

Happy 70th Birthday!

in this
Best of All
Possible
Worlds

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Bergerac

The

Garden
Lover
of
the
Bear



EDITORIAL

Reasons to be cheerful

For those looking for reasons to be downbeat, 2017 has delivered. In the past few months alone, we've seen multiple terrorist attacks, a tragic fire followed by council incompetence, and a Prime Minister cosying up to a party that is both anti-abortion and anti-science.

It's an especially dispiriting time for young people and students, as the liberal values most of us hold are on the retreat across the west. Donald Trump is still President, having withdrawn the US from the Paris Agreement, while at home the government is still planning the most insular-looking Brexit possible.

What's more, we as students seem to have been singularly targeted and derided by certain sections of the press. Charged as snowflakes who can't cope outside of our safe spaces, the vitriol comes thick and fast. It would be easy therefore to feel rather disheartened, and to think that maybe things won't actually get better.

But the surest way of ensuring that things stay the same would be for the people who want the change to lose heart, and do nothing. And there are glimmers of hope: the far right were soundly defeated in France, and regardless of one's political persuasion, it is undeniably encouraging that the youth vote turnout is thought to have been so high in the recent general election.

Indeed, the election should be a lesson to us all. Young people didn't do what they were expected to, and produced a result that wasn't supposed to happen. Despite it all, young people did make a difference. Going forward, it must mean that those in power will have to give weight to the concerns of younger generations.

That is cheering in itself, but also on a more general level. Something that seemed inevitable proved not to be. That is something that we can take heart from, whether graduating or returning in the autumn. The world might look rather grim, but it can change, and we are the people who should make that change.

One alumnus who has done something to make the world a little less bleak is Quentin Blake, who kindly agreed to do the drawing for our front cover. I thank him for that, and encourage you all to see the pictured characters in a different setting in his new exhibition at the Heong Gallery, 'The Best of All Possible Worlds'.

I hope that you all have a wonderful May Week and summer, and look forward to the years ahead with some optimism.

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New University development begins to take shape

The first stage of the University's £350 million accommodation complex at Eddington has been completed amid budget deficit worry

Kate Solomon
Senior News Correspondent

The first stages of the building at Eddington - Cambridge's brand new, £350 million suburb - have been completed this week.

Swirles Court complex, which has 325 en-suite rooms purpose built for graduate students, is the first stage of the development to be finished.

The complex was built at a cost of £26 million and is being leased to Girton College for accommodation.

The accommodation complex, which was designed by award winning architect practice, R H Partnership, has a 24 hour porters' lodge reception, a general meeting area, quiet study area, laundry facilities and shared kitchen and sitting rooms.

Swirles Court residents will also have access to three landscaped gardens which draw inspiration from traditional courts in Cambridge colleges.

Designed to be "an exemplar of sustainability", the complex has innovative features such as solar shading screens to prevent overheating in summer and perforated window surrounds to allow natural ventilation.

Experts have described it as a "milestone" in the development of the new community at Eddington, which is set to open fully by the end of the year.

Swirles Court forms part of the first phase of the wider North West Cambridge development. As well as student accommodation, phase one also includes 700 affordable homes for University staff and 450 homes available to buy on the open market.

The sustainable urban community will also feature green spaces and a 'market square' with local amenities, including a 21,000 square foot branch of Sainsbury's which is set to provide 150 new jobs for local people.

There will also be a new community centre and performing arts centre in Eddington, called the Storey's Field Centre.

Named after the astronomer, mathematician and physicist, Sir Arthur Eddington, the development is located in the triangle between Madingley Road, Huntingdon Road and the M11.

The development in North West Cambridge is the University's largest single-location investment to date. Work began

on the 150-hectare site in 2013, and the University is expected to invest a total of £1 billion on it by the time it is finished.

The University of Cambridge Primary School is already in use which is another addition to the site which opened in 2015.

Once completed, the entire North West Cambridge development will provide 3,000 new homes for 8,500 people, 2,000 study bedrooms for postgraduate students, and 100,000 square metres of research space.

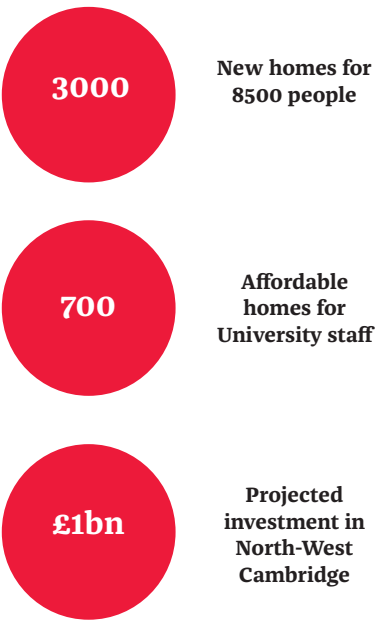
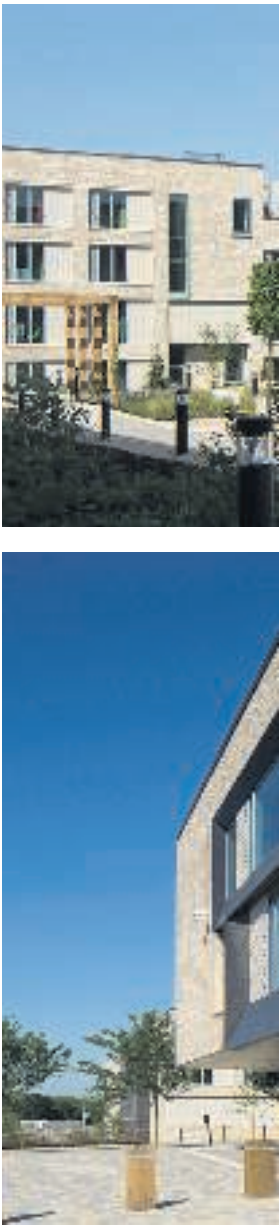
Half of the homes will be reserved for University and College staff, with rents capped at 30% of net salaries for postdoctoral researchers and other key academics. The University plans to sell the other half in order to recoup costs.

The main aim of the development is to encourage researchers to choose Cambridge over other competing universities, particularly those in the United States.

Despite still being the highest-ranked UK university, this year Cambridge came fifth in the QS World University Rankings, behind four US institutions: Massachusetts Institute of Technology, Stanford University, Harvard University and the California Institute of Technology.

Cambridge's acute housing crisis has proven to be an increasing obstacle for recruitment and retention at the University, as other universities offer academics more attractive financial benefits.

Since the financial crisis, house prices in the city have risen by 86 per cent, higher than anywhere outside London. The new development, with subsidised rents for academics, forms part of the University's strategy to combat the



News



(Left, above) Architect's models of large-scale development at Eddington comprises housing, local amenities, a doctor's surgery and several sports fields; (Right) Professor Susan Smith, Mistress of Girton College.

(Richard Chivers)



problem.

Heather Topel, the development's project director, said, "we know that when staff are making choices about where to pursue their career, they will consider housing and quality of life. This development is about positioning the university globally."

As well as housing, shops and the school, the development will also feature a nursery, a doctors' surgery and several sports pitches.

The development has a strong sustainable focus, and features a site-wide drainage system and the largest rainwater harvesting network in the country, formed from specially created lakes and lagoons.

Buildings will benefit from a special heating system, a communal underground waste and recycling network, which eliminates the need for individual wheelie bins.

In an additional sustainability measure, residents will be encouraged to grow their own food in purpose-built allotments. The site will be connected to Cambridge city centre through new cycle paths, and each resident will have access to secure indoor cycle storage.

According to the University, "Eddington will secure the long-term success of the university by providing homes for its academic staff and students, to maintain its status as a leading academic institution on a global stage".

Professor Susan J Smith, Mistress of Girton College, said that the college "looks forward to adding to, and benefiting from, everything this unique residential complex implies," adding that the site represents "the collegiate University at its best".

Analysis: How did the University end up with a £21 million deficit?



Phoebe Gagar
Deputy News Editor

On the 13th June, the University Council released its annual budget report, forecasting an overall deficit for the University of £21 million in 2017-18. The announcement comes amid a significant overspend on the Eddington development, alongside several other large-scale investments, including the £300 million redevelopment of the Cavendish Laboratory.

The report addressed the need to renovate ageing University buildings with the current lack of funds. According to the report, the cost of required renovations would total £4 billion, but "University resources in isolation cannot deliver development on this scale and it is possible that some projects will not be taken forward."

The report justified running a deficit as it "enables the University to maintain momentum and invest in areas of strategic academic importance, and to provide administrative services that have been agreed by the Heads of Schools and the Planning and Resources Committee (PRC) as being fundamental to the core operation of the University". The report also stressed that the deficit was sustainable "in the short-term only".

More general changes to the education sector have also affected University finances. Increasing competition for funding allocated to universities by the Higher Education Funding Council for England (HEFCE) has meant that Cam-

bridge's funds for teaching have diminished year on year. However, this year the amount received increased, as has HEFCE funding for research.

The "major repercussions" of Brexit were indicated to be particularly significant to the University's financial situation, especially on the number of EU nationals studying and working at the University. Fees paid by students make up roughly half of the University's income, and plans to reduce the deficit hinge on this source of income increasing. Despite plans to allow universities to increase fees under the Higher Education Bill, the report does not anticipate that any changes will be significant. The only way to increase fee income, therefore, would be to increase student numbers; however, after Britain leaves the EU, recruiting EU students could prove challenging.

As the University seeks to regain solvency, ideological shifts will also be required. As part of new proposals for resource allocation, individual Schools' funding would be tied to their previous financial performance, placing greater importance on cost-cutting throughout the University. Academics will be required to give additional financial focus to their work, and "engage in strategically important activity that is also financially sustainable"

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News

Cambridge academic criticises gender attainment

Sneha Lala and Lucia Keijer-Palau
Senior News Correspondents

An academic from the Faculty of History has spoken out on the need to narrow the attainment gap between men and women in the History Tripos at the University of Cambridge.

In an interview on Radio 4, Dr Lucy Delap, who specialises in gender and Modern British History, discussed the reasons for which male undergraduates are more likely to graduate with a first class history degree than their female counterparts.

She argued that the issue can be seen as the partial result of “wider cultural factors that problematise ideas of female authority”, which is visible in even the most mundane aspects of life at the university: “If you look at something as simple as the art on the walls, they’re often men, by men, and often white men.”

According to Dr Delap, “a more plural environment could encourage a wider range of people being able to imagine themselves as powerful and successful figures.”

Dr Delap recently made headlines when she revealed that historians at the University are encouraged not to use words like ‘genius’ and ‘flair’ in their lectures because they are associated with masculinity.

She told the *Telegraph* that such words “have a very long intellectual history”

which links them with “qualities culturally assumed to males”, which can make it hard for women “to see themselves in those categories”.

Dr Delap has faced a great deal of Twitter abuse, as well as encouragement, since making her comments, which she defended in a statement to *Varsity*, professing herself to be “astonished that a news story about how the Tripos has systematically, for many years, under-rewarded bright women, has become a story about possible disadvantages that men might suffer.”

She added: “Apart from Oxford, no other history department in the UK shows the pattern of women’s under-performance that is visible in Cambridge.”

Dr Delap is not alone in raising such concerns. Speaking to *Varsity*, the Chair of the History Faculty, Dr Lawrence Klein, and the Academic Secretary, Dr Sarah Pearsall, stressed that the “differences in performance between men and women on Tripos have been a matter of concern to the Faculty of History for a long time, long before Tripos reform really got going.”

The Faculty has already introduced a number of small-scale reforms, from ‘unconscious bias’ training for examiners to this year’s Women in History dinner, the latter seeking to provide the alternative role models that Dr Delap noted were missing.

It is now looking to introduce more

sweeping changes to the style of assessments. Dr Klein and Dr Pearsall said that the Faculty is “aiming to vary assessment, by supplementing exams with such instruments as long essays, take-home exams, even revised supervision essays, as well as group projects and oral presentations.”

They explained: “The reason to vary assessment is to allow different kinds of intellectual strength to have a place in the overall assessment.”

There may also be radical reform to the teaching offered by the History course, to give History students, whose teaching is currently delivered principally through lectures and supervisions “more experience of classes and seminars”. This would, Dr Klein and Dr Pearsall said, “make education in History in Part I more ‘social’, with components that involve discussion and indeed collaboration among students.”

In 2016, women received only 31 per cent of all first class marks at Part I, with 10 per cent of women achieving the top grade compared to 28 per cent of men. In last year’s examiners report, external examiner Professor Matthew Innes, of Birbeck, University of London, said “these raw statistics, and the fact that they are not aberrations, and that the initiatives considered and in some cases implemented after previous discussions have not yet had an effect, must be real causes for concern.”



▲ Delap has spoken out against gender bias in the History tripos (LOUISE ASWORTH)

Four female academics recognised in Queen’s Birthday Honours for services to their subject

Kate Solomon
Senior News Correspondent

This year’s Queen’s Birthday Honours list, which was released on Friday evening, recognised four academics from the University for their services to the country.

Professor Theresa Marteau, Director of the Behaviour and Health Research Unit and a fellow of Christ’s College, was given a damehood for her services to public health.

Marteau, who is also a fellow of the Academy of Sciences and the Academy of Social Sciences, works in the development and evaluation of interventions to change – particularly non-conscious – behaviours relating to diet, physical activity, tobacco use and alcohol consumption, which aims to improve public health and reduce health inequalities.

Alongside Marteau, Professor Carol Brayne, another public health expert, was awarded a CBE (Commander of the Order of the British Empire) for services to public health medicine.

A fellow of Darwin College and the director of the Cambridge Institute of Public Health, Brayne’s research focuses on dementia and brain health when ageing. As well as providing a scientific understanding of dementia, her work also looks towards policy and planning for the future and identifies risk and protective factors.

Brayne is also a fellow of the Academy

of Medical Sciences and holds leadership roles in public health at local, regional and national levels.

Professor Serena Best, from the Department of Materials Science and Metallurgy, was also awarded a CBE for services to Biomaterials Engineering.

A fellow of St John’s College, Best is senior Vice President of the Institute of Materials, Mineral and Mining and a fellow of the Royal Academy of Engineering. She is also co-director of the Cambridge Centre for Medical Materials, which is developing new medical materials to interact therapeutically with the body.

Outside of the sciences, Professor Alexandra Walsham from the Faculty of History was also made a CBE for services to History.

A fellow of Trinity College and the British Academy, Walsham’s research focuses on the religious and cultural history of early modern Britain. Walsham has been a fellow of the Royal Historical Society for over a decade and since 2013 has also been a fellow of the Australian Academy of the Humanities.

Responding to the announcement, Walsham said, “I am bewildered and humbled by this unexpected honour, which I am still struggling to take in.

“I hope that I can endeavour to deserve it by providing further service to History in the coming years.”

This year over 1000 people from a wide range of fields were recognised

for their services to the country in the Queen’s Birthday Honours list. Another list is also published annually to mark New Year.

A number of individuals from the wider Cambridge area also received awards in this year’s list, among them Nobel Prize winning biologist, Sir John Sulston, who studied at Cambridge and was awarded a Companion of Honour. Notably this year all of the academics currently affiliated with the University who were recognised in the Queen’s Birthday Honours are female.

Professor Eilis Ferran, Pro-Vice-Chancellor for Institutional and International Relations, welcomed the recognition of excelling female academics, “These honours recognise exceptionally talented women across the disciplines at Cambridge. Not only do they highlight their outstanding academic achievements, they celebrate the seminal contributions to the fields of public health, engineering and history they have made.”

Professor Valerie Gibson, Physicist and Gender Champion Elect at the University, said, “This is a tremendous achievement by our senior women academics and recognises just some of the serious talent that Cambridge has to offer.”

