



VARSITY AT

70

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VARSITY

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Homerton student sues shops over disabled access

- Esther Leighton is suing one shop for £10,000 and various others for £1,500 each
- Claims businesses are not wheelchair accessible

Charlotte Gifford
Senior News Correspondent

A disabled undergraduate student is taking legal action against several businesses on Mill Road, after they ignored her requests to make their stores wheelchair accessible.

Esther Leighton, who studies at Homerton, was Academic Affairs Officer on the 2015-16 CUSU Disabled Student's campaign, and has lived in Cambridge since 2008, uses a powered wheelchair. She found that many stores did not have sufficient access for disabled customers, and first began raising complaints with the stores in 2010. Last year, she wrote to 28 of them. Many responded positively by apologising and installing ramps, and offering complimentary goods. However, seven businesses did not reply to her letters. Another business responded unhelpfully.

Among the businesses being sued by Leighton for £1,500 each are Charisma hairdressing salon, Zi's Piri Piri restaurant and Penguin dry cleaners. Leighton is also suing Carlos kebab café for £10,000, after the shopkeeper allegedly ran after her in the street, shouting abuse and pushing into her wheelchair. The business is therefore being sued for "harassment, victimisation and discrimination arising from disability" as well as failure to provide wheelchair access.

"Like many wheelchair users, I have spent years being denied access to shops, restaurants and cafes," said Leighton. "I've been raising these concerns with businesses on Mill Road for years."

"The most important thing to me is an apology, not getting money. The point is to be able to access the shops. Thanks to the changes made by those businesses that responded positively, I'm delighted to say that I'm now able to get into the majority of the shops on the town side of the bridge, on Mill Road.

Leighton has claimed that the adjustments necessary to make a shop wheelchair accessible are relatively cheap, sometimes costing as little as £20, and said they are always under £100.

"I am open to mediation and negotiation, but I have now begun legal action against those shop owners who have ignored multiple letters. It's baffling that they would apparently rather be sued than buy a ramp, which would be much cheaper for them.

"I've been encouraged and comforted by the support I've received from other disabled people who are fed up that the Equality Act is being ignored. It's rightly illegal to ban other groups from shops. They shouldn't be able to say 'no powerchair users' either."

In response to news of the court proceedings, Mill Road Traders' Association issued a statement in which they said: "Mill Road Traders' Association are aware of Ms Leighton's actions against some of the shopkeepers, however she has not been in touch with us directly. Mill Road Traders' Association is working with our members in regards to Ms Leighton's actions."

The statement describes the potential economic difficulties that businesses on

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Girton student Fergus Laidlaw slacklining on Coe Fen

(LOUIS ASHWORTH)

Elections hang in the balance on final day

Sam Harrison
Senior News Editor

Candidates are making their last bids for votes around the University in the final hours of the CUSU/GU elections which began last week.

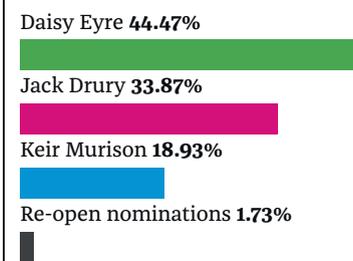
The campaigning period officially opened at 9am on Friday, by which time one candidate had already thrown in the towel: University Councillor hopeful Peter Juhasz decided half an hour before the window opened to suspend his campaign.

Immediately the focus of the campaign fell on the presidency, not least because it was one of only two roles – the other being University Councillor – to be contested by multiple candidates.

In interviews with *Varsity*, the three

Election survey

Find our full analysis on page 5



presidential contenders set out their pitches. Daisy Eyre emerged as the experienced, safe pair of hands, stressing her past roles on Jesus College Student Union as Welfare Officer and President, and her current position on the CUSU Union Development Team.

Though she was eager to deny that she is a CUSU insider, her claim was somewhat belied by her enthusiasm for the constitutional reforms which CUSU was attempting to ratify in a referendum running at the same time as the other elections.

Jack Drury cast himself from the

Continued on page 4 ▶

EDITORIAL

Feminism must be inclusive

This week, we celebrated International Women's Day. We were also reminded, thanks to a *Guardian* investigation, that there are "epidemic levels" of sexual assault and harassment at universities across the UK. These two things are not a coincidence. It is not a coincidence that we feel the need for a day to celebrate and raise up women on the one hand, and that women are disproportionately represented in high sexual violence statistics on the other.

There is a particularly nasty corner of the internet – and, indeed, society – which seems to become particularly vocal around International Women's Day. Any time *Varsity* publishes an article suggesting that, actually, there are very good reasons why the day is such an important fixture in the calendar, a crowd of meninists, men's rights activists, general bigots (whatever you want to call them) comes out of the woodwork, without fail, to cry pity for men and their poor Day-less kind.

I imagine this is already obvious, but I have little sympathy. For as long as women face harassment, violence, even death, because of their gender, I will support one measly little day in their honour.

But that does not mean that we cannot – or should not – be critical of how we mark the occasion. There was a movement this week for women to down tools and strike, in protest over the persistence of unequal opportunities and a substantial pay gap. For those able to participate in such a gesture, it is an excellent way to push back against the structures which work against us. But not everyone is able to take part. Some are not physically capable, of course, and some simply cannot afford to take a day off work – however worthy the cause. For them, the goal of gender equality may be important, but affording food or heating is more pressing.

And if we are not creating spaces in our feminism which include people of colour, non-binary people, trans women, then we are not doing it right. This seems particularly important to say in a week when *Women's Hour* host Jenni Murray wrote an article in the *Sunday Times Magazine* questioning trans women's right to call themselves "real women" – whatever one of those is.

Varsity has come a long way in its 70 years. We have women at every level of the team, where previously they would have been, or at least felt, shut out. But woe betide any of us who catches ourselves feeling complacent. The fight continues, and we'd better make sure that we're fighting for and with the right people.

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News

Student fury over proposed room changes at Selwyn

Fourth-years will only be able to choose from two staircases in a bid to prevent rooms from being left empty

Sophie Penney
Senior News Editor

Fourth-year students at Selwyn College are to face new accommodation changes, which, designed to reduce the number of empty rooms in College, have sparked concerns about the limited range and price of rooms.

Starting from this year's room ballot, all students returning for a fourth year will only have the choice of rooms in H and I staircases of Cripps Court, accommodation usually reserved for first-year or Master's students.

The new accommodation rules will not apply to Modern Linguists, AMES, or academic exchange students who have had a year abroad as their fourth year is only their third year where they are in college accommodation.

Pranay Shah, president of Selwyn Engineering Society, voiced the concerns of Engineering students: "The most widely expressed frustrations have been over the removal of choice, financial implications, and the abruptness of the changes, giving us only a week to make a decision about living arrangements, and leaving no room for discussion."

Among concerns raised by students are the high prices of rooms in the staircases allocated to fourth-years. These rooms are in the three highest price bands out of eight possible prices. Six rooms cost £159.12 per week, the majority £148.66 and one £139.37.

According to College Council minutes the bursar will be willing to negotiate with students experiencing financial difficulties: "The JCR representatives reported that this proposal had caused concern among some students because it would restrict the rent-codes available to fourth years; the Bursar assured them that individual cases of hardship would be handled through the usual channels and would be looked upon sympathetically."

Some students have been discussing moving out of college in order to avoid the extra cost of these rooms. Speaking to *Varsity*, a current third-year Engineer said that he had explained to Selwyn JCR Accommodation and Services Officer Beatrice Jones: "The potential cost of living



Cripps Court in Selwyn College (SOPHIE PENNEY)

in college is a big factor in making this decision, and while most of us currently would prefer to be able to fully remain a part of the college community, if nothing can be done about the options available to us, we may be forced to live out."

The College has explained that the change is designed to prevent an excess of empty rooms because in previous years a number of students have reserved rooms for a fourth year but not ended up returning. These empty rooms could then not be included in the graduate ballot.

However, in an email addressed to College, the Secretary of the Selwyn Engineering Society, Christina Ayriss, argued that many students are guaranteed to return in fourth year in order to complete their degree: "For engineers and students who have intermitted, changed subject or taken a year abroad, the probability of not returning is the same as for every other undergraduate student."

Another reason for the change to the accommodation policy is that College would like to concentrate fourth-years into an area with people who are at a similar stage of progression. However, as MML and AMES students will not be included in the new rules, some students worry that this will in fact split up friendship groups.

In an email exchange seen by *Varsity*, Dr Mike Sewell, the Senior Tutor at Selwyn provided a justification for the decision: "It was felt that the benefits to the entire College outweighed the wishes of a small group of students who will already have had three years in College, two of them with choice of rooms through the ballot."

He expressed willingness to explain the details but not to renegotiate the decision as College Council has already made a policy on it: "I am happy to talk you through the details if you really wish. But at this stage we are concentrating on the implementation of the decision rather than reopening it."

Sewell told *Varsity* that the students are well represented on the committees that made the decision: "This is a matter that has been considered both by the College Accommodation Committee, which includes students, and by the College Council on which JCR and MCR representatives sit."

However, Shah feels that the engineers were given little choice in the matter: "When we first heard about the changes, it seemed like a decision had already been made on our behalf, and the prospect of negotiating terms was completely off the table, despite several discussions with senior members of the college."

COMMENT

We must act on climate change

Pages 10 & 11 ▶

SPORT

Basketball blues beat Loughborough

Page 36 ▶

Corrections and clarifications

● The article 'Jared Kushner: The most powerful man you've never heard of' (27th January 2017, p. 15) was amended following formal complaints. We apologise to the Jewish community for offence caused by the original.

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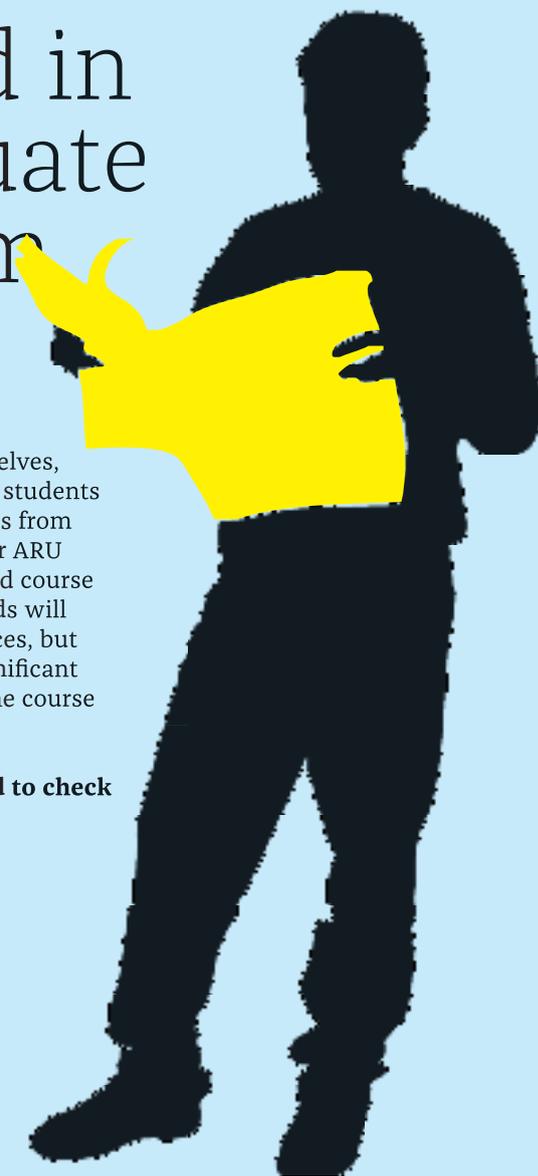
If suitable candidates present themselves, the trustees hope to make awards to students about to graduate or recent graduates from either the University of Cambridge or ARU who intend to undertake an approved course in journalism for 2017/18. Trust awards will be tailored to individual circumstances, but are normally intended to make a significant contribution to the tuition fees for the course concerned.

For further details on the Trust and to check eligibility, visit varsity.co.uk/trust, where you can download an information pack.

**Deadline for applications:
5pm, Monday April 24 2017**

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The Varsity Trust offers funding to students planning to undertake journalism courses in 2016-2017. Registered Charity No. 1012847



Push for final votes as campaigning

► Continued from front page

start as an insurgent outsider, adopting a pledge of “making CUSU work” and castigating what he perceives as the organisation’s incompetence and inefficiency. He prided himself on what he considered to be coherent and achievable policy proposals, and emphasised his civic virtue with a commitment to a 45-hour working week, which he promised to document and publish for students to follow.

Keir Murison, dubbed the ‘Welfare candidate’, has stressed his experience running Student Minds Cambridge as evidence that he is capable of co-ordinating a university-wide organisation – an apparent dig at Eyre’s origins in Jesus JCR, though Murison himself was Male Welfare Officer at his own college, Emmanuel. His agenda of ‘equalise, engage, encourage’ was very much influenced by his background in mental health: he raised the importance of communicating with students, particularly those in need of help. He also used the phrase “college lottery to describe the disparities in welfare provision between colleges.

Alongside the presidential contenders was a raft of sabbatical officer candidates from various backgrounds. Lola Olufemi’s decision to run to be Women’s Officer made waves thanks to her impressive record in student politics: she was the inaugural holder of the position of BME Officer on Selwyn College JCR, having campaigned vigorously to persuade the JCR to create the position. Welfare and Rights Officer candidate Micha Frazer-Carroll also attracted attention with her focus on, and embodiment of, intersectionality.

The only other contested position, University Councillor, showed early promise of drama as it transpired that three of the four candidates – incumbent Umang Khandelwal, Josh Jackson, and Juhasz – had stood for the role the previous year, with Khandelwal vanquishing Jackson by more than two hundred votes. Jackson and the fourth candidate, Marcel Llaverro Pasquina, focused heav-

ily on specific aims: both are passionate about divestment, and Jackson’s pledge to defend the interests of EU students mirrors Pasquina’s concern to fight racism in Cambridge. Khandelwal heavily stressed her experience, claiming that she has established the relationships and networks necessary to pass policies.

The campaign picked up on Sunday when the three presidential contenders went head-to-head in an unexpectedly confrontational discussion on the Varsity Sunday Review, in which presenter Peter Chappell’s prompts were barely needed to spur the candidates to criticise each other’s platforms. Drury sought to demonstrate his outsider credentials by lambasting CUSU, highlighting CUSU Council in particular as “a mind-numbing joke”. Eyre and Murison responded with less emphatic critiques, calling it bureaucratic and suggesting that it failed adequately to consult students before making its decisions.

However, Drury was soon put on the defensive by a hostile audience question asking about his links with the “toxic” Cambridge University Conservative Association. Drury defended the association, but the moment gave Eyre, who has described herself as left-wing, and Murison the opportunity to probe Drury’s manifesto, suggesting that his conservative leanings led him to neglect access and mental health when formulating his policies.

However, this spirited but nonetheless broadly substantive exchange was quickly eclipsed by major controversy in the University Councillor race, as Jackson put out a statement accusing Khandelwal of “a massive lack of transparency and accountability”. Khandelwal hit back immediately, defending her record and saying that it was “profoundly disappointing” that Jackson had resorted to such attacks.

Drury’s continued attacks on the CUSU status quo briefly threatened to land him in hot water on Monday when incumbent Welfare Officer Sophie Buck made a pointed reference in a Facebook post to candidates “highlighting things to crowd-please” in what was inter-



▲ (From left to right) Murison, Drury and Eyre competed at hustings on Monday night (LUCAS CHEBIB)

preted as a rebuke to Drury, who had criticised CUSU on his campaign page for wrapping up a scheme to provide minibuses to sports teams. In the post, Buck claimed that CUSU had attempted to re-introduce the scheme but been thwarted by lack of funding and new regulations, and suggested that candidates ought to consult incumbent sabbatical officers about issues before formulating policy on them. However, it was Buck who earned the greater embarrassment after the elections committee asked her to remove the post, saying that it violated the requirement that sabbatical officers remain impartial in the election.

Most hustings took place on Monday evening, with the three presidential candidates in notably more subdued form than they had been the previous day more or less repeating their talking points. In some cases, the candidates

were almost completing each other’s thoughts, though disagreement did emerge between Murison and Drury over transparency.

Voting opened on Tuesday morning, while the candidates took to the Sidgwick Site to distribute leaflets to students on their way to and from lectures. In one of the less expected twists of the campaign, the Master of Gonville and Caius College, Professor Sir Alan Fersht, endorsed Drury in a singular YouTube video released by the candidate’s campaign, calling him “a nice chappy” and discussing his apparently morbid fear of Drury’s organisational and negotiating skills.

Once again, however, the contest for University Councillor stole the spotlight with an excruciating hustings the same evening, in which Jackson repeatedly attacked Khandelwal in much the same terms as he had on Sunday and she replied with increasing vigour, with Pasquina adopting a more emollient tone when he could get a word in edgewise. At one particularly tense moment, Khandelwal corrected Jackson’s pronunciation of her name and accused

Loosened election rules continue to catch out candidates

While there are various rules regulating campaigning practice, including a ban on fly-posting and graffiti, this year the rule that the Elections Committee (EC) is allowed to define who is a campaigner for a candidate has caused the most difficulty. Since they usually classify anyone engaging in campaigning as a campaigner, candidates can be held accountable for the actions of people of whose existence they were not even aware.

Ambiguity over the interpretation of a rule against “Referring to your opponents/other candidates” led to tension in the contest for Welfare and Rights Officer last year, as eventual winner Sophie Buck criticised the record of her rival, and the incumbent, Poppy



▲ Josh Jackson has been reprimanded for the “disrespectful” tone of his campaign (LOUIS ASHWORTH)

Ellis Logan.

