the designs included a glass panel in the lid of the coffin. This ensured that if the person being buried woke up during the funeral service, they would be seen by the mourners and would be able to signal to them that they were still alive.

It seems entirely plausible that our idiom would come from this. It makes sense; it well predates the first use of the phrase, and was widespread enough a fear to have entered common parlance. Despite all this though, it's probably a myth that this is the correct etymology. There aren't any recorded cases of anyone actually needing to use the bell mechanism in the safety coffins, so they never actually 'saved' anyone. The phrase also didn't appear until much later, so that there seems to be too much of a gap between the fear of burial alive and the creation of the idiom for them to be linked. It's also first recorded in a completely different context, and it's this context that seems to be the one behind the phrase.

'Saved by the bell' appears in an American



▲ Viviseulture, or being buried alive, can be avoided with the help of a bell and some string (MATTHEW SECCOMBE)

newspaper in 1893 in reference to a boxer, who apparently only survived as many rounds as he did before suffering a knockout at his opponent's hands because he was repeatedly saved by the bell, being rung to mark the end of the round. This pretty much coincides with the period when the phrase was entering widespread use, and seems a much more likely contender for the original context of the idiom.

A.C. Slater may have been a wrestler, not a boxer, but we can still tell ourselves he was *Saved By The Bell's* homage to their namesake. But enough etymology for one week; I'm off to watch reruns and wonder why Zack Morris wears so many patchwork jumpers ●

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Fashion



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Cambridge's sartorial spaces

Marie-Louise James takes inspiration from the city itself to explore how Cambridge's quirks translate into the way we dress, a mode of expression intimately connected to the spaces around us

Walk down the streets of Cambridge and you will be struck by the vibrancy and variety of every building. As you pass Trinity College, a porter may eye you suspiciously from Great Gate; a few steps further, you turn onto Green Street and find yourself looking at a block of kaleidoscopic building façades.

"Fashion is in the sky, in the street, fashion has to do with ideas, the way we live, what is happening," said Coco Chanel. The city of Cambridge becomes our own colour palette.

► Images by Marie-Louise James



My first creative muse was *La Place Clichy*, a painting by Pierre-August Renoir in the Fitzwilliam Museum. I was particularly drawn to its colour scheme, which combines various shades of blue and purple with warmer yellow, pinkish-orange tones. Renoir's impressionist style also introduces elements of texture, while his subjects—most notably a lady in the foreground—add a Victorian backdrop.

One way to translate Renoir's use of colour is in a more subtle and finely woven pattern, such as that of a silk kimono-style jacket. A pussycat silk bow blouse, on the other hand, is almost a literal reference to late eighteenth century Victorian costume, seen in the bonnet and dress of Renoir's female subjects. Likewise, the coarser texture of Renoir's brushstrokes allows us to use a variety of threads, which is why a distressed patchwork pair of jeans can offset the chiffon and silk in the top half of the outfit.

Renoir's painting follows a mostly blue and purple colour palette, but the occasional use of warmer tones allows us to once again juxtapose complementary



▲ *La Place Clichy*, Renoir (WIKIMEDIA)

ry colours. Yellow can offset the blues of the outfit, whether in the shoes – such as a casual platform sneaker – or gold accessories.



▲ Lotus Thai blends cool greens and bright pinks together (MARIE-LOUISE JAMES)

The vibrant buildings, cobblestone textures and ornate structures of Cambridge all translate into forms of colour and movement—which is why my next source for inspiration is a bright green building just off the corner of Trinity and Green Street: the Lotus Thai Restaurant.

Mind you, I have yet to discover what the restaurant has to offer on the culinary front, but I have always marveled at its exterior. Every time I walk by, I am struck by its eccentrically painted façade, consisting of three gradated blocks of green and a bright pink lotus flower over the door. The green ombré effect, combined with the pink details, provides an unusually vibrant colour palette and plays perfectly into the concept of monochromatic colour blocking.

Though these shades of green and pink

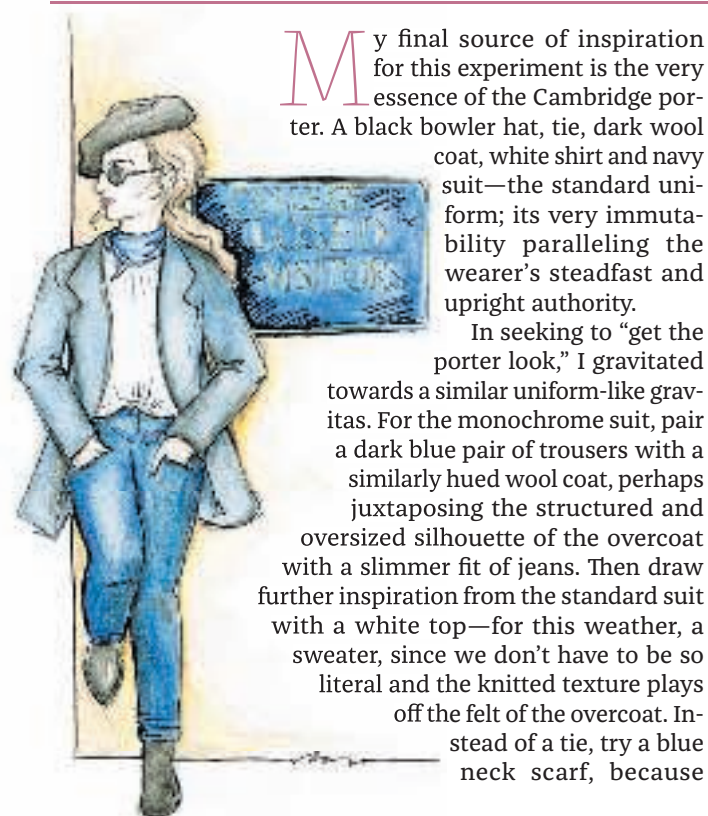


may seem almost intimidating, they can come together quite harmoniously given the right balance of textures and fabrics.

