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VARSITY

Revealed: More colleges hosted controversial Christian group

● *Christian Concern
conference hosted
by Sidney Sussex in
September*

● *Group has also
been hosted by Clare,
Magdalene and St John's*

● *CUSU accuses group of
"promoting homophobia"*

Nick Chevis and Lucia Keijer-Palau
Investigations Editors

A *Varsity* investigation has revealed that Magdalene College hosted the week-long Wilberforce Academy in 2014, followed by Clare College in 2015. *Varsity* has also found that St John's College hosted the Wilberforce Academy Dinner in 2015.

It was reported earlier this month that Sidney Sussex College hosted the Academy in 2016 and 2017. This news prompted much controversy, with a petition to "Deny Tacit Endorsement to 'Christian Concern' at Sidney Sussex College" launched by Sidney Sussex College Student Union (SSCSU) LGBTQ+, women's, welfare and BME officers.

The Wilberforce Academy is an initiative of Christian Concern, a fundamentalist Christian group that have been criticised for the promotion of homophobic views. The Academy claim "delegates will be prepared for servant-hearted, Christ-centred leadership in public life, having been equipped with a robust biblical framework that guides their thinking, prayers and activity in addressing the issues facing our society."

Cambridge University Students' Union (CUSU) criticised the group for threatening "the safety of Cambridge's LGBT+ community, promoting homophobia and



the idea that homosexuality is a 'disease' that can be cured".

Between 2010 and 2013 the Wilberforce Academy took place at Oxford University colleges. Since 2014 the Wilberforce Academy has been consistently hosted at Cambridge colleges.

A spokesperson for Magdalene College said: "The college did host this organisation in 2014." Magdalene College is shown in a highlights video of the 2014 Wilberforce Academy on the Christian Concern YouTube channel. UKIP member and 2017 candidate for Witney Alan Craig tweeted in 2014: "Back from @CCo-ncern's visionary Wilberforce Academy

@ Magdalene College Cambridge <http://bit.ly/1m67pMh> Bright young Christians #TheFuture". In a post on his personal blog, Alan Craig has referred to a "Gay-stapo" of "gay-rights stormtroopers" with "Nazi expansionist ambitions".

The spokesperson for Magdalene College also said: "This was, as you will appreciate, a private booking and as with all bookings it doesn't translate that the views and opinions of the organisations reflect those of our College or indeed the wide variety of views held by its staff and students. The College maintains a positive and proactive approach to equality by supporting and encouraging all un-

der-represented groups, and promoting an inclusive culture that values diversity across the College."

In 2015, Clare College hosted the Wilberforce Academy. A spokesperson at Clare College said: "We appreciate the concerns this private event booking has created. Clare is a diverse and inclusive community and we greatly value the LGBT+ initiatives taken in the College." A delegate posted on Instagram on the 31st August 2015 that "the #WilberforceAcademy begins tomorrow

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Toope takes the reins

Todd Gillespie and Caitlin Smith
Senior News Correspondent and
Senior News Editor

On Sunday, Professor Stephen Toope will officially begin his tenure as the 346th Vice-Chancellor of the University of Cambridge. He takes over from Sir Leszek Borysiewicz, who has been in the role since 2010.

After graduating from Harvard with a degree in history and literature in 1979, he completed a PhD at Trinity College Cambridge. He has previously served as president and Vice-Chancellor of the University of British Columbia.

Over the course of his tenure, Borysiewicz has made moves to strengthen the university's established research reputation: the Office for Post-Doctoral Affairs, established in 2013, now supports the 4,000 university post-doctoral researchers who comprise 35% of staff.

As Vice-Chancellor, he has championed international initiatives. However, the outcome of the EU referendum in 2016 has proven to be something of a stumbling block for the Vice-Chancellor. A long-standing and outspoken opponent of Brexit, Borysiewicz has called the Leave vision "a fantasy" and has criticised the government's restrictive approach to migration, emphasising Cambridge's need to remain attractive to EU applicants and for it to champion the rights of its current staff and students from overseas.

Perhaps inevitably, the new Vice-Chancellor has inherited his predecessor's globalist outlook. In an interview with CBC News earlier this year, he stressed the need for the University to continue acting as a "beacon of inclusion and openness" in the wake of the "Brexit phenomenon". In the interview,

Toope, who holds several law degrees, discussed the difficulties of leading an institution with such an established reputation as the University: "It's always a balance between retaining tradition, retaining our fundamental commitments to teaching, learning and ground-breaking research, and understanding that we have to rethink the way the delivery mechanisms operate."

EDITORIAL

Finding your own voice

This week, national media reported that state school admissions to Cambridge were at a record-high. The story was popular – everyone loves some good news, and better still to make a display of support on social media. Yet, as *Varsity* pointed out, these changes were minimal, and should be anticipated each year, rather than treated as anomalous.

Also this week, an exclusive investigation by *Varsity* can reveal the colleges which have hosted ‘Christian Concern’ in recent years, a controversial group who have been condemned by CUSU as threatening the safety of Cambridge’s LGBT+ community (pp. 10-11).

In light of this, we must reject tokenistic displays of support for under-represented groups, and call instead for tangible change. *Varsity* is proud to offer a platform for Cambridge students to make their voice heard through writing that is thoughtful and thorough. New columnists include Galaxy Henry, who argues that we should resist turning ‘woke’ into a millennial buzzword (pp. 16-17), and Joel Lucyszyn, who discusses the erasure of bisexual identity (p. 25). In our *Comment* section we encourage rational debate and reasonable discussion: Peter Chappell argues that Cambridge traditions such as gown-wearing, formal halls and May Balls are not so much exclusive as enjoyable (p. 16).

For Freshers in particular, it can be difficult to hold on to what you believe in, or remember what your values are, when you find yourself suddenly part of a mass of a hundred people in your year, all nervous, all being herded along to the same Freshers’ events, and all trying desperately hard to impress. We aim to help you find your feet this Michaelmas, as well as demystifying certain Cambridge eccentricities. We’ve added a Freshers’ section to our website, with articles giving you the ultimate guide to Cambridge slang, for example, and answering the question that’s truly on everyone’s mind right now: ‘Do I really need to read my reading list?’

This term, we will maintain *Varsity*’s role as an authoritative source of information within the University. Our new *Arts* section replaces the previously-ambiguous Culture section, and will contain detailed and comprehensive events listings, as well as reviews, previews, and commentary on cultural affairs. In every article in every section, be it a sports report or album review, we aim to be accurate and fair and, most importantly, a platform for intelligent writing that is relevant to you.

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News

University pledges to increase student diversity - but still does not set targets

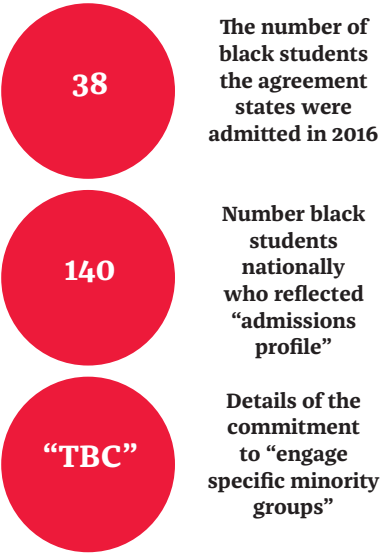
New access agreement includes commitment to outreach work with underrepresented ethnic groups, but not what form it is likely to take

Louis Ashworth and Anna Menin
Editor-at-Large and Associate Editor

Cambridge’s new agreement with the Office of Fair Access (OFFA), published last month, contains a pledge to begin new outreach work “to engage specific minority groups” – but no information on what this will entail.

This is the clearest commitment the University has made thus far to addressing the lack of representation of certain ethnic groups within the student body. Though there is no mention of specific groups within the agreement, it is likely to include black students, which the University accepts at a proportion around a seventh of the national average.

The University has long upheld a policy of making grade attainment the crucial determinate factor in admissions – a policy which significantly lowers the proportion of eligible black students, who typically receive a lower proportion of the highest grades.



▲ The Cambridge ACS photo highlighted the underrepresentation of black male students at the University (OREOLUWA OGUNBIYI / CAMBRIDGE ACS)

Tutor’s Committee that “if a reduction of entry standards was not considered, OFFA would expect Cambridge to either stretch existing targets even further or to introduce additional targets.”

The University has not set any such aims regarding intake of underrepresented ethnicities in the new agreement, which also reinforces its commitment not to compromise “the integrity of Cambridge’s admissions procedures and entry standards.” It instead pledges to begin “long term outreach to engage specific ethnic minority groups.”