As such, the EC has relaxed the rules this year, allowing candidates to question each other’s platforms more freely and to criticise the records of incumbents. The new régime was put on dramatic display during University Councillor hustings on Tuesday, when chair and EC member Jon Wall contradicted Umang Khandelwal after she accused rival Josh Jackson of defaming her, saying that he had only been criticising her record. However, the tolerance of the reformed rules is not absolute. The following day, Jackson himself was told that his campaign had become “unacceptably aggressive”.

By Sunday, two complaints had already been upheld against Eyre after some of her campaigners apparently used the Facebook comment sections

of articles in *The Tab* to publicise her material, which is prohibited under the rules. One complaint was upheld against Drury in that time.

On Wednesday, an Eyre leaflet with an attack on Drury scrawled across it was reported to the EC, which promptly handed Eyre a 12-hour campaigning ban, later shortened to 9 hours. This decision was taken without an investigation and initially without a consultation with Eyre, provoking fury from the candidate. While Eyre’s appeal to the Junior Proctor overturned the official ruling, she has still lost nine hours’ valuable campaigning time and risks being tarnished by the controversy, demonstrating the power of even neutral election rules to damage a campaign which falls foul of them.

► Candidates have produced a variety of colourful leaflets (LUCAS CHEBIB)



closes



him of “defaming or slandering” her, only to be interrupted by chair Jon Wall, who judged that he had not been defaming her, but merely criticising her record. Jackson was also asked by an audience member to lower his voice whilst speaking, which he did not do.

The following day, Elections Committee called Jackson to a disciplinary meeting after deciding that his campaign had grown “unacceptably aggressive, and therefore disrespectful.”

Jackson was himself overshadowed by a sudden controversy in the presidential contest, as Eyre was handed a provisional 12-hour campaigning ban after one of her leaflets was found with the words ‘Jack Drury is a lying Tory’ and a mock-up of a ballot showing Eyre as the top preference written on it in red pen.

After Eyre condemned the incident Elections Committee relented and shortened her ban to nine hours, but Eyre nonetheless put a shot across its bows as she returned to campaigning, accusing it of having “behaved in a political fashion, undermining my campaign and threatening the democratic process.”



Breaking news, around the clock
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Eyre tops *Varsity* opinion survey



Sam Harrison
Senior News Editor

An opinion survey conducted by *Varsity* has put Daisy Eyre in the lead in the CUSU Presidential election, substantially ahead of rivals Jack Drury and Keir Murison.

Eyre received 45.47 per cent of first-preference vote, well ahead of Drury on 33.87 per cent and Murison on 18.93 per cent. The poll was conducted between the 1st and the 9th of March and garnered 816 responses.

The election is being conducted under the Single Transferrable Vote system, under which the second-preference votes of the last-placed candidate are redistributed amongst the remaining candidates. If Murison comes last in first preferences, therefore, his votes will be reassigned to Eyre or Drury depending on the second preference expressed by each voter. It is anticipated that in such a scenario, Eyre would be the beneficiary of Murison’s elimination.

The result will be a boost for Eyre going into the final day of voting, which ends at 5pm today. However, it may also encourage wavering students to vote for her rivals in the expectation that she is likely to be the victor regardless.

What is more, many of the poll responses were delivered before the Elections Committee imposed a 9-hour campaigning ban on Eyre’s campaign on Wednesday, an incident which threatened to slow her momentum, though it is not known what, if any, effect it will have on the final vote. If Eyre’s campaign has been damaged by the controversy, Drury must hope that he can capitalise on this to catch up as the final votes are cast.

Candidates seem to for the most part to be enjoying a home college advantage, though to different extents. Fully 83.53 per cent of Jesus students selected Eyre, who has been its JCR President, and 72.80 per cent of Drury’s Gonville and Caius College gave him their vote in the survey. Murison is seemingly a more divisive figure in his own college of Emma, but nonetheless racked up 52.38 per cent of its vote.

Eyre is also enjoying large leads in Murray Edwards (83.33 per cent), St Catharine’s (72.22 per cent) and Sidney

85.53%

of Jesuans support Daisy Eyre

72.80%

of Caians support Jack Drury

52.38%

of Emmanuelites support Keir Murison

Sussex (67.67 per cent), while Drury is favoured in Peterhouse (70.00 per cent) and Downing (53.49 per cent).

The survey also suggests increased engagement in the election from the candidates’ own colleges. There were 135 respondents from Gonville and Caius College, 89 from Jesus, and 66 from Emmanuel. The next-highest number of respondents came from Downing College, 46 of whose students replied to the poll.

The survey seems to expose a gender gap in voting intentions. 56.79 per cent of female respondents gave their preference to Eyre, the rest being split evenly between the other candidates. Male respondents gave Drury a plurality of 44.74 per cent, with Eyre on 35.79 per cent and Murison on 17.11 per cent.

The final results will be announced at 6.45pm today.

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▲ Eyre outside Jesus College
(LUCAS CHEBIB)

News

Mill Road shops pulled up for lack of disabled access

► Continued from front page

Mill Road may be experiencing at this time. Mill Road “is one of the few streets that is still full of independent stores,” run by shop owners “who are already under pressure during this difficult economic time.”

The Mill Road Traders’ Association were adamant that shops are trying to improve their services for disabled people: “Mill Road shopkeepers have many wheelchair users using our services on a daily basis, and we are constantly improving our services through our customer feedback.”

Under the Equality Act 2010 service providers have a “duty to make reason-

able adjustments,” which “requires service providers to take positive steps to ensure that disabled people can access services. This goes beyond simply avoiding discrimination. It requires service providers to anticipate the needs of potential disabled customers for reasonable adjustments.”

The adjustments should “provide access to a service as close as it is reasonably possible to get to the standard normally offered to the public at large.”

While local authorities can advise on the issue, and Cambridge City Council has an Access Officer, they have no enforcement role and cannot require businesses to make reasonable adjustments. This can only be done by individuals who have been discriminated against.



Carlos and Zi's are thought to have been issued with a writ (SAM HARRISON)

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Women's Day protesters

Merlyn Thomas and Georgia Powell

On 8th March, Cambridge joined people all over the world to celebrate International Women's Day, a worldwide event commemorating the struggle for women's rights.

The day, according to the United Nations, aims to recognise women for their achievement disregarding divisions, whether “national, ethnic, linguistic, cultural, economic or political”.

It is an opportunity to look back on “past struggles and accomplishments” and to look ahead to the “untapped potential and opportunities that await future generations of women”.

This year's theme, #BeBoldForChange, was to encourage people to take brave steps towards driving forward the agenda for gender equality.

The city was host to several events running throughout the day, ranging from tea parties and bops to debates and film screenings.

An International Women's Day Formal was held at Jesus College and Wolfson College hosted a talk entitled ‘Is Gender Equality Possible under Capitalism?’. Newnham College also hosted an edit-a-thon where members of the University and the wider community made and updated Wikipedia biographies for famous females.

Among a number of events on the day, the African Society of Cambridge University (ASCU) held a talk entitled ‘Galvanising African Women's Political Participation’ inviting Rainatou Sow, Dr Awino Okech and Patricia Lamour, three black women excelling in their respective fields to share their knowledge on the obstacles facing young African women from engaging in representative politics.

In line with this year's theme, #BeBoldForChange, the discussion delved into the experiences of women in several African countries, celebrating the progress already achieved, to see how we can build on this progress and engage with the differences in the challenges women face around the world.

Examining the ways in which women were being left behind in an ‘Africa Rising’ narrative, the panel discussed the critical mass of women needed to transform women's participation in the communities.

When asked about the negative con-



notations attached to the ‘feminist’ label, Dr Awino Okech, a Kenyan women's rights activist, teaching Gender Studies at SOAS University, said “Feminism is simply about people recognising the importance of women's freedom and justice.”

“It's not a desire by women to dominate systems of power, but about rethinking power relationships. It's also important to remember that feminism, as a practice of freedom and equality for all, is not alien to Africanness.”

Moving closer to issues nearby, the panel discussed the challenges to intersectional feminism today. Lamour, co-founder of the GEEDA (Gender Education and Enterprise Development for Africa) Network, told *Varsity*, “We have to take up the issues that impact women everyday, whether it's unpaid carework, lack of access to healthcare or domestic violence.”

“Whatever the issue is, we must tackle them head on. White feminists should not be afraid to confront their racism, and as women of colour we need to define our levels of interaction with feminism and politics.”

Elsewhere in Cambridge, people joined Irish women and others around the world to protest to assert a woman's

“
We have
to take up
the issues
which
impact
women
every day
”

ANOTHER INDIA

Telling the story of marginalised Indians

Hundreds of objects telling the story of 100 million marginalised Indian citizens have gone on display in a groundbreaking exhibition in the University's Museum of Archaeology and Anthropology. The exhibition, entitled ‘Another India’, is presenting objects from its own vast collection, many of which have never been displayed before, as well as newly commissioned works from contemporary artists. Mark Elliot, the exhibition's curator, said: “It's an exhibition about identity, diversity and belonging.”

GEESE AND DESIST

Students back threatened geese

Fears of a Canada goose cull at King's College have provoked a backlash from students. The geese have been identified as a health and safety risk, as their droppings can cause serious illness and make walkways dangerously slippery. Hundreds of students have signed a petition to encourage the use of non-harmful deterrents instead of a cull, which they say would amount to “animal cruelty”. The college insists that no cull is planned.



fight for global rights



right to control over their own bodies with regards to the ban on abortion in Ireland.

The direct action group Strike4Repeal previously called on the Irish Government to declare a referendum on

▲ Protestors against abortion laws in Ireland (LUCAS CHEBIB)

repealing the 8th amendment, which outlaws abortion in Ireland, by the 8th of March, threatening strike action if their demands were not met.

In Cambridge, a large group assembled outside the Guildhall on Market Square, dressed in black, wielding coat hangers and placards.

The protest was a show of solidarity with those women whose governments deny them the right to bodily autonomy.

Following speeches and chants from students and members of the public, a pile of coat hangers was adorned with flowers and placards in tribute to women who are forced to risk their lives in the absence of legal abortion in their own country.

International Women's Day has brought together women across the world in events to demonstrate solidarity. Women in the US were called to stage a general strike by the people behind the Women's March on 21st January on International Women's Day under the hashtag #DayWithoutAWoman, with thousands pledging to miss work or refusing to spend money.

The day stood to serve as an opportunity for solidarity with women all over the world, celebrating the unique hurdles of oppression that they have overcome as well as empowering them to drive forward to win larger battles.

Cantabs raise money to beat malaria

Charlie Fraser
Senior News Correspondent

The charity campaign the 'Big Varsity Match' has raised thousands of pounds for a malaria charity from Cambridge and Oxford students.

The campaign, which was run jointly by 'Giving What We Can: Oxford' and 'Giving What We Can: Cambridge' between 12th February and 8th March, aimed to raise money for the Against Malaria Foundation (AMF), a charity that works to protect people from malaria by providing mosquito nets.

The Cambridge branch aimed to raise £15,000, and by Wednesday evening had reached £17,361. Oxford had raised £16,124 by the same time. The two groups have also promised to match all donations, up to a limit of £32,000, with contributions to the AMF.

As well as aiming to raise as much money as possible, both organisations said that their aspiration is "raising awareness about malaria and the power of donations to do good".

Giving What We Can: Cambridge is a branch of the international Giving What We Can organisation - a part of the growing 'Effective Altruism' movement - that seeks to "inspire people to donate significantly and as effectively as possible". Their vision is "a world in which giving 10 per cent of our income to the most effective charities is the norm".



▲ The Big varsity Match fundraiser was launched on 23rd February (GIVING WHAT WE CAN)

The aim of 'Effective Altruism' is to motivate people not only to donate to charities but to donate as effectively as possible. Giving What We Can describes its missions as "making sure that the impact of a donation is as large as possible". This involves working out the most effective ways to relieve the suffering of others and evaluating charities on the amount of good they do per dollar. They use findings from organisations such as Give Well, which is committed to pursuing this kind of research.

Currently the AMF is their top rated charity, commended especially by Giving What We Can for its efficiency and transparency in allocating funds in order to provide the most help possible.

Make the internet less sexist

Caitlin Smith
Deputy News Editor

Members of the University and wider Cambridge community gathered at Newnham College on Wednesday for a Wikipedia edit-a-thon in celebration of International Women's Day.

Over 70 attendees were encouraged to "make the internet less sexist" by updating the Wikipedia profiles of inspiring women, or creating new pages for those who had previously been overlooked.

The event was arranged in collaboration with Wikimedia UK, a charity which supports and promotes the various branches of Wikipedia, as part of the organisation's 'Women in Red' campaign. It aims to draw attention to the fact that, whereas Wikipedia uses blue hyperlinks



▲ A sign in the corner of a Cambridge window celebrates International Women's Day (SAM HARRISON)

in its entries to connect users to other related pages, many names of prominent women appear in red, signalling that a biography is required but has not yet been created. Supporters are encouraged to write these missing biographies, so that more information is available about influential women.

Roger Bamkin, former Chair of Wikimedia UK and founder of Women in Red, explained to *Varsity* the scale of the recognition problem faced by women: of the 1.25 million biographies which feature on Wikipedia, only 15.5 per cent were women when the campaign was set up. Currently, this figure is at 16.6 per cent. Bamkin acknowledged that this seems only to be a minor improvement, but stressed that with 1 billion people viewing the new biographies, small changes could have significant impacts.

Crossword

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Across

- 1 Immensely talented sister of Wolfgang Amadeus, though none of her compositions survive (7)
- 5 Ancient Greek fabulist (5)
- 8 American philosopher born 1937, author of "What Is It Like To Be A Bat?" (5)
- 9 Younger brother of King Robert Baratheon in *Game of Thrones* (7)
- 10 Comprised of a loop of metal with a spring-loaded gate, often used in climbing and related activities (9)
- 12 Fifth-longest river in the UK, forming part of the border between England and Wales (3)
- 13 Coast in southwest of Italy, with villages such as Positano and Ravello (6)
- 14 German military intelligence organisation that existed between 1920 and 1945 (6)

- 17 Garden bird with varieties including blue, great and long-tailed (3)
- 19 Protective book covering, largely absent on books in the University Library until a recent policy change (4, 6)
- 21 Chart for measuring visual acuity (7)
- 22 Hollywood Golden Era Swedish actress who was awarded an honorary Academy Award in 1954 (5)
- 23 Freshwater nymph in Greek mythology (5)
- 24 Dominican friar, his tome the *Summa Theologiae* remained unfinished after his death in 1274 (7)

Down

- 1 Polynomial with nine as the highest exponent of its terms; style of pint glass with a bulge near the top (5)
- 2 Most populous country in Africa, whose flag consists of vertical green and white stripes (7)
- 3 ___ Pie Island; nickname of Olympic swimmer Eric Moussambani (3)
- 4 Amino acid used in the biosynthesis of proteins, encoded by the codons AAA and AAG (6)
- 5 Occurring in absence of oxygen (9)
- 6 Tissue connecting muscle to bone (5)
- 7 French biologist noted for his work on vaccination and fermentation (7)
- 11 Thoroughly confused (9)
- 13 Skilled manual craft worker (7)
- 15 Surrounding area (from French) (7)
- 16 French current world number seven tennis player (6)
- 18 Baroque fountain in Rome, designed by Nicola Salvi (5)
- 20 Semi-historical American novel concerning the life of Kunta Kinte (5)
- 22 Surname of the supervillain protagonist in *Despicable Me* (3)

● Devised by Jamie Coltman & Lucas Chebib.
Solutions will be posted at varsity.co.uk.

SETTLING THE SCORE Academic completes abandoned opera

It has been announced that an abandoned Liszt opera, rediscovered by a Cambridge academic, will be given its world premiere this summer. The incomplete opera was discovered by David Trippett, of the Faculty of Music, a decade ago, after it had lain largely forgotten for almost two centuries. Since then Trippett has worked on the manuscript in order to piece together what Liszt created. "This project is about bringing it to life for the very first time," he said. "The music that survives is breathtaking."

BRIDGE OF SHORTS St John's College hosts film festival

Watersprite, the international student film festival, will be running this weekend. It aims to nurture emerging talent from around the globe. Various talks and screenings will be held over the three days, most in St John's College. This year notable speakers include Stephen Poliakoff, the acclaimed television dramatist, and the director Roger Michell. The festival was founded in 2010 and welcomes international filmmakers. Hundreds of submissions of 'shorts' will be considered for an award.



Interview *Alistair Carmichael*

“ I’m European, British, Scottish and an Islander. And I’m quite comfortable with it ”

● *The former Secretary of State for Scotland and sole surviving Liberal Democrat MP north of the border talks Nicola Sturgeon, nationalism and Nigel Farage with Keir Baker*

The arrival of Yáng Guāng and Tián Tián the pandas to Edinburgh Zoo in 2011 created the most popular joke in Scottish politics. ‘There are more pandas in Scotland than Tory MPs,’ Labour and Liberal Democrat supporters could scoff.

But it was all change at the 2015 general election. Now, student journalists wanting to talk to a Liberal Democrat MP from north of the border are left with just one option: Alistair Carmichael, MP for Orkney and Shetland.

All Westminster constituencies are unique, but that containing the Orkney and Shetland Islands is perhaps the most unique of them all. Carmichael explains to me why the seat has returned a Liberal MP in every election since 1950 and how it managed to withstand the SNP storm last time out.

“It’s our small island liberalism,” he says proudly. “Yes, that distance does give a disconnect, but we’re a community that is much more self-reliant than others. We manage to be insular as an island community without being illiberal.”