Play with the idea of using shades of green throughout the outfit: a solid bomber and a textured skirt or a long overcoat and trousers. The next most crucial step is throwing in that pop of pink—be it in the shoes or in a carefully constructed layering of green, warm tones, and pink. With this kind of colour palette, the combinations are endless: it's all about utilizing texture and small surprise peeks of colour.

If you're wondering why this colour combination works so well, pink and green are almost directly across each other on the colour wheel, which makes them nearly complementary colours.

With this kind of outfit, you strike the balance between a funky choice and an eye for detail. And, with a bit of luck, your complementary colour scheme will be compliment-worthy!



My final source of inspiration for this experiment is the very essence of the Cambridge porter. A black bowler hat, tie, dark wool coat, white shirt and navy suit—the standard uniform; its very immutability paralleling the wearer's steadfast and upright authority.

In seeking to "get the porter look," I gravitated towards a similar uniform-like gravitas. For the monochrome suit, pair a dark blue pair of trousers with a similarly hued wool coat, perhaps juxtaposing the structured and oversized silhouette of the overcoat with a slimmer fit of jeans. Then draw further inspiration from the standard suit with a white top—for this weather, a sweater, since we don't have to be so literal and the knitted texture plays off the felt of the overcoat. Instead of a tie, try a blue neck scarf, because

why not?

No porter look is complete without the signature black hat. Now if you want to go the full Monty, then, by all means, wear a bowler hat. But perhaps a slightly less outdated yet nonetheless timeless version of this headpiece is the classic black wool beret (which, despite already being a perennial staple, has become especially popular as of late, spotted in everything from New York Fashion Week street style to Prada's 70s inspired Fall 2017 Men's Runway). Finally, finish your look with that extra element of porterly solemnity: a pair of mysterious dark-lensed sunglasses. We're giving "prêt-à-porter" a whole new meaning!

Ultimately, sources of fashion inspiration can be found everywhere. Fashion is meant to live and breathe, and the world fuels its energy as an art form. Finding sources of inspiration is simply a question of perception. Every nook and quirk of Cambridge can be our next creative influence, so keep your eyes open, and stay tuned for more ●

► A porter guards Trinity's Great Gate (MARIE-LOUISE JAMES)



Music



A feast for all the senses Postmodern Jukebox

Scott Bradlee's Postmodern Jukebox
Cambridge Corn Exchange
28th March

★★★★★

Scott Bradlee's Postmodern Jukebox is a collective of vintage lovers who perform modern songs in various styles of music from the last century. In many cases, I prefer their jazzy covers to the originals. But their live show is something else entirely: a whirlwind evening and a feast for all the senses that more than made up for the long wait in the rain.

Scott Bradlee himself was nowhere to be seen. I can only assume that he was playing the Postmodern Jukebox show in Russia that was happening on the same night. That's the beauty of Postmodern Jukebox: they can play two different shows in two different countries almost simultaneously, because they're more like a talent pool of over 40 different performers than a 'band' in the usual sense of the word. You shouldn't go to a Postmodern Jukebox show expecting to see a particular singer, because they may well be, you know, in Russia.

That's not to say we were short on talent. This show boasted a house band of five (three-piece rhythm section, trombonist, and clarinetist/saxophonist/flutist), six incredible singers and a tap dancer. The changing line-ups and large casts of Postmodern Jukebox shows provide a great variety of performances. Our host came in the form of the endlessly charismatic Ariana Savalas, an absolute riot of slinky dresses and saucy innuendo. She announced at the very start that this was a "family show", but an hour later she pulled an audience member on stage and gave him a lap dance, wearing little more than a sparkly black leotard and

heels. Then she finished her song and flounced off stage. You can't argue that she didn't put on a good show.

But every performer had enormous stage presence. With six singers, the show whipped from upbeat 50s swing to slower, intimate solos to sexy Bond-theme-esque numbers with no time to breathe in-between. We raced from Von Smith's energetic opener 'Call Me Maybe', which spanned the whole of his enormous vocal range in a matter of seconds, to Cristina Gatti's effortlessly sultry 'Womanizer', to a brief history of jazz music accompanied by the tap shoes of Alex MacDonald, who moved so fast his feet became blur. At times the fast pace made the show feel a little rushed, but for the most part it simply contributed to the upbeat, crazy atmosphere. The performers seemed to be imbued with endless energy, dancing, strutting and riffing their way across stage in jaw-dropping fashion.

Downsides were few and far between. At times, the spotlight wasn't focussed on the lead singer, meaning that their face was in darkness as they sang, and the sound levels had a tendency to be a bit off in some of the group numbers when three or more singers were competing to be heard. But this is all part of the charm of Postmodern Jukebox. They are reminiscent of an era when performances were one-take and it didn't matter if things weren't perfect. It was refreshing and exciting to see a live show that made the vibrant personalities of its performers its stars.

If you didn't leave the show tapping your foot, in awe of the singers' and musicians' capabilities, or wanting to become a jazz singer yourself, then you can't have been at the same performance as me ●

Hannah Bowstead

The Search for Everything: Wave Two



★★★★★
John Mayer

The second part of this EP series draws heavily on Bread, Free, and other 70s soft-rockers. Not one of the four tracks here strays too far from midtempo, and the shuffling, twangy guitars supply an overt sense of nostalgia. The electronic updates to the sound help to prevent pastiche, but the production feels a little

too precise and synthetic, meaning that the fireside warmth of the 70s classics is lost. In separating himself from his influences, Mayer inadvertently throws away the best of what those influences could have given this EP. It's likeable enough and a good set of chill-out songs, but it fails to capture the spirit of the records it really wishes it could be. Because of that, it's forgettable ● Ben Haigh

◀ The band's touring lineup is continually changing (JUSTIN HIGUCHI)

Vulture TUNES



with Sam Harrison

The relentless torrent of work at Cambridge can blind us to the value of our relationships. These songs evoke myriad human loves, from the unsettling infatuation of Serge Gainsbourg's 'Valse de Melody' to the complex filial love of Rufus Wainwright's 'Dinner at Eight'. Sam's pick of the week, Elbow's 'Starlings', is a *bel canto* look at the hope and desolation of unrequited love.