The details of these efforts are listed as “TBC” in the agreement itself, and it is thought they will be confirmed by next year. A spokesperson said that the University would not speculate about what form the outreach will take at this stage, adding that Cambridge is currently in the process of gathering evidence to inform its approach.

In the agreement, Cambridge says that the “primary factor affecting admission by underrepresented and disadvantaged groups from the UK to highly selective institutions such as Cambridge is prior attainment”. It states that Cambridge admitted 38 black students in 2016 out of a total nation pool of around 140 black students whose attainment “reflected the University admissions profile”. The number stated appears to contradict the University’s official statistics, which says it accepted 39 black students. The ‘pro-

file’ used by the University was students who achieved at least A*A*A at A-level, the average grades achieved by a student admitted to Cambridge.

However, Cambridge’s lowest standard offer is A*AA at A-level for arts courses, meaning that there may in fact be a much larger number of black students achieving A-level grades high enough to get into Cambridge than claimed. According to UCAS figures for ‘home’ applicants to UK universities in 2016, 395 black students achieved at least 16 UCAS points at A-level, which represents both A*AA and A*AB.

In the agreement, the University also emphasises the fact that, earlier this year, it agreed to sponsor an access programme aiming to increase the number of black students admitted to Oxford and Cambridge. Target Oxbridge, launched in 2012 by specialist recruitment firm Rare, provides high-achieving black students with mentors in their penultimate school year who advise them on matters such as Oxbridge application processes.

Speaking to *Varsity* about this lack of representation, CUSU President Daisy Eyre acknowledged that “Cambridge University, like many other Universities, is far from diverse”, and described this as “a real problem.”

In the agreement, the University also expanded its existing intake targets with regard to other factors such as social deprivation.

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WHITE & CASE

News Summer round-up

In summer-y What went down over the Long Vacation?

- Trinity tops Tompkins Table for seventh year running
- More bomb scares in city centre
- University Press caught in Chinese censorship row
- Sparks fly in national higher education debate



For more on
the summer's
top stories visit
varsity.co.uk

ANONYMOOS

Software blurs face of Cam Cow

Faulty facial recognition allowed one of the fen's favourite Friesians to hide its face from Google Street View users earlier this month.

It was found by *The Guardian's* US opinion editor David Shariatmadari and posted on Twitter, where it has now been retweeted 13,000 times.

One English third-year remarked that the cow was being "treated with more humanity than a student in exam term".

CENSOR-BLE DECISION

CUP in censorship controversy

Cambridge University Press attracted controversy in August after a number of politically sensitive articles were removed from their website in China.

315 articles were removed following a request from the Chinese General Administration of Press and Publication, provoking a backlash from academics concerned about censorship in China, who threatened to boycott CUP if they continued to comply with the request.

Ultimately, CUP relented and restored access to all of the content.



OUT AND PROUD

Cambridge to hold Pride festival

In September, it was announced that Cambridge is to hold a Pride festival for the first time next year. Event organisers working under the umbrella of the Cambridge Pink Festival made an appeal for volunteers and quickly received a large number of responses, announcing their working group last week.

Founding committee member Elizabeth Wynn said: "we want to create an event which is accessible to everyone, we want to make it enjoyable and colourful but we also want to give people who wouldn't get a chance at a larger event the opportunity to perform and get involved."

BOMB SCARES

Suspicious packages provoke evacuations

There were two bomb scares in Cambridge over the break, but both incidents involved objects which were ultimately deemed non-suspicious. In August, St Andrew's street was evacuated following reports of a suspicious package at All Bar One. A suitcase, later found to contain clothes, was destroyed. One week later, a cordon was placed around part of the city centre after a suspicious package was reported to police. The cordon was lifted after police determined the package posed no threat to the public.



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Tompkins Table 2017	
1 Trinity (-)	13 Clare (+5)
2 Christ's (+1)	14 Jesus (-7)
3 St John's (+2)	15 Trinity Hall (-2)
4 Pembroke (-2)	16 Magdalene (-7)
5 Churchill (+6)	17 Sidney Sussex (-1)
6 Emmanuel (-2)	18 Lucy Cavendish (+8)
7 Queens' (-1)	19 St Catharine's (-2)
8 King's (+6)	20 Downing (-8)
9 Selwyn (+6)	21 Fitzwilliam (+2)
10 Peterhouse (-2)	22 St Edmund's (+6)
11 Gonville & Caius (+8)	23 Newnham (-2)
12 Corpus Christi (-2)	24 Girton (+3)
	25 Robinson (-3)
	26 Hughes Hall (+3)
	27 Wolfson (-7)
	28 Homerton (-4)
	29 Murray Edwards (-4)

TRINITY TO INFINITY?

Trinity make it seven years straight as they top Tompkins Table

Trinity College topped the Tompkins Table, which was published exclusively in *Varsity*, for the seventh year in a row. However, Christ's and St John's, which

took second and third place respectively, closed the gap, raising the possibility that the reign of Cambridge's wealthiest college may soon come to an end. Further down the table, a strong result saw Lucy Cavendish rising to 18th, and increasing its total percentage of firsts by a staggering 14.5%. The result put it ahead of any other mature or women's college. It is the best result for one of the four mature undergraduate colleges.



▲ Ronald Coyne

NOTE-ORIOUS

Student in money-burning scandal returns to Pembroke

It was announced this summer that Ronald Coyne, the student who was filmed burning a £20 note in front of a homeless man earlier this year, is to return to Cambridge. In a letter of apology to students at his college, Pembroke, Coyne described his actions as “wrong and without thought or consideration”, and said he was “truly sorry for the upset I have caused my fellow students”. Following Coyne's actions, students raised thousands of pounds for local homelessness charities.

UNFEESIBLE

Election fallout prompts new higher education debates

The summer period always sees debates open over education policy, but this year there was an unusually large focus on high education: even as school pupils gets their exams grades, politicians, think-tanks and journalists were debating the future of issues as fundamental as fees. Undergraduate tuition fees – which are set to rise to £9,250 this year as part of the Teaching Excellence Framework – have been firmly put back into the debate, following Labour's pledge to abolish them in the build-up to June's general Election. Though Labour lost, the surging youth vote, which was widely prescribed to have been prompted by the fees abolition pledge, prompted the political establishment to take a fresh look at the issue. Discussion was raised by Lord Andrew Adonis, the former education minister under Tony Blair, who wrote op-eds in *The Times* and *The Guardian* where he called for fees to be abolished. The discussion provided an immediate media springboard for former CUSU President Amatey Doku, now NUS vice-president for higher education, who appeared on the BBC to argue the case for abolition. Earlier this month, Doku and NUS President Shakira Martin were



▲ Amatey Doku, the former CUSU president, has found himself thrust into a national debate at NUS (NUS UK)

named jointly as the 25th most influential people in British higher education. Adonis continued to provoke debate, claiming academics have relaxed summer holidays – a statement which was widely rebuked, including by several academics at Cambridge – and for criticising university vice-chancellors for the size of their salaries. At various points, stories bubbled up in national media that the Conservative party was considering lowering or abolishing tuition fees – most recently, *The Sunday Times* reported that Philip Hammond, the chancellor of the exchequer, was considering lowering fees to £6,000 a year. As yet, no stories have actually translated into a change in policy, and Jo Johnson, the universities minister, has given every indication that the government wishes to push ahead with raising fees.



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News

Cash-strapped CUSU faces choice: push for more Uni funding, or struggle alone

● Further fundraising options are limited by a lack of money

● Facing continued losses, student union may push for greater central funding

Louis Ashworth
Editor-at-Large

On Monday and Tuesday, thousands of students will descend on Parker's Piece for the Freshers' Fair, where over 400 societies will be hawking themselves to potential new recruits. It is by far the largest event in CUSU's annual calendar, and a major money-spinner for the student union.

This year, that revenue is needed more than ever, as the student union embraces austerity to counteract the effects of successive years of large-scale financial losses.

CUSU's expected losses total hundreds of thousands of pounds over several years, largely due to an over-reliance on a lapsed publication contract with St James's House. Income from the contract, which has not been renewed since 2015, had previously been a core revenue stream.

Statutory financial information released in August, provided to the Charity Commission 110 days late, showed that CUSU made a loss of £50,000 in 2015/16. During Easter Term, it disclosed expected losses for the past operating year in the region of £70,000, and was forced to pass a budget which included cuts to core services, and a predicted loss of £75,000 this year. Operational deficits mean losses to the student union's limited reserves.