Professor Sarah Colvin, another Gender Champion Elect, congratulated all the academics on their achievements, stressing that the the range of work being celebrated was “a good reflection of the diversity of that talent”.



▲ Clockwise from top left: Theresa Marteau, Carol Brayne, Alexandra Walsham, Serena Best (LOUISE WALSH)



Breaking news,
around the
clock
varsity.co.uk

gap in History



Marking mix-up sees students receiving wrong grades

Matt Gutteridge
 Senior News Editor

A serious clerical error has led to a number of second-year Medical and Veterinary students being awarded incorrect marks.

Approximately eighty students have had their results in the Part IB module Mechanisms of Drug Action (MODA) adjusted to rectify the error, which students were told as caused by two candidate numbers being “misread”, leading to a “frame shift”.

In a message sent out to students by Dr Graham Ladds, Senior Examiner for the MODA module, said “we have recently discovered an issue with the 2nd MB/Vet MB mark book for MoDA which affects the marks for Paper I for about a quarter of the class.

“We were alerted to an issue by a DoS who queried a student’s mark and, on investigation, the spreadsheet error was found.

“Paper I was marked electronically, externally, and the candidate numbers in the spreadsheet returned to us did not match the one we used for processing the marks. When we imported the marks there was a misalignment for a block of candidates.”

Students of the Medical and Veteri-

nary Science Tripos must pass every constituent module, alongside their overall Tripos mark. The erroneous pass/fail results for MODA were released last week.

Sixteen candidates have had their grades amended from fails to passes, or *vice versa*. All students whose pass/fail grade has been changed have been notified, and everyone who has been affected received their corrected mark by Tuesday morning.



▲ The University of Cambridge School of Medicine, which handed out incorrect marks to students

Speaking to *Varsity*, Alex Ridley, a second-year Vet who was incorrectly told that she had failed MODA, said “Everyone is very frustrated by this and rightly so - it’s stressful enough having the pressure of passing five modules as well as getting a good tripos mark without them messing it up.

“It took them six days to let us know about the mistake, which is six days in which some people will have been unjustly worried about having to do the resits and some people will have been celebrating and telling people they passed when really they didn’t.

“When I got the email today telling me that I had actually passed, not failed, I was incredibly happy but also very frustrated that something like this could happen and that I had to go through six days of thinking and telling people I had failed.”

A spokesperson for the University of Cambridge said: “A small number of students have been affected by an issue with the processing of externally marked exam papers. We corrected the error which resulted in a small number of students failing the exam and a larger number passing when they had originally failed.

“The majority of marks will remain identical to those originally reported. Students whose grade has changed have been notified via their college tutor. We apologise to all those affected by something which was unfortunately out of our control and we will take this issue up with the external marking body to ensure that this error is not replicated in future years.”

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Interview

Neil MacGregor



The former Director of the British Museum discusses history, faith, and society

Josh Kimblin
Interviews Editor

“Historical objects are mute; without a historian to contextualise them and elucidate their connections, they remain voiceless.

Fortunately, Dr. Neil MacGregor is a master of historical ventriloquism. He has a rare capacity to give voice, with an object and a few hundred words, to both the detail of individual endeavour and the broad sweep of history.

Having served as Director of the National Gallery and the British Museum, MacGregor designed the widely lauded *History of the World in 100 Objects*. His latest project concerns the relationship between faith and society – the subject of a recent guest lecture at Wolfson College. Speaking ahead of the event, MacGregor describes the two 17th century images which he intends to ‘ventriloquise’.

The first depicts the destruction of a Huguenot church in 1685, which was pulled down after Louis XVI revoked the liberties of France’s Protestant minority. The second is a 1682 Japanese government notice, offering rewards to anybody who turned in persecuted Christians.

“In both cases, strongly centralising governments emerged from a period of civil war, identified an ‘enemy within’ and attempted to extirpate it in very comparable ways,” he explains. “I’m offering some reflections on those events and considering their current significance.”

How does he interpret the modern-day impact of Louis XIV’s persecution of the Huguenots, then?

“I’m not interpreting but asking questions,” he corrects gently. “Something very specific happened in France in 1685. It was decided that the French state would not tolerate something which regarded itself as a semi-autonomous community, with its own patterns of behaviour and its own rules.”

“The idea that the French state can tolerate individual citizens but not communities has been a strong continuity.



▲ Dr. Neil MacGregor is now Director of the Humboldt Forum, Berlin (LESEKREIS)

▼ The destruction of the Temple at Charenton, 1685 (BRITISH MUSEUM DIGITAL COLLECTION)

The question is: does 1685 mark the beginning of a pattern? French Jews and Freemasons experienced similar reactions [during] the Third Republic, for instance. Does it help explain why today’s France has more difficulty dealing with its Islamic population than any other European country?”

This is an interesting, if provocative, thesis. What features of contemporary France can be linked to this potential trend?

“The French state’s insistence on not identifying people as anything other than French citizens,” MacGregor suggests. “In contemporary France, politicians are reluctant to discuss the Maghreb communities in Paris whereas British politicians find it natural to speak about Bangladeshi or Kashmiri communities... There is a great reluctance to acknowledge that people can have more than one identity.”

MacGregor’s analysis is not purely Euro-centric, however. “The parallel with Japan is very interesting,” he continues. “Like France, Japan in the 1680s moved towards a strong, central state after civil disruption. The identification of Christians as foreign and not ‘properly Japanese’ was part of the closing of Japan and the construction of a unitary identity.”

This remains a big issue today: how should Japan deal with immigration?”

Can studying such events guide our future approaches to diversity? MacGregor demurs: “The purpose of examining these events is more to help us understand why France responds to this problem differently, as compared to Britain or Germany.”

“However, there is so much public debate about how ‘Europe’ should deal with its Islamic population.

That’s not a proper formulation of the question: ‘Europe’ doesn’t deal with it; different countries deal with integration in different ways, partly according to their historical patterns.”

MacGregor has previously suggested that Britain and France could be more self-critical of their histories and follow Germany’s lead in

confronting its national successes and failures: could Britain begin that process by reviewing its history of religious and cultural integration?

“It could be a start,” MacGregor observes cautiously. “Germany has been exemplary, over the last thirty to forty years, in critically examining its history to make better future decisions. The idea of a *Erinnerungskultur* [a ‘culture of remembrance’] is remarkable: there is a political awareness of a need for a culture of memory, positive or not.”

“They see history very much as a lesson; there is a willingness to recognise national political failure in a way which the British and French don’t. In our case, a political impetus to reevaluate our historical relations with Ireland would be a good start.”

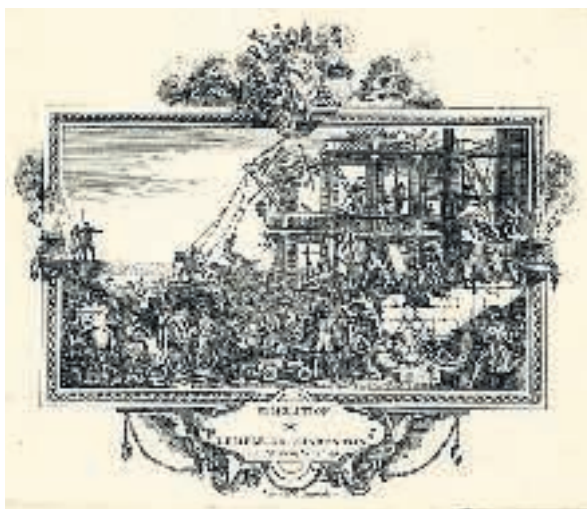
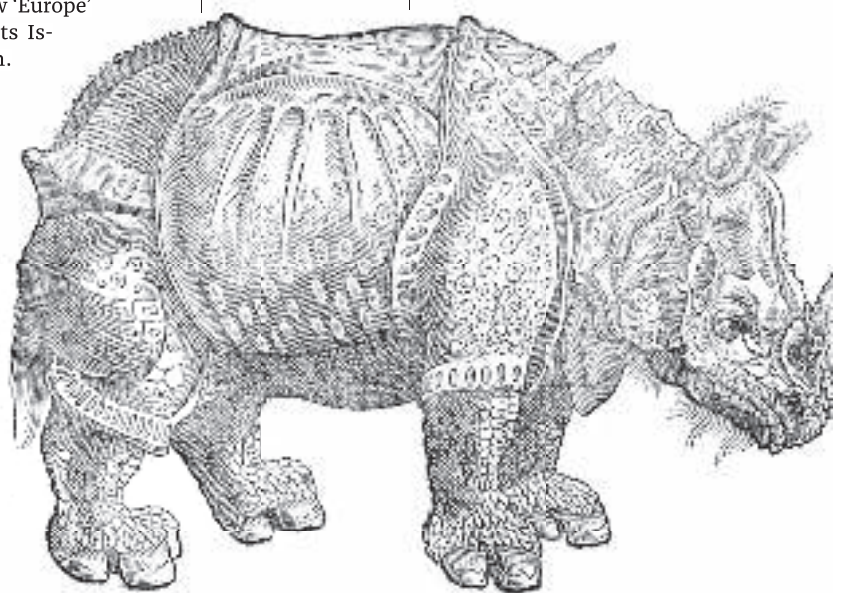
To MacGregor, history is more than an exercise in social didacticism. It is a futile but necessary search for accuracy, exemplified in his favourite British Museum object – Dürer’s famous *Rhinoceros* print.

“Dürer never saw a living rhinoceros; he was working off second-hand reports,” he explains. “He had to process that information to create an image. That’s a superb model for our studies of the past. We have to turn fragments of information into an impression and, of course, that impression is wrong – like Dürer’s rhinoceros. It’s a wonderful emblem for a necessary struggle with the past – a Sisyphian struggle in which we will always fail.”

Despite apparent defeatism, MacGregor is actually optimistic about the historian’s task: “At the conclusion of Goethe’s *Faust*, the Angels tell us ‘He who strives on and lives to strive/ Can earn redemption still.’ Humans err every time they strive and struggle, but only people who strive and struggle can be saved. We’ve got to study our pasts and we know we’ll get things wrong. But that’s never a reason not to try.”

Indeed, as MacGregor proves, we can draw profound human truths from our histories; the objects can be made not only to speak, but to sing.

▼ Dürer’s *Rhinoceros*, 1515 (BIBLIOTECA COMUNALE DI TRENTO)



News



Cambridge students took to the River Cam around Jesus Lock on Sunday in boats made from cardboard, gaffa tape, and PVA glue Credit (Caitlin Smith)

HOT WHEELS

Cambridge's naked bike race returns

On Saturday 17th June, 300 cyclists took to the streets of Cambridge to participate in the city's third world naked bike ride. The event is celebrated in over 50 cities around the world, including London and Brighton. Riders met on Parker's Piece, and began the eight-mile route at 3pm. The event protests dependency on fossil fuels but also aims to stress the vulnerability of cyclists. Organiser Mike Clarke told *Cambridge News* "It's quite surprising how many people are perfectly OK with nudists and seeing naked people."

BLOOMIN' LONG WAIT

Corpse flower blooming within days

A huge plant at Cambridge's Botanical Garden is about to flower for the first time in thirteen years. The Titan Arum, commonly known as the 'corpse flower' due to its pungent odor, is expected to bloom within days, as its flower spike has grown an impressive 37cm over the weekend to now stand over a metre tall. The flower, which produces a smell of rotting flesh, is one of the largest in the world, and last made an appearance in 2004, although a sister plant, nicknamed "Tiny" bloomed in 2015.

PREPARE TO (CARD)BOARD

Cantabs take to Cam in cardboard

Students sought to round off their exam term in style this week by participating in the annual May Week Sunday Cardboard Boat Race. The race saw students navigate their homemade crafts around punts from Jesus Lock to the end of Jesus Green. The only permissible construction materials were cardboard, gaffa tape and PVA glue but students suffered no restrictions when it came to the naming of their boats. *Varsity's* favourites were *Jeremy Corboat* and *Doesn't Boat Well*.

SIMPLY THE BEST

University maintains reputation ranking

The University of Cambridge has maintained its fourth place ranking in the Times Higher Education World Reputation rankings. Cambridge remains the highest-placed UK university, but this year has been joined in fourth place by Oxford. It is the first time Oxford has succeeded in closing the gap between the two universities in the rankings. The top three spots have all been claimed by higher education institutions in the US.

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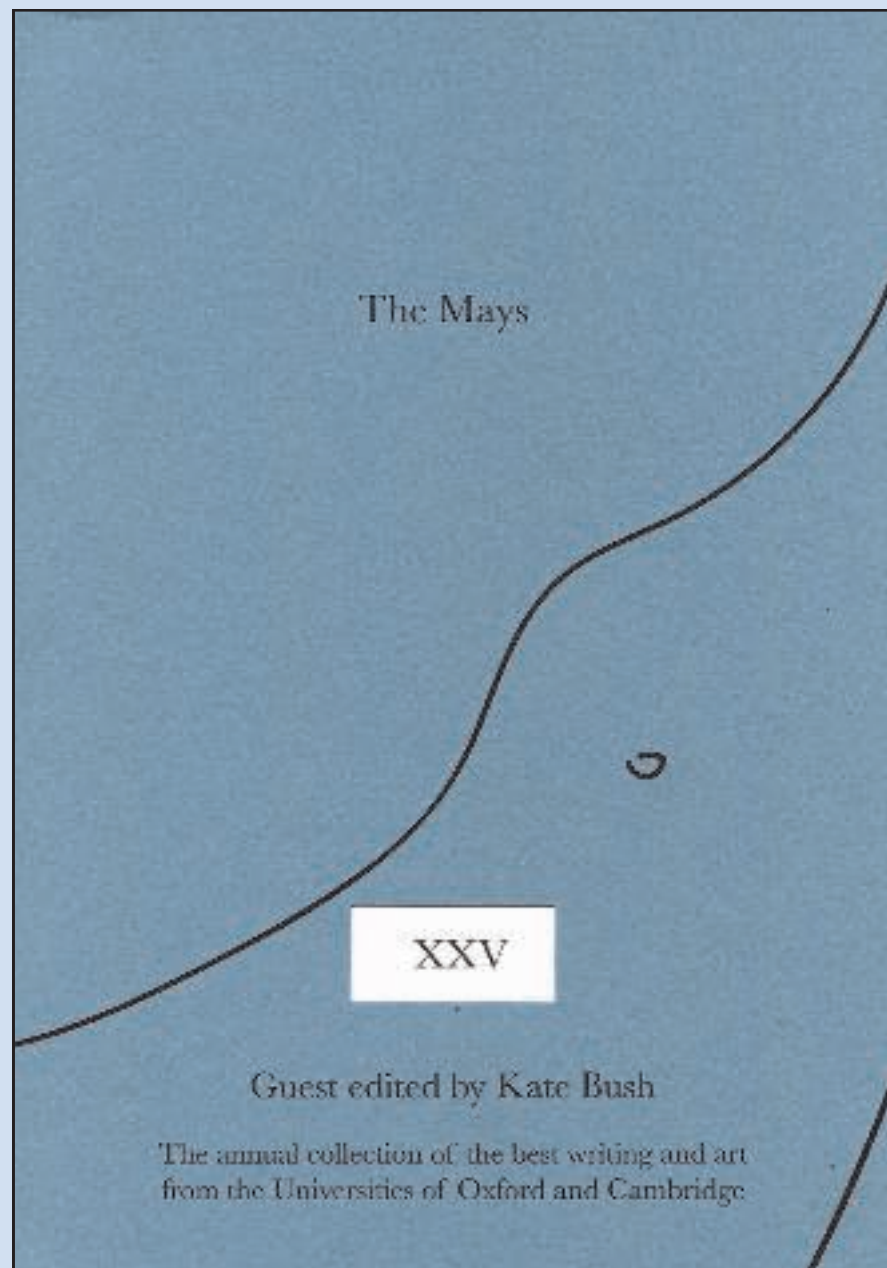
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Science

Who moderates Facebook moderators?