Idiot Prayer
Nick Cave and the Bad Seeds

Valse de Melody
Serge Gainsbourg

Fistful of Love
Antony and the Johnsons

Dinner at Eight
Rufus Wainwright

How to Save a Life
The Fray

I'm Still Here
Tom Waits

Friend of Ours
Elbow

A Dustland Fairytale
The Killers

Marquee
Courteeners

Starlings
Elbow



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Theatre



Pakistan in the Playroom: 'it's not a political statement'

PREVIEW: OUR LADY OF LAHORE

I recently listened to a talk by a friend of mine whose research examines Indian and Pakistani exilic literature. He began by highlighting how in the West people have largely failed to take note of such literature outside of the works of Rushdie and Naipaul.

As a devoted reader of both writers, I listened to the rest of that accomplished paper feeling suitably contrite, and I made a mental note to broaden my sub-continental horizons.

Luckily for me *Our Lady of Lahore*, a play adapted from a short-story by the American-Pakistani writer Daniyal Mueenuddin, hits the Corpus Playroom in Week 8.

In *Other Rooms, Other Wonders*, the original short story that lends its name to Mueenuddin's award-winning debut collection, is a tale of unconventional love and class tension: two staples of English fiction. Husna, a young woman from a once-wealthy Lahori family, jealously watches the privileges of Lahore's rich and powerful. After delivering a letter to the estranged husband of the woman she serves, she imagines the life the rich man, Harouni, could provide for her. Perhaps in-

evitably, given her impoverished existence, she pursues Harouni, a retired civil servant and an almost feudal-like landlord who is old enough to be her grandfather. Husna's experience of the good life is, of course, not what she imagined.

The story has been adapted for the stage by producer, director, and co-writer Maria Khan, whose PhD examines how participation in theatre helps Muslim minorities integrate themselves in European societies. Maria has a decade of experience acting around the world at such prestigious institutions as Bard College in Berlin and the Globe in London. When I asked her what we can expect from *Our Lady of Lahore*, she told me: "it's not a political statement on the state of women's rights in Pakistan. Rather, it's a representation and the audience will be asked to draw their own conclusions."

The script is co-written by Meher Daultana, a creative writing student. With such experience and relative expertise, there is a lot of potential here. The cast is diverse, the story award-winning, and the message from the creatives behind it is clear: "Our aim is to entertain but also to educate" ● *Toby Salisbury*

PREVIEW: ZERO HOUR MUSICAL

A musical mission improv-able?

To most people, the phrase 'improvised musical' would seem a bit of an oxymoron. Not so for the cast and crew of the *Zero Hour Musical*, as I found out when I sat down with director, Adi George.

"The first thing to say is it's not magic," said George, "it's also not a cheat – we don't script anything. It's a skill." My hopes of learning the dark arts of improvisatory musical theatre dashed, Adi goes on: "With an improvised musical the skills are different. How do we improvise a story? There's a whole bunch of skills that go into that – how we create compelling characters, how we make sure we're following an emotional arc that the audience will connect with – and then we have to ask how we improvise music."

I was impressed with the depth of thought George had put into his craft. It is clear that he wants to create something worthwhile – a real musical. "A lot of it is memory. What will often happen in songs is someone will improvise a chorus – and it's up to you to remember everything about that chorus from just one listen. Ultimately, it's not the magic that people think it is – it's just very, very hard to do."

"Very hard to do" seems an understatement. The entire premise of each sixty-minute night is dictated by prompts from the audi-

ence. Adi recounted some of the more surreal prompts they have received in the past: "Oh, we've had really rogue prompts – we did a show in an Ikea on the moon, a show set in a beard, a show set in Aldi... I'm still not quite sure how that works. Ultimately, we'll arrive at a suggestion which the audience wants to see, and then – no matter how crazy it is – we'll just dive right in and do our best. What comes out the other side is a fully polished musical."

I asked Adi what he would say to potential audience members put off at the prospect of spending money on improv "Come in with an open mind and be prepared to be blown away," he said proudly, "I want us to deliver an improvised show so polished, and so cohesive, and so musical-esque, that people think we scripted it. It's one of the tragedies of doing improv: Good improv aims to look scripted, good scripted acting aims to look improvised. And the better you get at improv, the more people start to say 'I don't believe you.'" So to the people who are expecting a scripted musical, go on. Expect a scripted musical. Set us that challenge – and we will exceed it."

"...Except we won't know which scripted musical we're doing until you tell us" ●

Ted Mackey

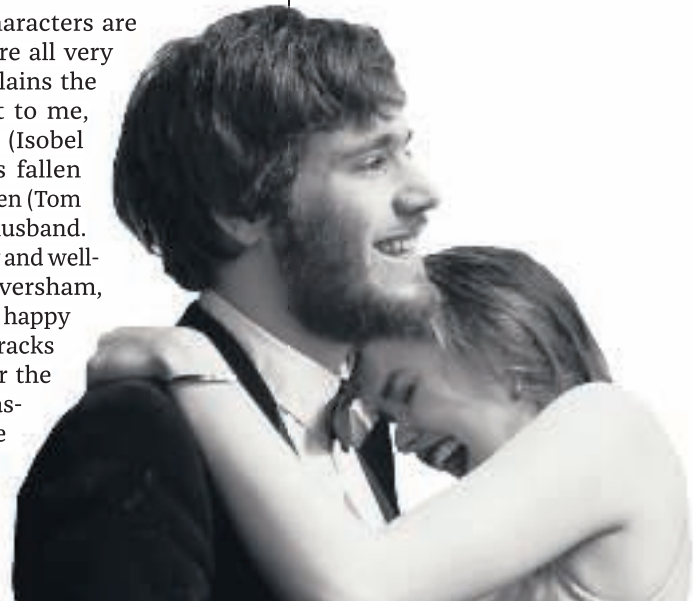
◀ Shehr Hassan in *Our Lady of Lahore* (MUHAMMAD FARID AHMED)

Preview Arden of Faversham



Arden of Faversham is a play I've often skipped past after spying on the contents pages of Renaissance drama anthologies. It's there, but hardly read – a fact probably down to the anonymity of its author and its tricky verse. I sat down with Anna Jennings, who explained why it's coming to the ADC.