In May, CUSU Council voted to launch a student-led inquiry committee, to be formed this term, to investigate how the student union had managed to run into such severe financial difficulties.

The University previously bailed out CUSU in 2015, and the student union has said it will seek a second bailout of around £100,000 this year.

Inside CUSU, the increasing sense is that the time has come for a change in strategy: rather than be trapped by financial problems, to mount an active and positive drive to receive more central funding from the University. This brings a conundrum for CUSU: in becoming more reliant upon University funding, it risks losing its ability to operate as an independent political entity.

"With the planning round approaching, we have been working on financial modelling for the Union," said Daisy Eyre, CUSU's president. "We are discussing three different proposals on Union funding, two of which involve a block grant. I am quietly hopeful that one of these options will be pursued and that we can make a step in the right direction towards the Union being better



▲ The sabbatical officers took over in July (CUSU)

funded."

CUSU's options for escaping continual deficit are limited. Services are already cut to the bone: the budget of student union newspaper *The Cambridge Student* was slashed in 2016, and sabbatical officers and campaigns have minimal funding.

A minute from a trustees' meeting last July said "CUSU's budget is extremely bare: it absolutely cannot be cut anymore" - that was before the even deeper cuts last May. Student campaigns tend to operate with low overheads, but the union's ability to coordinate larger political activity or spend money on membership activities will be limited.

The problem, according to some CUSU trustees, is the financial bind it is in. It doesn't hold strong fundraising activities, so does not have much money; because it lacks money, it cannot launch new fundraising activities. Until it is able to fundraise enough to support itself, it may have rely on University support, despite the loss of independence that entails.

Alex Bols, a former CUSU external trustee, summarised the difficulties it faces. "When I was President of the students' union at Southampton University in the late 1990s we received a block grant of over a million pounds," Bols told *Varsity*.

"This figure is clearly significantly higher nowadays, and most Russell Group university students' unions receive sizeable support from their institution which enables them to fund a whole range of activities."

He added that "the fundamental challenge that CUSU faces is the lack of a significant and stable block grant from the University", saying "this should remain a priority for lobbying activity with the institution."

That relationship with the University will be tested further by new regulations for the operations of Cambridge's two student unions, CUSU and the Graduate Union. The new regulations, which came into effect in July, give the University Council a most direct role in supervising CUSU's finances.

Most notable among them is a requirement that CUSU provides expenditure reports twice a year, to be approved by the Council Committee for the Supervision of the Student Unions (CCSSU), and powers allowing the University to conduct an audit of the student union.

"CUSU funding currently revolves around the University," said Eyre. "I am working to move towards a financial model where we have more independence from the University and very much value student support in trying to achieve this aim."

The two bodies have had somewhat difficult relations in recent years, with the University denying requests for funding from CUSU on the grounds that student union had not set clear enough goals on "core services".

Not only does it receive a substantially smaller block grant than most other student unions, including the directly comparable student union at Oxford, it is also denied many of the fundraising routes

normally open to a central student body. Unlike many student unions, it does not have a bar or run nightlife events, which are instead at a collegiate level by JCRs and MCRs. It can use its headquarters at 17 Mill Lane to host events, but their scale is limited by the available space. In 2015, an application for £100,000 to refurbish its headquarters was rejected due to both a weak proposal, and a demand from CCSSU that CUSU form more clear priorities.

Two former revenue streams, running club nights and publishing careers guides, have dried up recently. The first was abandoned after attempts had limited success, the second ended by a combination of declining print revenue and a belief among sabbatical officers that the products were not serving members' interests.

"Other funding options are likely to remain the icing on the cake and feed into the budget," Bols said, "but are unlikely to provide the majority of their income in the long run."

Jon Wall, a former student trustee, echoed Bols: "The fundamental problem is how CUSU is funded. The university does not give CUSU a block grant, unlike every other SU in the country, which means that funding has to be applied for in bits for every little thing the SU wants to do.

"There's not a lot of consistency, and not a lot of support. CUSU has to jump through a lot of hoops to get not a lot."

CUSU introduced several new trustees over the summer, who will find themselves in the position of having to immediately fight financial fires, and devise new income streams.

One of the new trustees, Daniel Dennis, from Darwin College, said "It is important for CUSU to consider all its funding options carefully, which includes its relationship with the central University" but added that he would "support further funding from the University so long as the relationship is sustainable and in the best interest of CUSU's strategic direction".

Fresher? Here is what CUSU is, and what it does for you

What is CUSU?

Cambridge University Students' Union - not to be confused with The Cambridge Union, which holds speaker events and debates - is Cambridge's central representative body for students. Cambridge is unusual in having two such bodies: there is also the smaller Graduate Union, which focuses on postgraduate and mature students. Registered as a charity, CUSU is independent of the University, but its officers serve on numerous University committees. Speaking to *Varsity*, CUSU President Daisy Eyre said: "CUSU



Phoebe Gagaro
Deputy News Editor

is both a voice for students within the University and an autonomous organisation that does not answer the University and therefore can challenge it and work outside its limited parameters."

What does it do?

Cambridge's collegiate system means that the activities normally associated with most students unions - particularly Freshers' Week events and social events - are instead the territory of college student unions. Instead, its focuses are chiefly welfare, access and policy.

Welfare is one of CUSU's most visible activities. It runs the Student Unions' Advice Service, which offers confidential support to every student of the university, and provides a variety of free contraception and sexual health advice. It also trains college welfare officers.

Access - the aim to increase diversity in applications and ensure that people are not discouraged from applying be-

cause they feel that their background or situation is different - is primarily promoted through outreach schemes, and initiatives such as the shadowing scheme, in which prospective applicants accompany current students to get a sense of Cambridge life.

Policy is determined mainly through CUSU Council, which meets ten times a year. Any student can go, but Council is mainly attended by voting representatives for college student unions, campaign leaders and faculty reps.

Corpus Christi's JCR and MCR and Gonville & Caius's JCR are not affiliated to CUSU: their students can still use its services, a matter which has caused some controversy, but it has no vote at Council.

The CUSU Mail Service allows free intercollegiate mail delivery from Monday to Friday during term, and it is also possible to purchase an NUS Extra discount card through CUSU, which allows access to various discounts.

“CUSU's options for escaping continual deficit are limited. Services are already cut to the bone.”

News

Newnham founder to get Parliament Square statue

Jack Conway
News Correspondent

Suffragist and co-founder of Newnham College Millicent Fawcett will be honoured by a statue in Parliament Square, to commemorate her advocacy of educational opportunities for women.

Not only will Fawcett be the first woman honoured with a statue in Parliament Square, but artist Gillian Wearing, who won the prestigious Turner Prize in 1997, will be the first female artist to have her work exhibited there. The eleven statues currently installed in the square portray and were designed by men.

Wearing's design depicts Fawcett holding a sign that reads "Courage calls to courage everywhere," her famous 1913 proclamation made following the death of suffragette Emily Davison, who was killed when she walked onto the racetrack during the Epsom Derby. A maquette of the statue was unveiled at London City Hall last week.

The commission was inspired by Brazilian-born activist and feminist Caroline Criado-Perez, who last year launched a campaign to honour a suffragist in Parliament Square, resulting in a petition which gained over 85,000 signatures.

The statue, which Mayor of London Sadiq Khan called "long overdue," is set to be inaugurated in February 2018 to mark one hundred years since women were granted the right to vote. Women

still faced greater restrictions than men until 1928, a year before Fawcett died at the age of 82 in 1929.



▲ Fawcett was a renowned suffragist
(JULIAN FELSENBURG)

Fawcett, who founded the National Union of Women's Suffrage Societies (NUWSS) in 1897, was instrumental in securing women the right to vote. She was also notable for her commitment to peaceful campaigning, which set her apart from a more militant group of suffragists known as the suffragettes.

Fawcett co-founded Newnham College in 1871, alongside the philosopher Henry Sidgwick. The college was originally established as a boarding house for young women attending lectures at the University.

► Artist Gillian Wearing with the maquette of the statue
(LONDON CITY HALL)



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On each visit, Team Daswani takes over hotel suites in all of the United Kingdom's major cities, so any of us can make an appointment and get the full Hong Kong Monty practically without jet setting to the far-east. The measurements are done by Mr. Raja and his men here and mailed to Hong Kong along with a series of digital photos of you from every angle. Often, your suit will be started on by a tailor, 6,000 miles away before you've even left the hotel. You can then have it shipped by courier within four weeks if it is urgent-or wait for a second fitting when the Raja team hits your town again a few weeks later.