● It's not okay to hate (except in certain cases)

Elizabeth Huang

Last month, more than a hundred of Facebook's internal moderation documents were leaked to *The Guardian*, revealing for the first time the social media giant's secret policies regarding how it moderates content posted to the site. Covering topics such as bullying, revenge porn, terrorist propaganda and even cannibalism, the extraordinary scope of the 'Facebook Files' demonstrates the enormity of the challenges faced by the company in striking the right balance between free expression and the protection of its users. The leaked files raise serious questions as to whether Facebook has the means, or indeed the will, to effectively achieve this balance.

So what do the files actually tell us about Facebook's approach to moderation? What stands out in particular is the level of detail contained in the documents. On the subject of terrorism, moderators are provided with a handbook detailing the insignia, key leadership

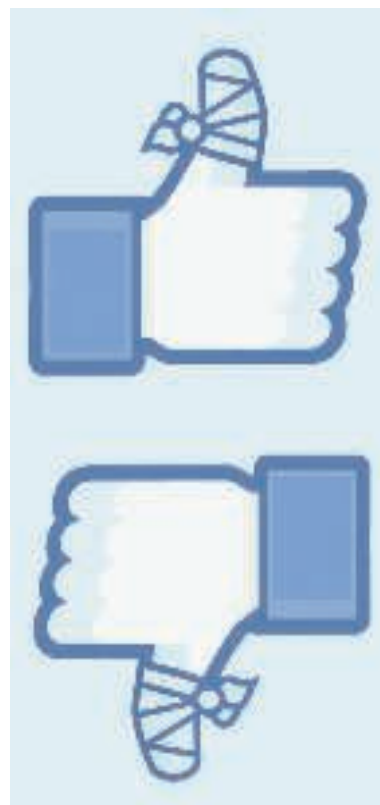
figures and area of operation of more than 600 terrorist organisations, all of which they are expected to become familiar with. 'Sexual activity' alone is divided into 'arousal', 'handy-work' (yes, really), 'mouth work', 'penetration', 'fetish' and 'groping' – training slides show that content is split into a complex multitude of categories and sub-categories of permitted material. Specific examples, taken from actual user content, illustrate each point.

The guidelines show that Facebook is clearly attempting to systematise and standardise the moderation process. On some level, this makes perfect sense – their small army of 4,500 moderators must be given clear, internationally, and cross-culturally applicable guidelines if they are to work effectively and consistently. Yet such an approach, focused on examples rather than principles, has produced surprising and sometimes seemingly arbitrary distinctions. Videos of extreme animal abuse, for example, must be marked as 'disturbing' while stills taken from the same videos do not have to be. Suicide threats referring to an event more than five days into the future or using emojis may be ignored, even though an expressed intention to commit suicide within the next four days would be actionable. 'Handmade' art showing nudity and sexual activity

is permissible, while digitally made art showing sexual activity is not.

Facebook's moderation documents raise two key issues. The first is operational: Facebook's current moderation infrastructure is arguably insufficient to deal with the volume of material being generated. Currently, moderators have on average less than 10 seconds to make a decision on a piece of information. Training programmes and psychological support provisions are lacking and large numbers of moderators report experiencing high levels of stress and burnout. Although Facebook is looking into developing AI that could assist the work of moderators, the current plan is to recruit a further 3,000 staff, a move which even their own Head of Policy, Simon Milner, has conceded may not provide a satisfactory solution.

Claire Lilley, Head of Child Safety Online at the NSPCC, has noted that "Facebook are not the arbiter of social norms and expectations", but this is not strictly accurate. Considering the current state of things, Facebook is already arguably a barometer, if not an actual influencer, of social norms. The critical point that demands public attention and discussion is whether this should be the case. The status quo lacks accountability and transparency – to bastardise the old phrase: who moderates the moderators?



▲ Facebook needs more than a bandage to repair its broken moderation.

(DANIEL GAYNE)

Without regulation or at least some kind of accountability mechanism, we risk entrusting Facebook and other tech behemoths with vast power over the content that we are actively (but more often passively) exposed to and consume. One possible solution, proposed by Facebook itself, has been to create a global voting system allowing users to set their own levels of comfort with content, a system of "personal controls and democratic referenda". This is no better – allowing users to choose the challenging content they are happy to see would gut Facebook of much of its potential benefit as a platform for free speech and debate.

What Facebook should do now is focus on articulating the principles underlying its moderation rather than further refining to absurdity its already incredibly detailed mass of regulations. Plausibly, this could provide a simpler system that could accommodate both the subjective judgement required to make sense of the infinite complexity and indeed stupidity of user-generated content while also mapping out non-arbitrary boundaries regarding what is acceptable content in the societies that we live in. Easily forgotten in a profit-minded modern world, what Facebook really needs to do is to go back to philosophy and start building from there.

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VARSLITY

Testing tastebuds: tea first or milk first?

● The science behind the age-old question

Aditya Guha
 Science Editor

With a slew of formals and May Balls being organised by societies to mark the end of the academic year, you couldn't possibly be more nervous about being judged on tea etiquette. Gowns can be rented for a special day. A white (or black) bowtie could be borrowed from that dependable friend. But what if you strike up a conversation with a Cambridge don (with possibly an OBE to boot!) at one of these events and don't know whether to add the tea or milk first to the sparkling bone-china. There ends your reputation. This question is so sensitive that celebrated English tea connoisseur (and writer) George Orwell famously described himself as a tea-before-milk person. Here we try to assuage such fears by approaching this quintessential question from the perspective of a mathematician. Does it really matter whether you add tea or milk first and can your taste buds detect

such an order?

The story goes that on a particularly unremarkable summer afternoon (probably not very different from today) in Cambridge in the 1920s, Caius alum Ronald Fischer devised his eponymous test. 8 cups of tea were to be presented to a subject with 4 of them having tea poured first while the other 4 having milk first in various concentrations. The subject would be told in advance that she would be asked to taste eight cups and that there would be four of each kind.

There exists $8!/(4!4!)=70$ distinct possible orderings of these cups. By telling the subject in advance that there are four cups of each type we guarantee that the answer will include four of each. Next, we compare whether the subject can detect any better than random chance which is 4 out of the 8 cases or exactly 50%. We can compute the probability of a sample of correct detections of tea or milk first using Fischer's exact test or a hypergeometric test (not the binomial test, since the events are no longer independent).

This is compared with the so-called p-value to the null hypothesis. In this case, the null hypothesis is: The lady is not right any more than random chance would allow.

In a hypothetical scenario, in which 8 cups were offered and the subject

“
 In the 1920s, Caius alum Ronald Fischer devised his eponymous test.
 ”

▶ Tea-tasting distribution
 (DANIEL GAYNE)

guessed correctly 6 times, the p-value is approximately 24% (17/70). In a purely randomised guessing environment, the subject would be expected to guess as well as she did 24% of the time. Usually, we consider a significance level of 0.05 (5%) as an informal rule to disprove the null hypothesis. Therefore, the above p-value of 24% is considered insignificant. On the other hand, a greater deviation from randomness (such as guessing all tea cups right or wrong) would be described as significant, and a significant deviation would have the function of rejecting the null hypothesis.

In an actual scenario, an algae researcher named Dr Muriel Bristol working in Hertfordshire took Fischer's test and legendarily got all 8 cases correct. The p-value for this test result for Dr Bristol was 1/70, or 1.4%: a 'significant

value', in terms of statistics. In doing so, she beat Sir Fisher's stated odds, and he rejected his null hypothesis.

It is not possible to prove that she would never be wrong because if a sufficiently large number of cups of tea were offered, a single failure would disprove such a hypothesis. However, a test that she is never right can be disproven, within a certain margin of uncertainty, given the number of cups offered. And that is what we did here.

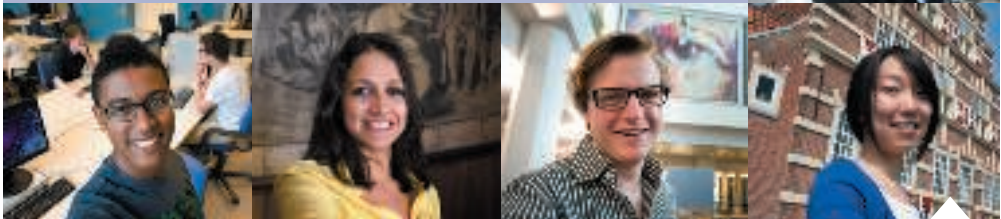
Finally, we pour a bit of chemistry for taste to the above resolution to explain why this taste change occurs at all. It appears that the degree of denaturation of proteins with heat is what causes the taste difference in pour order which we proved above could be distinguished by at least one person, at least some of the time .

Success count	Permuations of selection	Number of permuations
0	oooo	$1 \times 1 = 1$
1	ooot, ooto, ooxo, xooo	4×4
2	ootx, oxox, oxox, xxoo, xoox	$6 \times 6 = 36$
3	oxxx, xxxx, xxox, xxxo	$4 \times 4 = 16$
4	xxxx	$1 \times 1 = 1$
Total		70

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Are you up for the challenge?

Comment

It's a myth that hard work is all you need to succeed



Sarah Wilson
studies English at
King's College

Sarah
Wilson

They say that you should never meet your heroes. But in an age of technology so advanced that J.K. Rowling is apparently able to add gratuitous details to her beloved *Harry Potter* series at will, we might extend the proverb: never follow your heroes on Twitter.

Sir Alan Sugar, while far from being the first person I would label as a 'hero', is someone I liked as a kid: a funny old guy who humiliated posh idiots on national television. More recently, his habitual mocking of Piers Morgan (or "Piersy" as he so gleefully refers to him) on Twitter has been a source of great entertainment during my exam-term procrastination breaks. But in the run-up to last week's general election Lord Sugar was at his keyboard again, this time with Corbyn voters in his sightline. Calling upon his working-class roots, he asked voters to trust in him as an "east end boy done good by honest graft", advising them to avoid voting Corbyn for the "good of the country".

While a whole other article might be dedicated to this tweet's breed of patronising rhetoric that has been ceaselessly levelled at young Corbyn supporters over the election period, (Sugar went on this week to claim that they were "inexperi-

enced" in life) what irritated me perhaps even more was Sugar tapping into the unhelpful mantra frequently espoused by successful people of his generation: work hard enough, and anything is possible.

It rears its head every time another 'thinkpiece' complains about the laziness of millennials, despite us being the first generation to experience unpaid work as the norm. It is cited to young black Americans in reference to Barack Obama's political success, and by the fictional CEO in the BBC's drama *Clique*, who calls for "alpha female" recruits "done with whining" and placing blame for gender inequality at the feet of women themselves. What Lord Sugar said was not untrue, but he failed to acknowledge both the uniqueness of his position, and the dwindling likelihood of the upward mobility he achieved in the context of today's climate.

Under the Conservative government whom Sugar has advocated, child poverty has soared and inequality worsened, as the gap between rich and poor widens. Social mobility is simply harder today than it used to be, with students from disadvantaged backgrounds less likely to do well in school than their wealthier peers. It is unfair and disingenuous to suggest that the *only* thing standing in

the way of success for working-class, ethnic minority and LGBTQ+ people is their work ethic. By doing so, one effaces structural problems and issues entirely, acting as though a working-class woman of colour is presented with exactly the same opportunities in life as those presented to a privately educated white man. While this level of equality is something many aspire to, it'd be absurd to pretend that it already exists.

Yet this is precisely what comments like Lord Sugar's imply to young people, to whom much of his anti-Corbyn sentiment is directed. Yes, hard work is almost always integral to success, but it is baffling to me that those like Sugar can so readily ignore or dispel the various complex roadblocks that crop up on the way to it. The recent dramatisation of the Rotherham abuse scandal, for instance, showed the contempt with which the working-class teenagers were treated by local authority figures, dismissed as delinquent child prostitutes unworthy of help.

Discrimination like this still thrives, and it is not enough to ask why *they*, the victims, are not doing enough; encouraging 'hard graft' must be paired with an understanding and will to rectify the structural issues that make that 'graft' much harder for some than others.



PHOTO: MARJORY COLLINS



Roger Mosey is the
Master of Selwyn
College and an
ex-Director at the
BBC

Roger Mosey makes a case for the mainstream media in a digital world

Grenfell Tower shames our society

Columnist *Lauren Carneiro* argues that the fire in London reveals the effects of putting the interests of the richest above those of the poorest

It is easy to overlook the poverty in the Royal Borough of Kensington and Chelsea when shows such as *Made in Chelsea* glamourise the area. It is one of the richest boroughs of one of the richest cities on earth, but along with the townhouses and expensive cars come vast levels of deprivation. The estate where Grenfell Tower is situated was in the top 10 per cent of the most deprived areas in England in 2015. This inequality became a matter of life and death for the residents trapped inside Grenfell Tower. The death toll has already reached 79, although it has been reported that it may rise up to 150. The first confirmed death was Syrian refugee and civil engineering student Mohammed al-Haj Ali, who in his final moments sent a text to his family in Syria saying "the fire is here now, goodbye." On a Facebook live video,



a 30-year-old woman, reportedly with her two young children, can be heard desperately shouting and praying.

These glimpses provide us with only a faint idea of the horrors which occurred. However, they ought to be heard and heard loud by a number of people: the Kensington and Chelsea Tenant Management Organisation, who repeatedly ignored campaigns about the building's fire safety and who have now urged the public to donate to the victims as opposed to offering the money itself; the 319 Tory MPs, who voted against an amendment which would have required homes to be "fit for human habitation"; and Theresa May, who did not even bother to meet the residents affected by the tragedy when she visited the site.

Early indications have shown that the fire was allowed to spread quickly due

to flammable cladding. This £10.3 million renovation had been an attempt to make the building less of an eyesore for the luxury property owners. This economic inequality has led to what can most aptly be described as the social cleansing of London. However, it would be wrong to think that the fire at Grenfell Tower swung the council into action.

Instead, concerns have been raised over the council's handling of those who have lost their homes. The humanitarian effort on the ground is being led overwhelmingly by volunteers rather than local authority officials, in particular those from the Al Manaar Islamic Centre, who offered to help within ten minutes of the blaze engulfing the building.

This is a crisis which was caused by the decision of corporations and the council to place the interests of wealthier citizens of the area first. If a huge number of deaths cannot change these classist attitudes, then I despair about what will.

The mainstream media are having a rough time. The MSM, as it's become known, is attacked by the President of the United States from the right of politics. Trump tweeted recently: "The FAKE MSM is working so hard trying to get me not to use social media. They hate that I can get the honest and unfiltered message out."

But the MSM isn't any more loved by many on the left. *The Canary* website claims "today, a handful of powerful moguls control our mainstream media. As such, its coverage is largely conservative." Across the globe, the traditional media baronies are under assault – and audiences are moving to digital innovators and creating stories themselves. There is more choice than ever before, more diversity of opinion and more immediacy. You share a breaking story as it happens, and there's instant comment and reaction. Who needs the MSM?

I declare an interest in that I spent my working life in BBC radio and television, and you can't get much more mainstream than *Today* and the *News*

Comment



The mainstream media isn't perfect but we should treasure it

at Ten. But I enthusiastically welcome the digital revolution and the way it has empowered people to have a voice. When I was working on the London Olympics, it was an aim of the project that our own role as editors would be diminished. We would select the programming for BBC One, certainly, but we would make the action available live and unfiltered via digital channels and on tablets and mobiles, with the whole lot on-demand. Interactivity and comment were encouraged too: you could create your own Olympic coverage. And now in news, as well as in sport, the technology allows consumers to select and shape and answer back – which is just the way it should be.