Indeed, himself originating from Islay in the Inner Hebrides, Carmichael is drawing on his own experiences when he notes “a special mentality” comes from being raised on a Scottish island. Yet, he is also keen to stress that this is but a part of his identity, lamenting how “Scottish nationalists focus on a single identity – being Scottish – and consider the British identity as illegitimate. But I’m more than that: I’m European, British, Scottish and an Islander. And I’m quite comfortable with it”, he tells me firmly.

A prominent Better Together campaigner, Carmichael remains dismissive of the SNP’s arguments for independence. In his view, “the nationalism of Alex Salmond is not massively different to the nationalism of Nigel Farage, which in turn is the same as the nationalism of Donald Trump and probably Marine Le Pen.” Indeed, as we discuss Scotland’s chances of securing a separate deal with the EU, he highlights a “lack of logical consistency” in SNP leader Nicola Sturgeon’s arguments.

“If it is wrong for Scotland to share her sovereignty with England, why are they so desperate to share it with 27 other countries in the EU?” he asks me rhetorically. “And why is it so important for Scotland to be part of the single market of the EU, which is 15 per cent of our exports, but not the UK single market, which represents two-thirds?”

“I’ve not seen any idea of substance that shows Scotland could have anything

► Alistair Carmichael is one of only three MPs from parties other than the SNP in Scotland (FREDDIE DYKE)



meaningfully different in a relationship [with the EU],” Carmichael sighs. “I wish the nationalists would start making an argument for cooperation across boundaries in Europe in its own right, rather than a sub-species of the Scottish independence argument. But the problem is, they aren’t internationalists: they’re nationalists!” He smiles wryly: “and the internationalist nationalist doesn’t exist, I’m afraid.”

But, for all Sturgeon’s calls for a separate Scottish deal, could her long-term goal of Scottish independence be facilitated by the whole Brexit ordeal, I ask? Carmichael is cautious in his response, noting with frustration that the SNP do “see this argument [against a ‘Hard Brexit’] as a way of advancing their narrative that Scotland is so different from the rest of the UK that independence is necessary.”

“But,” he tells me, “Scottish independence is not as likely as you would understand from this side of the border,” because the SNP are “relying on the same emotional arguments they’ve relied on, which got them 45 per cent of the vote in 2014 [in the independence referendum]. Beyond that, they’re now the victims of their own success – they’ve polarised popular opinion in Scotland.” Indeed, he continues, “so many of us are defined by whether we were for ‘Yes’ or ‘No’ that I think it’ll be difficult for them to shift people out of the 55 per cent. It’s still an

argument of head vs heart.”

“Remember this,” he says. “Nationalism always ends badly. It only ever works if you’re the only country that does it. Because once you have other countries that take that approach, you quickly end up in a race to the bottom.”

Arguably, this is exactly what is occurring right now, I point out. He nods in agreement, but takes a somewhat optimistic view of the situation. “The political debate is now framed between nationalism and internationalism. And this has put Liberals (who are internationalists by definition) back in the centre of politics. I find it quite enlivening.”

I draw him to discussing what he describes as “the gift of the current Labour Party”. He lets out another sigh. “Nick Clegg said [last autumn] that the government had come up with the most banal cliché ever in ‘Brexit means Brexit’. Well, I think he was right at the time, but what I didn’t foresee was the Labour Party would find ‘respect the result’. In terms of banal clichés, I challenge you to come up with anything better than that.”

“It’s odd the Labour Party preach this when it’s pretty clear the Tories don’t respect the result,” he argues. “Think what was on offer when the ballots were cast, the assurances we were given. They’ve gone,” Carmichael says, waving his hands in disgust. “The vision we have now is not one that is going to deliver us another £350 million for the NHS:

we’re going to become a low-tax, low-regulation economy. Is that really what people thought they were voting for on the 23rd June?”

Carmichael is keen to emphasise the flaws of referendums. In his view, a result of 52 per cent to 48 per cent “tells you nothing more than the fact that the country is split down the middle. And I don’t think you make big constitutional changes by splitting the country.” He grimaces: “Frankly, part of me thinks if we never have a referendum, it will be too soon.”

But he is equally adamant that “having started this process with one, [a referendum] is the only way of sorting it sensibly. I don’t see any other way of reconciling the views of the two sides.”

I push him on this, though, arguing that if a second referendum saw the blocking of Brexit, it could see Leave voters uniting at the next general election to vote in a ‘Brexit government from hell’.

“I think we’re already there,” he responds wryly, before admitting that although there are “risks to a second referendum”, he just cannot “see anything better”.

“Welcome to identity politics,” he says, leaning down to grab his coat. “This is what a referendum does to a country: it takes an issue of constitutional significance which people might have a view on, puts it right to the top of everyone’s agenda and forces them to pick a side.”

“ Scottish independence is not as likely as you would understand from this side of the border ”

The sweet taste of crystallography



There is a science to the art of chocolate-making (EVERJEAN)

Zi Ran Shen
Staff Science Writer

Those who know me well have often been treated to my impassioned speech about how overwhelmingly sweet chocolates are.

I've often refused chocolate desserts and confectionery, citing my boredom with their overuse while choosing their fruity counterpart.

Though my culinary experience with them has been less than thrilling, my scientific relationship with this substance is nothing short of magical.

Chocolate consists of various ratios of cocoa butter, cocoa solids, sugar, and milk. Though the ingredients seem simple, good chocolate delivers both a crunch and the melt-in-your-mouth feeling.

The silky texture of chocolate is unrivalled, as is its versatility. Chocolate combines with cream to make a soft ganache, dissolves in milk to form a rich drink, and shaves into delicate ribbons.

Its transformations earned chocolate the crown in the dessert world. At the heart of chocolate's many forms lies a cutting-edgescientific technique: crystallography.

Crystallography is the art of growing ordered molecular lattices. In biology, scientists aim to grow crystals of macromolecules such as proteins, or RNA. Confectioners aim to grow crystals of fat.

Cocoa butter contains many fats that can crystallise at different temperatures, in a total of six forms. The most desired is crystal V, which melts the closest to body temperature and has the best snap.

To create such a crystal, confectioners must align the molecules by giving the melted chocolate enough energy so that the lower-stability crystals don't form, but crystal V is able to.

This process begins at around 31°C. When microcrystals have formed, the rest of the molecules soon snap into place, creating the perfect tempered chocolate.

The crystal lattice gives chocolate its unique properties.

Unlike other solid fats (think cheese, butter, etc.), cocoa butter is brittle. Crystals, while strong as a whole, will snap if a fracture is formed. One small molecular break will separate the whole crystal in two.

Also, other fats melt at an even rate. From runny oil to solid butter, there is a soft stage in between. Chocolate does not have that stage.

As soon as that solid chunk of chocolate enters your mouth, it melts into a velvety liquid.

Crystals are different from other solids in that they form select molecular contacts, whereas solids are very compact.

A little extra energy in the form of heat can quickly disassemble a crystal lattice while barely putting a dent into melting an otherwise disordered solid. Though unique, chocolate's crystals are easy to combine with other foods. Since the crystals are made from fat and melt at around body temperature, it readily incorporates into butter, milk, or cakes.

All of these properties have cemented chocolate's place in the culinary scene as a regular showstopper.

No matter how much I pretend that chocolate is too sweet or overused, I cannot ignore their scientific brilliance.

When solid chocolate was invented in 1847, the field of crystallography had only started making its first steps — the Miller indices used to categorise crystals were just developed.

The art of chocolate tempering and its science have developed side by side to present the multitude of forms of chocolate sold today.

Personal healthcare is getting more personal

Jake Cornwall Scoones
Science Correspondent

"Genome science ... will revolutionise the diagnosis, prevention and treatment of most, if not all, human diseases." These were the remarks of Bill Clinton upon the draft publication of the Human Genome Project in 2000. The turn of the millennium saw extreme optimism over the future of medicine, with many believing that the possibility of curing any disease had been unlocked. A decade and a half later, this looks like more of a fantasy than a reality. But should we lose all hope yet?

Genomic medicine techniques are widespread within the sphere of research, and some are starting to see translation into clinical application. This transition is picking up speed due to the massive decline in sequencing prices, from the \$1 billion USD spent on the first human genome sequence to a mere \$1,000 today, largely as a result of next-generation sequencing. All of this data is irrelevant without computational techniques and technologies, meaning bioinformatics has undergone a parallel revolution, allowing for intelligent analysis of the thousands of human genomes being sequenced, each of which containing three billion bases.

With the sequence of a patient's genome, clinical care including the use of specific drugs can be tailored to individual needs. This will in theory increase efficacy rates, reduce side effects and lead to quicker recovery times. Cancer, a disease of the genome, is one of the key targets of personalised medicine. One can imagine a future in which a cancer patient would have tumour tissues se-

quenced, allowing the mutations to be determined, and thus which treatments to administer. This would massively increase the survival rates from today's hit-and-miss treatment procedures.

Personalised medicine will become a self-learning process, deploying big-data computational methods coupled with cloud-based collaboration, meaning algorithms used in diagnosis and treatment will become increasingly efficient. This is already becoming a reality in the UK with the '100,000 Genomes Project' led by Genomics England, integrating sequence data with NHS records. The start of this millennium saw humans acquiring the manuscript that is our genome, but with more data we will tend towards a complete understanding of each of its intricacies, and how to use this knowledge to reduce suffering.

With all major medical innovations come social challenges; technological innovation seems to be moving at a faster pace than the ethics needed to regulate it. Considering that the sequence of our genome, to a large extent, defines our very identity, some are concerned about how data is stored, used and shared, calling for more careful thought before this approach is rolled out worldwide. Despite this, there have been efforts to engage the public in this revolutionary endeavour, for example with Obama redefining sequenced patients as "partners" in clinical research during the launch of the Precision Medicine Initiative.

Genomics has changed medical research. Given the large impetus from governing bodies, the ripples will certainly reach the hospital bed. As Clinton suggests, "it is now conceivable that our children's children will know the term cancer only as a constellation of stars."

Online
Our relationship with food
by Polly Evans

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Silver Oak Coffee is your local roastery and we are at Cambridge Market every Sunday with our beans, coffee brewing equipment and espresso based drinks on offer. We are really serious about quality speciality coffee, we roast, and cup every roast, every week. We work with small farms and cooperatives and offer a range of lighter roasts from an Ethiopian with notes of tangerine, to a chocolately Honduran and our own exclusive single estate espresso roast from Finca La Ventaja. If you want a fantastic flat white, a creamy cortado or to talk about your brew method, come and see us any Sunday and claim your student discount.

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Comment

Climate change is already happening. We need to act now

It might be difficult, but we need to tackle the problem head-on. Failure to do so can only have dire consequences, says [Felix Peckham](#)



Felix Peckham studies HSPS at St Catharine's College

Felix Peckham

The planet – our beautiful oasis of mountains and valleys, streams and oceans – is on the brink of irreversible disintegration. Already, humans have succeeded in purging many of the intrepid creatures that dared to get between man and his gun, fishing net or, nowadays, car. Who is next in the global cull? Perhaps it's the polar bears, whose icy habitat is receding beneath their feet. As gargantuan cargo ships trawl the sea lanes and inconceivably large aeroplanes crisscross above our heads, the polar bear is dying along with our planet.

Climate change will be the defining issue of my generation. Attempting to prevent the total collapse of our precious ecosystem is the mighty burden that older generations have passed down – a product of their insatiable greed, inconceivable ignorance and infuriating complacency.

This task is not to be underestimated – it is herculean in nature. The consequences, already firmly in motion, are immeasurable: uninhabitable cities as a result of rising sea levels, and excessive temperatures, food insecurity for a ballooning population, the breakdown of food chains and the extinction of the animals who co-inhabit our planet.

Ironically, as the threat from climate change becomes ever more precocious – two million square kilometres of ice have vanished from the Arctic in less than 40 years – global inaction is on the rise. This is no better evidence than by the fact that the orange freak in the White House is oblivious to this threat to our very existence.

Equally, the UK's vote to leave the European Union is a blunt rejection of the internationalism and cosmopolitan-

ism that is necessary to combat this almighty challenge. The EU is flawed, but its tightknit bond between prosperous and powerful European nations was a ray of hope in this spiralling black hole of fatalism.

Two years ago I had the privilege of travelling to Toronto to be taught about climate change – its causes, consequences and the solutions – by former US Vice-President Al Gore. For those who are concerned about the jeopardy our planet is in, Gore is our hero. He has succeeded in raising and promoting the dialogue around climate change and how best to address it; yet the general condition of the movement in favour of raising awareness, and providing a solution for climate change, is still barely a whisper. This is of particular importance when compared to the cacophony of noise generated by the industries reliant on fossil fuels, and who have a vested interest in not divesting their energy production.

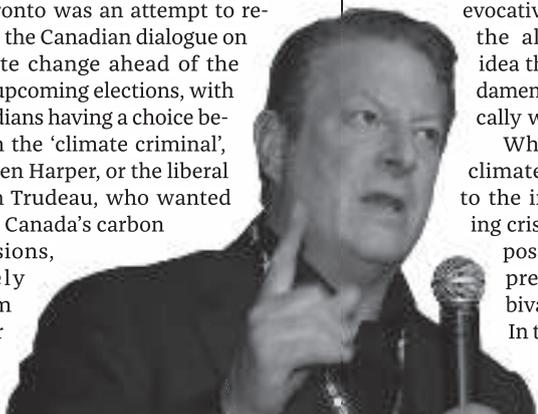
Gore, a passionate and gregarious speaker on all things climate change, laid out the starkness of the situation that lay ahead for humanity. The reasoning for the conference being hosted in Toronto was an attempt to reshape the Canadian dialogue on climate change ahead of the then upcoming elections, with Canadians having a choice between the 'climate criminal', Stephen Harper, or the liberal Justin Trudeau, who wanted to cut Canada's carbon emissions, largely from their tar

sands industry. While Trudeau went on to win the election, the election of a climate-sceptic and general ignoramus to the presidency of the USA, the world's second-largest greenhouse emitter, somewhat lessens this victory.

One particularly rife myth is that attempts to prevent the further warming of our planet will be to the detriment of our economy. Evidence suggests that the economic benefits of addressing climate change far exceed the costs. The switch from fossil fuels to renewable energy would create hundreds of thousands of jobs in the United States alone.

A major impediment to the global movement to address climate change is politics and politicians. Addressing climate change is a politically unpopular idea, despite having widespread public support and almost unanimous scientific support about its perils. Politicians have no incentive to address climate change in the short run, disrupting the work of many of the most powerful corporations that shape our political discourse. It's also an impossibly hard sell to an electorate, given that day-to-day issues such as healthcare and wages are more evocative than the vague and the almost unbelievable idea that our planet is fundamentally and catastrophically withering away.

When it comes to the climate, and our response to the impending and ongoing crisis, there is too much positivity, or, to be more precise, too much ambivalence and ignorance. In this instance we need more cynicism, for the stakes are high and time is short.

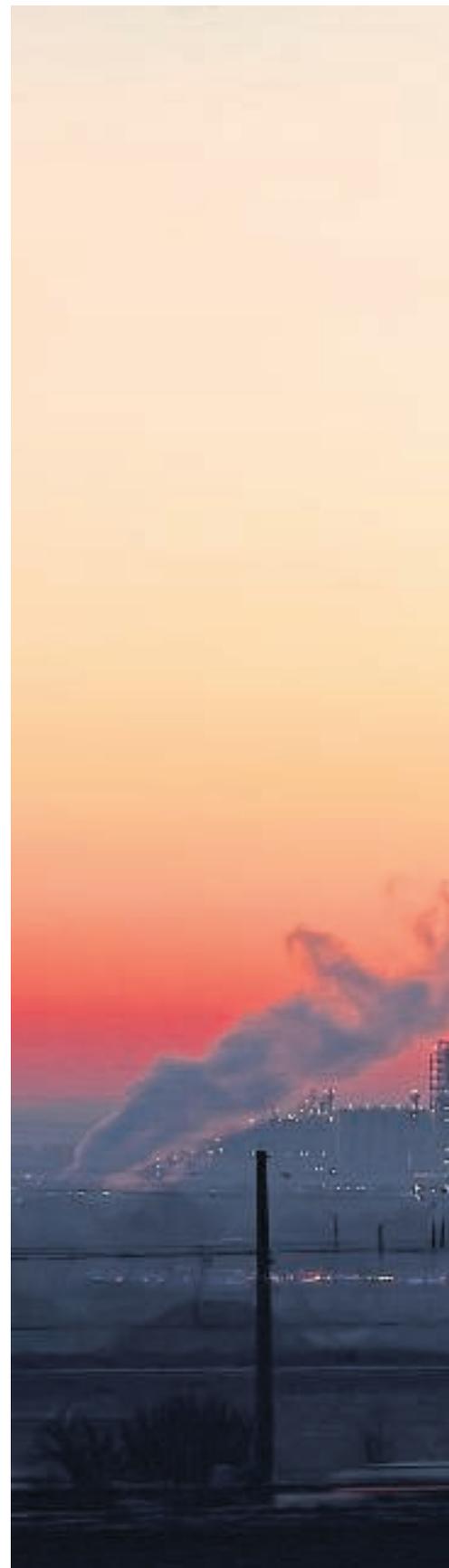


◀ Al Gore, Former US Vice-President (AL GORE NA CPBR4)

Environmental issues are the biggest threat to humanity. Other factors may seem more imminent right now, and I am not trying to detract from their seriousness. We cannot afford to ignore the health of our planet because it is 'for future generations to worry about.' Climate change is irreversible past a point and needs to be addressed now if it is not going to be catastrophic.