It is often said that British clothing chains 'have much to fear from Mr. Daswani'. His dedication to bespoke suiting borders on the fanatical. And both his company's quality and pricing are truly shocking-in the pleasantest possible way for customers, if not for Mr. Daswani's competition over here.

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Investigations

Wilberforce Academy held in Cambridge since 2014

● *The Academy, which has been criticised for its stance on LGBT+ rights, has been hosted in Cambridge for four consecutive years*

Nick Chevis and Lucia Keijer-Palau
Investigations Editors

(Contd.) at Clare College”, including the hashtag “#LoveCambridge”. With the 2015 Academy hosted at Clare, St John’s College provided the venue for the 2015 Wilberforce Academy Dinner. In an Instagram post, one delegate said: “Here you see us The Wilberforce Academy Class of 2015 dining like Kings at St John’s College at Cambridge University”.

Another delegate said in a captioned Instagram photograph: “Treated like kings and taught like scholars”. A spokesman for St John’s College said: “This was a private dinner held at the College two years ago and no concerns were ever raised about it. St John’s prides itself on being a diverse and inclusive community where all students are made to feel safe, supported and welcome.

This is not just a matter of principle; it is integral to who we are as a College, and any event here must be undertaken with respect for those values.” However, in light of these developments, the chair of CUSU LGBT+ commented: “CUSU LGBT+ is sad to hear that the Wilberforce Academy was able to hold its dinner in St John’s College in 2015. We believe that colleges, as renowned academic institutions, need to take responsibility for the legitimising power they

exert when allowing external groups to use their venues. Every year, an increasing number of colleges accept to fly the rainbow flag on the first day of LGBT+ History Month, showing support for LGBT+ rights and welfare. We believe it is time for colleges to actively defend the values they claim to uphold, and not hide behind symbolic gestures of support.” Christian Concern have been approached for comment. Plans for the venue of the 2018 Wilberforce Academy remain unclear.



▲ Clare College flew the Rainbow Flag for LGBT+ History Month in February
(CLARE COLLEGE)



What is the Academy?

In their own words, the Academy is designed to train up the next generation of Christian leaders “who will take a bold stand for Christ within their spheres of influence”. It is a week-long residential course that takes place once a year for young people.

The Wilberforce Academy is one of many Christian Concern initiatives, serving as their primary method of engagement with young people. The organisation has had connections with the university since 2014, when the Wilberforce Academy was held at Magdalene College. At their core, Christian Concern lament the decline of Christian faith in the United Kingdom and exist to fight against it. They attribute “widespread

family breakdown, immorality and social disintegration” to the growth of “secular liberal humanism, moral relativism and sexual license”.

In 2013, Chief Executive of Christian Concern, Andrea Minichiello Williams, made headlines blaming the “lack of the father” and “sometimes a level of abuse” for homosexual feelings, citing the death of Olympic diver Tom Daley’s father as an explanation for his homosexuality. She went on to describe calls for same-sex marriage as “self-centered” in a 2014 BBC News interview. In 2015, a guest 2017 - assist a couple in removing their children from attending a school that allows pupils to identify as transgender 2016 - campaign against NHS fund-

HIGH(-ISH) HOPES

Careers Service curbs ambitions

The Careers Service have released their Annual Report for 2016-17, the highlight of which was their reflections on the career aspirations of students, which are apparently “shifting towards aspirations that are unobtainable (or very hard to achieve),” including jobs in the not-for-profit sector. The report continues, “The Service will continue to help students to develop strategies that are based on awareness of reality constraints but that also harness their enthusiasm and ambition.”

FROM TIT HALL WITH LOVE

Famous faces visit Cambridge

Cambridge has recently been awash with celebrity, as Daniel Craig, Rachel Weisz and Hugh Laurie have all made appearances in the city this week. Craig and Weisz visited Weisz’s alma mater, Trinity Hall, and Laurie spoke to students at Selwyn, where he matriculated in 1978. Both Laurie and Weisz are honorary fellows of their respective colleges.



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Investigations



Simon Percelay,
Chair of CUSU
LBGT+ campaign

“By giving them the symbolic space of an academic institution... Sidney has, passively or not, helped to legitimise their views on a broader level.”

Tanya Kundu,
Varsity Comment
writer

“As a liberal Christian, the organisation is, to me, hypocritical, claiming to seek a godly society whilst ignoring the most fundamental commandment of the Bible: ‘Love your neighbour as yourself.’”



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ing of preventative HIV treatment, claiming the treatment will promote risky and promiscuous lifestyles. 2015 - publish an article from a guest contributor arguing “there’s no disguising the illiberalism, elitism and plain weirdness of the gay-marriage contagion.” 2014 - Chief Executive of Christian Concern Andrea Minichiello Williams, describes calls for same-sex marriage “self-centered” in a BBC News interview 2013 - Chief Executive Andrea Minichiello Williams, blames “lack of the father” and “sometimes a level of abuse” for homosexual feelings, citing the death of Tom Daley’s father as an explanation for his homosexuality.

THE ROAD TO SUCCESS? A14 poet laureate

The University’s Institute of Continuing Education (ICE) this month established the post of ‘A14 poet’, to honour the infamous construction and delays on the road. Funded by the government’s A14 Community Fund, the post will be filled by poet Daisy Johnson, who is seeking inspiration from the public. She has already had a number of contributions from residents, including one from a wordsmith known as ‘Cherryboy’, who lamented: “There’s pot holes there, There’s pot holes, Forking everywhere.”



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News

Cantab raises £20,000 for Cancer Research



Sophie Shennan
Senior News Correspondent

Downing student Sophie Fallen has raised £23,515 for Cancer Research UK, in support of her mum, who was recently diagnosed with breast cancer.

As part of her fundraising efforts, Fallen ran the Luton 10K Race for Life on Sunday 24th September. Fallen ran as a part of a team of runners, called 'Lynda's Lovelies' after her mum. Other members of the group included Fallen's two sisters and her mum's carer.

On the group's fundraising page,

Fallen wrote: "Cancer is a disease which has greatly affected my family, and particularly my brave, beautiful and truly inspiring mum. My mum always has a smile on her face even in the face of some horrendous challenges, and I am so in awe of her."

Fallen told *Varsity* that "none of us could run very far before we signed up, but we all managed to complete it together, so it was a huge personal achievement for us all!"

The team set out aiming to raise £10,000 for the charity, but managed to double this target.

▲ Fallen, second from right, said the race was a "huge personal achievement"

(SOPHIE FALLEN)

Cambridge University Musical Society announces orchestra overhaul

Elizabeth Huang
Senior News Correspondent

Cambridge University Music Society is to restructure its affiliated orchestras for the coming year, involving the expansion of its flagship orchestra. Meanwhile, two of its less competitive orchestras are to be replaced with a second symphony orchestra.

Cambridge University Chamber Orchestra (CUCO) has announced that it is to be renamed Cambridge University Orchestra (CUO) from this October. The restructure will see the ensemble, described as the University's "premier" orchestra, double in size from 35 to 80 players, who are to perform three times per year. It is hoped that the orchestra's increased size will enable it to play large-scale symphonic works, in addition to its existing repertoire of chamber music.

Until this year, students had also been able to audition for places in the Cambridge University Music Society Symphony Orchestra (CUMSSO) and Concert Orchestra (CUMSCO). However, under this year's restructure, these orchestras will be shut down. In their place, musicians will be able to audition for the new Sinfonia orchestra, aimed at players who "wish to play at a high standard but with a less intensive rehearsal schedule."

Chloë Davidson, Executive Director of the Cambridge University Musical Society, said that CUO would allow "the best student musicians in Cambridge" to "stretch their talents by exploring symphonic repertoires". CUO will also offer those with conducting scholarships additional support and coaching.

Asked whether the closure of CUMSSO and CUMSCO made high-level orchestral playing in Cambridge less accessible, Davidson responded: "We are happy that with the Sinfonia and the Wind Orchestra we are still providing the opportunities for performers of a wide of variety of abilities."

Students have welcomed the expansion, saying that it will result in opportunities to play a more varied and more complex repertoire. James Jones, a second-year violinist, commented that the developments mean "CUSO is set to be even more exciting and challenging this year."

However, Lucy Dai, a violinist who previously played with CUMSCO, told *Varsity* that she had enjoyed the ensemble's "relaxed and less intensive atmosphere". Following its closure, she continued, this atmosphere would be lacking in the two new orchestras, which both have "intensive rehearsal schedules".



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Science

Will Brexit leave us going hungry?