"None of the characters are good or bad. They're all very complex." She explains the outline of the plot to me, starting with Alice (Isobel Laidler), who "has fallen out of love with Arden (Tom Chamberlain), her husband. They are the wealthy and well-to-do couple of Faversham, leading a seemingly happy life. But there are cracks and tensions under the surface, and any passion that was there has dried up quite a long time ago. Alice is having an affair with Mosbie (Joe Spence),





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Online



Review:
Cabaret
by Olivia Gillman

protagonist like her. Alice is trying to escape the power Arden puts on her. She doesn't get the power she wants over her own life. Both Arden and Mosby manipulate her; so by escaping Arden she's still falling into something quite similar."

"We did an in character session where we reacted in character to news from 1928, and also talked about culture; is your character a fan of Picasso? Do they think modernist literature is silly? Do they have no clue what is going on in that cultural world at all?"

I asked Jennings how she thought *Arden* would surprise modern audiences. "It often doesn't feel like a Renaissance play. The depth of this early Renaissance play is also surprising; often they don't have that depth of character and the same nuance as later work."

At this point
Isobel walks



in. I asked her how she has enjoyed the role. "I've loved it," she tells me. "On first reading it has the capacity to be a really flat and boring character, but the more you read the text, you can drag out of it more and more tensions and thought processes". Tom Chamberlain, Arden, appears. After what I've heard from Jennings, I can't help but ask the pertinent literary question on everyone's mind: "Is Arden a bit of a dick?" Tom smiles. "Well, Anna said very early on that she wanted everyone to be very black and white...." — at this, Jennings shoots Tom a look. "Oh, sorry, no! Not black and white," he teases. "She wanted them to be morally dubious and complicated, yeah. I think they all have their moments of charm."

Anna Jennings' *Arden of Faversham* presents audiences the well-trodden aspects of Renaissance drama in an unconventional way. Adultery, rigid social hierarchy, lust, murder: the usual glamour and gore is present, but so too is the sparkling focus on a compelling female lead. The production is attempting to pay more than just lip service to the 1920s aesthetic, lacing this obscure, anonymous Elizabethan play with a modern intricacy.

Arden of Faversham runs at the ADC from Tues 7th - Sat 11th March, 7:45pm ●

Peter Chappell

who's 'new money', an upstart business man type character — there are noticeable *Gatsby* vibes, which is probably why the 1920s theme works well! Her and Mosbie think they're in love, but it's not stable. Their shared fantasy is that they will kill Arden so they can live together."

"We're setting the play in 1928, the year women and men gained equal voting rights." I asked whether this was a considered choice or simply an aesthetic? "I think it fits very well with the themes of the play. Class tensions play a part; the increasingly influential middle classes are still quashed by the rich. There are also gender tensions; Alice is a *fantastic* character. I can't think of any Renaissance plays of this time which have a strong female

◀▲
Renaissance gets a 1920s makeover
(JOHANNES HJORTH)

Opening in Week 7

Tuesday 7th <i>The Shape of Things</i> Corpus Playroom 7pm (until 11th)	Wednesday 8th <i>The Zero Hour Musical</i> ADC Theatre 11pm (until 11th)	Thursday 9th <i>Our Lady of Lahore</i> Corpus Playroom 9:30pm (until 11th)	Friday 10th <i>Miss Kelway's World</i> Larkum Studio 8pm (until 11th)
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Film & TV

So, it happened. After months of laughing and back slapping, faux modest smiles, sexual harassment allegations and aggressive charm offensives (looking at you, McConaughey), we have our winners for Oscars 2017. And frankly, I'm not sure how I feel. Yes, I know, *Moonlight*! So beautiful, so nuanced, so IMPORTANT. But is its cultural importance enough to warrant its win? I'd venture not.

Let's focus on the aesthetic. The film tows an awkward line between the impressionistic and the slight – the sparse dialogue, portentous looks, and hyper-colourised lighting create precisely the kind of spare, 'fill the gaps with meaning' picture that immediately ordains a film a 'masterpiece'. By providing the audience with little, the audience imposes significance, rather than discovering it (where arguably it isn't). Just as *La La Land* has been accused of being a confection of camera flourishes and allusions to a bygone era, *Moonlight* is similarly superficial; it's just that its cinematic language is of the celebrated 'boundary-pushing' indie rather than the swooning Oscar darling.

A static shot of a satiated hand post-hand job, basked in the moonlight, is celebrated because it beautifies a taboo: two attractive black men attaining sexual and emotional release under the cover of night being an untypical image of black masculinity and sexuality. So far, so cinematically transgressive. But surely there is value in the mastery of an established language? *La La Land*'s alternative reality sequence, as the characters step through different paintings and familiar-looking film sets, achieves just as valuable a symbolic resonance (as well displaying a feat of impressive production) as *Moonlight*. The appropriation of other art forms becomes a further iteration of the characters' own delusions; the artifice of film engendering their romantic communion and then their demise. Chazelle's point is that love, like film, is a fantasy which is easily shattered by the pragmatic. Who's to say which message is more valuable? Who established the rubric that to be great a film, you must push cultural boundaries?

Don't get me wrong, *La La Land* is flawed, but if we are going to venture that *Moonlight* is

TROPHY TALK

Best Picture?

Has *Moonlight's* cultural impact compensated for its artistic deficiencies?

somehow a perfect balance of the political and the visual, we should isolate its competitors' semiotic achievements against it. It's likely we'll find just as much to celebrate and ponder on. Instead, I wonder whether *Moonlight's* cultural achievements have somehow forced us to elevate its lesser visual achievements as a means of qualifying its importance. Held to this standard, I don't think it achieves what its victory suggests.