But I believe that the case for the MSM is even stronger in this digital world – and the argument for public service broadcasting becomes more compelling. It's because alternative news sources create a new series of problems. For a start, many of them are simply not accurate or true. We see stories whizz through on Twitter which are based on misunderstandings or lies; and the phenomenon of fake news on Facebook is a real one.

Either through the naïveté of the person creating the post, or the malice of darker forces, some content is actively damaging – and it's published by internet-based companies who make vast profits out of material they make little attempt to check or control. That's compounded by the bullying and sexism and xenophobia that can be unleashed on social media, making it a place where anonymous trolls run amok.

“Something with such potential to connect people risks creating a more fragmented society”

There's research that suggests heavy use of social media can lead to increased anxiety; and it's a concern that something with such potential to connect people risks creating a more fragmented society. There's the much-discussed 'echo chamber' effect, too. You may only hear the voices that agree with you and so the effect is that you're surprised, and even devastated, when the guys you disagree with win an election.

By contrast, the best kinds of mainstream media – and I'm thinking here not just of the BBC, but of ITV and Channel 4 and the public broadcasters across Europe and beyond – try to do two vital things. They seek to report the truth, and they put resources into finding out what is happening. The other goal they have is to reflect a plurality of views. You should hear from all parties and from people up and down the country, speaking freely whether you agree with them or not.

The MSM is plainly not perfect. In the UK, political correspondents spend too much time on the obsessions of the Westminster bubble and they prefer chattering about process and personalities rather than policy. But consider a future in which the BBC and its equivalents are hobbled and the traditional newspapers have had their business model destroyed.

This is a vision that is perilously close to reality in some countries, and it's one that should make us pause before we lash out at the MSM. In Cambridge, more than anywhere, we should know the value of truth and objectivity – and the virtue of taking a considered approach to a turbulent world.

Like Cambridge, May Balls are financially and socially exclusive



Elizabeth Howcroft studies English at Magdalene College

End-of-year extravaganzas force us to interrogate who's left out by a 'work hard, play hard' attitude

My friends and I were talking about the slightly uncomfortable wastage inherent in spraying people after exams – after all, you're pretty much pouring champagne on the ground. “But then”, someone quipped, “isn't that just what a May Ball is?”

While this may not be strictly accurate, the image bears an alarming resemblance to my albeit hazy memories of May Balls last year. As our conversation progressed, one friend recounted how at one particular ball, there were no bins – the expectation was that you would simply drop your finished food and drink on the ground, as there were staff employed purely to litter-pick synchronously. My friend remarked that our college's drinks budget is larger than her dad's salary. The question arises: are May Balls unjustified excess or just a bit of well-deserved fun?

The obvious primary issue with May Balls is their financial exclusivity. With double dining tickets for Trinity and Magdalene costing £530 and £460 respectively, the dent in one's finances is somewhat harder to stomach than the 'sumptuous banquet' on offer. It's best not to dwell on exactly what one could buy for that money, but it falls somewhere between a small holiday and a large pet. Consistently described in tabloids as 'the highlight of the social season', whatever that means, we should spare a thought for those who can't afford to go. When richer colleges offer summer travel grants for all manner of feebly-justified gallivanting, it seems odd that May Balls market themselves as wholly indifferent to the financial constraints of being a student.

Hypocrisy is rife in our conduct surrounding May Balls. In CUSU, JCRs and minorities' campaigns, we happily preach against using language which excludes or alienates particular groups, yet May Balls bandy around with their own esoteric vocabulary and codes of behaviour. While one could argue that this sense of exclusivity is necessary to the

business model, it reveals some pretty grim tendencies when it comes to access. Firstly, you'll notice the alarming lack of diversity in the photo-articles. Reluctant as I am to accuse *Daily Mail* photographers of misdemeanour, it strikes one as odd that every student at Cambridge is female and white. What's more, the students photographed are frequently described as 'wealthy', with one article happily transferring the epithet from 'posh frocks' to 'posh students' within the space of the headline and lead. These impressions directly contradict the message that Cambridge is open to students of all backgrounds. Reaching far more potential applicants than residential and open days ever could, it is indisputable that May Balls stand for both social and financial exclusivity.

There's another argument about May Balls. We've had a horrible term of exams and stress, so don't we deserve a bit of fun? But the trouble with the 'work hard, play hard' axiom is that, while 'work hard' is an unambiguous instruction to which we've been dutifully adhering since c.2000, 'play hard' is a slightly more fiddly turn of phrase which doesn't hold up well under closer examination. We know how to play nice and to play fair, but play *hard*? I'd rather play lightly, whimsically, amusedly and amusingly. The mantra suggests we should approach play with the same all-consuming intensity with which we approach work. Heaven forbid fun could be idle.

Balls aren't a waste of time – nobody could pretend to be too busy to spare a night – but they're certainly a waste of money. Organised and commercialised fun can never beat spontaneity, and the best nights in Cambridge aren't necessarily those with the biggest tents budgets or smartest dress codes. In May Balls, pseudo-hedonism and college Snapchat filters mask social and financial exclusivity with disastrous consequence. So yes, May Balls are unjustified excess – but isn't that an accusation we should be levying at Cambridge as a whole?



PHOTO: JOHANNES HJORTH



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Comment

Why now is the time to get excited about CUSU

Incoming CUSU President **Daisy Eyre** writes on the opportunities for CUSU in the coming year

Daisy Eyre is the President-Elect of CUSU and studies HSPS at Jesus College

Daisy Eyre

Deciding to run for CUSU Presidency was one of the biggest and best decisions I have made. I had expected to run until recently, and I hadn't really thought about it until the election of current President Amatey, my college dad. If you don't know yet from over active social media, my name is Daisy, I've just finished a sociology degree, and I am starting as your CUSU President from July.

That summer, before he entered office, I started to see just how important this organisation is and the massive responsibility of the officers. Still, if you'd have spoken to me over the Christmas holidays, I would have told you I was planning on moving home and working as a Teaching Assistant for a year. One fateful kitchen conversation at the beginning of Lent (you know who you are) made me suddenly realise that I was being silly.

There were two reasons I realised I had to run for CUSU. Firstly, I had loved my two years on the JCSU at Jesus, as Welfare Officer and President. Secondly, working for CUSU fulfils my two priorities in a job: to work with people and to make a difference to others.

I now have the time to embrace both the excitement and nerves about taking on the Presidency. It seemed strange that I was going to have to dive straight into exam term when everything had changed for me personally. I know how exam term really can suck you in even when you know that there are nice things on the other side. Especially for

“The CUSU 2017/18 team is a group of amazing women. We are going to get things done.”

third years, it is so intense and so pressurising. The atmosphere in exam term is the epitome of the reason both mental health and workload, which are often interlinked in Cambridge, were among my campaign priorities.

As well as pursuing the manifesto promises I bored you all stiff with at the end of Lent, I've been thinking a lot about whether the fact that the University is possibly changing the way different Parts are weighted might be able to make some difference to student wellbeing. Regardless of what happens with these changes, I'll definitely be asking you all for ideas.

Looking at my third priority, access, I just want to shout out to the amazing new policy Eireann, the outgoing Access Officer, is promoting – Class Act, which aims to create a representative campaign for working-class, state-educated, low income, first generation students.

A lot of this is new to me and so if anyone wants to contribute some thoughts on any of my manifesto commitments, please do!

CUSU is a collaborative team effort and I can't wait to formulate the collective goals of CUSU 2017/18. We are a group of amazing women, and I cannot wait to work with all of them. I can just feel that we are going to have a great time and get loads of things done!

I'm constantly thinking about the prospect of doing this job, but I haven't actually started yet. Please come and say 'hi' whenever you want and keep paying attention to my social media presence over the next year.

PHOTO: LUCAS CHEBIB



Open letter: Postcolonial writing is British literature

Lola Olufemi explains why you should implore the English Faculty to decolonise by signing her open letter



Lola Olufemi studies English at Selwyn College and is the BME Women's Rep at the CUSU Women's Campaign

Lola Olufemi

After three long years as a Cambridge English student, what is most memorable about my degree and what is most frustrating is just how unbearably white the curriculum is. I and countless others have written at length about the ways in which a white curriculum is nothing more than the maintenance of structural and epistemological power. Decolonising the curriculum is a process that requires thought and consideration. It means rethinking what we learn and how we learn it, critically analysing whose voices are given priority in our education and for what reason. We've written an open letter to the English Faculty, which can be signed online.

Decolonisation is not an easy process. There is a long history of exclusion in the Cambridge English Tripos, from the formal exclusion of writers from the realm of study to the informal creation of a culture of disregard for postcolonial and BME writers. Instances include students being patronised or suffering condescension because they express a desire to write about race; an unspoken assumption that the history of literature is a history that belongs exclusively to white men; and the elevation of a Eurocentric canon that purposefully excludes writers and readers like me. We must stop assuming that white male writers

have the ability to tap into 'a shared humanity' which comes to erase meaningful differences between us. We need to refuse to marginalise, silence and malign writers from the Global South. Taking the postcolonial paper this year was, for me, an act of resistance and a claiming of joy. So many writers on this paper from Fanon to Kincaid challenged me to think beyond the realms of eurocentricity and taught me that a different way of learning is possible. They have taught me to refuse to be compliant, that disrupting a system, at the very least, creates ripples. But it is not enough simply to include one option at the end of a three-year degree. Postcolonial writing is not an afterthought: it is British literature. It is a reminder of a colonial history that Britain and British institutions would like us to forget. It is therefore our intellectual responsibility to meet the claims of these authors with the respect and the dignity they deserve.

We need a faculty that recognises that 'objective analysis' and the act of reading is shaped by the material consequences of our lives (gender, race, class, ability) and that this is not a cardinal sin. Acknowledgements of the politics that surround literature, especially pertaining to race and colonial history, do not burden texts, but liberate them. We must also turn to the question of power.



Whose power is maintained if we only ever study the white writers and their concerns? What false histories do we perpetuate if we don't study a wide variety of subjectivities? The consequences of a white curriculum spread far beyond individuals, especially because of how our unequal education system elevates places like Oxford and Cambridge for their ability to provide 'quality' education. When we refuse to decolonise, we perpetuate harmful frameworks of knowledge which further normalise whiteness as the only perspective and a white curriculum as the only method through which to learn.

It is easy to do an English degree at Cambridge and not notice the absence of postcolonial authors. We've decided to disrupt, disrupt, and disrupt again. This open letter was proposed by a group of third-year postcolonial students after a meeting that took place in Lent Term. We have decided that there must be a point at which the Faculty is forced to review its teaching in order to end the exclusion of BME and postcolonial writers. We encourage anyone who understands the importance of decolonising; who cares about re-centering the writers who have been purposefully forgotten and can imagine the possibility of a liberated curriculum in the next 10 or 20 years, to sign the letter.

Cartoon by Ben Brown



Corbyn's campaign did what no Blairite could



Harry Robertson is a Deputy Comment Editor and studies HSPS at Selwyn College

Harry Robertson

“Former Blair aide says party lost an ‘easily winnable’ fight”, reads a headline on the fourth page of the *Observer* after the election in June. The former aide in question is Peter Hyman, Tony Blair’s ex-speechwriter, who has joined Chris Leslie in saying that the party missed an “open goal” in failing to beat Theresa May on June 8th. Scan a little further down the article, and you’ll be told “this was an election that, with the right people and programme, was easily winnable.”

Hyman and Leslie’s argument is that a centrist programme, delivered by a professional politician, could have better capitalised on Theresa May’s weaknesses, drawn votes from across society, and put a Labour government into power.

It’s hard to conceive of a more blinkered or arrogant attack. It is one premised on an astounding misreading of the British political climate, and ignores almost every single lesson this election has taught us.

It would be easy to respond to these two and their claims in a variety of ways, not least by posing a simple question: if Blairism is so good at winning, how come it hasn’t won anything for a decade? But I’d rather focus here on the claim that

“If Blairism is so good at winning, how come it hasn’t won anything in a decade?”

“the right people and programme” could have won this election for Labour.

No, they could not. The structural problems that the party faced going into this election, from the new political divides (young vs. old, educated vs. uneducated, city vs. country) that bubbled underneath the Brexit debate, to the routing of Labour support in Scotland, meant that this was an unwinnable battle for Labour. This makes Corbyn’s achievement absolutely remarkable. What’s more, those achievements could not have been brought about by any other person within Labour, or with any other platform.

The four possible alternatives to Jeremy Corbyn as Labour leader over the last two years (being the only ones to oppose him in the two leadership elections) have been Yvette Cooper, Andy Burnham, Liz Kendall, and Owen Smith. The idea that any of these would have fared better in this campaign is laughable. One of the main reasons Corbyn pulled off this accomplishment—turning a projected 100 seat Tory majority and the predicted death of Labour into a hung parliament and a strong platform from which to win the next election—is because of his ‘unspun’ charm, honesty

and likeability.

Yvette Cooper is perhaps the most viable alternative leader to Corbyn, at least in the eyes of the Parliamentary Labour Party, and is not exactly known for her off-the-cuff wit or warmth. Just try and find the YouTube clip of her being asked to tell a joke in the Labour leadership hustings, if you can bare it. And in his stand against Corbyn in 2016, Owen Smith managed to be so bland, negative and uninspiring that he increased the leader’s vote share to 61.8 per cent.

Cooper, Smith, Kendall and Burnham are not the kind of politicians who inspire record high youth turnouts, or can unite that vote with those who’ve turned to UKIP in protest at an out-of-touch political class. They are the out of touch political class. Only someone like Corbyn, who knows his own mind and has stood up for what he believes his entire political career, who can connect with people so brilliantly, could have effectively taken advantage of the negativity and pre-scripted nature of Theresa May’s campaign.

As for policies, we must first note that this election was a rejection of austerity. Just how, then, could the public have been persuaded to vote for a Labour

leader who abstained from opposing some of the most draconian benefits cuts of the Cameron’s government? All four of these potential leaders failed to vote against 2015’s Welfare Reform and Work Bill which, among other things, heavily cut child tax credits and abolished binding child poverty targets. Corbyn, however, did vote against it.

Jeremy Corbyn led a stunning campaign which united those suffering most under the weight of relentless austerity, a generation whose prospects are far less bright than their those of their parents, and those fearful of the further damage a hard Brexit could do to the economic and social conditions of our society. In doing so he has put a halt to Theresa May’s disavowal of responsibility for the young, and pursuit of a damaging Brexit and ever widening inequality.

To think that any of these other potential leaders could have done better from a centrist platform, one which would have included the continuation of austerity, is obviously absurd. The argument is simply ungrounded analysis from commentators and politicians who are stuck in 1997, refusing to see that contemporary politics has changed and is changing still.

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Vulture



Features

Plunge: diving in or sinking under?

Is the uncertain political future an opportunity for productive debate, or bugeoning disillusionment?

Text by [Sam Brown](#), [Eli Hayes](#), [Aoife Hogan](#) and [Sam Willis](#)

Illustrations by [Ben Brown](#)

Building back up

Eli Hayes and Aoife Hogan

The *Falling Man* is an instantly recognisable photograph; taken by Richard Drew at 9:41am on the 11th of September 2001, the image depicts a man falling from the North Tower of the World Trade Centre after two planes, piloted by members of al-Qaeda, targeted New York City. During these attacks, 2,996 people were killed by terrorists, and over 6,000 others were injured, to say nothing of the deep and seemingly unending fear it embedded into Western society.