● How Brexit threatens food sustainability

Jake Cornwall-Scoones
Science Editor

Spam and tinned peaches for dinner anyone? In a country with a globalised food market, such a question should be unthinkable. But a reality akin to this may soon be gracing our dinner plates. A new study suggests that the government is “sleepwalking” into a future of food that lacks both security and safety. I spoke to Professor Erik Millstone from the University of Sussex, who co-authored this report, to discuss what Brexit could mean for Britain’s food.

Millstone suggests that the government’s approach to the future of food “is like a rabbit caught in the headlights”, arguing that Brexit could threaten food security.

The UK imports over 50% of its food, most of which comes from the EU. Many have suggested that Brexit could lead to barriers to import, with the British Retail Consortium noting that these barriers could lead to empty shelves. Millstone

suggests that EU membership instigates a trade-off: “given agricultural subsidies and the costs arising from that, food prices are on average higher than world food prices, so we are paying a premium. But in exchange for that premium, part of what the Common Agricultural Policy achieves is relative stability in supplies and prices.” The instability of Brexit could leave us “exposed to supply and price volatilities that are characteristic of the world market.”

Brexit is also a threat to sustainability, Millstone suggests. “People such as Liam Fox and Owen Patterson and others think that what matters is competition on price and cost, and one of the easiest ways of keeping costs low is by not dealing with issues of the current unsustainability of the agricultural food systems.” These issues are manifold, from extreme levels of greenhouse gas emission, to antibiotic resistance, and the overuse of pesticides and fertilisers.

In July, Boris Johnson proposed that Brexit would allow Britain to “engage with the world again in a way that we haven’t been able to do for 43 years”, yet this engagement may threaten our very safety. “A free trade agreement with the US would entail allowing into the UK products and processes not deemed acceptably safe in the EU, such as beef produced from cattle into which syn-

thetic growth promoting hormones are implanted.” A different hormone called bovine somatotropin is injected into dairy cows in the USA to increase milk yields, which in a study by Millstone demonstrated increased rates of mastitis and infection of the udder, “so there’s a higher pus content in the milk, and also a high use of antibiotics in the cows”.

Brexit negotiators haven’t just set their sights on the US. With the rapid globalisation of the past decades, many lucrative and expanding markets have opened up, with which our government may envisage free-trade deals. Millstone pointed to Rees-Mogg’s remark that “we could say, if it’s good enough in India, it’s good enough for here”. But Millstone isn’t convinced: “I’m not sure if it’s a good idea to have the same level of Delhi belly in Devon, Dunstable or Dundee as in Delhi, actually. No, sorry Rees-Mogg, that’s not an acceptable level of food safety.”

The turbulence to Britain’s food caused by Brexit, argues Millstone, could exacerbate the inequity of our already divided nation. “I think prices will rise and the people who will suffer the most will be the poor, and so I think the pressures on them to feed their families with low-cost junk food products ... will rise, not decline.” Brexit thus becomes as much a public health issue as an economic one.



▲ If Brexit creates barriers to import, British consumers could face empty shelves and higher prices.

(WIKIMEDIA: LYZADANGER)

Millstone foresees a short-term future of extreme food insecurity. “The European Union’s insistence is that the UK cannot negotiate trade deals with other countries as long as it remains in the EU. So until the moment of departure, the UK is not even allowed under EU rules to engage in such negotiations. And the UK is asking for transition periods and my money says the EU will say, ‘well in that transition period, you can’t start negotiating’ so there’s going to be a big discontinuity.”

Brexit’s effect on Britain’s food is also concerning for the multinational conglomerates that dominate the food economy, some of whom back the analysis of Millstone and his colleagues. “There are members of the government who say that ‘well the great thing about getting out of the EU is we don’t have to follow all EU rules’ and Unilever and other companies are saying ‘hang on, unless we follow EU rules we’ll lose access to the European market.’”

With the continued secrecy over our government’s plans as they enter Brexit negotiations, the future of food is up in the air. We must hope that the government wakes up from their stupor, recognises the immense challenges at play and secures a future that benefits the people, rather than jeopardising our basic right to food security.

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An uncertain future: Brexit and the NHS

● Could Brexit bring about the NHS's demise?

Sofia Weiss

If there is but one indelible memory from last year's Leave campaign, it is that promise, so boldly emblazoned on red buses across the country, that leaving the European Union would liberate £350 million per week for the National Health Service. This monument of British infrastructure is so beloved that Nigel Lawson, Thatcher's chancellor, once asserted it to be "the closest thing that English people have to a religion". Whether or not his claim is entirely accurate, it is an indisputable fact that our health service plays an essential role in British public life, preoccupying politicians, healthcare workers and voters alike; a role that, post-Brexit, seems to rest on increasingly uncertain foundations.

Much as they were at the nucleus of the campaign, financial concerns reign in the question of the future of our NHS, especially since this pledge has (shockingly) proved utterly unfounded. Britain's annual net contribution to the EU in

recent years has been a sum total of approximately £7bn, amounting to £137m per week. Even if the Treasury were to acquire all of this cold hard cash, it is unrealistic to believe that it would be at liberty to invest it all into the NHS.

A second, critical challenge to our health service concerns the implications of Brexit on staffing. By 2020, the NHS is predicted to face a deficit of about 15,000 primary care physicians, with nurse shortages expected to be in the vicinity of 100,000 two years later. It is not news that the UK has traditionally attempted to plug this gap through a long-standing dependence on doctors, nurses and social care staff recruited from overseas, in particular with those from the European



“By 2020, the NHS is predicted to face a deficit of about 15,000 primary care physicians”

◀ The Vote Leave campaign focused on the NHS

(WIKIMEDIA: KENNETH ALLEN)

Economic Area. Brexit will thus inevitably have implications for the countries from which the NHS recruits its medical muscle. Couple this with a conceivable exodus of existing employees back to their native countries and the health service could be left fighting for its life.

Nonetheless, the pivotal word above is 'could'. Brexit by no means necessarily equates to the demise of the NHS, and the next steps of our government will prove key. Firstly, assuming that there is no severe economic slowdown in the nearfuture, Parliament could conceivably allocate increased funding to the NHS – not of the scale initially suggested, but not of insignificant proportions either. Secondly, with the development and imposition of a healthy employee migration permit system, giving scope for both retention and a degree of (continued) influx of EU workers into the UK, a staffing crisis could be averted. Thus, all hope is not lost.

What is patent however is that Theresa May's lacklustre dictum on the issue cannot continue. "Brexit means Brexit" is an entirely useless statement when your key policymaker and her minions seem to have no idea what this Brexit will actually, in practice, entail. In the context of the NHS, it is this writer's opinion that May needs to publicly verbalise how she will tackle this most critical of issues.



▲ Will an employee migrant permit system help the NHS to avoid a staffing crisis? (FLICKR: COMEDY_NOSE)

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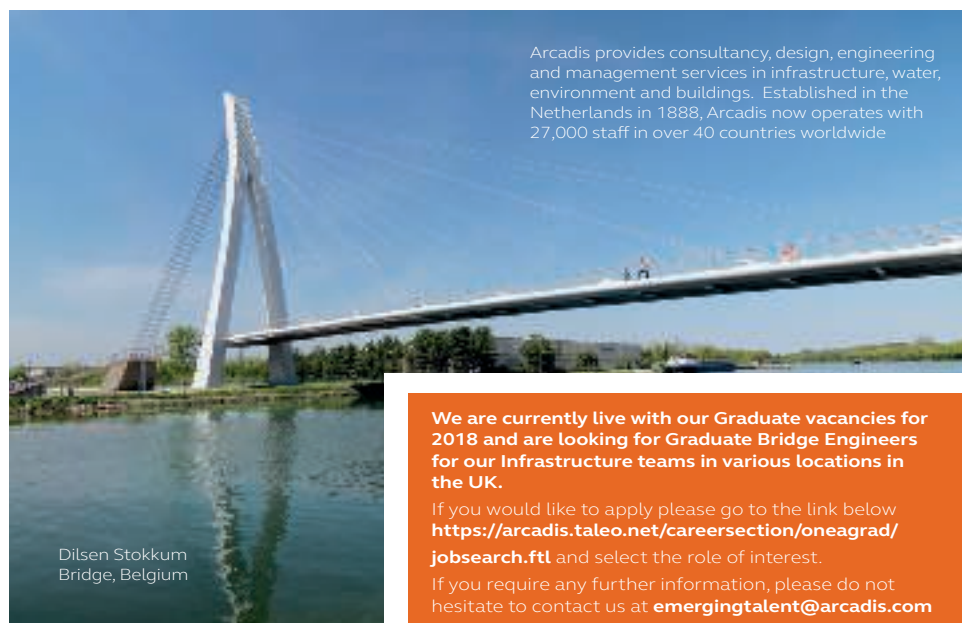
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Comment

The UK's most socially inclusive university? Cambridge.