However, though a cringe-worthy moment, the botched Best Picture announcement did provide us with one powerful visual. The sight of a flustered member of the cinematic old guard, Warren Beatty, as a sea of white faces slowly became subsumed by a torrent of brown ones couldn't better stick a finger up to 2016's whitewashed Oscars. That might have been *Moonlight's* most effective visual flourish, a sign of burgeoning balance; not quite there yet, but moving in the right direction ●

▲► In a botched announcement, *Moonlight* beat *La La Land* to Best Picture at last week's Oscars (Plan B, Summit Entertainment)

“
Love,
like film,
is a
fantasy
”

Pany Heliotis

REVIEW

John Wick: Chapter 2

★★★★★

Directed by Chad Stahelski
In cinemas now

John Wick: Chapter 2 is even more ridiculous than the original film – which, despite how it sounds, is meant as a compliment rather than an insult. The action sequences are more elaborate, the locations more exotic, and the body count is even higher. While *John Wick* may have had more shock value in its visceral introduction to the work of the eponymous assassin – becoming a cult classic in the process – *John Wick 2* delivers a thoroughly energetic and visually arresting two hours of cinema.

It is evident soon into the film that the director, Chad Stahelski, has wisely decided to continue the focus on careful choreography of non-stop action sequences – inspired by Hong Kong 'gun-fu' cinema – rather than getting caught up in attempting to rationalise its plot. Part of what makes *John Wick*

▼ Keanu Reeves as infallible assassin John Wick (Lionsgate)



2, like its predecessor, so entertaining is to watch the absurd chain of events that culminate in Wick coming out of retirement. Even more absurd is Wick's infallibility as assassin, earning him the moniker of the 'Boogeyman'. Indeed, the absurdity is crucial in satirising the ridiculous, but somewhat more plausible, premises underlying action franchises such as *Bond*.

We can thus dedicate maximum attention to the spectacle of the escalating action set pieces in the film. A largely bloodless car chase opens *John Wick 2*, but the rest of the film features a creative array of guns and gunshots. Of note is an extended scene in the Cata-

combs under Rome – featuring a full armoury, of course – reminiscent of Tarantino in the

ironic contrast between lively pop music and gory deaths. The climax of the film is set inside a mirrored exhibition in a modern art gallery. Killing is art, and its morality is not interrogated in *John Wick's* parallel world, where

“
Indeed,
the
absurdity
is crucial
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satire
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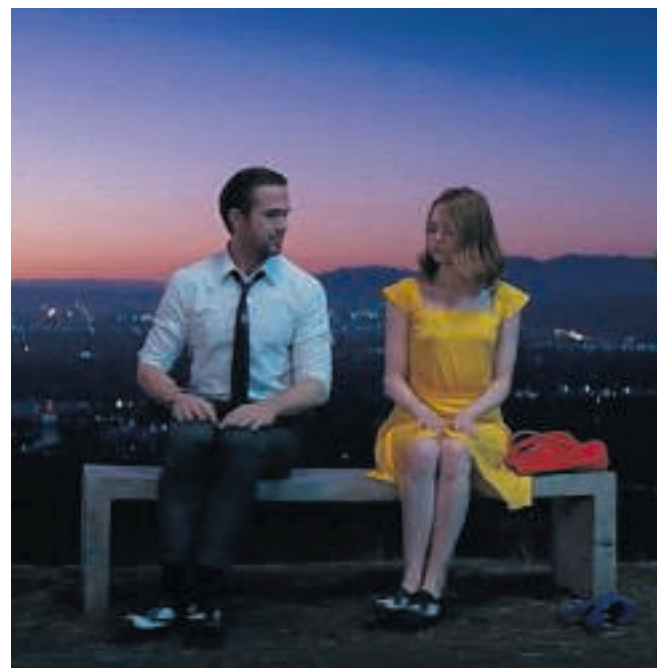
assassins litter the streets.

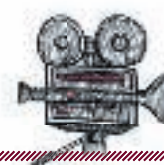
This parallel realm – the underworld of assassins – is exquisitely drawn, adding more detail to the sketch of the original film. Assassins have their own currency, informant network, and a decadent chain of hotels where a gentlemen's agreement applies: no killing on premises, otherwise you are subject to an order of 'excommunicado'. Assassination contracts are distributed from a Steampunk-inspired office, staffed by women in pink blouses and pencil skirts. This is a beautiful and warped alternative world that the viewer is thrown into, perhaps reassuring us by contrast that our current world is sensible.

I did feel a sense of unease leaving the cinema. There is a staggering amount of violence and yet the tone of the film is light-hearted. There is a scene in the middle of the film where commuters on the train sit and are mesmerised by the violence unfolding around them, or ignore it altogether. Perhaps that is an apt metaphor for the viewer.

John Wick: Chapter 2 makes violence seem commonplace, yet beautiful. The action is best enjoyed as a visual spectacle rather than analysed too deeply ●

Fiona Lin





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Polem-flick In defence of *The Great Wall*

The Great Wall, once known as a fortress that protected China from outside invaders, is now also a blockbuster Hollywood film. Despite criticism from inside and outside the wall, Zhang Yi Mou delivers an entertainment worthy of the big screen. The plot is tried and true, the action exhilarating, and the cinematography grand. He has created a piece of cinema that sits comfortably in the Western market.

Criticisms about the casting of Matt Damon as the man who saves China, while valid, miss the point. *The Great Wall* is not about breaking the mould but rather fitting in. In an age of increasing nationalism, Zhang Yi Mou reaches out to the West with a crash course in Chinese culture and the virtues of cooperation. Every aspect of the movie is drenched in rich history and culture – even the aliens. The Tao Tie (饕餮) are a beast permeating ancient mythology. They are gluttonous magical creatures with an insatiable appetite, whose form appears regularly on ancient food-carrying pottery. Today, many Chinese foodies jokingly claim to be descendants from the Tao Tie as if they've inherited its voracity. Similarly, Zhang Yi Mou injects this movie with factual – though romanticised – accounts of China's militaristic and geographic majesty. The military command structure, weaponry and use of floating lan-

terns (shamelessly appropriated by *Tangled*, I might add) are all depicted accurately.