Global warming is already having an impact. NASA and the National Oceanic and Atmospheric Administration found that 2016 was the warmest year on record. Sea levels are rising, respiratory problems are worsening, lives are being lost and the frequency, intensity and unpredictability of weather is increasing.

Rising temperatures and extreme variations in precipitation are worsening malnutrition and undernutrition which, according to the World Health Organisa-





The biggest threat to the world *by Emma Walsh*

◀ The problem of air pollution must be solved before it is too late (PIXABAY)

tion (WHO), already cause 3.1 million deaths annually. Increased flooding is also likely to affect fresh water supplies and increase the risk of water-borne diseases. The number of reported weather-related natural disasters has more than tripled since the 1960s.

The very causes of climate change also pose major challenges for humanity. Extracting resources may seem to make economic sense, but it is not sustainable. For example, not only does deforestation emit massive amounts of carbon dioxide into the atmosphere, but it also removes vital ecosystems and resources that communities rely upon. The earth has a massive amount of water, but we can only drink fresh water which, according to NASA, is only 3.5 per cent of the water available! Over-extraction paired with increased extremes of drought and flooding will result in water scarcity, starvation, and conflict.

The irony is that those who are the

biggest players in causing global warming are those that think it 'isn't real'. It is real. I have seen the severity of the impacts. Seven months ago, I took part in a conservation project on the Mesoamerican Reef. The first time I went under the water I gasped in awe so much that I choked as my snorkel filled with water! It was so beautiful. But some areas have been hit much harder. The impact of climate change, overfishing, pollution and unsustainable tourism is devastating and the resultant coral bleaching is happening at an exponential rate.

Not only do all species deserve to survive, but, if we want to be selfish, we need wildlife to survive too! The coral reef I visited, for example, protects communities from coastal erosion and storms; provides medicine, income from tourism and fishing; and is home to a multitude of species needed not only for sustenance, but as food for the soul.

Coral reefs are also massive car-

bon sinks. The destruction of coral by climate change will only lead to even more dramatic increases in atmospheric carbon dioxide as vital carbon sinks are destroyed, causing further temperature increases and further damage. There is a positive feedback effect - now that global temperatures have begun to increase, the situation will worsen exponentially.

But it does not have to be this way. I have only touched upon a fraction of the impacts of climate change. The situation is dire. But we can reduce the rate and severity of these impacts. The millions living in poverty are most vulnerable. For those of us lucky enough to be largely ignorant to the impact of climate change, whilst being the driving force for it, we need to stop fuelling this inequality.

Pushing for a move towards renewable energies is key. Tropical forests provide up to 30 per cent of the solution towards climate change, so we must protect such vital carbon sinks. On a

“
The very causes of climate change also pose major challenges for humanity
”

smaller scale, we can recycle, eat less meat, or take a walk. But this will only slow the process of climate change. According to Conservation International, the concentration of carbon dioxide in the atmosphere today is the highest in three million years. Thus, providing vulnerable countries with the ability to counter these issues is also vital.

Oxfam believe that if world leaders act together now then disaster can be avoided. Conservation International have found that it would require less than 0.1 per cent of global GDP to make the changes humanity needs to adapt to a warming world. This is 227 times less than the global GDP spent on defence. The longer world leaders deny the existence of climate change to benefit themselves, however, the harder it will be to reverse the damage that humanity has caused the world. But just wait, the world will throw it back in our faces 10 times harder.

Comment

Breaking down borders has redefined identity

Yukiko Lui **Pale, Stale, Male**

There is no distance-learning course for how to be Japanese. How do you stay true to one side of an identity you've inherited from your parents when you have never lived in Japan and have, at best, a mediocre grasp of the language? Identity is almost always conceptualised as personal.

But developing an identity that is apparently yours to claim can be difficult without first-hand experience of it. In these situations, representative media is one of the most accessible resources for identity-building.

Seeing realistic media portrayals of people like us makes existing as a marginalised person easier. Even though we may come to the languages of racial, gendered or class solidarity later in life, the



“
The best kind of representation is the kind that portrays a people as they are
”

▶ LIZZY O'BRIEN

flicker of recognition when we see them represented in media is still a source of immeasurable comfort.

One of the markers of an increasingly international world is the presence of more and more people like me: kids, born to parents of different countries, who grew up in a culture that should be theirs, but that for some reason doesn't quite feel like home.

In many ways there are links to immigrant experiences. Usnavi, the protagonist of the musical *In the Heights* hit the bullseye when he rapped about his desire to 'find his island'. Though he had lived his entire life in New York, he still thought of the Dominican Republic, the country of his parents, as the place to which he would go 'back'. This feeling of kinship with a motherland paradoxically familiar and unfamiliar is something many 'third-culture' kids like myself know well.

The best kind of representation is the kind that portrays a people as they are, without reservation. People like me have a lot to learn about who we are because a clear-cut identity doesn't come quite as naturally to us as it does for those who are firmly rooted within one set

of borders.

But it's more common than the mainstream discourse would suggest. In his 2008 memoir, Barack Obama wrote that he had to do this. He was raised by a white mother and grandparents in Hawaii which did not have a large black population. In some ways when he left Hawaii he learned how to be black. Although the feeling of solidarity and the inexplicable tug you feel towards people who look like you is something we are all born with, the nuances of a culture and the cues, codes and language of that solidarity have to be learnt.

One of the best ways to learn the interpersonal elements of an identity is to consume the music, art, and media that represent it. Of course, the kind of representation that has the potential to empower is the most rare. Criticism levelled against this kind of representation is that it doesn't sell because it's too 'niche'.

But there is nothing financially unviable about the proposition that a Latinx character should be written for Latinx people; there's no reason a white, black, or Asian audience can't appreciate them. One of the best examples are Aziz Ansari

and Hari Kondabolu, two Asian stand-up comics who acknowledge that their audiences are predominantly white. Yet they still make this audience laugh while talking unapologetically about their experiences as Asian men.

Here the economic argument is also baseless - Ansari is one of the most commercially successful comedians of the moment. Of course there are concerns about offering up parts of a culture for consumption, but these dissipate where media is authentic in its portrayal of an identity, not pandering to a majority audience with simplified tropes and stereotypes.

Learning the vocabularies of solidarity and resistance are essential to inhabiting an identity comfortably. How we walk through the world is defined by how we are perceived by others - woman, non-binary person, trans person. It defines our experiences so much so that even if as children we never had to shoulder the weight of our otherness, we can't ignore that we will be read as having these identities.

Familiarising ourselves with the language of our shared struggle is essential for solidarity.



This is what's it's like to be Jewish in Cambridge

Miikka Jaarte **28 per cent fear**

I've spent the last seven weeks talking about anti-Semitism and Jewish experience around the world. However, Cambridge itself, as both a city and a university, is a unique place for Jewish students. This manifests itself in many bad things (like everywhere), whether that be political prejudice or spray-painted swastikas. But, happily, on talking to some Jewish students in Cambridge, the consensus is that Cambridge is a very good place to be Jewish - and even when it isn't, the experience is still unique.

There are as many Jewish experiences in Cambridge as there are Jewish students. But whether it be through religion, a sense of community or culture, what really stands out is that Jewish students in Cambridge, in most contexts, don't have to be afraid to show or talk about their identity.

First, let's reflect on the fact that things are far from perfect. For many, the most challenging and potentially hurtful experiences involve the politics of Israel and Palestine. One student told me that he had been involved in pro-Palestinian activism through his family for most of his life, but upon meeting fellow pro-Palestinian student activists, he found that his religion and cultural background made many people distrustful. He commented that while negative attitudes against Jews in general are not acknowledged, and often explicitly denounced, by such groups, there is a background assumption that all Jews are complicit in the actions of Israel, and pro-Palestine rhetoric is often mixed with in-

flammatory anti-Semitic rhetoric.

There have also been multiple widely-covered cases of anti-Semitism related to the University in the last year. First, the horrific incident in Christ's College, where multiple Jewish students were physically assaulted and insulted with slurs, as well as the University's reaction, which many saw as playing down the anti-Semitism of the incident. More recently, the propagation of flyers denying the Holocaust appearing on the Sidgwick Site, as well as spray-painted swastikas on Jesus Green, is unquestionably alarming.

But it would really be a shame if these stories characterised the Jewish experience in Cambridge. Luckily, they do not - the majority of people who got back to me talking about their experience of being a Jewish student were positive.

The vibrant Jewish community in Cambridge provides a sense of belonging for many students, be it through JSoc (the central society for Jewish students), or various unofficial friendships that form around a common background. One person told me that she was first intimidated about whether she was 'Jewish enough', coming from a secular family, but was positively surprised by the wide variety of Jewishness in Cambridge's student community. Even though different Jewish traditions disagree about whether converts or patrilineal Jews are 'real' Jews, such exclusion isn't present in the Cambridge community.

There are, however, many practising religious Jews in the student body. One student told me that Jewish religious practices, like

“
The vibrant Jewish community in Cambridge provides a sense of belonging for many
”

observing shabbat, are sometimes difficult to explain to friends who aren't necessarily aware of why many observant Jews don't turn on lights or work on Saturdays. However, she mentioned that the easiest people to talk to about religion are often from the Islamic Society - "You can relax about sounding normal and just compare the weird bits of religion." Cambridge lacks a dedicated shop for Kosher products, but Derby Stores on Derby Street has a dedicated section for kosher products, and many colleges specifically prepare kosher formal food for students who request it.

Even in other UK universities, many Jewish students feel actively threatened by acts of anti-Semitism and prejudice - the relative merits of Cambridge as a good place for Jewish students can hardly be overstated. However, recent events show that anti-Semitism isn't a historical footnote, even in such a relatively safe space for Jews. Thus it can be hard to tell how exactly non-Jewish people should act.

I'm just one Jew, and can hardly prescribe a universally acceptable behaviour programme, but there are many things non-Jews can do to make Jewish students feel safer. Apart from, obviously, refraining from being an anti-Semite, listening to the experiences of Jewish students and taking them seriously is imperative. There are other injustices in the world, but that doesn't make anti-Semitism a first-world problem that can be ignored. We are not making this up.



Cartoon by *Ben Brown*



It's not cultural elitism to worry about reading



Anna Hollingsworth studies Linguistics at St John's College

Anna Hollingsworth

Ever heard of Shakespeare? No? Austen maybe? Okay, perhaps a contemporary literary genius - Steven King anyone?

I see you roll your eyes at the implausibility of such ignorance. But, it turns out, one in five British people cannot name a single author of literature. A survey by the Royal Society of Literature also showed that 15 per cent of the people surveyed find literature too difficult to understand, while a quarter had not read any literature in the last six months. The numbers are disconcerting, but hardly a surprising. In the US, The National Endowment for the Arts (NEA) has been collecting data about American habits since the 80s, and what emerges is a steady downward trend in the interest in literary fiction. Now, not knowing your Dickens from your DeLillo is not on a par with concerns like the Syrian apocalypse, the UK committing European suicide, and America, well, turning into a real-life Simpsons episode - but we should be worried, and acutely so.

Part of the reason for the decline in reading fiction jumps out quicker than you can google 'What is Shakespeare?': the use of social media and other forms

of non-visual entertainment is on the rise. There are simply many more platforms of entertainment competing for our precious free time than back in the 80s. Netflix and co. bring films to us rather than us having to make the effort to go to the cinema. Video games have evolved from pixelated Pac-Man to 3D full-immersion experiences, and then there's the internet - non-existent only decades ago, now at the bottom level of Maslow's hierarchy of needs with food and sex. In 2013, Nielsen Book found that, at the time, only three activities were increasing in percentage - playing 'game apps', visiting YouTube, and texting - while reading was set on a steady downhill trajectory.

But blaming non-literary entertainment for the total demise of modern culture, or calling for the abolition of all electronic forms of entertainment, is very much not the way to go. It is a sad fact about our cultural values that throwing in a reference to Raskolnikov's Nietzschean psyche in *Crime and Punishment* qualifies as cultured conversation, whereas discussing the cinematographic realisation in *The Last of Us* - a video game - barely warrants the label 'culture'.

“Blaming modern culture is not the way to go”

Yet films, video games, and TV carry cultural and artistic value in addition to their entertainment function just as much as literature does - just take a glance at all the discussion surrounding the deep thematic components of *Bioshock* or the story development, haunting atmosphere, and visuals in *Inside*.

What's more, video games (ones not focusing solely on blood and gore - they do exist, believe it or not) increase their players' capacity for empathy, just as reading literary fiction does. We all love expressing our shock at headlines about gamer-turn-massacrist, but it's about time we reconsidered our cultural values. Hailing literature as something above all other forms of entertainment is blind-sighted at best, and elitist at worst, and this attitude is hardly going to convert non-readers to readers.

Bind these findings together with the fact that reading is a basic skill in our society, better-paid jobs more often than not demanding more efficient reading skills, et voilà, you have a burning socio-economic class issue on your hands. And given that parents' reading habits tend to be transmitted to their children, the recipe for decreasing social mobil-

ity is right there. I'm not saying being a bookworm will guarantee a high-flying job, but being able to work with texts is pretty much a necessity.

To guarantee that everyone has the same basic opportunities insofar as is possible, we should be focusing more efforts to tackling the downward spiral of reading. The decline in reading literature presents a real problem. According to NEA, the amount of literature read correlates most strongly with the readers' level of education. At one extreme, 68 per cent of adults with a graduate degree read literature for pleasure in 2015, while at the other, the percentage goes down to 30 for those with only secondary education. At the same time, the most recent results of the UK-based annual survey 'What Kids Are Reading' shows that reading fewer challenging books correlates with decreasing reading age. While primary school children engage in challenging reading such as *Harry Potter*, by the time they reach their GCSEs, their literary preferences have fallen behind their reading age.

Don't ban Netflix and Nintendo or badmouth *Bioshock* - embrace all electronic entertainment. But make sure to pick up that *Potter* once in a while too.

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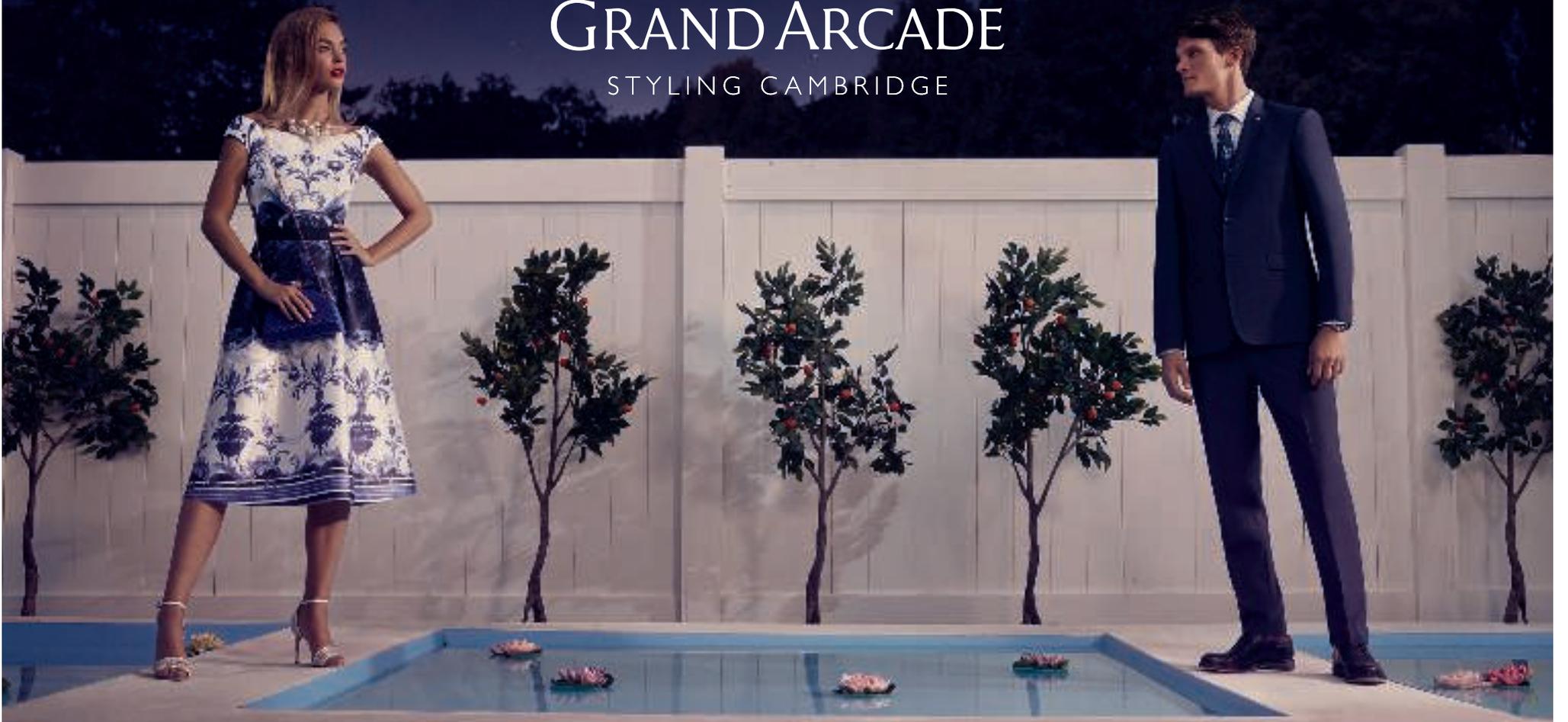


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Vulture

Single-sex schooldays
All boys, all girls, all wrong
(16-17)

Long live the Queens'
Jess Lock reveals Cambridge's best brunches
(22-23)

Stormzy's back
Multifaceted MC with a message
(26-27)



All girls, all boys, all good?