Peter Chappell is a third year English student at Downing

While working at my summer job I told people I went to UCL. I (pretty irrationally) couldn't bring myself to tell people I went to a university I love attending, and can't wait to return to. I felt embarrassed that I might be perceived as different to my colleagues, and I didn't want to be judged against preconceived ideas they may have had about Cambridge. I wanted to 'fit in'. Oxbridge's idiosyncrasies intrigue some people and disgust others, and not knowing how someone would react was a risk I wanted to avoid.

It is important to separate my mild embarrassment from a potential feeling of shame. I am not ashamed by my participation in the quirks of Cambridge life. It is one of the persistent myths about this university that the so-called 'traditions' necessarily exclude and intimidate state educated students. Before Cambridge, I hadn't been to a formal dinner that bore any resemblance to the one I attended at matriculation. I went to a state school, but even my private school friends had never worn a gown, or had drinks with an academic. But you adapt. It's fun, and I wouldn't change a thing. The same can't be said for everyone: a lot of middle class people feel guilty about these 'traditions'. Get over yourselves.

Cambridge is a weird, weird place. The language is weird, the gowns are weird, the student halls are weird. At Downing, we call dinner 'slops' for God's sake. When I arrived as a fresher, as many will be doing next week, I approached all of this like most others, with an apprehensive eye-roll and a desire to fit in. But most of the 'traditions' were hardly news to me; like most millennials, I had spent hours online researching the minutiae of it all. The Harry Potter-esque narrative of a normal kid being let into

the 'world of Cambridge' is outdated. It is a misconception that all freshers need mollycoddling in their first week. It shocked (and impressed) me how many eighteen-year-olds from all backgrounds were auditioning, writing and campaigning in their first weeks of Michaelmas.

Cambridge 'traditions' are, of course, remnants from a past that was bitterly exclusionary to people of colour and women. This is a fair critique, but it neglects the important role student events play in the social cohesion of the University. I don't mean Riot Club-esque dinners, or awful drinking society initiations. I mean the formals and garden parties which are accessible to nearly every student. The social backgrounds of students are more diverse than ever, and the May Balls keep getting bigger. Nevertheless, it's a shame that many potential applicants see this place as 'not for me'. Cambridge has a class problem, but it doesn't lie in many of the superficial targets much of the student body claims it does.

From symbols of exclusion, many of the unique social activities in Cambridge have proved themselves to be elastic enough to foster a special environment of inclusion. For the price of a subsidised dinner and £20 second-hand gown, a small college community provides a social architecture for very close friendships to form. We go to formal in a sixteenth-century hall, then take a five minute walk to a local nightclub. And this isn't limited to twenty-somethings; students and academics often enjoy a closeness which is distinct in character from other universities. Freshers, your director of studies may seem intimidating at your first supervision, but soon enough she will be telling you about her daughter and inviting you on theatre trips.

These have been my experiences, and the experiences of a lot of people I've spoken to. It may not be fashionable to say this, but I do not think academic relationships are as easily formed at other universities, where one-on-one contact time is substantially less.

Everyone's experience at university changes them, no matter where you go and what you study. However, it frustrates me when people criticise many elements of Cambridge in the name of access, when a lot of working-class students actively enjoy those things. When I sent my mum a picture of me and a friend at a May Ball this year, she couldn't have been happier. She thought I had 'made it'. I suppose it vindicated all the hours spent teaching me long division, reading with me, checking my spellings when she had a full time job and two other kids to care for. The excessive cost of May Balls are a problem, but at least you get something out of them. What do you get by paying nearly 5% interest on a £50,000 student loan? Freshers, be angry at the Conservative government, not your college for putting on a nice dinner for you to bond with people you'll know for the rest of your life.

My embarrassment at work this summer was silly and probably irrational. But the feelings that motivated it are distinct. Cambridge offers a strangely intimate and intense experience, which can be confusing and hard to communicate to others. My point is not an elitist one – Cambridge has many problems – but we should cut the self-flagellation and be grateful for the good bits. So-called 'traditions', the social events unique to Oxbridge, are a part of many people's enjoyment of their time here. To dismiss them all as exclusive, and to feel a complicated sense of guilt about them, is a pointless waste of time.



Galaxy Henry is a second year MML student at Trinity Hall

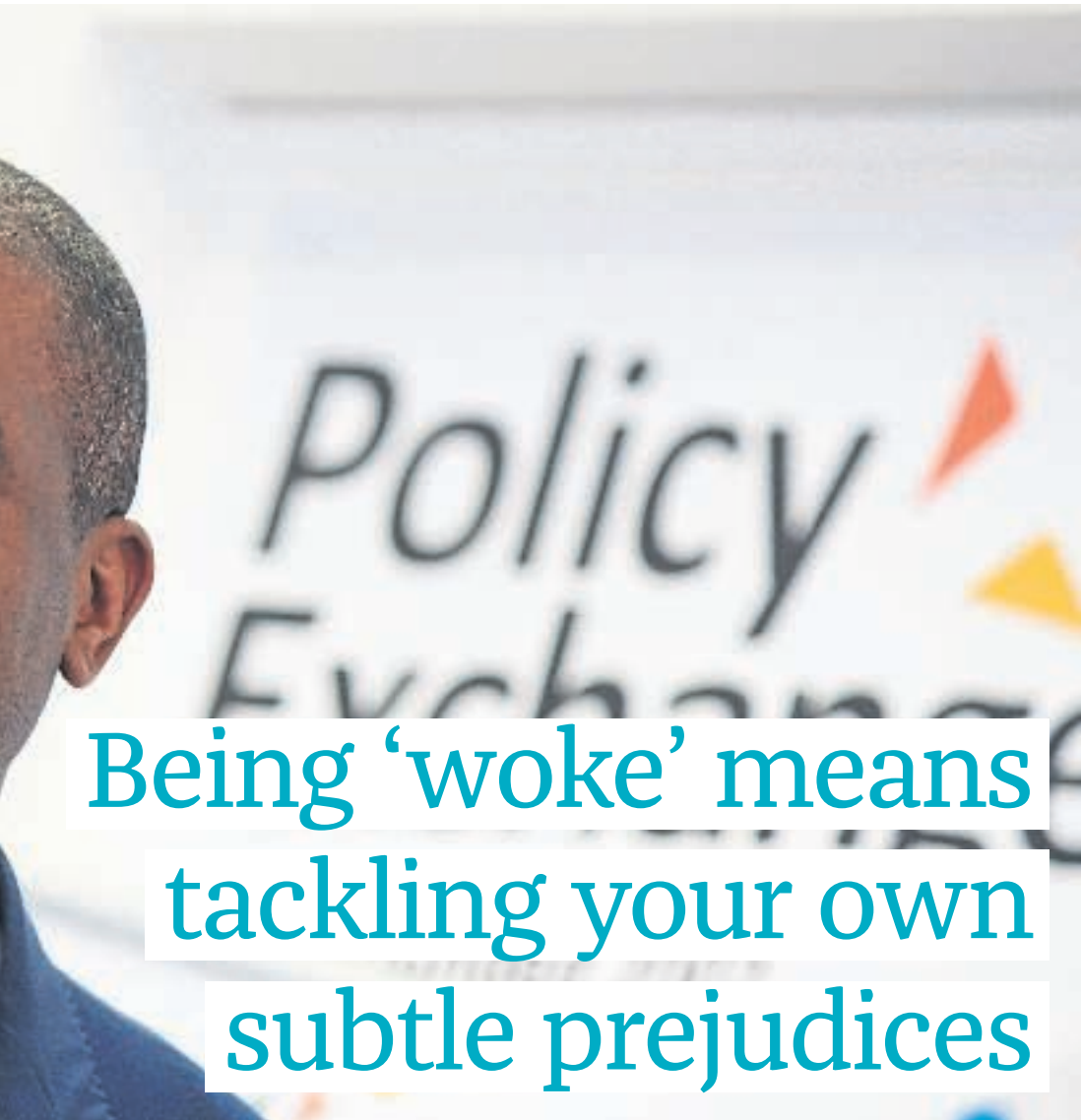
Galaxy Henry says that dismantling implicit bias is the only way to fight institutional racism

Much like the watered-down version of feminism endorsed by mainstream pop culture, the notion of being 'woke' – having an awareness and understanding of matters pertaining to racism and social justice – has become something of a millennial trend. Don't get me wrong, I appreciate the support of allies who speak out against white privilege. However, not too long ago Nazis paraded through the streets of Charlottesville, a global brand excluded a trans woman of colour from their make-up campaign despite claiming to support diversity, and the president of the CUSU BME campaign – a Cambridge student – fell victim to a vicious social media attack led by Katie Hopkins and her gaggle of racist trolls.