In the early hours of Wednesday 14th June, Mahad Egal witnessed a father throw two of his children from the window of his flat in Grenfell Tower in Kensington, as the building was engulfed in flames. As further eye-witness reports come in describing scenes of terrified residents throwing themselves and their family members from the building to try and avoid burning or suffocating inside, the same chill runs down my spine as when I look back at *The Falling Man*.

Lily Allen was this week conveniently pulled from appearing on Newsnight, after her comments about the fire on Channel 4 News caused controversy. “I have never in my entire life seen an event like this where the death count has been downplayed by the mainstream media,” she said. “Seventeen? I’m sorry but I’m hearing from people that the figure is much closer to 150, and that many of those people are children.”

Allen is not alone in maintaining this belief; protests outside the council buildings in Chelsea and Kensington demanding an explanation are reflective of the anger felt by local residents. This anger is fuelled partly by misrepresentative reporting, but further stoked by the injustice experienced by all the residents of Grenfell Tower.

“It is up to us to decide where we go from here”

The block was recently ‘regenerated’, with a budget of around £8 million. Philip Hammond, Chancellor of the Exchequer, revealed to Andrew Marr that as well as being banned in Europe and the US, the plastic cladding used to cover the outside of the building, added during this regeneration, was prohibited for commercial use in the UK. To fireproof the cladding would have cost £5,000. The British Sprinkler Association estimated that fitting sprinkler systems throughout the building would have added only 2 per cent to the overall cost.

The fire in Grenfell Tower was a seemingly inevitable by-product of the conflict between an age of austerity and those who have bought into London’s property bubble. Social housing has been neglected – redecorated for the benefit of those tasked merely with observing it, and structurally ignored, at great cost to the residents.

In the wake of the terrorist attacks that have taken place on British soil throughout the last three months, the loss of life and symbolic significance of the Grenfell Tower fire have been somewhat underplayed. For those who do not rely on social housing, fear has not been a consequence of the week’s events; *The Falling Man* seemingly more unsettling than the plea of Tamzin and Malek Belkadi (aged 6 and 8 respectively), who were orphaned by the fire.

The Grenfell Tower

▲ It seems that politics is in a state of turbulent flux

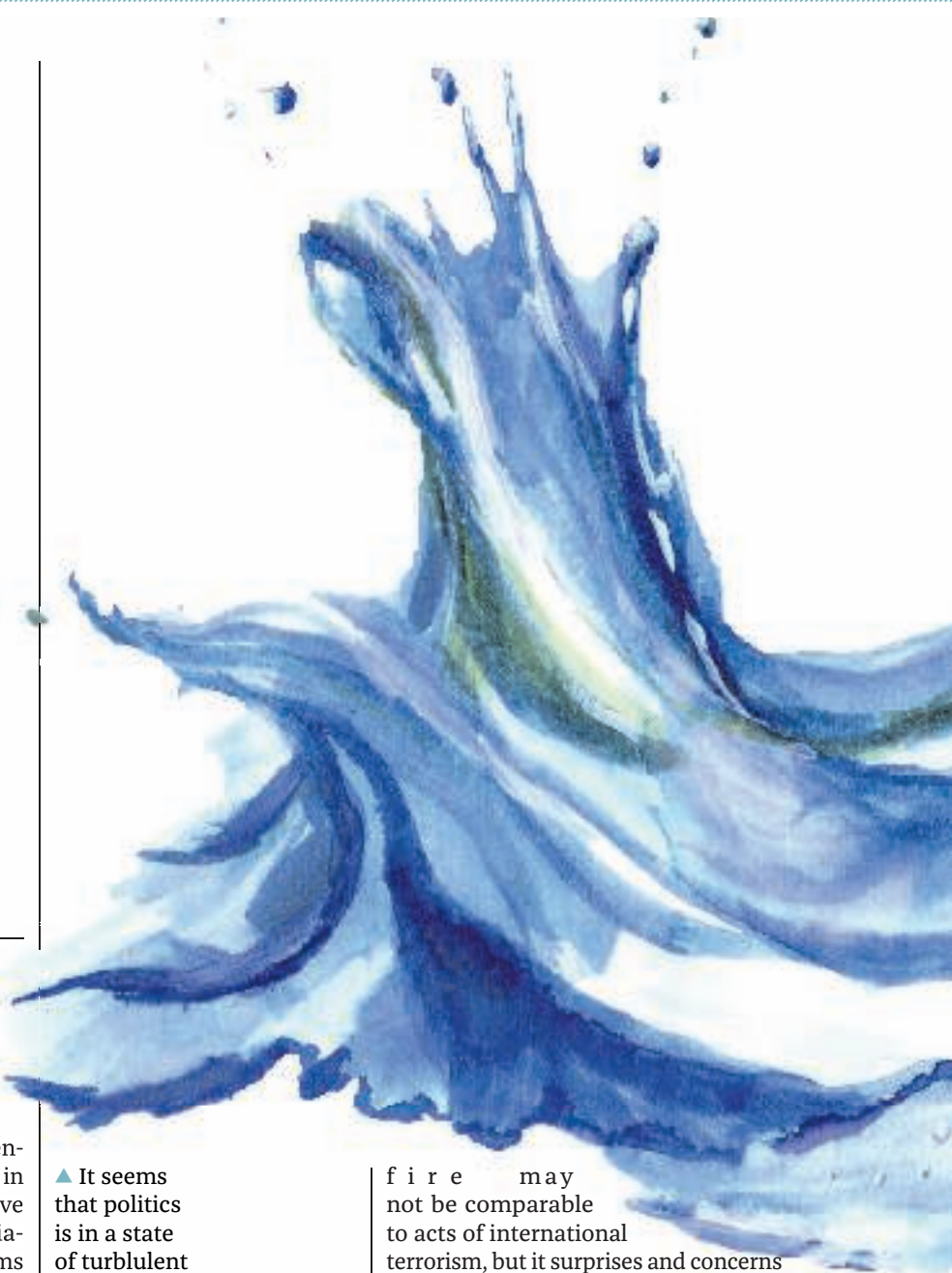
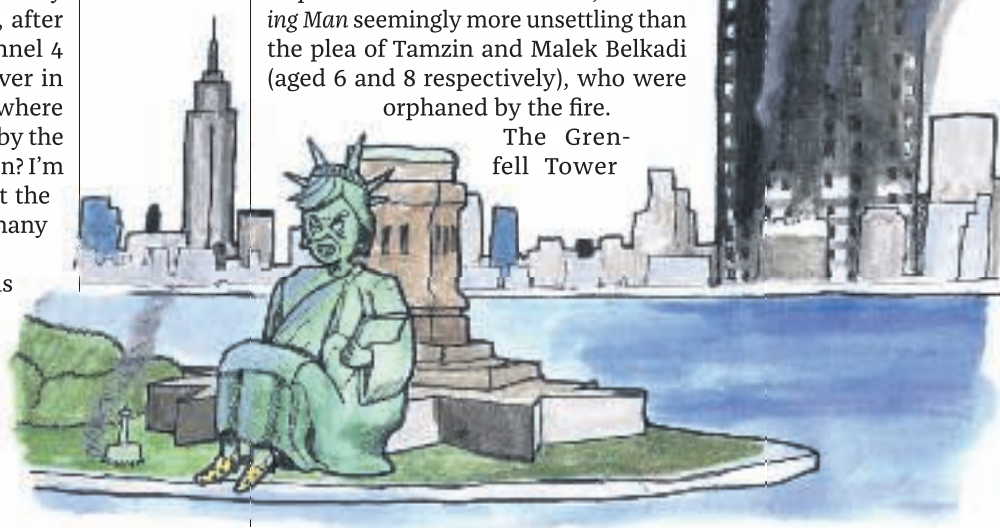
fire may not be comparable to acts of international terrorism, but it surprises and concerns me that we are not scared by it. Our government has been complicit in the deaths of tens of innocent men, women, and children; and, moreover, our culture – of gentrification and misplaced morality – afforded them such an opportunity.

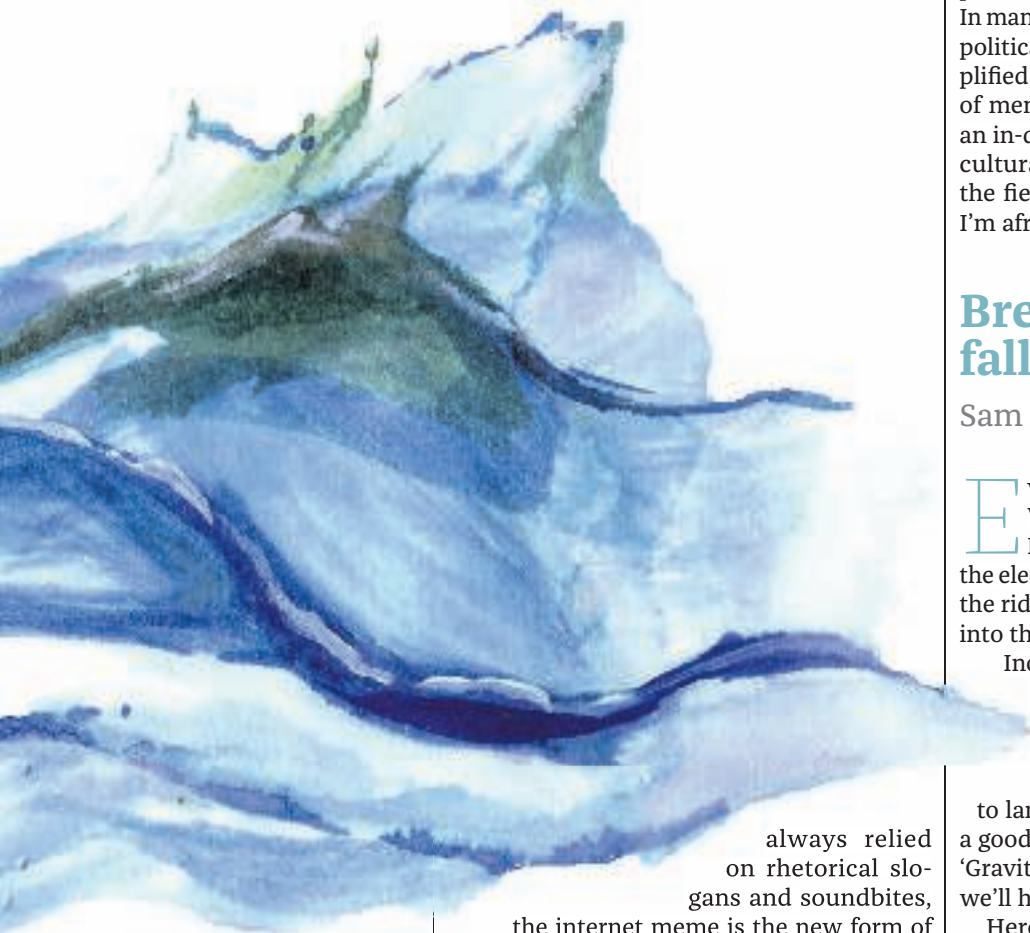
I am haunted by the all too familiar feeling of waking up to terrible news updates, from home and from abroad. It is up to us to decide where we go from here; we can harbour fear, or we can work to understand it, and try to overcome it. Justin Welby, the Archbishop of Canterbury, spoke of the “depths of sorrow” felt by those affected by the fire, but also of the “overwhelming depth of community” demonstrated by their response. There is hope, perhaps, that in this uncertain and uneasy time – when it feels more like we are sinking under than diving in – that things will be okay.

The memefication of politics

Sam Brown

The recent UK General Election saw a huge youth turnout of nearly 67%, a significant increase on just 44% in 2010. As the 18-24 age demographic become increasingly engaged in voting and the democratic process, it becomes ever more important to explore the media through which young people interact with politics. While politicians have





Where are we now at with this Brexit plunge?



Read more online at varsity.co.uk/features

always relied on rhetorical slogans and soundbites, the internet meme is the new form of slogan, with the proliferation of social media transferring the political arena from the campaign trail to the internet.

Jeremy Corbyn's support for the UK grime scene caused positive reactions in the 'meme world', with photos likening the Labour leader to Stormzy and Jme both gently mocking but also humanising him. Theresa May's awkward public persona and clunky 'strong and stable' soundbites lent themselves to memeified ridicule. In the past, it was only the major news outlets that could lambast politicians in such a public way. Now, thanks to the internet meme, everybody can propagate an opinion quickly. In this way, they can be empowering: memes are like "molotov Jpegs to be thrown at corporate hegemony's bulletproof limousine," in the words of Guardian columnist Douglas Haddow.

There is no understating the now crucial significance of the meme in democracy. Ed Miliband's 2015 election campaign was fundamentally undermined by *The Sun*'s front-page of him attempting to eat a bacon sandwich, with the caption 'Save Our Bacon'. But however much this new political medium may help spread ideas, the ideas themselves are simplified and reductive, focusing on aesthetics over depth. Indeed, memes thrive on a lack of information – the faster you can grasp the point, the higher the chance it will spread and evolve. Politics has always had an element of the 'personality contest', and internet memes take this to the extreme.

Internet memes also favour fringe and more extreme political ideas – it is difficult to make

short, snappy memes of centrist notions, as they lack the provocative element. Corbyn has evidently thrived on this desire within the youth vote for more extreme policies and a far-left agenda, and while Donald Trump is the antithesis of Corbyn in his politics, he too has benefited from his easily memeified approach.

The internet meme will shape our political landscape for years to come. In many ways, it has encouraged youth political engagement, albeit in a simplified and reductive form. In this age of memes, success in politics requires an in-depth understanding of this new cultural medium. "Running through the fields of wheat" just won't cut it, I'm afraid.

Brexit and election fallout

Sam Willis

Ever fancied diving from a cliff-edge? Well, no need to go it alone! Courtesy of Her Majesty's Government and 52% of the electorate, you can now sit back and enjoy the ride as the whole country takes a plunge into the deep, dark unknown. Brexit.

Included in the package: a moment of indecision where we all ask each other 'Is this a good idea?' and we all reply 'diving means diving'.

Some say it would be a good idea to land softly. Some others say it would be a good idea to Brexit with a bang. We all say 'Gravity is #fakenews, people'. Not sure how we'll hit the water?

Here's an idea: why not call an election about how we hit the water, and then not talk about hitting the water at all? Why talk about hitting the water when we can talk about how qualified (read: robotic) I am to lead us into the water? You can't trust someone who talks to terrorists to lead us through the tricky business of hitting the water! Said Theresa May.

'So instead, trust me to lead us as we hit the water!' And when it was clear we didn't trust her to lead us into the water: 'Forget everything I said about making deals with Northern Irish terrorists... The Conservatives and the DUP will lead us into Brexit' The country, a little whiplashed from the freefall, managed a whimper of alarm.

But what does this mean for how we hit the water? What is the DUP's stance on Brexit? Well, they want Northern Ireland and Britain



“It feels more like we are sinking under than diving in”

to hug very tightly as we hit the water (but not in a gay way, no homo – the DUP wouldn't have that). Though they are very committed to Brexit, they were always committed to a softer landing. And then there are other prominent people, like Chuka Umunna and David Cameron, who also say we should hit the water softly... though without being homophobes.