Zhang Yi Mou describes the movie as a vehicle to deliver an understanding of Chinese cultures and values. He emphasised responsibility and trust between director and actor, key concepts echoed in the film. Though responsibility and trust are not values limited to China, their unique flavour within Chinese culture is difficult to decipher. Responsibility, though significant in Western cultures, is a defining Chinese value. Zhang Yi Mou has spoken about the pressure of responsibility he feels to both his audience and the actors after gaining fame. Similarly, Commander Lin of the Nameless Order feels the all-consuming responsibility to her country and her soldiers, who are willing to sacrifice themselves because they trust the commander. This intense relationship puzzles William at first, but through increased exposure he begins to understand its necessity. This

► Matt Damon has provoked anger for his 'white saviour' role in the film (Matthew Seccombe)



exposure is exactly what Zhang Yi Mou has created with *The Great Wall*.

Matt Damon's casting is not about a white man saving China. His character is an allegory for the relationship between the East and the West. In the beginning, neither William nor Commander Lin trust each other. William only there for black powder, Commander Lin only wanting to know how William had killed the Tao Tie. Similar to how the Brits waltzed into China expecting a trade deal while disregarding the Emperor, and the brutal way in which the Emperor retaliated – by killing the British diplomat – neither side understood nor respected the other. In the film, William is able to earn the Nameless Order's welcome through his aid. The Order, in turn, treat William as a valuable ally, thus finally forming a constructive relationship. Only through mutual aid were can they accomplish what they set out to do. Zhang Yi Mou's message cannot be more clear – treat us with respect and we'll honour you; treat us with disrespect and only calamity will come.

The Great Wall introduces Chinese culture to the widest audience possible. Instead of the 'white saviour' critics claimed William to be, he is a lens through which the audience can see the Western perception of China. In a moment of sharp commentary, William's companion provokes: "You think you're a hero? You're just a thief." In the end, William's newly learned humility makes him a hero, but only alongside Commander Lin ●

Zi Ran Shen

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Sport

Cambridge footballers battle their way into Cup final

Paul Hyland
Sport Editor

● BUCS Midlands Cup semi-final,
Fitzwilliam College Sports Ground

They’ve gone almost a whole league season unbeaten, scored 57 goals in nine matches, secured a place in next season’s Midlands 1A Division, and now a cup final beckons for one of this year’s biggest Cambridge sporting success stories. A brace from player of the match Becca Hirst, in either half and either side of a bizarre Milly Cutler equaliser, and Cambridge are through to their first Midlands Conference Cup final since winning the competition three years ago. And with Birmingham 2nds awaiting them in Wednesday’s final, it’s now just over a year since Cambridge lost a competitive fixture of any nature.

Cambridge spent the opening stages giving a taste of what was to come. With the visitors favouring a 4-2-2 set-up, Cambridge’s midfield-heavy 4-5-1 formation looked quite comfortable. Zoe Cohen, Katy Edwards and the excellent Ceylon Hickman seemed to enjoy the extra space their shape had given them in the middle, allowing them to bring runs out of wide players Hirst and Liz Ashcroft who would cause Leicester headaches all afternoon.

Their high line helped, too. With the Light Blues pressing, Ashcroft spotted an underhit pass from the Leicester goalkeeper early on, and sneaking the ball away from an off-balance central defender, played it right for Xelia Mendes-Jones. But the Cambridge lone striker didn’t have her finest showing in front of goal, and knocked wide.

And with Cambridge’s defence spending much of its time near the centre circle, the away team were able to fashion some chances of their own. Cleverly resorting to the long ball, Leicester should have been one to the good, and would have been had Izzy Evans converted a simple one-on-one opportunity early on after Emma Aspinall found herself in behind and played in her teammate with a smart through ball. Later, a lofted pass for the visitors eluded the entire Cambridge back line and was controlled by Cutler, who rounded the goalkeeper but whose low cross back inside failed to find a teammate.

The home side were wasteful at times, too. Xelia Mendes-Jones should have released the ball to Liz Ashcroft after Becca Hirst’s well-weighted pass down the left put the forward in behind. Her overly ambitious shot was hit cleanly enough, but was never about to do anything other than sail into the welcoming arms of the Leicester goalkeeper.

Cambridge atoned soon after. A show of tricky footwork from Cohen, spinning one way and then the other, flummoxed the Leicester midfield, who couldn’t intercept her pass to Ceylon



Hickman lurking on the right hand side. The Cambridge number 8’s cross bobbed along the ground, and was left by Mendes-Jones at the last second as she heard a call from Becca Hirst with back to goal. A deft turn with the outside of her foot, and all the winger had to do was knock into the bottom corner with her left foot to deservedly open the scoring for Cambridge.

Hirst, who also plays for Tranmere Rovers reserves, was the standout performer for Cambridge over the 90 minutes, giving right back Bethan Mason nightmares with her pace and willingness to run at her. The Leicester no. 2 constantly showed her outside, but Hirst didn’t mind as she got behind her marker time and again.

Though with half time on its way, Leicester looked more likely to score. Top scorer Milly Cutler put wide after robbing Hirst. Then Emma Aspinall almost put in the best individual moment of the entire afternoon as she jinked her way through three separate markers, but her cross towards Cutler let her down.

Either way, Leicester were turning the screw, and should have scored on the

stroke of half-time as the ball dropped to Izzy Evans on the penalty spot after some poor defending from some tiring Cambridge legs, but her finish lacked any conviction and Laura Bleeheh in the Cambridge goal didn’t have to exert herself to make the save. When the half-time whistle sounded seconds later, Light Blue relief was palpable.

At the interval, the message from captain Gerda Bachrati was clear. In the face of Leicester’s superior fitness, don’t be afraid to keep passing the ball, and keep their midfield working to win it back.

Message received. Moments into the second period, Hirst bought a corner from the Olivia Leafe and swung a brilliant ball onto the forehead of the onrushing Linnea Gradin. The ball went over, but only just. Then at the other end Hirst was at it again, tracking back and coming across Leicester’s Cutler to prevent her getting a shot away.

Even at 1-0 up Cambridge could have been forgiven for thinking it was just to be one of those days. Leicester’s back line failed to deal with a ball over the top out of midfield, and lone striker Xelia Mendes-Jones showed the presence of mind to drink over the Leicester goalkeeper. For all the world it looked like it was in, but appeared to cruelly divert itself away from goal at the last possible instance. Cambridge were already celebrating. As it turned out, the jubilation would have to wait.