What is it like to come out in an all-male school? Are all girls' schools the sites of liberation they are made out to be? **Ted Mackey** and **Olivia Lam** share their experiences of single-sex education

Original artwork by **Sophia Luu**

A very gay fish in an all-male pond

I came out as gay at the age of 13 on Facebook, the night before a school ski trip. Well, actually, I came out as bi – as many people do, being under the impression that feigning an interest in the female anatomy might somehow alleviate the shock to my friends that one of their number was batting for the other team. The responses I get when I tell peers at Cambridge my coming out story is one of disbelief: firstly because I actually had a concept of my sexuality at all at such an early age, and secondly because I could not possibly have picked a worse audience to announce my affinity for the eggplant emoji to – an all-boys grammar school. In Northern Ireland.

It's true, there were times at which I was faced with homophobia, and not always from students. At an interview for head boy, I suggested homophobic bullying was an issue I would like to address. Our Principal responded that this was infeasible, as they "didn't want to promote certain orientations." The Vice-Principal and I exchanged a shocked glance. I'm still proud of my response to this day: "I didn't realize we lived in Putin's Russia!" Needless to say, I was not offered the position of Head or Deputy Head. Another time, our class was told flat out that same-sex marriage was just a vehicle for 'Cultural Marxism' – lacking the vocabulary and the courage to speak out against this particular teacher, I stayed silent.

While there was always a certain amount of ribbing and jokes, I'm very happy to say that

my school experience was largely an enjoyable one. I would even suggest that my coming out at such an early age helped alleviate any homophobic attitudes that might have persisted had my friends not been forced to confront the issue that early on – once I got to the stage where I was comfortable enough to chat about banal things like celebrity crushes, the idea of me being bullied for being gay seemed almost strange. The one person that I couldn't escape, however, was myself.

All stereotypes aside, put a

young, gay, hormonal teenager in an all-male school that focused so much on rugby that the gym received more funding than certain subjects (Latin), and that unfortunate young man is going to fall in love a lot, or at

▼ "The one person that I couldn't escape was myself."

least think he has. At the tender age of 13, I fell for one of my friends, and was convinced that this was it, love had finally knocked on my door after just a decade of waiting and we would get married (when it was legal), have children (again, when it was legal), and live together forever (I'm pretty sure that one is legal in Northern Ireland, right?). Long story cut short, several unrequited love poems later – alas, the days before Crushbridge! – and I think it's safe to say that I scarred him for life. Or at least most of Year 10, which at the time felt like life. It's a testament to the kind of person he was (or perhaps, the quality of my chat) that when we eventually left sixth form, we were firm friends.

But these were mere speedbumps on my road to full-on, out Queerdom. By the time I left school, my sexuality had become so blasé that I once found myself in a gay bar, with my (straight) best friend, employing the 'have you met Ted?' chat-up line from *How I Met Your Mother*. The real shock was, ironically, coming to Cambridge afterwards.

I had become so used to being the only gay in the village that I had adopted that mantle and made it my own – as a way of dealing with both a lack of romantic options and navigating my identity in a heteronormative environment. The shock of being surrounded by people so much more confident, more outgoing, so much gayer than I, sent me for a spin. Was I even gay enough for Cambridge? I still, to this day, haven't been to Glitterbomb or its predecessor, Kaleidoscope – and not just because CUSU LGBT+ tells me I shouldn't.

At school I became accustomed to the heteronormativity of it all – I wasn't one of those gays, I didn't fly my rainbow flag wherever I went, I didn't have a particularly bold fashion sense (unless you count the brief period that I took to wearing denim vests, but that's another article). My own internalised homophobia became a tool for me to gain acceptance. I would stand up against homophobia when I saw it or heard it, but I didn't feel the need for a gay community: why did I need a separate community? Surely the whole point was integration, not segregation.

It took coming to Cambridge and being confronted with people so amazing, so talented, and so, so gay, to make me realize: although I don't really feel a connection with the LGBT+ community, there are people in Cambridge that really depend on it, and there's nothing wrong with that. My experiences at school have undoubtedly made me who I am today, for better or for worse – but that doesn't mean I can't change ●

Ted Mackey



Read more online at varsity.co.uk/features



Single-sex sisterhood?

I went to a private Catholic all girls' school for four years. When I tell that to people and here, they tend to laugh and ask, "What were you doing there?" People who know me can easily see that I must have been out of place.

I am not sure how much of my discomfort in that school stemmed from the school's single-sex curriculum, and how much from its religiosity. But strangely when I look back now, I immediately feel almost choked. I can imagine the waistband of my school uniform skirt chafing my flesh, the small classrooms packed with 40 girls where we changed into

our PE uniforms, the endless checks to see whether my socks were pulled up to my knees, made even more uncomfortable by the heat of Hong Kong summers.

The feeling of being out of place came from very small things: being unwilling to participate in gossip and drama, in social media popularity contests, and constantly trying not to appear too attention-seeking. But the feeling also came from something bigger. Rather than a site of liberation and mutual support, the school was like a factory most of the time, mass-producing one batch after another of standardised perfect girls. We were taught to

be 'ladies.' Our skirts had to reach the knees. We had to clap in a certain way, and cheering and jeering were definitely not allowed. We didn't have a basketball team, but a netball team instead – a sport somehow considered more 'lady-like.'

It was not that I was incapable of doing all of that – I was well-liked among the teachers. The problem is that while I was complaining about not being able to spread my legs in the school uniform, other girls were much less fortunate. There was a girl in the year above me who was bullied – don't ask me why, bullying doesn't require a reason. The way girls' schools bully is not cut-throat. It is slow, and excruciating. They ignore you, and talk behind your back and get other people, your friends, on their side too. They never talk about you or ridicule you to your face, never show physical aggression. You will just find yourself increasingly alienated in your class. There is also no escape since the network of girls and gossips is so small and tight. That is what happened to the girl. She intermitted and changed her appearance. She appeared more tomboyish, and she attracted more friends in her year. Then, the same old rumour that had been circulating was spread to her year too. In the end, she had to leave the school, after injuring herself by punching a mirror in the bathroom during a breakdown.

Being in an all girls' school is like being the loose threads at the end of a fabric. If you stand out, you get chopped, either by your peers or the school. Don't mistake it for advancing equality. Some girls get more attention from the school (again, I benefitted from this), but they all come out of the same mould. It advances identicalness instead.

There is something paradoxical about single-sex schools. People tend to feel the sense of sisterhood or brotherhood at times and less so at other times. Being confined in a closed space with only people from your own gender promotes a sense of intimacy. From my experience, girls are more comfortable talking about topics they would never bring up in another gender's presence, such as menstruation, and we tend to be less mindful about behaving attractively or in a ladylike manner in private. Since everyone is female, we see one another not as other girls, but in light of personalities and appearances. My friend who went to an all boys' school also felt that there was more openness about topics like masturbation. However, this intimacy doesn't transform to a comradeship or sister- or brotherhood. There isn't the mentality of looking out for each other just because we belong to the same gender. Among the girls, there always seems to be the looming presence of the other gender. You can become the centre of gossip if you are dating, due to envy rather than disapproval. We are always acutely aware of opportunities to meet boys, such as through joint-school societies. We don't necessarily look our best in school, but on Instagram, we always make sure we look perfect.

These issues are not specific to single-sex education. A 2012 NUS study shows that 50% of students interviewed identified "prevailing sexism, 'laddism' and a culture of harassment" at their universities. The biggest problem of single-sex schools is their intensity. When people are enclosed in a hyper-masculine, or feminine environment, they tend to compete more, and from my experience, tend to be less kind to each other ●

Olivia Lam

“
Being in an all girls' school is like being the loose threads at the end of a fabric. If you stand out, you get chopped, either by your peers or the school
”

Sexucated? Phelan Chatterjee asks why the UK's sex ed lags so far behind what he was taught in Sweden

In Britain, it's easy to think that we're perched on the pinnacle of modern social attitudes. Not only are we among the top three in Europe's LGBT+ rights rankings, our cities are moderately accepting of multiculturalism, and non-nuclear families are decreasingly stigmatised. So how can it be the case that our government - champion of 'British values' in 'modern Britain' - only last week resolved to make sex education mandatory? Until now, schools have permitted parents to opt their children out of sex and relationships education that isn't part of the science curriculum. This is to say that some pupils have been missing out on vital lessons on how sex works, the importance of consent, healthy relationships, sexual health, and abuse - the kind of information that every young person, religious or not, sexually active or not, needs to know to thrive in the world. It's baffling to think how this lingering vestige of Victorian cultural conservatism has been

allowed to survive for so long.

While the government's recent decision must be welcomed, there has been no explicit mention of LGBT+ inclusion, and I dread that those experiences won't be included. Meagre Conservative support for equal marriage is belied by a long and murky history of hostility towards the 'intrusion' of queerness into education. The decriminalisation of gay sex in 1967 initially meant very little for social acceptance, and until 2003 we saw how this was cemented in the notorious Section 28, which forbade "the teaching in any maintained school of the acceptability of homosexuality as a pretended family relationship."

Fears of a gay agenda to convert 'innocent children' to depraved same-sex lifestyles were legitimised, alongside intense transphobia. But even after the repeal of Section 28, there was never any follow up to make LGBT+ sex education compulsory



in schools. So we entered a strange phase in which societal attitudes towards LGBT+ people improved yet young queers - facing more confusion and

straight boy as main characters, explicitly focusing on the meanings and practices of sex, pleasure and consent for people of all sexualities (with reproduction as an afterthought).

It wasn't until coming out to myself at the age of 17 that I realised how much they'd meant to me. That textbook and video were sources of incredible authority, with a power to dictate what was and wasn't normal and acceptable. Accepting myself was confusing and scary, but I had a legitimate source of knowledge and validation to fall back on. The curriculum's ideological project of queer normalisation in a queerphobic world had normalised me. It's only in hindsight, with a lot more knowledge and understanding of queerphobia, that I could also see that this normalisation was a process of demonsterisation. It fought a battle against the monster that was queerness itself, against the forces that stopped me from accepting myself for so long - that made the guy in my class leap at the suggestion that he might be among queers - that made my mum scared of a trans woman who lived in our neighbourhood - and some family members sceptical about a lesbian cousin's suitability as a parent. It made arriving at Cambridge, and taking on university life, so much easier.

I can only hope that the new sex education policy launched in the UK will follow Sweden's example. There's so much potential to make school and society at large a safer place for queer and questioning pupils, by affirming their existence and, crucially, enabling them to understand themselves. More so than me, those who face outright bullying, mental health problems or sexism on top of queerphobia stand to gain. Diversity or religion cannot be used as an argument against this: queer religious individuals, or those of colour, such as myself, are equally entitled to this safety.

Queer students have suffered for too long. Fourteen years after the repeal of Section 28, let's do them right ●

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Where did
all the
women go?



I write this column having been chucked outside the Bubble and into Addenbrooke's hospital, with my broken ankle stuck in a plaster cast and raised high in the air on an orthopaedic bed after a bike accident. Since I am literally incapacitated, I have done a lot of thinking about the junction in my Cambridge career that I have been knocked down at: the final week or so of the penultimate term of my final year. I've worked out that, much like my crushed ankle itself, despite having loved Cambridge and my degree in many ways, it has been far from the perfectly fitted Cinderella shoe I had hoped for.

I spent so much of my life idolising Cambridge before I even became a student here. It was this prestigious Hogwarts-like historical institution with an international reputation and a legacy of incredible students gracing its cobbled streets and beautiful colleges. But when I got here I had to come to terms with the fact that the courses are not the sparkling beacons of unrivalled academic wisdom my glossy prospectus advertised to me.

17-year-old me was quickly charmed by the English students I met at open days, able to quickly cite an array of writers and philosophers, quote verse from memory and use technical terms to describe poetry that were beyond the reach of my paltry A-Level knowledge. Those eloquent students seemed like walking proof that Cambridge had rightly earned its credentials as one of the best universities on earth.

But I have since learned that the more you read and study intellectual and cultural history, the more you learn to challenge anything that masquerades as a 'truth.' With this comes a set of revelations concerned with who it is that has been doing the writing for so long. Cambridge might be at the top of the league tables, but its courses are far from infallible. The university suffers from a hangover from the days of the Empire, and this becomes evident when you look at the dominant modules or modes of thinking associated with our courses, the styles of teaching and the glaring lack of diversity on our reading lists.

In the case of English, the revered canon that we spend our entire degrees studying consists largely of dead white men with very questionable political beliefs. The first slap in the face came during first term when I was confronted by medieval literature. The presence of women was generally negated, but if not, then I was reading about female bodies like mine being ridiculed, tormented, or raped. Yet I was expected to repress my personal feelings of horror in my essays and instead

foreground the aesthetic merits and the ostensible universal truths on offer in the core philosophy of the text. It's a case of ignoring the misogyny in Paradise Lost and instead focusing on the horticulture.

I began to think that there was no space for my political and feminist readings because I was told that this involved drawing on my own context as a citizen living in the 21st century, which made my comments anachronistic. When you are told by lecturers and supervisors that someone is a literary genius, but you are left feeling offended and disturbed rather than enlightened after reading their poetry, it becomes pretty difficult to bypass their politics just so you can analyse the ingenuity of their prosody and semantics.

Time and time again we are told in lectures and classes about discovering a 'critical voice'. But I have also found that we are to mute the fervour of our personal feelings. It begins to feel as though finding our individual styles requires us to homogenise our ideas so as to appease our departments and to graduate with a respectable grade that will get us all employed. You get the impression that there is certain material you bring to supervisions but omit from exam essays because it does not feel worth it if it means jeopardising your grade. It is not even that the things I would say would be actually rebellious: to me they just feel honest and just but, because the critical framework that we are allowed to move in can feel so restrictive at times, there is a fear that

any crumb of a liberal political criticism about a canonical writer of Britain's past might be perceived as radical.

Cambridge Defend Education and Decolonise Cambridge are pushing towards making our curricula more representative, but it requires us, students of our respective courses, to stand up and make noise. Even though I have had countless discussions with fellow English students over the years, this term I have seen informal discussions transform into proactive movements towards change. The teaching and ideas of the post-colonial paper - headed by the inspirational Dr Gopal - brought to my attention everything that had been lacking from the previous seven terms of my undergraduate career. It became apparent that our seminar groups were not only concerned with our degree, but with our experiences of the English Tripos more generally.

Hearing so many people voice common concerns made it obvious that we must not just accept the education we receive here because of Cambridge's position on the league tables but speak out. It is Cambridge's duty as such a revered institution to produce curricula that represents all sorts of identities and experiences. To react against a history of silencing others, we must push for those voices that have been silenced to echo through the city. My three-year course costs £27,000 in tuition fees, and I'd really like that to be contributing to change ●

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This normalisation was a process of demonsterisation. It fought a battle against the monster that was queerness itself
”

Culture

“An important tool for the visually inclined”

Sophie Buck (@s_buck_94)

I often find it's easier to show, rather than tell, someone something. Visual art manages to say something words often cannot - because either I cannot find the right words or I'm scared of how clearly they communicate things. While it can promote a rose-tinted lifestyle, Instagram's distance from reality can also allow open discussion of otherwise too-personal-to-share matters. Indeed, I use Instagram to increase awareness of neurodiversity and mental health.

Look at my Instagram profile and you'll see into my mind, albeit with the occasional generously-filtered selfie. In my most comfortable language - pictures - I show people how I experience the world. You'll note several key themes. There's an attention to detail, in my drawing style and observations. There's a sensitivity to light: traffic lights on dark rainy nights feel euphoric, while bright fluorescent lights feel painful. Textures and patterns, often dancing shadows or waves, reoccur. Their

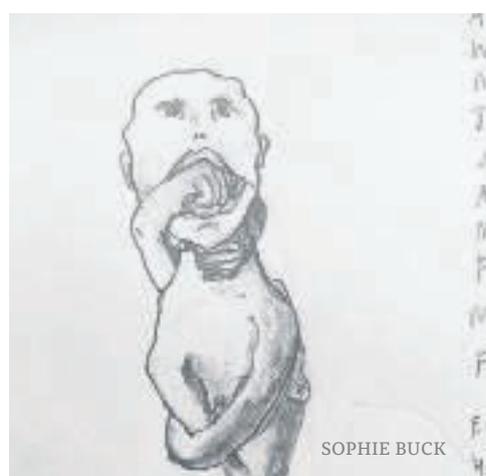
repetitiveness is relaxing. Pomegranates and people are drawn often; their textured and ever-changing flesh a fascination. There's a general desire to turn abstract concepts concrete, visible. Drawings of figures stick-or-slug-like, as if they could fit inside anyone's body, with tense expressions personify anxiety. They represent, and help me address, that subtle-yet-constant sickening feeling of unpredictability, of disrupted plans. Then there's the ever-present tiredness, and the attempted seduction of sleep: an exhausted body with an overly alert mind. Finally, all of these themes are drawn together in a post outlining my likes and dislikes. My Instagram is my mind laid bare - albeit, filtered - on a grid.

Perhaps, like my followers, you can relate to these experiences. What if instead, though, you read a DSM diagnosis for autism spectrum disorder, which I identify as having? The same reaction is unlikely, though much of the same information would be presented. Seeing the world through another's eyes (even if tinted) is powerful in helping us understand things - here, neurodiversity. Instagram facilitates this. Many Instagrammers put their personal experiences out there to raise awareness of issues, such as mental health problems, misogyny and racism, all, often, in their lived experience, intersecting.