So after the fun and games, where are we now at with this Brexit plunge? Well, evil enemy of the people Michael Heseltine isn't even convinced that 'Diving means diving!' anymore. Why not just fly back to the cliff-top? But if diving really is to mean diving, perhaps the Mayhem unleashed by Tory election failure and Labour election failure will give way to a more consensual approach to diving into Brexit. Maybe we'll all agree on a landing position before we hit the waves, all the better to swim off towards some hazy horizon. On the other hand, I wouldn't discount the possibility of an unsentimental slap from the sea. Consensus or chaos? Sink or swim? A hung parliament. A country hanging by a thread ●

Online



'Gap Yah': deconstructing the stereotype
by Juliet Morland

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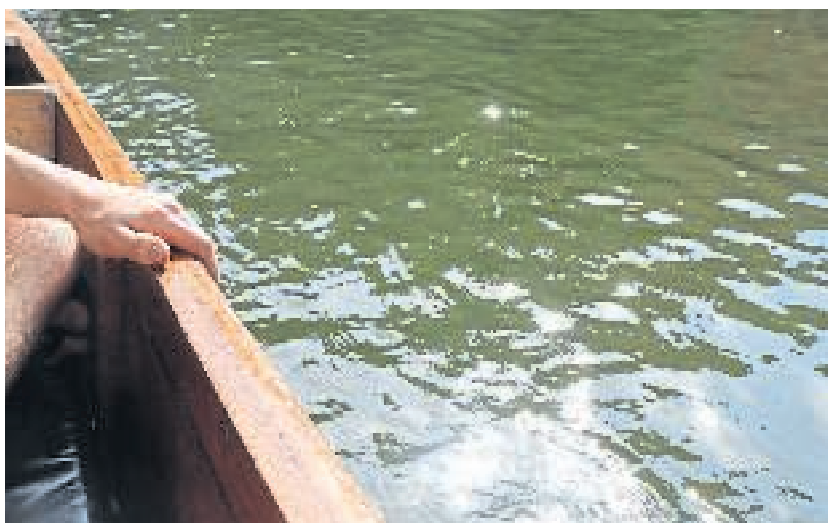
As Acting President of Varsoc I invite nominations for the vacant student officer positions. The positions available are President, Junior Treasurer and Social Secretary. Any member of the Society (defined as anyone who is or has been a student of the University in 2016/17 who has had a byline or credit in any of Varsity's publications) may stand for election and vote. Candidates must be in residence next year and candidates for President must be proposed by someone who has edited the paper. Proposers must send their nominations to business@varsity.co.uk. No new candidacies will be accepted after 5pm on 25th June. Under clause 7g of the Constitution I am on this occasion authorising voting by email. Votes should be sent to business@varsity.co.uk by 5pm on 1st July. The successful candidates will hold office for 2017/18. Please remember that canvassing of any sort is forbidden. A list of candidates can be obtained by emailing business@varsity.co.uk from 26th June onwards.

Talia Zybutz - Acting Varsoc President

Still Shots

Images by **Eli Hayes and Aoife Hogan**

Moments of stillness from the water's edge



Among all the hype of May Week, a certain stillness has come over Cambridge. If you wake up just an hour earlier and sit along the riverbank, you just might catch the stillness of the water, where each ripple seems to cause a rupture. Scudamore's haven't hit the river yet, and bottle caps are all that's left on the backs from the night before. Bar a kayaker or two, you're pretty much alone.

The Lido at Jesus Green is similarly quiet on a weekday morning in the early summer. Those who swim, swim laps, and the water seems content to entertain itself with reflections of sunlight. Whether we're soaking up the sun or getting some exercise at the end of a hectic term, the Lido has become one of our favourite places to relax.

Before and after you dive into the water, there's a moment of stillness, a calculation of what's about to happen, and where you're about to go. This pause – a state of limbo – between safety and stability and excitement and the unknown is mirrored by the transition occurring in many of our lives right now. Whether you are completing your first year

at Cambridge, or about to flee the bubble for good, the time between the end of exams and your final May Week plans engenders us all with a rare sense of freedom and contentment, affording us the right to pleasure-seeking.

It also, however, instills an atmosphere of suspense – as though we are dangling by threads, ready to be released from the shackles of responsibility into a world of independence and self-sufficiency. For those returning next year, the summer provides the opportunity to explore and develop, to gather stories to tell upon your return in October. For finalists, the threads which are about to be cut may resemble lifelines, the surviving connections between childhood and 'real-life'. The inevitable departure from the bubble may feel more like jeopardy than an adventure.

Whatever your position on the diving board right now, it is only in enjoying the momentary intermission – between the refuge of college life and the thrill of what lies ahead – by soaking up the sun, both literally and metaphorically, that you can make the most of it ●

Aoife Hogan and Eli Hayes

▲ For those who lack the luxury of a pool, Jesus Green Lido provides a cheap and easy way to enjoy a swim in the sun



Into the Void: The man who made art his own

Yves Klein was an artist who took the plunge. In 1960, Yves Klein launched himself off the top of a building in Paris in the name of art. He plunged into the air for a photograph entitled *Saut Dans Le Vide* (translated as *Leap Into The Void*) in order to come as close as physically possible to space, a concept which fascinated him.

Today, at first glance the iconic image symbolises the epitome of freedom: the artist appears to fly as he soars in a space otherwise out of man's reach. However, Klein's intentions delved far deeper. Fascinated by the concept of infinite space and immateriality, Klein approached space simply by immersing himself in it: "to paint space, I owe it to myself to go there, into space itself". While in this work Klein appears to be the one diving into the unknown, piercing a monochrome sky we can only hope or imagine to be a similar hue to his famous ultramarine; Klein frequently invites us, the viewer, to take our own plunge into his works.

The best places to go for a dip this week...

- Jesus Green Lido
- The Cam in Grantchester Meadows
- Christ's, Emmanuel, or Girton College pools
- Kelsey Kerridge Sports Centre



There’s always an inbetween – a momentary pause once you’ve dived in, and before you set off again. Take it.

”



Yves Klein was most famous for his International Klein Blue (IKB), an ultramarine inspired by the sky which he registered as his own trademark colour in 1957, demonstrating his commitment to its spiritually uplifting power. As he once said, “at first there is nothing, then there is a profound nothingness, after that a blue profundity”. Klein produced almost 200 intense, monochrome canvasses, identified as IKB. To the untrained eye they may appear simplistic blocks of colour. To the slightly more informed eye, they may bring to mind the bold colour blocks of the Ukrainian Suprematist Kazimir Malevich. Regardless of previous artistic knowledge, one common reaction when faced with one of Klein’s IKB paintings is a feeling of being drawn into the void, of wanting to plunge into the blue.

On the opening of a Klein exhibition at Tate Liverpool in 2016, art critic Jonathan Jones wrote that “sinking into the art of Yves Klein is like diving into a clear

blue sea – and finding it’s far deeper and stranger than you’d expected”. Klein chose to hang his IKB paintings in such a way that they would protrude slightly from the wall, projecting out into the viewer’s space. Klein himself was fascinated by the concept of infinite space surrounding the universe; through the quasi-conceptual works of his IKB paintings and his *Leap Into The Void* The projection of his IKB canvasses and the illusion of depth created by the special treatment of the pigment seem nothing short of an invitation to launch oneself into his work: into the blue void. By subtly bringing his canvasses towards us, he facilitates our escapism, pushing us to ‘think big’ ●

Esmé O’Keefe



Illustration by Ben Brown

Culture



An evening with Emma Thompson

Anna Menin & Clara van Wel talk to the Newnham alumna about comedy and failure. And the female orgasm

► **The former footlight meets fans at her alma mater**
(NEWNHAM COLLEGE)

“Is it true that you rode a motorbike down the corridor?”

The first question posed to Emma Thompson by her audience of Newnham students asks if the college legend is true. Thompson doubles over in exasperated laughter with an exaggerated, “No!”

The disappointment is palpable, but she is quick to remedy it: “Well, sort of.”

Full of comic poise, Thompson reveals the truth, featuring an “admirer” who rode the infamous motorbike up Newnham’s long corridor to her room. She gleefully recalls asking him what he thought he was doing, only to be told “I had to come and express my appreciation for you”.

“I said: ‘you have to get this out of here, I’m in such trouble’, and he said: ‘only if you get on the back’, so I rode out on the back of his Honda 250.”

As absurd as the story might be, it isn’t much of a mental leap to believe that Thompson could trigger a motorised declaration of love. A mere two minutes in to the Q&A session and her audience are utterly enthralled.

Thompson read English at Newnham, and remembers it with fondness as “a great haven.”

This love is not confined to nostalgia, however; she emphasises the ongoing importance of such spaces: “I like being in the female environment, it’s extremely comforting and safe, and it’s a wonderful place to be.”

Thompson wrote for and performed in the first – and only – entirely female Footlights Revue along with Sandi Toksvig, who was made an Honorary Newnham Fellow in 2016.

During her time with the Footlights she performed alongside comics such as Hugh Laurie and Stephen Fry, who remain her friends now.

However, she recalls the feeling of being “surrounded” by men in the Cambridge comedy scene.

“I was the girl. I was always the girl. And that was sometimes wonderful, and sometimes quite lonely.”

She regrets that comedy remains “a very, very male domain.” Ever at the ready with a comic antidote, she expounds upon her theory about comedy.

“I always think of female comedy as much more organic, where you get laughs, and then you get another laugh, there’s no need to go towards this sort of ejaculation as it were.”

“The joke is the male orgasm really,” she tells a cackling Newnham crowd, “And female humour is the female orgasm, you know – you just simply don’t know when it’s going to happen. And it could go on and on and on. Or be over terribly quickly!”

Her rapid-fire responses and easy comic bits make her sudden slips into sincerity all the more powerful. She speaks poignantly about failure and its value – belying her earlier insistence that she hasn’t “got anything to offer”.

“Failure is your best friend. Obviously not all of the time — if you’re failing at things all the time then obviously things can get a little lowering.” She recounts how, although the TV sketch show she wrote flopped, and was torn apart by critics, it was seen by the producer of *Sense and Sensibility*, who then approached her to write the screenplay.

“I attribute my *Sense and Sensibility* Oscar to the biggest failure I ever had,” she says, with feeling.

We sit down with Thompson later that evening, after her Union talk, and begin by asking about recent comments by Judi Dench in which she condemned young actors’ “laziness” in pronunciation and “apathy” towards the legacy left by previous acting generations.

After disclaiming that she hadn’t heard Dench’s speech herself, she says “I would have thought that all generations must reinvent it, must do what they want to do.”

Online



Pub punditry
by Eimear Charleton

“What acting was two hundred years ago is completely different to what acting is now. We change, and that’s important, but sometimes those transitions are hard for people.”

“The people who are going into the theatre and film now, they all seem to me to be different to how I was at their age. They’re enthusiastic, they’re experimenting, they’re wonderful, wonderful. So my feeling is that: go for whatever you wish to express. Don’t look back; do what speaks to you.”

As a seasoned actress and writer, Thompson has no trouble expressing herself. What is her advice to those who do not have such confidence?

“You have to be brave, and you have to stick to your guns, and you have to keep saying it, no matter what, no matter how small you feel, no matter how ridiculed you feel.”

“And remember,” she continues, her eyes twinkling, “It is not for us to somehow make ourselves fit in to the man’s world – the man’s world is something that is not serving the human race. That is what has to change, not us. They have to come towards us; it is their journey towards us that is key at this point in human history and human development.”

“It’s not about women going into the man’s world and breaking the glass ceiling, no – the glass ceiling is an invented illusion. What there is, is ‘how do we communicate?’, ‘how do we experience one another?’, ‘how do we make this world liveable?’”

She recounts how she used to think that she could solve these problems through sheer effort, but has now come to the realisation that the most valuable thing is “managing to remain myself”.

Thompson admits that “for the last 35 years,” this “has not always been easy,” but there is a note of bittersweet hope when she says, smiling, “in that hall, that’s me – that’s the product of years, years of failure, of being belittled, of feeling I can’t be funny, or I can’t be clever, or I can’t respond, so you see, you just have to keep on.”

“Don’t pretend that this world is equal – it’s not. It’s a patriarchy – that’s what it is. We can’t pretend that it’s anything else, and we have to offer up different systems. The systems aren’t working – the financial system doesn’t work – power systems aren’t working. We have to change them, they will change, but only if we are ourselves.”

Earlier, when answering a question on the Harry Potter films at Newnham, Thompson had said, with a hint of exasperation, “female empowerment is also very important. Let’s ask Daniel Radcliffe about it.” Does she feel the burden that comes of being a female actor and writer, being constantly asked why these industries struggle with female representation?

“I think it’s a perfectly reasonable question,” she responds, and praises the work of her former DoS, Jean Gooder, in this field as “fucking brilliant.” “She’s just doing some serious research. She’s not some actor sitting in a corner going ‘hmmmm where are all these women?’ Yes, it is dreadfully pertinent, and an absolutely necessary thing, but it’s been as dreadfully pertinent for the last 30 years, as far as I can see, so I don’t think that’s changed.”

With her trademark twinkle in her eyes, she artfully flips the question back on us: “So, what are you doing about it?” ●

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this world is
equal – it’s not



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May Week Special

Wish you were there May Week events round-up

Our reviewers present the highs and lows of 2017's end-of-year social calendar

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★★★★☆

Emmanuel May Ball

At approximately nine in the evening, I entered my college and partied until six in the morning. And my God was it worth staying up for. The college was sectioned off by courts into different periods of art, playing on 'The Exhibition' theme of the event, though how relevant the schools of art were to the contents of the court was more tenuous in some courts than others. Yet, this didn't seem to be an issue overall, as the many varied attractions were so good in and of themselves that they didn't warrant justification – a room-sized ball pit speaks for itself.

Not only were there photo booths, a caricaturist and a Snapchat filter all playing on the idea of imagery, the entrance via the Emmanuel tunnel was decked out in faux cave painting to make you feel you were genuinely journeying through art, the Gin Bar had a roving magician going table to table doing tricks and people dressed up as life-size Greco-Roman statues.

There was an abundance of different food and drink stands that literally catered for everyone, when the evening was in full swing there was delicious pad thai, duck and crab burgers, and when the hangovers were starting to set in a bacon bagel stand opened up to everyone's delight. Emma May Ball may have strayed from the theme at times, but the raucous affair was a bloody good party that truly had something for everyone ●

Aleks Griebel-Phillips



★★★★★

Trinity May Ball

Extravagance, opulence and excess. The 151st First and Third Trinity Boat Club May Ball was, and will be, a night to remember for all who attended. Trinity, as a location for hosting a May Ball, is fortunate enough to accommodate both space and design.

On arrival we were greeted with champagne and oysters, a pairing so classically Cambridge. The addition of a cocktail bar, along with a band and casino was also a fantastic pairing to the start of events. However, it was the decorations and sheer finesse which truly blew guests away. The ball, famously themeless, proved there was no need for a funky, convoluted or controversial theme, instead the idea of 'less is more' was perfected.

The main stage hosted the main act; Charlie XCX. Perhaps this was the one true disappointment of the evening. Singing only two of her own songs, the rest were covers compromised with backing tracks. While I did enjoy the main stage, other acts like the Britney tribute act or even in the talented acts in the acoustic tent, were far better.

As an experienced May Ball goer myself, after attending Trinity last night, I came to the firm conclusion that Trinity is, above all, the place to be. I would even go as far to say that you haven't experienced a Cambridge ball without setting foot into the magnificence and majesty of Trinity May Ball. ●

Emily Fishman



See how your college's May Ball measured up at: www.varsity.co.uk/features



★★★★☆

The Cambridge Union Garden Party

Bar a solid flow of Pimm's, the Cambridge Union Garden Party left much to be desired. Perhaps my expectations were too high, having been told that last year's (cheaper) event featured oysters and the Fudge Kitchen, but it felt like a commendable budget garden party, except we all know there was no tight budget.

The supply of alcohol – Pimm's, Gin and Tonic and glasses of prosecco – was good and queues for drinks were short. The Pimm's was very popular as the fresh mint, berry and orange combination added an authentic touch. This, however, was one of few things that felt quintessentially summery and worth the 28-39 pounds paid by guests.