An equaliser came for Leicester in bizarre circumstances. A speculative effort from the Leicester midfield was

spilled by the Cambridge goalkeeper onto the toe of Milly Cutler who tapped onto the post and across goal. It was still unclear whether the ball had crossed the line when Linnea Gradin thumped the ball into the net when attempting to clear. Leicester called an own goal, Cambridge preferred to credit it to the away side’s leading scorer. But either way it was 1-1, and back to the drawing board we went.

Suddenly both teams had something to lose, and it showed. Chances worthy of the name weren’t arriving for either side until, with 10 minutes still to be played, Xelia Mendes-Jones tried to round an on-rushing Leicester goalkeeper after a brilliant slide-rule pass from Hickman. The East Midlands’ last line of defence got a firm hand to it, drawing cheers from her teammates who had been staring down the barrel of another 2-1 deficit.

And with legs aching and the game petering out, that’s exactly what they got. With two minutes left, Mendes-Jones’s attempt to find the top corner drew a decent save from the Leicester goalkeeper, but the ball could only rebound to the right boot of the brilliant Becca Hirst, who set herself with her first touch and stuck it into the net with her second. Amid the raucous celebrations, the inspirational Cambridge left midfielder ordered her charges back for one last defensive push.

It wasn’t really needed, as Cambridge

13

Combined League and Cup matches Cambridge have won consecutively

even found time for one or two last opportunities. Mendes-Jones blasted over from outside the box, before drawing a point-blank save from the Leicester goalkeeper as she attempted to convert a low cross. The final whistle sounded as the resulting corner swung in, and the celebrations began.

Player of the match Becca Hirst was nigh-on speechless after leaving nothing on the field. “They were fitter than us today!” she told *Varsity*, struggling for words. “They were so fast. It feels so good to score those two goals.”

Captain Gerda Bachrati was full of compliments for Cambridge’s opposition: “They were really good,” she said, “the best team we’ve played all season. So it’s really good to have this game before the cup final and Varsity.”

“I’m just really happy, I’m buzzing. I’m just really hoping that next week goes well, I’m really hoping for it. Looking at how much we stepped up in this game, I’m really excited for it, I think it really does justice to the girls and how much work they put in.”

● CUAFC: Laura Bleeheh, Charlotte Malley, Linnea Gradin, Becca Hirst, Gerda Bachrati (C), Ceylon Hickman, Daisy Luff, Xelia Mendes-Jones, Marielle Brown, Liz Ashcroft, Katy Edwards, Zoe Cohen, Henny Horsler

ULWFC: Laura Fuge, Bethan Mason, Lucy Chambers, Erin Hall, Hannah Watts, Jenna Allen, Emma Aspinall, Milly Cutler, Maliaika Whight, Shauna Cossens, Holly Walmsley, Izzy Evans, Olivia Leafe, Lydia Thomas, Rebecca Colton, Mia Bright

		P	W	D	L	GD	Pts
1	Cambridge 1st	9	9	0	0	40	27
2	East Anglia 1st	9	5	1	3	26	16
3	De Montfort 1st	9	4	2	3	9	14
4	Northampton 1st	9	4	1	4	-9	13

▲ The BUCS Midlands 1A League top four as it stands, with Cambridge unbeaten so far

▲ Cambridge are through to their first Cup final since 2014
(LOUIS ASHWORTH)

High-flying Seagulls ready for a Premier League future

Andrew Derrett
Sport Reporter

Many football teams around the country seem fit for a life at the top of the national game. Heavyweights like Manchester United, Chelsea, and Liverpool are almost synonymous with the Premier League. The rest consist of those battling for survival, and those who sit comfortably, quietly going about their business.

Southampton, Stoke, West Brom: these aren't clubs often involved at either 'business-ends' of the table, and they rarely enthuse a neutral fan. But the truth is most English Football League clubs would bite your hand off if offered the relative stability enjoyed by these teams.

And Tuesday evening played host to two second-tier teams harbouring serious hopes of joining that less-than-illustrious group. Newcastle's visit to Brighton was billed as a key battle in the much publicised 'Race for the Premier League', as the Championship's top two locked horns on the south coast. In a broadly even affair, the visitors walked away with a 2-1 victory, a late double handing them three points and taking them above Brighton to the Championship summit.



▲ Defender Tom Dallington could be appearing for Brighton in the Premier League next season (JAMES BOYES)

While the dust settles on a disappointing night for the hosts, many supporters still have their feet firmly on the ground. After all, one defeat is unlikely to be pivotal in a 46-match-strong marathon season, and the players pushed an undoubtedly Premier League-quality side to their limit.

Seagulls fans are no strangers to heartbreak. They have reached the lottery of the Championship play-offs three times in the last four years, not making it past the initial knockout stage on any occasion. Last year's defeat by Sheffield Wednesday came after agonisingly missing out on promotion to Middlesbrough on goal difference. So if there is one trait these loyal supporters have in abundance, it is certainly patience.

Most feel it's only a matter of time before this rapidly-growing team secures its place at the pinnacle of the sport. It's been 35 years since they played in the top flight, so they can wait a few more years yet.

Much has changed around the club in that time. They have been forced out of their beloved home after a bitter dispute with the board, have secured their league status by the skin of their teeth, and have had to play home matches at Gillingham – a 140-mile round-trip from the city – and at a temporary 7,000-seater athletics track.

So Tuesday's 30,000 sell-out at the state-of-the-art American Express Community Stadium just goes to show how far the club has come. With their new training complex in nearby Lancing completed just last year, all the pieces are in place to attract a crop of world-class players to the south coast.

The ethos of the club has often been set as a model for other teams in recent years. They made a very shrewd appointment in CEO Paul Barber, whose grounded nature and financial know-how always kept the long term ambitions of the club above short term success. In a sport struck by the new rules on Financial Fair Play, the club has had to be careful with how it has managed its significant yearly losses. If this has caused frustration among fans, some of whom are disappointed by the lack of funds available for player recruitment, one only has to point them to teams like Blackpool or Aston Villa to see what the potential repercussions could be. Brighton's entire team on Tuesday had a value less than that of Newcastle's Aleksandar Mitrović alone.