Instagram is an important tool for the visually inclined who want to raise awareness of different lived experiences. It is a portal into other ways of seeing ●



The art of Instagram



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Using art to reclaim the digital space

Esme Garlake
 (@es_sketchbook)

I had always thought of Instagram as the most intensely artificial form of social media. Its inherent dependence on the visual, seemingly based on the principle that words were secondary to the image, appeared a clear indicator of society's obsession with body-image and constant digital self-invention.

I decided to make use of this visual platform in a different way when I created an account to share my artwork with friends and, more recently, a community of online artists. I had always thought that publically displaying my art was something reserved for the polished works I had produced at A-level, or else simply something that others did. The scribbles in my sketchbooks and visual outpourings didn't strike me as something worth sharing. I think it is a common trait among many women artists to play down their own work, for fear of the all-too-common dismissal as being a show-off or an egotist. Adding the individualism of social media to this, I was more than a little sceptical of about publicising my art on Instagram.

Yet painting and sketching plays such a big part in my life and sense of self that it was frustrating not to share this creative side of me with the world. I realised that if I approached Instagram as a way of valuing my creative pursuits, rather than what I had previously dismissed as pure egotism, it could provide a relatively informal platform for showing others my work.

I make sure not to focus too much time and energy on gathering followers and climbing the Instagram ladder, and to remind myself that a painting or drawing doesn't have to be perfect to share it. The reward becomes not how many likes I get, but rather the satisfaction of collecting my art together in one place. I get a sense of pride from being able to look back over the last few months and see what I have produced.

The focus on my creative life excludes me from all of the pressures that I hated with the ordinary account I had years ago. I do not have to worry about constructing an image of my personal life, and then struggling to live up to it. Of course, regardless of how honest we try to be on social media, any account is an artificial construction. But whereas the images of an ordinary Instagram account exist solely within this digital context, it is comforting to know my art exists in a tangible form off-screen and on paper. I do not depend on Instagram in order to have a creative life, in fact, my Instagram depends on my creativity. We have come to depend so much on social media for constructing a sense of ourselves that we lose sight of who we are offline. We can shift this imbalance when we reclaim online space by using it for positive, creative outlets that celebrate parts of ourselves that we might not have necessarily deemed 'Instagram-able' ●



ESME GARLAKE



SOPHIE BUCK

COLUMN

WORD UP

Georgie Thorpe
 on how to sleep tight



The end of term is drawing near and, with it, the chance to catch up finally with some of the sleep we've lost in the last eight weeks. The sleep will be welcome and, if we stick to traditional idiomatic expressions, it should also be 'tight'. Maybe I'm alone in this, but it's not an adjective I'd often use to describe how I've slept, so why do we always tell people to sleep tight?

A presenter on a show for the BBC announced in 2008, while examining an antique seat, that our phrase 'sleep tight' comes from the way in which mattresses used to be placed on the bed. Nowadays, beds tend to have boards or metal springs on which to place the mattress, but this wasn't always the case. Originally, ropes would be pulled across the frame and the mattress supported by these. If the ropes weren't kept tight enough, the mattress would sag and the bed wouldn't be especially comfortable to sleep on, leading to a bad night's sleep. According to Tim Wonnacott, the presenter in question, it was this practice that led to our telling people to 'sleep tight'. There are a couple of problems with this theory, though. The first is that this style of bed is really old and hasn't been used in centuries, well before the phrase is first recorded in 1866. As is the case so often, although this seems a sensible suggestion, there's just too much of a time gap between the phenomenon and the phrase that has supposedly come from it. The other issue is that it doesn't quite make sense to tell someone to sleep tight when it's their bed that needs to be tight, not them. It might be a nice idea, but it seems *Bargain Hunt* wasn't quite on the money this time.

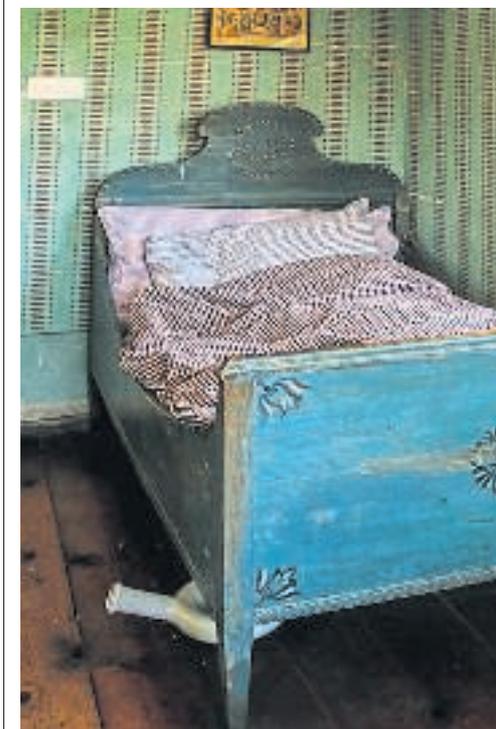
Another suggestion comes from the extended version of this bedtime wish, 'sleep tight and don't let the bedbugs bite'. According to this theory, the longer phrase is the original one, which has just been cut down over time to simply 'sleep tight'. The idea is that one might stretch bedsheets tightly over a mattress to prevent bedbugs from infesting the bed and getting to the sleeper. This would be a logical source for the phrase, were it not founded on several incorrect assumptions. Bedbugs live inside mattresses, not in the sheets, so having tightly-stretched linen wouldn't really do much to stop them. On top of that, there aren't any recorded uses of

'sleep tight and don't let the bedbugs bite' until the mid-twentieth century, much later than the first citation of 'sleep tight' on its own. It's more likely that 'don't let the bedbugs bite' was added later, simply because it made sense and rhymed nicely, which doesn't explain how we got 'sleep tight' in the first place.

Once again, there are some people who think this phrase might come from naval practices. Sailors would often sleep in slightly precarious berths or even hammocks, and if the passage got a bit bumpy, or someone was an energetic sleeper, there was a risk of falling out in the middle of the night. This theory states that sailors would wrap themselves up tightly in blankets, so that they'd move around less in their sleep and be at less of a risk of tumbling out of their beds, leading to the expression 'sleep tight'. This one makes more sense than the others, as it's the only theory in which it is people being described as being tight while asleep, but it's also anachronistic. The days when conditions on ships were bad enough to warrant such wrapping well predate the phrase's first appearance in 1866. Not only that, but this first recorded use comes in the diary of a woman called Susan Bradford Eppes, who doesn't have any connection to sailing or anything naval. If it does come from a naval origin, it seems unlikely it would reach her early enough to make her the first person to publish it in print, making it even less probable that this is where the phrase comes from.

In fact, it's probably all a lot more simple than that. 'Tight' is another word that has changed meaning over time, though not as drastically as some have. It used to mean something along the lines of 'properly' or 'well', and so 'sleep tight' was just a different way of telling someone to sleep well. It's the same reason we say 'fast asleep' - 'fast' used to have a similar meaning to 'tight', and so the two phrases were born.

Sleep and the holidays may still seem at a distance, but at least the end is now in sight. Whatever else you get up to over Easter, I hope you enjoy the opportunity to have a few lie-ins, and that you can sleep more easily now that you know why we sleep tight ●



Many would attribute the origin of 'sleeping tight' to the traditional construction of beds (PIXELBAY)

Food

Crunch time for brunch time



Our food writer **Jess Lock** gives you the lowdown on the best of Cambridge brunches



Queens'

All hail the most beautiful brunch.

What gives Queens' the edge? Among the constantly replenished trays of sausages (of both the meat and vegetarian variety) and beans, alongside the scrambled eggs and the fried eggs, nestled next to the thick smoky bacon lies... CHIPS.

If an unending cascade of hash browns does not fulfil your potatoey urges (you and me both), add to the carb-fiesta with a healthy portion of thickly cut, deep-fried deliciousness.

Queens' also proudly displays numerous sweet treats, from coated waffles to croissants and doughnuts. If you ever see the rarest pudding of all, the sumptuous red velvet cupcake, take it and enjoy every last bite, you lucky thing.

Great if

- You can't resist the calling of fried potato
- Wish to pile your plate as high as the heavens - self-service means playing Tetris with your toast and Jenga with your sausages (hide food under your beans!)
- You're looking to brunch on a budget

Not great if

- You have no soul



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Corpus

★★★★☆

Despite its majestic dining hall - complete with chandeliers - Corpus failed to impress with its lacklustre (and frankly, quite depressing) brunch menu. Sure, it had all the components which could make a successful brunch, but it neglected to deliver with its cramped cafeteria, inaccessible pricing (30 per cent surcharge? No thanks... 30p for a Marmite portion? Nope.) and the fact that only members of the college and their guests are actually allowed to eat there.

Great if

- You're a Corpus student and can't be bothered to leave for something better

Not great if

- You aren't a Corpus student or you're an unregistered student guest - sign in the Porter's book everyone!

££££

Newnham

A solid effort from the female-only college at the forefront of the Sidgwick brunch scene. Don't expect much variety but the goods on offer won't disappoint. This brunch is like a Christmas jumper - it's happy and hearty, it serves its purpose, and it comes from a place of love, but ultimately it's not the one you'd pick if there were others on choice. Conveniently based on Sidgwick Avenue, Newnham's relaxed, friendly atmosphere provides the perfect space to eat a filling meal after a trip to the UL or the Faculty Library.

Great if

- You need a takeaway fix - Newnham offers a carryout option, complete with biodegradable cutlery

Not great if

- You have a sweet tooth - the pastries are limited (and sometimes even miniature...)





★★★★★

££

Brunch breakdown

Pembroke
★★★★☆

St Catharine's
★★★★☆

Selwyn
★★★★☆

St John's
★★★★☆

Trinity
★★★★☆

To avoid

Caius
Tit Hall
Magdalene
Jesus
Hughes Hall
Darwin
Clare Hall



★★★★☆

£££

Murray Edwards

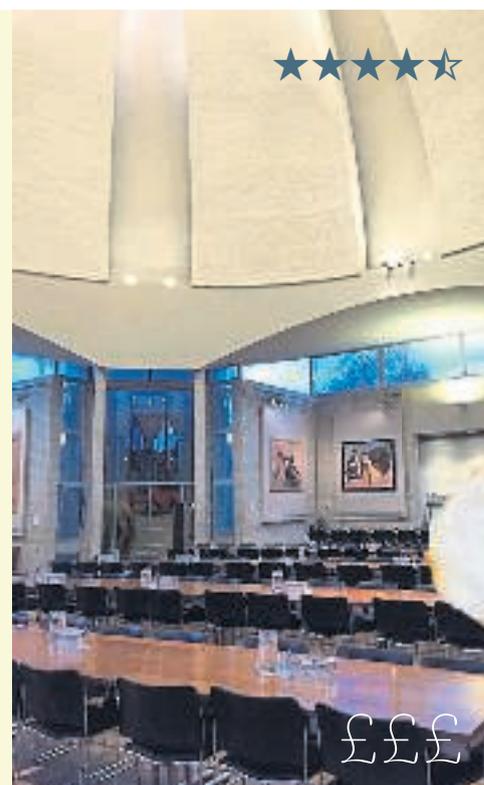
Medwards brunch is in high demand; on arrival we were met with a queue which snaked through the Dome dining hall, down a spiral staircase and on to a corridor. Luckily, if you're into art, Medwards is an alright place to be kept waiting, and the mix of people from a huge variety of colleges gave Medwards a very chilled vibe. Though there isn't a massive choice of foods, the sweet counter did not fail to impress: piles of waffles, pain au chocolat, croissants, fruit pastries and cinnamon swirls all glowed as a flakey Mecca. But what really makes Medwards special are the pancakes. My soul was cleansed after a particularly rough week by these doughy delights. Definitely worth the cycle.

Great if

- You are, like me, a pastry fiend

Not great if

- Your cardiac health can't hack the cycle (those hash browns were bound to catch up)



★★★★☆

£££

Hungry for more?
Read Jess Lock's food column online now at varsity.co.uk/violet



Fashion



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



AW17 Fashion Month highlights

Fashion Month is to fashionistas what a biannual Christmas would be for young children: a carefully constructed package of next season's hottest trends, gift-wrapped in glamour and exclusivity, and hand-delivered to the masses via a lavish runway. Fashion journalists find themselves in an excited frenzy as they assess which collections nailed it, which missed the mark entirely, and what we should look out for on the high street in the coming months. This February was no different.

High fashion

When it comes to high fashion, there is an unspoken assumption about how far designers are expected to go. One of the most impressive collections came from Balmain, where futuristic opulence and authentic huntsman influences were blended perfectly together to create an evocative and innovative collection.

Expert construction combined rich, earthy tones and animal prints with chain-mail and beaded embellishments, with curved and straight lines intersecting one another, and certain segments deliberately omitted to create areas of negative space. The collection was fierce yet feminine, complex yet unfussy, but perhaps most importantly, it was the epitome of desirable. Balmain hit all the right notes with a brilliant show.

◀ Gucci delivered a smoky, nostalgic spectacle.

(INSTAGRAM / GUCCI)



Staging

In terms of staging, none was more impressive than Gucci, which was more like a theatrical production than a catwalk. A huge curtain lifted to reveal a metallic pyramid edged by transparent tunnels, where the models paraded stylistic influences from every decade of the past half-century, with beautifully polarised prints and sumptuous accessories including diamante balaclavas. The whole show was mesmerising, bordering on hypnotic, but then nothing less should be expected from Alessandro Michele and his team. By creating a collection that was far from ordinary, but equally far from incomprehensible, they matched the blueprint for success.

The collections

Vivienne Westwood is another exemplar of making sartorial statements (even when she puts her husband in charge) through her consistent neo-punk rock inspiration, while Dior also nailed their AW17 collection by adapting the colour navy for garments for every occasion.

Balenciaga tried far too hard and missed the mark, with ordinary coats worn at skewed, awkward angles, and quite why Preen decided that wearable duvets could be a fashion statement is as yet unclear. At the other extreme, Fendi's collection could at best be described as 'nice': it was satisfying enough, but not exactly revolutionary. Even the Alexander McQueen collection seemed uncharacteristically understated.

Fashion got political (surprise, surprise)

Creative disappointments aside, if showcasing fashion was the main prerogative of fashion month, then rallying against politics was certainly the second. At Calvin Klein, Raf Simons's portrayal of American unity was a subtle one: denim jumpsuits, shirt with retro pockets and a peeping American flag hinted at nostalgia, but didn't smack of protest. Public School was more explicit, with caps emblazoned with 'Make America New York', but none was more blatant than Ashish. Glittery garments in all the colours of the rainbow were covered in slogans such as "unity in adversity", "USA unfinished business" and "you are much lovelier than you think". Long story short: the fashion world hates Trump, and they want you to know about it.

Diversity on show

This was also the most progressive fashion week yet in terms of diversity. Halima Aden walked for MaxMara as the first fashion week model in a hijab, and there were over double the number of plus-size models gracing the runway compared to last season. Older models such as Benedetta Barzini and Marie-Sophie Wilson were included in Simone Rocha's show. Good for them all: it is definitely time designers embraced presenting their garments on people reflective of all potential customers. Dolce & Gabbana scrapped models altogether in favour of 'real people'. Quite how relatable a member of the British royal family and the daughter of Noel Gallagher are is debatable, but the atmosphere was certainly more relaxed.

February fashion month — it's been a blast. Whether collections made ripples or waves in the pool of media attention, they have all been part of a politically infused creative journey which has proven the fashion industry remains very much alive and kicking ●

Ellie Mullett

Trendspotter Salvete et valete!



Clare Waight Keller's final collection showcased scatterings of organza, lace and loose silhouettes. Her collection retained the laid-back feel that was her signature at Chloé.



Maria Grazia Chiuri's first collection at Christian Dior embraced a spectrum of dark blues and a medley of textures, letting her take on Dior's house style shine through.



Raf Simons's first collection at Calvin Klein included statement colour blocks teamed with injections of leather comprising Simons' bold "celebration of America" ●

(ELISHA DANIELS, DIOR,
JONAS GUSTAVSSON)

Robyn Schaffer

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PREVIEW: PALINDROME



The boys are back (to front) in town!

Palindrome. Same forwards as it is backwards. Think 'racecar' or, my favourite, 'tacocat'.

This is the kind of perfect symmetry I'm expecting from writer and performer Elliott Wright as he walks through the door. We shake hands. We're close friends and normally I wouldn't touch him with a barge pole, but for the sake of the interview, we're both taking on an air of professionalism. Reminding him not to call me 'buddy' or 'mate', I ask him what we can look forward to from the show.

"The idea is that it's structured like a palindrome - the final sketch contains a callback to the first sketch, the penultimate to the second, and so on. We realised that a lot of our more successful sketches in our past shows played around with callbacks, and we felt the idea of placing that at the heart of the show had a lot of potential."

It's a device that we see a lot in Cambridge comedy, and I for one am excited to see how it works in the context of an hour-long show. This kind of sketch show premise, more of a structural device than a 'theme', has been pretty trendy in the past couple of years.

"I think one of the best things about the concept we're running with is that it gives the show more direction and cohesion without actually limiting the sort of material that you can write. In the past we've done sketch shows which have tried to run with specific themes, but this can only really limit the scope of what you can do."

The sketch shows to which Elliott refers hardly need introduction. *Quinoa: A Middle Class Sketch Show* relaunched Pembroke as a sketch show venue (selling better than any previous show). It's undeniably still part of our collective cultural consciousness a year and a half later. After a term or two out of the

▲ "It feels a bit like a homecoming" (NICK HARRISON)

Cellars, where Elliott is comedy rep, the boys are back. What makes the venue special?