Although long queues are to be expected at such events, waiting two hours for a crêpe was asking a bit too much from guests on a 30 degree day. The food itself would have been appropriate at the garden party of a small society with half the budget – burgers, sausages, veggie patties, cheese, fajitas, crêpes and ice-cream isn't exactly an exhaustive menu.

While an enjoyable afternoon, primarily because of great company, good alcohol and lovely weather, I'm not sure I'll rush to buy tickets to next year's Union Garden Party. Guests got dressed up, the gardens looked their best and the alcohol delivered, but I was left feeling rather underwhelmed ●

Aoife Hogan



★★★★★

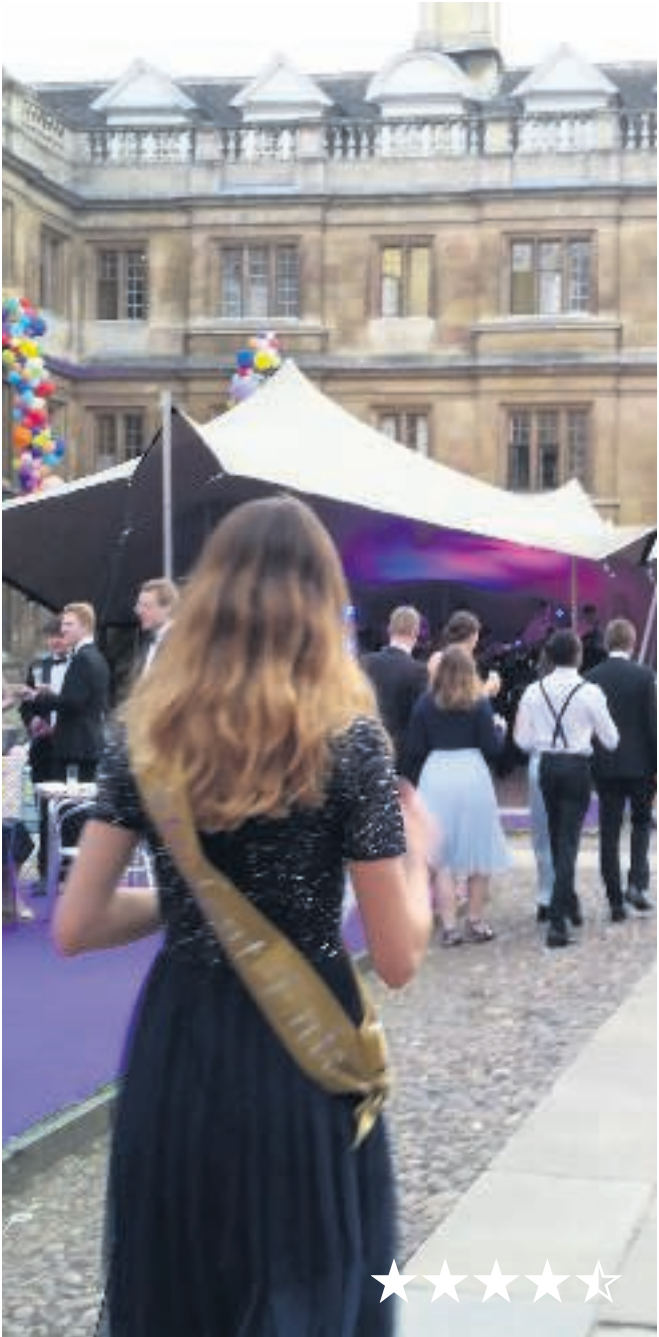
Murray Edwards Garden Party

The theme of 'Once Upon a Time' transported the guests into a world of fairytales; a larger-than-life fairytale book with the imprinted words "Once upon a time in a land far away... Your marvellous Medwards experience awaits" greeted a flood of guests who were awash with shimmering glitter and floral-coloured prints. Sugary pink tea-cup seats were spotted about the garden and hot pink gauzy silk fabric hung flowing from the walls of the outdoor area.

Attention to detail was also evident through the various food choices; crowd pleasers of sweet potato fries and mac 'n' cheese seemed to be everyone's staples and the free-flowing bar offering apple cider and various fanciful and fairytale-themed cocktails really highlighted how the theme was so successfully woven into the day.

Overall, Murray Edwards Garden Party provided the perfect in-between for everyone; you had the possibility to let loose and dance to your heart's desire on the main stage, or sit back and relax under the speckled shade with a cider and good company. 'Once Upon a Time' transported us back to childhood, the gardens of Murray Edwards became a playground for fairytales and whimsical and fantastical fun that left everyone feeling blissfully nostalgic and gloriously reminiscent ●

Kate Hammond



★★★★★

Clare May Ball

How Old Are You Anyway? A fusion of birthday parties through the ages, this year's Clare May Ball invited attendees to forget all about how old they really are and to get stuck in to activities for both young and old. And what a birthday party it was — from dusk 'til dawn, ball goers were given the time of their lives.


The theme was best reflected in the choice of non-music entertainment, perhaps because they were so closely associated with classic birthday fun. There were retro arcade games for those who wanted a vintage gaming match, or a Virtual Reality experience set up in the Great Hall for a state-of-the-art game of space invaders. Punting was also available, which was very different to the journey one might have if trying to self-navigate a punt down the Cam on a Sunday afternoon.

The choice of music acts for the main stage was excellent and ensured no one was standing still for a minute. A worthy headliner, David Rodigan got the crowd worked into a frenzy, and the super charged atmosphere continued into the set of the next act, Jigsaw. Colonel Spanky's Love Ensemble were the last act to take to the main stage, playing their signature funky covers as the sun came up. The hours of hard work that had gone into putting this night together from the committee must have been immense and the number of survivors left at 5am just goes to show that this was one birthday party that none of us will be forgetting in a hurry ●

Ellie Mullett

Music



To listen to Alices's playlist, find our account: [musicvarsity](#) 

Soundtracks for the summer: take five

Drench your May Week in sunshine and summer sounds - columnist **Ben Adams** tells us about the records he'll have on repeat.



Wiley
Godfather

BELIEVEKEVIN



Lucy Dacus
No Burden

CRAIG ZIRPOLO



Valerie June
The Order of Time

WAYNE DABNEY



Donnie Trumpet & The Social Experiment
Surf

SCOTT PERRY



Four Tet
Morning Evening

VILLUNDERLONDON

Wiley - *Godfather*

Grime is a genre dominated not by albums but by live performance, sets on pirate radio, clashes, raves like Sidewinder and Eskimo Dance. Where Dizzee Rascal's acclaimed *Boy in Da Corner*, one of the few classics produced in the genre, painted a bleak picture of life on East London council estates, *Godfather* stands instead as an exhilarating celebration of the genre from one of its innovators. Across seventeen tracks, Wiley brings together some of the most notable artists from the scene with lyricism at turns both dextrous and comical over distorted square-wave instrumentals from first-class producers like Preditah that threaten to break your speaker and then collapse your house.

Lucy Dacus - *No Burden*

No Burden doesn't sound like it was made for anyone else except Lucy Dacus; full of idle thoughts and observations about the tangled and complicated mess of life. Tackling subjects ranging from emotional dependency to childhood innocence, the 21-year old songwriter from Virginia has an assurance and an empathy both in her bluesy and melancholic voice and the uncomplicated style of her lyricism: "you've been falling for so long and you haven't hit anything solid", she muses on the cyclical and tense 'Strange Torpedo'. Drifting with ease from folky simplicity to blues stomp, Dacus has crafted a mature and exciting debut perfect for summer afternoons.

Valerie June - *The Order of Time*

On *The Order of Time*, Valerie June pulls close the diverse strands of the southern black musical tradition into a cohesive whole of spiritual music that showcases the simple power of her lyricism and a unique voice, a soft nasal drawl that explodes into a cry. From explorations of spirituality to bold words of encouragement and thoughts on the difficulties of life, the songs here are bright and

melodic, driven by diverse instrumentation and carrying a sense of optimism throughout. As she sings on the opening track: "These are the songs you sing / In the search for the grass that's green."

Donnie Trumpet & The Social Experiment - *Surf*

I perhaps didn't give *Surf* enough credit at the time of its release in 2015. Many of us anticipated the Chicago collective to produce an effective follow-up to Chance the Rapper's acclaimed *Acid Rap* mixtape, and instead what we got was an unusual hybrid of hip-hop and live instrumentation in the vein of jazz and soul, led by an ensemble of musicians and uncredited stars from the world of black music: Chance, Busta Rhymes, Noname, Erykah Badu, Big Sean, J Cole, KYLE. Now, it's hard not to smile when you hear the joyous meditations on life on the opener 'Miracle', the ridiculous combination of horns and handclaps with a Quavo verse on 'Familiar', or the tender ode to Chance's grandma on penultimate track 'Sunday Candy'. This is wondrous music that succeeds in being both celebratory and contemplative.

Four Tet - *Morning Evening*

Morning Evening is a strange beast: 40 minutes and two tracks, across which London electronic producer Four Tet expertly weaves together driving kick drums, shuffling percussion, drifting synthesiser notes and extended samples of film music and the Indian playback singer Lata Mangeshkar. The latter of these allow him to pay tribute to his Indian heritage and to pull together a record that feels like the passing of a day: from the rising chords that herald the sunrise to the chaotic garage rhythms symbolic of any good night out. It might be club music but not like you've heard it before, with a sense of thoughtful meditation and a deep awareness for musical tradition ●

Vulture TUNES

Music Editor **Alice French** gives her picks of new releases and old classics for your May Week soundtrack



Whether you're balling, garden partying or simply chilling in the sunshine, every May Week requires a soundtrack. From the stunning vocals of Jorja Smith to the dance-inspiring beats of Calvin Harris, there's something to suit every form of May Week fun. Special mention must go to Fickle Friends' latest single, 'Glue,' a catchy summer pop tune from the group set to take the indie pop world by storm this year. Haim are also set for big things this summer, with their second album due for release on 7th July. If 'Want You Back' is anything to go by, we're in for a treat ●



Pretty Big House Jarami	Difficult to Love Elderbrook
Glue Fickle Friends	love gang Whethan (feat. Charli XCX)
Teenage Fantasy Jorja Smith	How Will I Know Whitney Houston
Want You Back Haim	Still Miss You Sinéad Harnett
3/3 The Japanese House	Wanta be Without
Done. Mulàn	Heatstroke Calvin Harris (feat. Young Thug, Pharrell Williams & Ariana Grande)
Scream (Funk my Life Up) Paolo Nutini	Every Ghetto, Every City Lauryn Hill
Call Me Neiked	

Film & TV



To read more about film & TV, go to:
varsity.co.uk/film-and-tv



Best Director
 Wes Anderson

The Wonderful World of Wes

The results are in for **Varsity Film Survey 2017**. Film & TV Editor **Robert Crawford** looks back at the works of the winner of 'Best Director'.

Stop. Look at what's in front of you. Take a good long look. If anything is out of place, correct it. Now turn your head exactly 90 degrees clockwise. Repeat. Forces one to think, does it not? To find perfection in the world, acknowledge its symmetry. But there is something unsettling about it, so well-arranged it fails to quite feel real. This is how the world looks through the camera lens of Wes Anderson. A world removed from reality just enough to maintain its grasp on human emotion, while obtaining a healthy dose of escapism. When our world seems to be falling apart, there is serenity to be found in its madness.

Visiting certainly is an occasion. Typically, a biannual one, though, after the phenomenal success of 2014's *The Grand Budapest Hotel*, it seems Anderson will be using the four-year gap before the release of *Isle of Dogs* in 2018 to bring something truly special to our screens. A feature-length stop-motion animation, this is not unfamiliar territory for him. Having previously employed the formidable talents of *Coraline* and *The Nightmare Before Christmas* director, Henry Selick, on *The Life Aquatic with Steve Zissou*, and directed his own spin on Roald Dahl's *Fantastic Mr. Fox*, Anderson is sure to take us on yet another intriguing adventure. With promises of a Kurosawa aesthetic and a host of Anderson regulars and new recruits, there seems little reason to doubt it will be a worthy addition to his diverse filmography. A look back at his best works will whet our appetites for next year's canine treat.

Opening to an instrumental version of The Beatles' *Hey Jude* that sees Alec Baldwin's hilarious narration introduce a host of your soon-to-be-favourite film characters, *The Royal Tenenbaums* is a masterful character piece on a dysfunctional family that remains my pick for his best. Despite their flaws (and my word they've got them), you will undoubtedly empathise with Eli Cash (Owen Wilson) in his insanity-inducing desire to become a Tenenbaum. Through a career-best performance from Gwyneth Paltrow as the secretive Margot, Anderson channels some of his greatest lines of dialogue: "I think we're just gonna have to be secretly in love with each other and leave it at that." Bizarre, emotional, and raucous, it is further testimony to its director's unique ability to build places his audiences will never stop wanting to return to.

▲ The sketches symbols of Wes's films will define a generation of cinema lovers (Flickr: Small Oranges)

▼ Paltrow and Wilson (Buena Vista Pictures)

Gene Hackman's plight to win back his family is a common narrative of Anderson's films. His personal inspiration for this "bad dads" theme, as termed by the art exhibition celebrating his films, is obscure, mostly due to his devout privacy. Nevertheless, it is a story that has developed into some of the most unique and interesting plots ever created, always startlingly original.

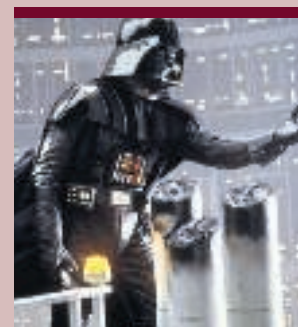
Being almost as old as Wes Anderson's cinematic career, these films reflect the times and contexts of my life, each picture standing as an original artwork through which one needs only step. With every frame carefully constructed with the craft of a stylistic genius, he often compels one to mount them on one's wall for all to admire. It is surely testament to his skill that such an incredible ensemble of actors wish to return to his set, compelling some of Hollywood's finest to work with him. While filled to the brim with philosophy, I fear there may be little point in looking for deeper meaning here. These are films made for the sake of film, with all their artistic and escapist qualities, which may well be what keeps drawing us back into his blooming cinematic vision – that wonderful world of Wes ●

“A world removed just enough to maintain its grasp on human emotion”



VARSITY FILM SURVEY 2017

Your category winners



Best Film
The Empire Strikes Back

The universe of Star Wars is a big place, full of diverse and different people... known cultural constructs are non-existent ●
 Hazel Lawrence



Best Horror
The Shining

We need stories like *The Shining* and the horror genre itself. It is so much more than just blood and guts ●
 Anna Ellis-Rees



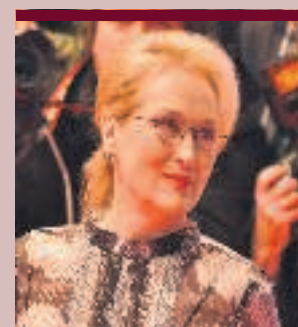
Best Sci-Fi
Blade Runner

Iconic city visuals – second only to Harrison Ford's scowl. Here's hoping the Ryan Gosling-led sequel will live up ●
 Molly Stacey



Best Animation
Spirited Away

The lessons learned from *Spirited Away* have stayed with me, and will continue to be relevant no matter how old I am ●
 Ian Wang



Best Acting Talent
 Meryl Streep

The power of Meryl is such that she can legitimise even the most sneered-at of genres. Roles will continue to be written just for her – and we all benefit ●
 Molly Stacey

Find the rest of the category winners at
varsity.co.uk

Fashion



The Darling Buds of May (Week) in:

The Garden Party

May Week is famous for its decadent balls, but there are also multiple garden parties to grab tickets for. With a more casual dress code, garden parties provide the perfect opportunity to wear summery pieces in pretty floral prints and delicate lace. Here's a little inspiration to help your outfit planning ●

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STYLIST AND MAKEUP ARTIST
Ellie Mullett

HAIR STYLIST
Eli Hayes

PHOTOGRAPHER
Gabriel Humphreys

CLOTHES
Lilac Rose

LOCATION
Murray Edwards College Gardens

MODELS
Anna Hollingsworth, Eireann Attridge, Olympia Onelli,
Tiffany Charnley, Zoe Barnes, Ellie Mullett



Sport



▲ The Light Blues celebrate a stunning double victory (LOUIS ASHWORTH)

Cambridge women in historic T20 victory

► Continued from back page

that ranked as the shot of the match.