The atmosphere around the town and in the stadium is also one of inclusivity and friendliness. Families, women, and children, all are welcome and comfortable on a match-day, and the noise generated in a full Amex Stadium manages

to be raucous yet far from intimidating. It's part of the club's ambition to attract a new crop of young fans to the team that now has the home it deserves. With a catchment area as large as Brighton's, the team should have no problem, if things continue as such, in filling their ground week in week out.

Off the football pitch, the club's charity work is almost second to none. The official charity 'Albion in the Community' repeatedly wins awards, and has its goals firmly in line with the club's ethos of diversity and equality. Though these aspects of a football club aren't part of their sporting success, for the whole image of the club, this community work is vital. It also says a lot that in Chris Hughton they have one of only a handful of black managers in the English game.

Alas, that final piece of the jigsaw is still missing: promotion. Things have been looking good for a few years now, but the consensus is that 'this is the year'. The team has been jostling for the Championship lead the entire season, and it would take a more than significant fall from grace to deny them their Premier League dream for another year. Nothing is certain, and the supporters may have to keep exercising their well-practised patience, but it is surely just a matter of time before the city can boast the top-flight football club it so dearly craves.



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Football Cambridge women reach BUCS Midlands Cup final 34

Sport

Cambridge on cusp of Lacrosse

Trophy glory



Cambridge 16

UCL 7

▲▼ Cambridge will meet Edinburgh in the Lacrosse Trophy final (LOUIS ASHWORTH)

Imran Marshli
Sport Reporter

● BUCS Lacrosse Trophy semi-final, Queens' College Sports Ground

The Cambridge University Lacrosse Club men's team sealed their place in the final of the BUCS Lacrosse Trophy on Wednesday afternoon, overcoming early adversity to resoundingly defeat University College London 16-7 in their semi-final. A date with destiny now awaits the Men's Blues against the University of Edinburgh in the final on 22nd March.

The Blues came into the match in prolific goal-scoring form, netting 30 goals in their two previous Trophy fixtures but perhaps still smarting from letting a three-goal lead against Oxford slip in last weekend's Varsity match. Their Trophy game, though, seemed to pick up from where they left off in the opening plays. Matt Johnson, Pete Baddoo, and Jacob Schafheutle-Evans were at the centre of patient passing in the UCL restraining box before playing in Zac Dannelly, who, storming in from the X, opened the scoring with the first of his 10 goals during the day.

Cambridge's early lead, however, was quickly eliminated, as UCL hit back and had the upper hand for the majority of the half. Another Dannelly goal made it

2-2 at the end of the first quarter, but the second quarter was characterised by UCL dominance in possession but profligacy in front of goal. Quin Carr hit the bar and Arthur Stacey missed when through on goal, but UCL's offensive potency eventually began to tell as they opened up a 5-2 lead. Quicker to clear and raid upfield at Cambridge's breakdowns, and more aggressive when contesting loose balls, UCL's Matt Hughes and Stacey each bagged a brace after some slick passing and lightning-quick fast breaks that left the Blues' defence exposed.

Against the run of play Cambridge were thankful to reach half-time level at 5-5, with Dannelly scoring all five. His third goal was particularly eye-catching, cradling the ball and slaloming his way past multiple UCL defenders en route to goal, while the fifth was a ruthlessly dispatched low crank shot that Sam Hayes in the UCL goal had no hope of saving. The Blues had recomposed well to achieve parity at half-time and, despite their tactical timeouts, UCL could not work how to contain Dannelly all afternoon.

The Dannelly one-man goal-scoring show resumed in the third quarter, his power and pace shooting Cambridge into a 7-5 lead after a leaping shot and another finish coming in from the X. But this was no one-man team: Cambridge's momentum kept gathering, and UCL

struggled to handle it. Johnson punished the flagging visitors to score two goals in quick succession after good build-up play from Cambridge, who soaked up pressure and earned their offensive opportunities, which they did not then pass up.

At 9-5, Cambridge had scored seven goals without reply, taking the wind out of UCL's sails from which they never truly recovered. Enjoying a healthy 11-7 lead going into the final 15 minutes, the Light Blues now had the visitors at arm's length.

Having done the hard work to come back, Cambridge could pick off their now desperate opponents. Following some robust defensive checking, the Blues scored six unanswered goals before the final whistle. Baddoo helped himself to two goals, the second a rocket that flew into the top corner after Hayes had made a terrific save; and Johnson added another to his tally.

However, the ever-destructive Dannelly could not be kept out of the game, netting thrice more, his tenth goal arriving on the stroke of full time. The final scoreline of 16-7 perhaps did not do justice to UCL's early ascendancy, but it undoubtedly attested to Cambridge's resilience and offensive prowess over the entire 60 minutes. Only formidable opponents Edinburgh now stand between the Blues and the BUCS Trophy.



In his post-match interview, UCL captain George Edison sportingly conceded Cambridge's overall superiority: "It was a very competitive first half, but then in the third quarter they got some momentum, and in the fourth we just let them run through us. We didn't really play our game and didn't do what we wanted to do on the pitch. But Cambridge played really well - we wish them luck in the final."

Cambridge captain, Matt Coley, also assessed the day's action with *Varsity*: "We usually start off slow," he admitted, "but in the second half we clicked together, sorted our offence, and figured out how they were defending it. We tend to run over teams in the second half, so it was a good performance."

"We felt a little bit rattled, conceding three goals at the end against Oxford and having to draw the game," he admitted. "Here, we didn't want to do that - we felt that UCL could come back at any moment, so we really didn't want to make the same mistakes. We just closed out the game this time and that worked really well."

But looking towards the final, the Girtonian wasn't getting ahead of himself: "We have tough opposition - Edinburgh are probably one of the best teams in the country right now - so we're going to try and hit them hard, shock them a little bit, and do our best."