"It feels a bit like a homecoming - we did the Quinoa sketch shows at the cellars last year, then they gave us a slot at the ADC last term with *Dropouts!* Naturally, we were sent straight back to the Cellars this term. Chuckles aside, I don't think it's an exaggeration to say that the Cellars is the hotbed of sketch comedy in Cambridge. As a venue it allows an unparalleled amount of freedom to create something a bit more out-there."

Patrick Wilson and Elliott are known for doing things a little differently. Their new show, a three-hander with theatre veteran Tim Vaughan, is no exception. Though stalwarts on the Smoker scene, their sketches tend to go to wackier places than most. They're not what you'd call 'safe'.

"I like to think we take a lot more risks than a lot of comedians on the scene... Ultimately this is student comedy, and not *everything* in the show is going to be gut-bustingly hilarious - but I'd rather we tried something fairly original and fell flat on our faces than simply pandered to a safer idea of comedy."

They're up for trying something new, even if it's not the conventional 'Cambridge' style, and you'd be a fool to miss their next venture into sketchy-weirdness.

And I'm not just saying that because they're my only friends.

Palindrome runs from Thurs 9th - Sat 11th March, at New Cellars, 9.30pm.

Rhiannon Shaw ●

Opening in Week 8

Monday 13th
The Batrachophone
Corpus Playroom
9.30pm (one night only)

Tuesday 14th
The Jungle Book
Selwyn College
7.30pm (until 18th)

Pembroke Lady Smoker
Pembroke New Cellars
9pm (one night only)

Wednesday 15th
How To Succeed In Business Without Really Trying
ADC
7.45pm (until 25th)

Thursday 16th
Immaculate
ADC
11pm (until 18th)

...and more

REVIEW: ARDEN OF FAVERSHAM

★★★★☆



JOHANNES HJORTH

means of time travel, to create an atmosphere that most plays would leave to imagination.

But it's all a ruse. Don't fall for it - the play is as grim as the darkness that falls between scenes. Unfortunately there's not much by way of plot happening here. The premise - the unfaithful Alice and her lover Mosbie, after several failed attempts succeed at killing her husband, Arden - is very simple, and there aren't any weak performances. But the plot hobbles, stumbles, falls down and breaks its neck shortly after the show begins. The play almost immediately enters into a time loop, in which Alice and Mosbie attempt to kill Arden through various means and repeatedly fail miserably.

There are themes underlying the play, briefly touched upon, which we wish we could have seen more of: Mosbie's ambition to climb the social ladder; Alice feeling trapped in her relationship; Arden feeling trapped with an unfaithful wife. Unfortunately all that is lost, as every character who parades through the door becomes yet another attempt at killing Arden.

It's supposed to be funny. It's not. Each attempt feels terribly like the one before it, and the play feels overly long. With slight editing, it could have easily been shortened. During these botched assassination attempts, you can instead let your attention wander and enjoy the beautifully crafted stage and costume.

There is no author attributed to this play, although several historians would shakily attribute it to Marlowe, Shakespeare, or some permutation of both. I would put it entirely in the realm of possibility that after looking at how their play eventually turned out, they wanted nothing to do with it.

Arden of Faversham runs at the ADC, Tues 7th - Sat 11th February at 7.45pm ●

Kritarth Jha

As *Arden of Faversham* opens, you would be forgiven for thinking that you've come into a production of *Great Gatsby*. Alice's pink silk dress, the Arden's butter yellow tie, Mosbie's crimson scarf: sat around a blue table with chairs of red leather, they seem to be ripped straight out of a Wes Anderson movie. They are the equivalent of strawberry ice cream for the eyes.

The costumes, which are bright and extravagant but never gaudy, immediately blast your retinas with colour. I know they had a story to tell, but I couldn't take my eyes off their set. The bar at the Arden's home had at least 20 items on it, lovely paintings adored the walls of the set, a blue comforter, all of which were there not as plot devices, but as

REBOOT

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Music



Vulture TUNES

with **Keir Baker**



Nothing ruins a workout like dreadful music. Nothing improves a workout more than an empty gym. It follows that the power to control the gym's music brings with it a great opportunity to drive out other gym-goers and guarantee access to equipment. With this in mind, Keir has compiled a playlist guaranteed to achieve this goal.

Work From Home
Fifth Harmony

Let Me Love You
DJ Snake

Boogie Wonderland
Earth, Wind & Fire

Girlfriend
Avril Lavigne

Begin Again
Taylor Swift

You Can Call Me Al
Paul Simon

Oops
Little Mix

Mercy
Shawn Mendes

Lovely Day
Bill Withers

Kiss
Prince



Pick of the Week: Little Mix - 'Oops'



'Oops' is the track that will cause the ultimate gym exodus; have you ever tried to complete a set to that chorus?!

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

Gang Signs & Prayer
Stormzy
#Merky Records, 24 February

★★★★★

Michael Omari, better known as Stormzy, was still in primary school when early grime pioneers like Wiley and Dizzee Rascal were first making names for themselves. The genre's speedy, off-kilter rhythms and energetic, irreverent rapping style soon became the lifeblood of London's youth culture, particularly for kids from black, working-class families. Stormzy was one of those kids, and he's part of the first generation to grow up with grime. Now, at just 23, he's become the first grime artist to top the UK albums chart.

Despite this meteoric rise to mainstream popularity, the album sees Stormzy sounding reflective, vulnerable and deeply personal. Although he deals with his newfound fame and success, and he doesn't shy away from the bouncy, confrontational style that put him in the spotlight to begin with, he also tackles headier topics like love, mortality and faith.

Gang Signs & Prayer almost feels like a mini-memoir, a summation of who Stormzy is, what he stands for and what it took for him to reach this point. In trying to achieve that, Stormzy refuses to let himself be limited by genre boundaries. It's unabashedly a grime

"No more broken promises"



Stormzy's debut is an impressive, complex and unvarnished self-portrait

Semper Femina



Laura Marling
★★★★★

With six albums under her belt at the age of 27, Laura Marling has proven to be both prolific and remarkably consistent in her output since the release of *Alas, I Cannot Swim* in 2008. Where 2015's strained and tense *Short Movie* saw the English folk-singer coping with spirituality, personal demons and unanswered questions in downtown LA, *Semper Femina* is an altogether quieter affair. This short collection of tracks, whose title translates to 'always woman', sees Marling explore aspects of femininity from a resolutely female perspective. This has always been an underlying facet of her work, but rarely has she articulated it with such maturity and nuance.

Musically, *Semper Femina* can be taken as a continuation of Marling's past work. The finger-picked arpeggios and open-tuned strumming are here, as are the American inflections of *Short Movie*. There are new elements, too: across nine tracks, we hear duelling jazz baselines, an echoing drum machine, and cinematic strings. On 'Nothing, Not Nearly', she channels early-2000s Wilco with

a mixture of mellow country-stylings and erratic electric guitar. Much of the music here plays on tension and release: when the sparse, minor-key suspense of 'Soothing' gives way to sweeping strings, the effect is one of release, but it's inverted on 'Don't Pass Me By' when a bluesy descending chord progression suddenly moves back upwards. Marling's voice is on top form, but what's most striking is the album's warmth: produced by Blake Mills in Los Angeles, it's fuzzy around the edges, filled with enveloping soft-bass and mid-tones. It's the sonic equivalent of a faded Polaroid.

If there is any foible with the album musically, it is that it fails to kick up a gear in the way that previous records have. Though counteracted by the album's short length, the energy of up-tempo tracks like 'The Beast' is sorely missed. The subject matter is certainly ground that Marling has tread before, but she examines the central themes more directly than ever: there are odes of love and admiration for other women ('The Valley', 'Nouel'), alongside explorations of personal identity, purpose and a woman's place in the world. There's also the most heartfelt and sincere declaration of love in her catalogue on 'Nothing, Not Nearly'. She remains a prodigious lyricist, at once cryptically distant and warmly relatable, and finds profound meaning in simple language, as on 'Wild Fire', where she simultaneously asks herself and the listener "Wouldn't you die to know how you're seen? Are you getting away with who you're trying to be?" While her recent records have concerned themselves with lost love and internal strife, *Semper Femina* seems more content to quietly ponder its subject matter and inquisitively pose its open-ended questions. The ideas expressed are interesting and important, and the sentiments universal.

Semper Femina is an elegant, thought-provoking collection of songs that moves at its own steady pace and displays a softness and humanity in its instrumentation and deft lyricism. If you're looking for an album of soul-baring confessionals then this isn't it - instead, we have a timely work that encourages consideration of how women are viewed and the problems which they face. Perhaps more than anything, this is a Marling who revels in the joy of life no matter its flaws. As she sings towards the end of the record: "We don't have long, you know? To bask in the afterglow." We ought to make the most of it ●

Ben Adams

To listen to Keir Baker's playlist, find our account:
musicvarsity 

REVIEW



“
Gang
Signs &
Prayer
almost
feels
like a
memoir
”

album, but it also touches on gospel, R&B and neo-soul. One track will be a braggadocious rebuke to critics, while another will make a humble tribute to God's grace. “I'm not a one-dimensional character”, Stormzy said in an interview with Fader. *Gang Signs & Prayer* is proof.

It's worth noting that this more emotional style is new territory for Stormzy, and it's not always totally successful. For one thing, Stormzy is a much better rapper than he is a singer, and some of the R&B numbers just feel a little trite and clumsy. ‘Cigarettes & Cush’, for example, benefits from a warm, breezy hook which Stormzy duets over with Lily Allen, but it's let down by some mawkish, cloying verses and an awkward ending which analogises the end of a relationship to not having any more weed in the house.

But when it works, it really works, like when Stormzy opens up about his absentee father in ‘Lay Me Bare’. His rage is raw and palpable, and when he says that he won't let go and wants to “keep the pain”, we feel that pain, too. Conversely, Stormzy's tribute to his single mother on ‘100 Bags’ is genuinely heartfelt and moving. Buoyed by a quietly triumphant harp-driven instrumental and an angelic, high-pitched vocal sample, Stormzy expresses his reverence for his “Ghanaian queen”, saying “your son's got your back” and swearing there'll be “no more broken promises”.

Despite the album's variety, Stormzy doesn't let us forget that his roots are in old-

school grime and always have been. The lead single from this album is ‘Big for Your Boots’, a track co-produced by veteran grime beat-maker Sir Spyro and featuring Stormzy as the lively, cheeky personality that his fans know and love. Stormzy has never been the most innovative rapper - his flows are often fairly repetitive and simplistic - but what he lacks in technical skill he more than makes up for in his sheer ebullience and energy.

What's more, Stormzy makes sure that these tracks have a message - one of the most memorable lines on the album is when Stormzy shouts out his “young black kings” and “young black queens” on ‘Cold’, telling them to “rise up” because “this is our year”. What makes this track even more powerful is that, as Stormzy says, it's not “a political ‘conscious rap’ song - it's a bubbly, fun, vibrant grime track”, and yet that political message still fits. It's a reminder that grime has always been quietly political, promoting and affirming black identity in the face of a culture that diminishes it.

Gang Signs & Prayer isn't a perfect debut, but it's an impressive, complex and unvarnished self-portrait that showcases Stormzy in both light and darkness, refusing to shy away from difficult topics or to let itself be pigeonholed. Setting emotional intensity against bouncy, energetic rap, it sets the benchmark for a new generation of grime artists, and proves that Stormzy is a multifaceted, multitalented MC with a message ●

Ian Wang

The week in music

Friday 10th

Camille O'Sullivan
The Junction
8pm

Monday 13th

Glass Animals
The Junction
7pm

Roddy Woomble
Portland Arms
7pm

Tuesday 14th

All Time Low
Corn Exchange
5pm

The Amazons
Portland Arms
7pm

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Film & TV

Noir and goodness

Lydia Sabatani explores the murky morality that lies beneath the monochrome

Film Noir is the label often applied to Hollywood crime films from the 1940s and 50s, and other subsequent films with a similar aesthetic. Often explored in these films is the nature of evil and corruption, its banality, allure and cynicism. Think of the iconic scene on the Ferris wheel in Carol Reed's 1949 film *The Third Man*, where Orson Welles' Harry Lime points to the tiny figures far below and chillingly asks another character, and, of course, the viewer, "would you really feel anything if one of those dots stopped moving forever?"

It is not surprising that people who witnessed the horrors of World War 2 and suffered the ensuing disillusionment would be interested in interrogating evil and corruption. Goodness can seem straightforward, even dull, compared with the taboo allure of evil. Yet some films choose to address the question of how to do good in a world full of evil. Akira Kurosawa's 1948 film *Drunken Angel* is steeped

in the drudgery of everyday life. The ills of society are pervasive, yet unattributable to any one individual or entity, and can therefore seem insurmountable. Kurosawa covertly criticises the corruption and hardship he sees in US-occupied Tokyo by centring the action on a murky, putrid and diseased swamp. Takashi Shimura plays an alcoholic doctor trying to do his job and treat people. He is often ignored, and the persistence of his failure evidently takes a toll on him; he ends up becoming bristly and irritable, which perversely reduces his effectiveness. The film mostly follows his attempts to get a young gangster to take his tuberculosis seriously, which fail miserably. Despite this, Kurosawa ends the film with a smiling schoolgirl, informing him that she is now tuberculosis free.

Successes, however small and short-lived, remind us that goodness doesn't always strive in vain, even if it often seems that way.

On the other hand, the limits and motiva-

tions behind those who act to oppose evil are given a more melodramatic flavour in many "revenge" dramas, where the line between justice and retribution is blurred. In Kurosawa's *The Bad Sleep Well* (1960), the protagonist Kōichi Nishi has infiltrated the corporation that killed his father. When society makes legal justice difficult, if not impossible, our sympathies are often with those who try to right the wrong. But when Nishi marries the CEO's disabled daughter, and subjects some company grunts to violence and psychological abuse, the difference between righteous anger and reckless sadism becomes harder to define.

A similar ambiguity is used in the "moral dilemma" movie. *The Secret in Their Eyes* or Ben Affleck's *Gone Baby Gone* (2007) centre on well-intentioned characters who find the system they are working and living in is flawed. They intertwine the character's personal lives with the crimes they must solve, so that the ending's moral dilemma has an emotional as well as philosophical weight.

To oppose evil, we have to be able to identify it. *Memories of Murder* (2003) shows the gulf between such moral abstractions and the difficulty of working within imperfect institutions. The film is a police procedural following a largely incompetent and under-resourced team trying to catch a serial killer - a noir-like subject matter with a distinctive dark humour. Two of the policemen in the film have contrasting mantras they believe will allow them to locate the killer. The small-town policeman follows his instincts, often rounding up and beating up the usual suspects until a confession is elicited. There is something attractive in the idea that when faced with someone so hideously evil, we would be able to see it in their eyes. The other policeman is more meticulous, trusting in procedure, evidence and documents.

The film shows that both methods can be devastatingly inadequate, and all good intentions remain thwarted. When trying to locate the evil we wish to stop, we can find ourselves groping blindly in the dark ●

“
To oppose
evil, we
have to
be able to
identify it
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Close-Up Goodfellas

Watching *Goodfellas* by Martin Scorsese, one in a string of gangster films including *Casino* and *The Departed*, allows for a meditation on what shapes the watcher's experience.

The act of re-reading (or watching) is a process in which one's perception changes between each exposure to a text or film. But watching this movie in a theatre, surrounded by others sharing the experience, completely altered my understanding of it. I last watched *Goodfellas* at home over Christmas and I laughed a lot. At the Picturehouse I was unnerved by the laughter of those around me. The mixture of violence and humour was something I had not noticed, and crucially I have never heard it discussed by any of the many other fans of this film whom I know.

Scorsese's films chronicle a world that fascinated him in his youth. These movies tell stories of people struggling to clear a space for themselves in a constantly shifting culture.

His work tells the story of groups divided racially, from 'just off the boat' to the

“
Scorsese's
characters don't
assimilate, they
strive to
the top
and meet
a bad
end
”



◀ MATTHEW
SECCOMBE



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◀ Moral panic prevails in this Kurosawan noir (TOHO STUDIOS)

Certain Women

Dir. Kelly Reichardt
 In cinemas now

★★★★☆

An apt summary for the enjoyment derivable from *Certain Women* is the opening scene, where a freight train snakes across a bland and inconspicuous Montana landscape. The scene goes on for far too long and is meaningless, tedious and ambiguous. Herein are the problematic elements of *Certain Women*.

It's difficult to attempt to write a plot summary for a film that is devoid of any plot, or indeed substance of any variation. Nominally, *Certain Women* follows a handful of lives and their intensely inauspicious day-to-day interactions.

For example there is Laura Dern, who plays Laura Wells, a submissive lawyer who has a frustrating tendency to obediently conform to the wishes of a variety of male characters, including a disgruntled client and the police chief. The other characters are equally uninteresting.

Perhaps the most frustrating element of *Certain Women*, however, is the inaccurate portrayal of Montana, and of the rural American life. It's almost as if the directors have chosen to airbrush the loud, brash and ugly features of America that society is so familiar with. Presumably this is part of their agenda to create an alternative film at all costs, something that incessant McDonald's outlets isn't conducive to.

The cast is exceptionally quiet and passive – they barely say anything. Again, this is at odds with the American way of life and American reputation for being verbally profuse – just look at Donald Trump's Twitter feed. The absence of the bustle of America – even in rural Montana – is missing, which fundamentally contradicts the attempt *Certain Women* makes

gilded tip of the American capitalist structure. One reason for the popularity of the genre is that it shows the experience of the diaspora, one of the themes of twentieth-century American culture and society. Another is that these films grapple with American corporate capitalism. The Mafia attempted to climb to the top of society by creating a version of the corporation itself. In *Goodfellas* we see that when Tommy upsets the system's stability he gets whacked under the pretences of becoming a 'made man'. This very concept itself signifies another point about the American experience: the way in which the various groups pull together. Only one of the three central male characters can become a member of the criminal organisation with which they are all affiliated, a mirror of the WASPs' private member's country clubs. The mafia have created the anti-establishment establishment.