When Attrill bowled Fisher for 14, Oxford's hopes briefly revived, but captain Chloe Allison provided a steady partner for Barber to seal the game after only 11.4 overs. It was, quite simply, a stunning performance from start to finish, and a magnificent way for Cambridge to clinch their first – and thoroughly deserved – Varsity win over Oxford.

Captain Chloe Allison, the ecstatic returning Full Blue, spoke with *Varsity* shortly after the post-match celebrations: "We're happy with pretty much everything! We just want to take that performance through to Lord's next week and do the same again."

"I knew that if we put them under pressure at the beginning, we could restrict them to a really chaseable total. Our fielding particularly, we've worked so hard on it this year. We took some fantastic catches, and that run out: backing up the bowlers like that is just fantastic to see."

"They do have in their top four or five some very good players. I think we just really put them under pressure today and took our catches when we had our chances. We were just thinking that, if we bat through our overs and rotate the strike, we don't have to take any risks to get this total."

Although the Murray Edwards student cautioned against excessive celebrations ahead of the 50-over game in a week, she savoured the prospect of a historic first Varsity win for Cambridge over their bitter rivals. "We are certainly going to celebrate this: we are absolutely thrilled!"

"What is really, really special is that both Frankie [Barber] and I have played in a lot of Varsity matches against Oxford now, and we've lost all of them. To turn it round together, and to win it together at the end, is just such a proud moment for both of us. This is my tenth game against Oxford, and we've been on the back of some quite heavy defeats during my time, so just to be able to turn it around like that was extra special."

▼ Spectators were treated to a double victory for the Light Blues (PIERRE-SELIM)



Magnificent Moses spearheads Cambridge to Varsity T20 triumph

Cambridge

133-7

Oxford

123-7

Imran Marashli
Sports Reporter

Cambridge produced a performance of high skill and nerve to defeat Oxford by 10 runs in their T20 Varsity clash on a balmy day at Fenner's on Friday afternoon. Their victory was led by all-rounder Tim Moses, whose quickfire 43 with the bat and control with the ball were instrumental to Cambridge's victory.

Under glorious skies, captain Patrick Tice won the toss and chose to bat first. A quick start for Cambridge dramatically turned sour as the Light Blues lost four wickets for only 12 runs. Oxford's decision to open with the left-arm spin of Ben Swanson paid off as he dismissed the aggressive Colverd at 14-1. Senaratne was run out after confusion with his partner Jonathan Das, while the cunning accuracy of Toby Pettman did for Angus Dagleish and Das to leave Cambridge at a subdued 34-4 by the end of the eighth over. Pettman was the pick of Oxford's bowlers, finishing with 3-17 off four overs

Chris Webster was the next batsman to go, sent back to the pavilion when trying to hit Pettman out of the park. Instead, he could only sky the ball into the hands of wicket-keeper Harrison.

Considering Cambridge's perilous position, Tim Moses's innings was even more vital. He had not played too many big shots previously, but came into his own as the overs wore on, picking the gaps with wristy shots and excellent timing. By the last few overs, though, he mixed his poise and grace with sheer power, crucially adding 19 runs in the 18th over of the Cambridge innings off the bowling of Marsden with some more big hitting.

Despite Moses's dismissal with the score at 108-7, the damage had been done, and Cambridge's final score was boosted further by some late hitting by Tice and Sale, who added an important 24 not out from only 14 balls to spoil Marsden's figures as he leaked 52 runs from his four overs.

In their chase, Oxford never managed to get ahead of the required run rate, and the scoreboard pressure seemed to tell from the outset as they attempted a number of big shots which failed to come off. The Dark Blues lost wickets at regular intervals. Moses picked up Es-cott with a fierce short ball that he could only glove behind, and Ruari Crichton thundered in from the other end to dis-

miss Gnodde cheaply as he gloved down the leg side. Crichton added another in his next over with an absolute beauty that moved back in, cut Alex Rackow in half and kissed his inside edge. At 20-3, Cambridge were flying, and the Johnian finished with the impressive figures of 2-8 in his four overs.

Oxford regained some of their composure through Matthew Hughes and Matthew Naylor, but they shot themselves in the foot with the run out of Naylor for 15. Moreover, although Oxford were losing wickets less frequently, the disciplined length from spinners Nick Winder and Sale kept boundary-scoring opportunities at a premium and ably complemented the pace attack led by Poulson

to chase a ballooning required run rate. He brought up his half-century in some style, swatting Sale over mid-wicket for six to keep Cambridge fans' hearts in their mouths as the final overs ticked by.

Ultimately, however, the day belonged to only one man, and that man was Moses. His dismissal of Brock for 14 ended a potentially game-saving 49-run partnership, but with the score reading 115-6, Cambridge's victory was very likely but not certain.

The match culminated in a tense final over by James Poulson, with Oxford needing 17 off six deliveries. Given that Hughes was at the crease, though, anything seemed possible.

The tension and angst among the crowd only increased as Poulson bowled two wides and Pettman found the boundary. But the Homertonian's response – three dot balls – was superb, and even Hughes couldn't connect with any of his big heaves. And, when Hughes's enormous swipe towards the on-side merely shot up into the air, Poulson sealed the match with a ball to spare as he set himself and safely pounced the catch under the watching eyes of the delirious Cantabs.

Cambridge go into the 50-over Varsity match at Lord's in a week with the momentum and a 1-0 lead in the three-match series.

59

Runs made by
the top scorer,
Oxford's opener
Matthew Hughes

and Moses, limiting Oxford to 67-5 by the end of the thirteenth over.

However, one man remained to threaten to put paid to premature Cambridge celebrations: Matthew Hughes.

The opener had seen a succession of partners come and go throughout the innings, and his standout performance only grew in stature as he upped the ante

Lions face selection dilemma before first Test

Ben Cisneros
Rugby Columnist

The British and Irish Lions have been in New Zealand for over two weeks now and, with the first of three Tests against the All Blacks this Saturday, the time has come to see whether they will roar, or merely purr.

The past fortnight has seen the best rugby players of Britain and Ireland take on a host of provincial and Super Rugby teams, as well as the New Zealand Maori, in preparation for the Test series against the best rugby team in the world – perhaps the best rugby team ever.

The Lions' record so far stands at Played 6, Won 4. Both losses were in close games that never should have been that way, but the Lions have struggled at times to click. In defence and at the set piece they look very strong, but in attack there is a lot left to be desired. In the first five matches, they scored only seven tries, and though they scored four against a depleted Chiefs side on Tuesday, the All Blacks put 12 past Samoa on Friday, winning 78-0 in wet conditions.

Different combinations have been tried and tested, and head coach Warren Gatland will be close to knowing who will be in his 'Test 23'. Certainly, the pattern for how they are going to



▲ Farrell has scored 14 points in two matches (PIERRE-SELIM)

play has become clear: put the Kiwis on the back foot with dominant scrums and mauls, rush up in defence to shut down their attack, kick for territory; repeat. In the opening game of the tour, against the 'Provincial Barbarians' there were some signs of clever attacking plays but they seems to have been put back in the locker for the time being. Whether we see them again this weekend could determine the result.

Against the Crusaders, a Super Rugby team which was unbeaten this season, the Lions suffocated their opposition, winning 12-3. They would take the same result against New Zealand without question but keeping the All Blacks to 3 points is just not going to happen. They average at least 4 tries a game and their only defeat since winning the World Cup in 2015 came against Ireland in Chicago, when their side was somewhat depleted. The score that day was 40-29. Although the Lions beat the Maori 32-10 and the Chiefs 34-6, the first of these sides was largely a scratch team and the latter was missing more than 10 first-team players.

There are signs of improvement, though, with the more impressive performance against the Chiefs signalling growing confidence within the squad. Centres Ben Te'o and Jonathan Davies have been in good form, showing glimps-

es of the individual brilliance needed to match the All Blacks. The problem until now has been turning their breaks into points. In the early part of the tour, the support lines just weren't there, meaning that ball has too often been turned over. Against the Chiefs on Tuesday, things started to click more in the second half as the game opened up and the outside backs finally came into the tour. Jack Nowell and Liam Williams in particular, who have both had indifferent tours so far, found their gears and made a strong case for their inclusion in the Test side.

If their attacking game continues to improve during the course of this week, we will have a cracker of a test match on our hands come Saturday, but at the moment I fear there is too much reliance on the pack and the defence. If it comes off it will be one of the Lions' greatest ever victories, but I think they will need something a bit more to beat this New Zealand team.

The selection of Kristian Dacey, Tomas Francis, Cory Hill, Gareth Davies – all of Wales – Allan Dell and Finn Russell – both of Scotland is deeply disappointing and risks upsetting the balance of the camp, which has bonded for weeks. Gatland wants to avoid the jetlag issue by choosing players already in the Southern Hemisphere but left the players just two days to prepare for the Chiefs

game – and most of them didn't even leave the bench. At the outset Gatland insisted that he didn't want to repeat Woodward's mistake in 2005 of taking two squads – a midweek and a weekend team – but now this seems to be exactly what he is doing.

The people I feel most sorry for, though, are the players called up: they have been thrust into the centre of this debacle and will not feel like they deserve to be there.

If the Lions go on to win the Test series, this will no doubt be forgotten but, if they don't, Gatland will be rightly accused of handing out Lions jerseys far too liberally.

Predicted Test XV

1. Mako Vunipola
2. Jamie George
3. Tadhg Furlong
4. Maro Itoje
5. George Kruis
6. Peter O'Mahony (Captain)
7. Sean O'Brien
8. Taulupe Faletau
9. Conor Murray
10. Owen Farrell
11. George North
12. Ben Te'o
13. Jonathan Davies
14. Anthony Watson
15. Leigh Halfpenny

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Rugby Who should start for the Lions in the first Test against New Zealand? 31



▲ The Light Blues won their first ever T20 Varsity (above). Below, a Dark Blue batter leaves the field (IMRAN MARASHLI/LOUIS ASHWORTH)

Cambridge women crush Oxford to make Varsity cricket history

Cambridge

77-1

Oxford

74-9

Imran Marashli
Sport Reporter

Cambridge's women's cricket Blues made a piece of Varsity history on Friday afternoon, and in some style. In a scarcely believably good exhibition of accurate bowling, disciplined fielding and composed batting, the Cantabrigians overwhelmed their Oxford opponents from the very start to easily chase down 74 runs with more than eight overs to spare and nine wickets in hand.

Having lost to Oxford by eight wickets in their BUCS Midlands 1A fixture earlier in the year, the match provided the perfect opportunity to both avenge their defeat from earlier in the season and claim their first ever Varsity T20 victory in front of an expectant home crowd at Fenner's.

It all began in the very first over. Oxford had won the toss and chosen to bat under the sunny skies at Fenner's. But a

dreamy-looking day to bat turned into a nightmare for the visiting Oxonians, as a rush of blood saw Charlotte Graham run out after sharp work in the field when there was no run to be had at first leg.

The mayhem continued apace as the overs wore on. Hannah Fisher and Lucy Binsted provided tight lines and disciplined bowling to limit Oxford's scoring opportunities with three-over spells apiece. And they were backed by immaculate fielding: not a catch was dropped throughout the afternoon. However, it must be said that Cambridge were aided by some questionable shot selection and game management from the Oxford top and middle order, who asked too much of the tail to boost their total to respectability. Sophie Taylor was next to go, looping a catch to Bradshaw, followed by Picker, who was bowled by a full ball from Binsted after mindlessly charging down the track, swiping at and missing the ball.

Imogen Brown, watching the madness unfolding at the other end, was next as she was bowled by Chloe Allison's full leg-spinner for 18 – remarkably, this would be Oxford's highest score all afternoon: on level pegging with extras. And, by the eighth over, Oxford were reeling at 47-5 when Attrill could only pick out Katie Gibson at mid-on to give Nadia

Blackshaw her first wicket.

Moore provided some stability with 15 off 19 deliveries, but when she fell off a brilliant catch off her own bowling by Christine Viney, it was a question of whether Oxford would last their overs. Preeti Kate made short work of the tail, dismissing Lucy Taylor brilliantly with a sharp catch off her own bowling, and Alycia Jewes for a golden duck. Oxford did use up all of their available deliveries, but could only limp to 74-9 at the end of 20 overs.

If the opening pair of Frankie Barber and Hannah Fisher had any nerves, they didn't show them. The run chase from Cambridge was intelligent and composed as the two negotiated the opening Oxford overs with singles and twos, and put on a solid 38-run opening partnership to give Cambridge an optimal start to the pursuit of 75. Moore and Imogen Brown, although neat and tidy, never looked threatening enough to veer Cambridge off course and barely created wicket-taking chances against the measured approach from Cambridge's opening pair. Frankie Barber was pleasing to the eye in her innings of 33 not out, executing three textbook fours, including a sweetly timed drive down the ground

Continued on page 30 ►



Howzat?!

Blues men make it a double by toppling Oxford T20

Report Page 30

Devarshi
Lodhia

A sporting year in review

With the year almost at an end, and only a few Varsity matches remaining, we look back at some of the highlights in what has been another incredibly successful year for Cambridge. From The Boat Races to eSports, Varsity has covered it all: here are some of the best Light Blue moments.

Rugby

While the women were unable to recreate their heroics of the year before, narrowly losing an incredibly tight game, 3-0, the men won 23-18 – securing their first Varsity title in six years. Tries from Mike Phillips and Rory Triniman, as well as a host of kicks from the brilliant Fraser Gillies, put the Light Blues out of sight and brought a much overdue title home to Cambridge.

The Boat Races

It was all about the women in Light Blue on the Thames as Cambridge won the Women's Boat Race for the first time since 2012, setting a record time of 18 minutes and 33 seconds. Oxford were left trailing behind by some 20 lengths after a dreadful start in which Rebecca Esselstein caught a crab on the first stroke. The men were unable to defend their crown, though, as Oxford won by 1 ¼ lengths.

Lacrosse

Perhaps the most dramatic and entertaining Varsity match of the year didn't take place at Twickenham but on a blustery afternoon at St John's Pitches. A dramatic golden goal deep into extra time ensured an 11-10 victory for the Cambridge University Women's Lacrosse Club (CUWLC) in the 101st Varsity Lacrosse match. Even CUWLC President Emily Birch was surprised by the match, telling Varsity: "I don't doubt that the match will go down in women's lacrosse Varsity history for its drama and I only hope that the close rivalry and high-quality lacrosse continues in years to come."

Powerlifting

An all-round dominant display saw the University of Cambridge Powerlifting Club (CUPLC) extend their dominant run over Oxford University Powerlifting Club (OUPLC) to record their 5th consecutive Varsity victory in front of a fervent crowd at the University Sports Centre. Cambridge comfortably out-lifted Oxford throughout the day to claim the trophy, with the top six lifters scoring a combined 2458.92 Wilks points to Oxford's 2316.42.

Netball

The Cambridge University Ladies' Netball Club got revenge for their agonising 37-34 loss last year with a 47-41 victory that capped off a fantastic season for the Light Blues. Topping the BUCS Midlands 1A League with 9 wins from 10, Cambridge thoroughly outclassed their opponents, who were in the division below.