Although recent events have provoked important conversations about issues that matter, with people of all backgrounds uniting to denounce the terrible bigotry that sadly seems to have become more common, if we want to spark real change in Cambridge, to leave a positive legacy behind us, we need to construct a narrative devoid of the underlying racial prejudices which so often taint our speech, our thoughts,



Comment



Being 'woke' means tackling your own subtle prejudices

and actions.

Words hold within them the power to influence, and as Labour MP David Lammy pointed out in his report on racial bias in the British prison system, discrimination and oppression are embedded within the very vocabulary we use to describe that which is other. When the word 'gang' is used to discuss crime, instead of depicting a group of interconnected suspects, it often indicates ethnicity, thus adding an unnecessarily racial element to the dialogue.

Although the negative connotations attached to the words we use can often be subtle, this does not detract from their toxicity. It is the ability of these connotations to shape and mould the way we perceive others that is a cause for concern. Whilst one might say innocently enough that a woman in a burqa 'hides' behind the cloth she wears as an act of worship, the words themselves are far from innocent. The belief that women hide behind a burqa is marked by misogynistic discourse and a Eurocentric intolerance of non-western culture. Not only does it trap these women in a perverse cloud of fetishised vulnerability, but it implies they are sly and deceptive, not to be trusted.

Therefore, in order to dismantle the linguistic framework responsible for strengthening the foundations of institutionalised racism and discrimination, we must actively reject the discriminatory dogma we internalise while growing up. We ought to become increasingly conscious of the fact that the coded nature of language causes micro-aggressions – unintended or subtle discrimination – which are potent nonetheless.

I personally find it distressing when destructive ideas and images, which are incessantly used to clip the wings of people of colour, begin to seep into and contaminate our own self-conceptions.

▲ Labour MP David Lammy (POLICY EXCHANGE)

“We need to construct a narrative devoid of the underlying racial prejudices which so often taint our speech, our thoughts, and our actions.”

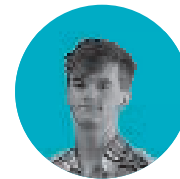
They are often coping mechanisms, a desperate attempt for people of colour to feel accepted in predominantly white spaces.

In exchange for social acceptance, we are encouraged to disassociate our cultural heritage from our identity as British citizens, to laugh off problematic comments made by our peers, and to blame ourselves when we're offended by racism and ignorance. We are encouraged not to make our differences too obvious, make our problems even less so, and to criticise those who refuse to follow suit. We're encouraged to disseminate the whitewashed ideas which threaten to undermine the tireless work of our activists and allies.

These are just a few of the ways in which deep-rooted institutionalised racism manifests itself within us as human beings – turning victims into enablers, and perpetrators into heroes. To meaningfully impact the way in which our community in Cambridge operates, it is critical that we, as students, wake up and acknowledge the virulence of certain ideas and beliefs. We must shake off the myth that issues like cultural appropriation are concocted by 'Social Justice Warriors' to rain on our May Week parade.

We all need to work to uproot the intricate systems of oppression which thrive on our inactivity, and reject the selfish tendency to prioritise our own comfort over the discomfort of others. This is why being 'woke' means so much more than listening to Childish Gambino, or watching *Dear White People* on Netflix. It is a continuous process of self-education and self-realisation. It involves unlearning our internalised bias, our internalised passivity, our internalised acceptance of inadequacy and inequality. Most importantly, it largely depends on the condition that when we do speak out, it's on our own uncensored terms.

It's time to cull the Cambridge sharks



Felix Peckham studies HSPS at St Catharine's College

With Freshers' Week looming, **Felix Peckham** argues that we should be trying to tackle the problem of 'sharking', not liking Facebook posts about it

As if starting at Cambridge isn't daunting enough, there is an increasingly malevolent and predatory threat for impressionable freshers. It doesn't concern the possible anxiety induced by joining an institution that is academically and emotionally taxing, or having to live away from home in a city of imposing spires and grandiose buildings. Instead, it pertains to the treatment that freshers receive from older, typically male students, who treat freshers as depersonalised objects of their desire.

Welcome to the practice of 'sharking', the pleasantly-named custom of older students preying upon new students. 'Sharking' is the explanation for those many posts on Facebook, which gain dozens of likes, simply for somebody expressing their electronic interest in attending a freshers' club night, and why, more often than not, someone has commented with that now ubiquitous shark emoji. It's easy to make light of this almost comical occurrence; yet, when you think about it, the idea of older men actively seeking younger, impressionable and vulnerable female students to satiate their needs or validate their status is somewhere between unpleasant and sickening. The issue, as I see it, is that a failure to reject this reprehensible activity at such a formative stage in a person's life will result in the behaviour being validated and pave the way for it to be continued in other spheres of life, perhaps with greater intensity and with wider and more sinister ramifications.

It's important to note the double standards that surely exist in this scenario, just as they do in wider society. To the extent of my understanding, I haven't encountered any women being accused of 'sharking'. Presumably this is because it would be seen as uncouth for a woman to objectify and prey upon a younger man, while the reverse of this seems to have little downside, and rather confers significant kudos and respect

on the male who has succeeded in this feat.

'Sharking' is surely in the same vein as sexual assault – one can logically lead to the other. The mentality of assuming women are malleable and will inevitably acquiesce to the advances of men is not a healthy one. Objectifying women, and treating them as objects of male desire, is patently reprehensible. So why does the Cambridge community, allegedly a progressive and liberal-minded one, seem to implicitly accept and indeed encourage this behaviour from male students?

Frankly, this entire 'shark' metaphor is insulting – to the real sharks, that is. The irony of course is that sharks are majestic, albeit vilified, ocean-going creatures; the Cambridge shark specimen is rather less magnificent. Inebriated, cocky young men cavorting around a dingy club below the Cambridge Waterstones are not the most obvious parallel to the almighty predators that grace distant seas.

Many, including the 'sharks' themselves no doubt, would dismiss their practice as a 'joke' or maybe even a perfectly benign form of 'lad' banter, 'locker room banter' even. Maybe it's OK to agree with them and dismiss this as a lighthearted, macho-fuelled expression of insecurity.

However, the election of Donald Trump – a certified, top-flight misogynist – demonstrates that dismissal of such behaviour (at any level) is simply not acceptable. Like it or not, some of the Cambridge students of today will be the leaders of tomorrow, in Parliament, in academia and, no doubt, in the City of London. If this behaviour isn't shunned and rejected today, these practices will continue and the 'sharks' will be encouraged to repeat this behaviour in other spheres of life. The last thing our already unequal society needs is another generation of men who objectify women and treat them as malleable and inevitably susceptible to their advances.



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PHOTO: SIMON LOCK

Comment

Tuition fees are an imperative for a fairer society

Connor MacDonald argues that free tuition isn't the solution to inequality in higher education



Connor MacDonald
studies HSPS at
Emmanuel College

Connor MacDonald

The ostensible injustice of university tuition fees have become somewhat of a *cause célèbre* for student activists and union officials up and down the country, and none other than our present and former CUSU presidents have forayed into the media, decrying the “cold unfeeling market” that tuition fees allegedly create in higher education. These concerns, while well intentioned, are completely misguided. Rather than an unwarranted burden on current students, tuition fees are part and parcel of a fair society.

First, we should address the rather silly argument that has become the major NUS line of criticism against tuition fees: that education is a public good. I think it would be difficult for anyone to disagree, but it does not follow that education confers minimal private benefit. Rather, university education remains the most effective means for young people to become upwardly mobile. It would take an NUS ideologue of grand proportions to ignore the enormous tangible income and social benefits (a network of connections being one such perk) of attending a Russell Group university. If nothing else, students should be expected to pay something for these benefits that they as individuals accrue. I for one have no intention of financing someone's ticket into McKinsey.

Given these enormous private benefits, which offer in particular a chance for poorer students to better their conditions, it is worth emphasising that eliminating tuition fees necessarily involves

capping university places. This is not a theoretical point, but one that is evident north of Hadrian's Wall, where places are strictly allocated for Scottish and EU students (full-paying overseas places are, surprise surprise, not capped). This has resulted in a full doubling of the number of Scottish students missing out on a university place since the cap's introduction. Students from weaker schools miss out as private and wealthy state schools monopolise places with stronger results. You end up with an absurd situation where Fettes students receive free education while the benefits of university elude a full 41 per cent of Scottish school leavers. For the many, not the few, indeed.