Watching *Goodfellas* is different in a post-*Sopranos* environment. That show, over 86 episodes, showed a family of third- and fourth-generation Italian Americans, headed by a mob boss father, that held onto its roots, distrusting outsiders. Yet slowly, they assimilated into the American mainstream, with a daughter at Columbia, country club membership, and card games with surgeons and professors.

The thing about Scorsese's films is that his characters don't assimilate – they strive to the top and along the way they meet a bad end. Success in one hierarchy doesn't mean success in another. Watching *The Sopranos*, the audience becomes empathetic towards Tony as he juggles family life with 'work' and attempts to overcome his panic attacks. Similarly, when Henry Hill gets nabbed by the police there is an empathetic 'aw' from those seated alongside me. He gets caught preparing to drive a drug mule to the airport, and I doubt that many of those from whom this audible 'aw' was emitted would condone this immoral behaviour.

How did Marty manage this? Henry Hill is perceived from more than one point of view: he shares the narration with his wife, a good Jewish girl who goes down with him. Her complicity gives the audience a juxtaposition – it conveys that the characters do not start out crooked, that myriad factors combine to create this trajectory, that their story is nuanced.

Films reflect the times in which they are made; the preoccupations of the film-maker are shaped by their past and present. Likewise so much of how we watch a film is not down to us, but to our past and present ●

Peter Murphy



Michelle Williams as Gina
 (FILM SCIENCE / STAGE 6 FILMS)

to be both alternative and authentic.

The artificial absence of noise in *Certain Women* is deeply off-putting. It isn't just the absence of dialogue that this is manifested in, but also the general quietness of standard interactions that are associated with being noisy.

One scene in particular underlines this: builders are hacking away at a pile of sandstone, silently – even the noise of their tools against the hard rock is unnervingly quiet. Apparently alternativeness is derived from silence, either allowing you to appreciate the subtleties of the cinematography, or for your mind to contemplate the pointlessness of *Certain Women*.

It's difficult to comprehend what the actual point of *Certain Women* is – what is it trying to achieve? I suspect this is rather the aim – it isn't explicitly trying to accomplish anything, other than unnerve the viewer through the sheer mundane nature of the character's lives.

It isn't necessary for a film to be inundated with excessive violence, action or excitement for it to be enjoyable or worth watching. *Certain Women*, however, goes so far in the other direction that it consigns itself to bland mediocrity.

Its poorly executed attempt at portraying reality is, ironically, unrealistic and devoid of the human features that give life the vitality of existence ●

Felix Peckham

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Sport

Netball Blues fall agonisingly short in season finale

Imran Marashli
Sport Reporter

● **BUCS Midlands 1A League, University of Cambridge Sports Centre**

They have regaled us with an incredible season of netball, but all good things must come to an end, even for Cambridge University Ladies' Netball Club. Their run of nine consecutive wins in the Midlands 1A League was terminated in nail-biting fashion by Nottingham Trent University, with a goal in the last seconds of the game giving the visitors a 49-50 victory on Wednesday afternoon to prevent the Blues from topping the table with a clean sweep of victories.

Fresh off the back of an enthralling triumph over Oxford in their Varsity match, long ago confirmed as league champions, and having won 30-44 in Nottingham back in November, the Blues were no doubt the favourites on paper. But Nottingham Trent, a comfortable second in the table, were clearly the best of the rest and came out to prove their point.

From start to finish, the visitors' effort was spearheaded by Goal Shooter and captain Kaya Wilson, whose height and power more than matched that of Lucy Gumbiti-Zimuto at Goal Keeper and whose offensive prowess would ultimately prove to be the difference between the two teams.

The first quarter was characterised by a tit-for-tat offensive display, as both sides' attacking talent prevented either side from pulling away. The ever-reliable combination of Maddy Eno and Frances Lee-Barber began to get the scoreboard ticking for Cambridge, but they were more than matched at the other end of the court by the irrepressible Wilson. She was ably supported by the agile Hannah Slaouti at Goal Attack, whose deft movement and drops of the shoulder opened up numerous goal circle opportunities throughout the match and helped the visiting side end the first quarter 13-14 to the good.

The game's ebb and flow remained its defining feature, with the two sides



Cambridge 49

Nottingham Trent 50

492

Goals scored by Cambridge in 10 league games this season

cancelling each other out and leaving little margin for error. Usually one or two instances of winning a contested rebound were enough to tip the scales in one team's favour, but hard-working performances from both teams put paid to any brief advantage. The battle in the centre third of the court, pitting Sophie Maitland and Rebecca Haggie against Nottingham Trent's Harriet Frost, Madeleine Hughes and Slaouti, was particularly engrossing, and

there nothing could separate the two teams at half-time with the score at 24 goals apiece.

The tussle continued unabated into the third quarter, with neither team giving their opponents any breathing room. For a brief moment it seemed as though Cambridge would reprise their third-quarter masterclass against Oxford: intense pressure forced the visitors to lose the ball more; Eno continued to score relentlessly, perhaps rattling Adelaide Muskwe at Goal Defence who was cautioned after one penalty too many in the goal circle, and the lead stretched to an unprecedented four goals at 28-24.

But Nottingham Trent's resilience was impeccable, with Stevie Turner's persistence at Wing Defence doing well to

stem the tide down the left side, while Slaouti netted some impressive shots of her own to complement Wilson and bring the match back to square one. Goal Keeper Lucy Smith also grew in stature as the game progressed against Eno and Lee-Barber, making more interceptions and forcing more misses to help the visitors end the third quarter with a 37-38 lead.

It was clear that the match would go down to the wire. Conscious that any lapse in concentration would be fatal at this late stage, both teams applied intense pressure and frantically contested loose balls, making for a fascinating dénouement.

The visitors started to dictate the terms of play, opening up a three-goal lead only for the Blues to rally again, draw more penalties and eke out a 48-45 lead for themselves after five consecutive goals and with only three minutes left on the clock.

Nottingham Trent, however, surged again, effectively exploiting Wilson's height via high and direct passes, which she dispatched with unerring accuracy. Nevertheless, at 49-47 Eno had a chance

to re-establish a three-goal cushion with two minutes and 30 seconds left on the clock, but squandered it: seconds later, Wilson scored again. With 90 seconds left, it was 49-49 and still all to play for.

In a thrilling climax, Cambridge frenetically manoeuvred the ball in and around the away end's goal circle without finding the all-important opening, with Smith and Mustewe frantically doing all in their power to deny the Blues without conceding another penalty - and they succeeded.

It was now hearts-in-mouths time for all supporters as Nottingham Trent sallied away from their goal third. One final attacking thrust presented the ball to Wilson with only eight seconds remaining. She gathered the ball, set herself, and shot for goal one last time. With ice-cool composure, the game's standout player scored to seal the game and pip Cambridge to the post right at the death and by the finest of margins.

Player of the match Wilson spoke with *Varsity* after the game: "We've had ups and downs throughout the season, but that time we played Cambridge we had a few injuries, so we lost. But it's our last game for half of the team, so we just wanted to go out and win."

Reflecting back on the last-gasp winner, she said: "I was trying to find my Goal Attack but couldn't see her, so I just thought I'd shoot! But thankfully

10

Number of league games Cambridge had gone without losing

it went in. I did think we were going to lose at the end," she admitted, "because they had the ball for the majority of the minute, and then all of a sudden our defence turned it over, and we won."

Cambridge captain Hayley Smith was visibly disappointed with the late loss: "Towards the end we failed to look after the ball as much as we should have, and so we didn't quite manage to hang on. This is a gutting end to the season.

"Obviously we've had a fantastic season, and it was a great game. Both teams really stepped it up. I think both teams were very tidy and neither of us made unforced errors, and the only way to capitalise was to make a turnover ourselves and score a goal. This game was far tidier than the Oxford game, where Oxford were a bit more scatty and would give away the ball. Nottingham Trent were very tidy, and I think they were a really great team."

But Smith was optimistic looking ahead: "We'll put it [the defeat] to one side. This has been a really good practice game for the play-offs because this has been one of our toughest matches of the season. They have such a fantastic shooter, and I think it's a really good experience for our defenders going into the play-offs."

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

NTU: Wilson (c), Slaouti, Frost, M. Hughes, Smith, H. Hughes, Muskwe, Turner, Wheeler

▲ Cambridge missed their chance to go the season unbeaten (IMRAN MARASHLI)

| | | P | W | D | L | GD | Pts |
|---|----------------------|----|---|---|---|-----|-----|
| 1 | Cambridge 1st | 10 | 9 | 0 | 1 | 154 | 27 |
| 2 | Nottingham Trent 1st | 10 | 5 | 1 | 3 | 31 | 24 |
| 3 | Loughborough 2nd | 10 | 4 | 2 | 3 | 56 | 21 |
| 4 | Nottingham 1st | 9 | 4 | 1 | 4 | 24 | 9 |

The BUCS Midlands 1A League top four. Cambridge ended the campaign with only one defeat

At last, football faces up to its homophobia problem

Paul Hyland
Sport Editor

"We've become the first UK football club to partner with LGBT equality charity @StonewallUK" tweeted Manchester United this week.

Stonewall is a charity which vows to continue working "until everyone feels free to be who they are, wherever they are." Their link up with Manchester United is the first of its kind in the top tier of English football.

"The ground-breaking initiative," reads United's website, "will see the club work alongside Stonewall, helping to tackle LGBT issues in sport and society, while looking at best practice and ways in which inclusion and equality can be improved in football."

United are rightly being praised for such a progressive move. But among all the adulation it's hard not to ask ourselves the question - why?

It's long been known that football is hardly the most welcoming environment for gay people. 25 year-old American winger Robbie Rogers was released by Leeds United in February 2013, and immediately announced that he was gay and retired from the sport altogether.

Rogers told *The Guardian*: "In football it's obviously impossible to come out -



LA Galaxy's Robbie Rogers once retired from football due to his sexuality (NOAH SALZMAN)

because no-one has done it. No one. It's crazy and sad.... Imagine going to training every day and being in that spotlight? It's been a bit of a circus anyway - but that would have been crazy."

Now back playing for Los Angeles Galaxy in his native California, English football seemed an environment too inhospitable for Rogers to simply be himself.

Other sports are obviously much more forgiving: in Rugby Union for example, referee Nigel Owens is openly gay and campaigns against homophobic bullying. Welsh national Gareth Thomas came out when still playing professionally for club side Cardiff Blues.

Rugby proves that sport can be welcoming to the diverse communities its teams represent. And in that sense maybe what football lacks is a major figure to light the blue touch paper, like Owens and Thomas. But that takes an enormous self-sacrifice, the kind which no one can be expected to perform, and which in the past has been tragic.

When footballer Justin Fashanu came out in *The Sun* in 1990, that publication was quick to make an example of him, spinning tales of subversive behaviour and illicit trysts with Tory MPs. Even Brian Clough - one of England's greatest ever managers - was known to call Fashanu "a fucking poof" when he was

at Nottingham Forest in the 80s. Labelled an outcast by his brother John, and subject to endless homophobic abuse by fans home and away, Fashanu was found hanged in a London storage unit in 1998.

Progress is a tragic kind of Catch-22. Gay footballers can only be sure it's 'safe' to come out when others have done so safely themselves. But coming out has cost lives before. So why would anyone do it again? And homophobic abuse levelled at players on the pitch alienates gay supporters in the stands. When those fans stay away, the atmosphere becomes more toxic still. It's a perfect storm of aggression and self-protection.

FA Chairman Greg Clarke, who said last year that he "wouldn't recommend" a footballer coming out at the moment for fear of abuse, seemed to suggest this January that there was a significant number of Premier League footballers ready to do just that. He said they should consider coming out as a group, to take the heat off individuals, and at the start of the next Premier League season, "when the crowds are happy."

His heart is in the right place, you'd think, but it's placing too great a burden on individuals to bring about the changes that they need to see in others. More public engagement from major football clubs is needed to help share that burden

with gay footballers and fans who are being tasked with changing attitudes on their own.

And of course there's more we can be doing. It's fine to get Zlatan and co. to say "No to racism" in a UEFA TV spot, but what about saying no to homophobia? Transphobia? Of course, anti-racism campaigns are a worthy and necessary cause - Luis Suárez and Chelsea fans on the Paris Métro can tell you all about that - but they're providing a platform, mostly unused, to enact changes for one of football's forgotten communities.

Fair play to Manchester United for occupying that platform in a way no Premier League club has to date. The problem is, it shouldn't have taken them or any other club this long.

Signing a partnership deal with a (fantastic) charity doesn't mean we get to pat United on the back and leave it there. Being the first English club to break with complacency towards swathes of their fanbase and possibly even playing staff doesn't strike me as anything to boast about. Football clubs should have been doing this long before Justin Fashanu took his own life. And if you need to see just how overdue this all is, just check the comments underneath the announcement on Manchester United's Twitter. Suffice it to say, they won't be reprinted here.

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Netball Cambridge women defeated in league season finale 30



Sport

Basketball

Blues beat Loughborough

Cambridge 48

Loughborough 2nds 7

▲▼ Cambridge have consolidated third place in the table (DEVARSHI LODHIA)

Devarshi Lodhia
Chief Sport Reporter

● BUCS Midlands 1A League, University of Cambridge Sports Centre

Cambridge University Women's Basketball Club (CUWBBC) edged out Loughborough University Women's Basketball 2nd Team 48-44 in a tense mid-table encounter at the University Sports Centre on Wednesday evening.

Coming into the match on the back of an emphatic 70-58 victory over relegation candidates Anglia Ruskin University Women's Basketball Club in the Cambridge derby, the Blues lived up to their billing as pre-match favourites despite having a severely depleted squad.

Cambridge captain, Leonie de Jonge, set the tone for her performance in the rest of the match as she scored twice inside the opening minutes, taking advantage of a rebound from Jess Hunt's shot to score her second to give Cambridge a 4-0 lead. Loughborough were right back in it just over a minute later, with their own captain, Princess Adeogun, scoring from a free throw and taking advantage of Cambridge indecisiveness in the middle of the court to successfully intercept a stray pass and score into an unguarded

net to make the score 4-3.

De Jonge continued to torment the Loughborough defence, first scoring two free throws, before scoring again after turning her marker with a nonchalant drop of the shoulder. Frustrated to have fallen to an early 11-3 deficit, it appeared as if the Loughborough team were content to disrupt Cambridge's rhythm through a series of cynical fouls, although the manner in which de Jonge was sinking her free throws quickly forced the Midlands into a change of tactics.

While Loughborough managed to reduce the deficit through a number of well-taken chances, their cynical defensive play was still evident as Chan Chu Yin clumsily bundled into the back of Herta Gatter as she was about to shoot. Gatter successfully scored on her second free throw attempt to leave the score line 16-11 as the first quarter drew to a close.

The second quarter for the most part mirrored the first, with all of Cambridge's positive attacking play being channelled through the irresistible de Jonge while the Loughborough team had to resort to feeding on the scraps of Cambridge possession. When she wasn't scoring herself, de Jonge was setting up her teammates, with an incisive pass finding Palomi Navarro who scored a routine lay-

up as the Blues opened up a 24-15 point lead. It was Loughborough who finished off the first half the stronger, though, with three scores in quick succession before Logan scored for Cambridge with the final shot of the half to give the Blues a 32-21 lead.

While the first half was characterised by free-flowing, dynamic attacking play, especially from Cambridge, the second was a much tetchier, cagey affair as neither side managed to properly assert themselves and take control of the match. Despite a number of clear-cut chances, Cambridge only scored once in the third quarter as tiredness was seemingly taking its toll on the Blues team. Loughborough did, however, manage to close the gap on Cambridge, scoring three times as the scoreboard read 34-27 as the game entered its final stage.

Both teams managed to find a second wind in what turned out to be a breathless final quarter of basketball. Navarro was penalised in the first minute for swearing and Loughborough took advantage, scoring from the subsequent free throw to cut Cambridge's advantage to just six points. De Jonge continued her rich vein of form as she scored yet again while Becky Illingsworth scored the first three-pointer of the match as the Blues seized the initiative.



As soon as it appeared one side was in the ascendancy, the other would mount a miniature comeback, as Adeogun and Chan Chu Yin ensured Cambridge did not pull away, with the latter scoring a particularly well-taken three-pointer of her own.

A dramatic final minute, which saw both teams concede penalties and Adeogun score a three-pointer, was ultimately settled by a free throw with only five seconds on the clock from the composed Mie Monti to settle the game at 48-44.

Speaking exclusively to *Varsity* after the match, coach Amalio Fernandez Pacheco saw the positive side of what should have, in all honesty, been a much more comfortable win: "It was not a pretty victory but it was a victory so we have to be happy."

Up next for Cambridge is an away derby against Anglia Ruskin for city bragging rights, although if their last encounter is anything to go by, they have a great chance of painting the town blue.

● Cambridge: P. Navarro, C. Rios, H. Gatter, J. Hunt, L. de Jonge, B. Illingworth, E. Lees, M. Monti, L. Logan, C. Gomez
Loughborough: T. Milnar, C. Chan, M. Caruna, S. Barry, P. Adeogun, C. Algere, H. Demirel, M. Grosvenor, M. Jones, T. Wallace, E. Ioannou