This state of affairs is not confined to Scotland. Since the introduction of a demand-driven system in Australia, which has allowed a far greater number of students to actually attend university, tuition fees have been raised out of necessity (although they remain lower than in the UK). The left must realise that educational rationing is the ultimate result of eliminating fees.

Further, given the grossly inequitable state of the British education system (look at the Cambridge matriculation rates of private school students relative to the proportion *actually enrolled* in private schools), the elimination of tuition fees at the moment would amount to the subsidisation of the status quo. It has been pointed out to me that David Cameron was cruel for raising tuition fees, especially as he attended Oxford for

free. Given that prior to the 1990s more than 50 per cent of all students enrolled consistently came from private schools, I respond that it was and is cruel to allow the children of some of Britain's wealthiest to attend one of the world's best universities for free, while many others are denied the opportunity simply because of Britain's weak state school system. When Britain's state schools catch up to its private schools (as state schools have in Canada, Sweden, Finland, Japan and Denmark, among others), we can talk about free tuition.

Finally, it is worth noting that tuition fees need not be uniform nor ignore the needs of the most disadvantaged. As much as the American system is derided, they at least see the absurdity of asking the child of a single mother on welfare to pay the same as a private-school educated son of a banker. If nothing else, the government should explore a sliding tuition scale based on income, as is practice in France's *grandes écoles*, or Canada's extensive use of financial incentives. If CUSU wants to do something about encouraging working class students to apply, they should start by asking why Cambridge, with its enormous endowment, isn't waiving fees for some of its poorest undergraduates, and why Cambridge has insisted on the same level of fee payment for every student. If we actually want to make a real difference, these bread and butter fights will have far more impact and be much more equitable than any crusade mounted by the NUS and its ideological brethren.

PHOTO: WIKIMEDIA COMMONS: BILLYH



“The left must realise that educational rationing is the ultimate result of eliminating fees”

Uber has failed to provide for passenger safety

Eve Hodgson explains why TfL were right to suspend Uber's license



Eve Hodgson
studies History at
Magdalene College

Eve Hodgson

The refusal of Transport for London to renew Uber's license is a good decision. It is made, according to TfL, on the basis of Uber's “lack of corporate responsibility”, especially regarding serious criminal offences and DBS checks.

In doing so, TfL have made a statement: they care about the safety of travellers, especially women. According to the police, Uber effectively permitted the sexual assault of one woman that led to a more serious attack on another as they failed to report the attack by one of their drivers.

13,000 of their drivers in London (out of around 25,000) were required at the beginning of September to have new DBS checks, their current checks being deemed unsatisfactory. This refutes Uber's claim that their drivers are subject to the same, enhanced DBS checks as teachers, care workers, and drivers from other cab firms.

Without “exceptional circumstances”, a license to drive a black cab will not be granted to convicted rapists, or for 10 years after a sexual assault conviction, and only then under extreme scrutiny. Clearly, it's possible to drive for Uber as a repeat, recent sex attacker.

The fact that criminal behaviour was not only allowed, but apparently

concealed, by the company runs parallel with the increase of sex assaults attributed to Uber drivers over the last few years. Between February 2016 and February 2017, 48 reports against Uber drivers were reported, 50% of all reports against taxi cab companies.

Uber's response offers compromise. Women's safety should not be a compromise. Women should not have to worry about the possibility of their driver cutting their underwear off and raping them. Women should not get into a taxi not knowing whether their driver is going to make sexual advances towards them. Women should be able to use a service they have paid for without fear for their wellbeing.

I appreciate that Uber is a source of jobs, especially for non-white men, who might feel driven out by the impending ban. Compared with the 37% of Uber drivers who self-describe as white Caucasian, 72% of taxi drivers in London are white. The job security of Uber drivers should absolutely be protected.

I think the notion that they would be protected through Uber is mistaken. Drivers had to fight in a 2016 industrial tribunal even to secure minimum wage and holiday pay rights. But it is nonetheless a job in a continuously competitive market, and allows a lot of work to be



done on the employee's terms.

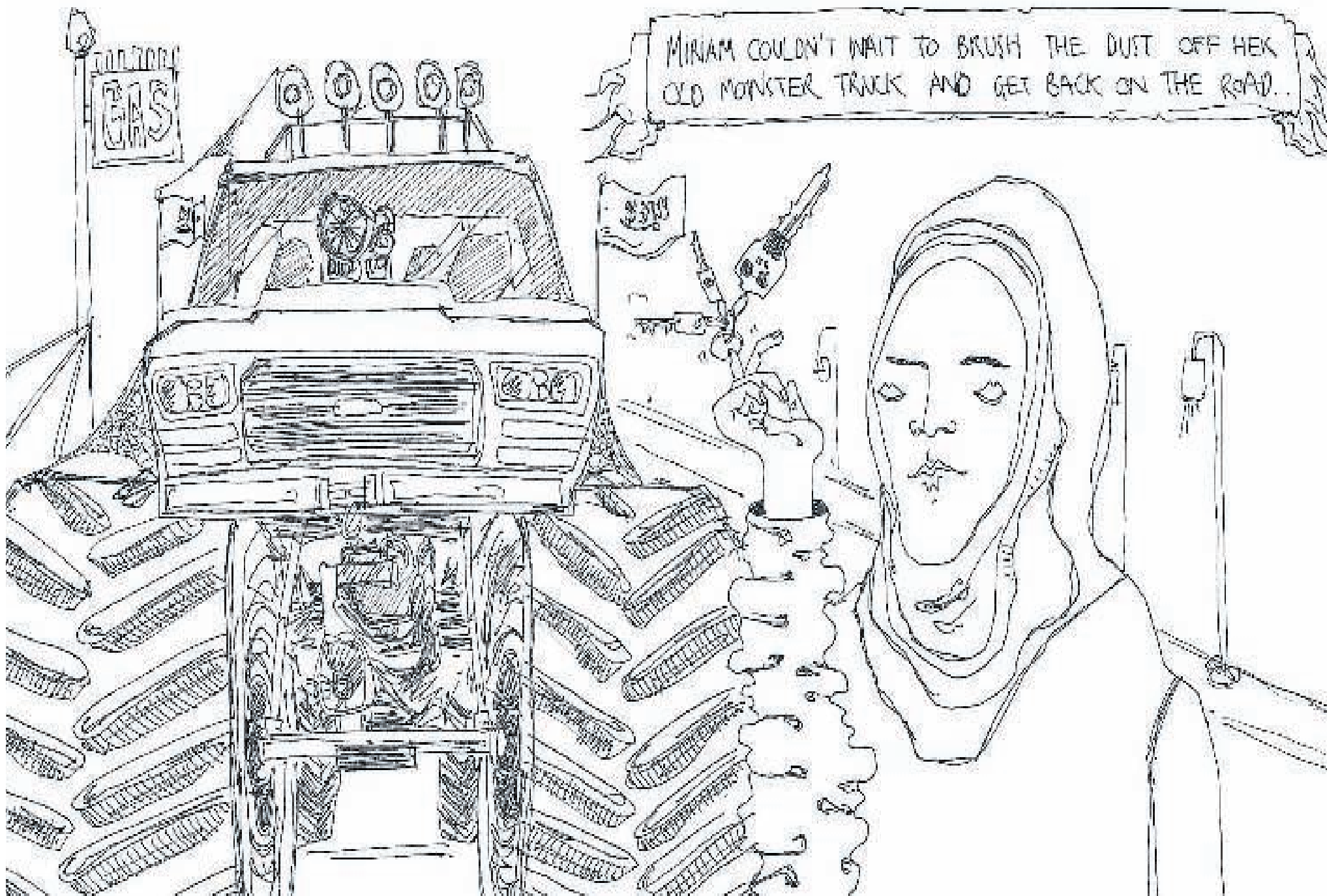
The low price of Uber's services has led many to object to the loss of what is often perceived as the only affordable private hire option in a city like London. It isn't. Other companies offer the same services, with the added feature of a flat pricing scheme to avoid Uber's surges. MyTaxi is now a viable option - offering black cabs from an Uber-style app, with a 30% discount to fill the gap that will be created by the TfL ban.

So, Uber is cheap, and a large-scale employer. It is a shame to lose these benefits. However, they should not be protected at the cost of women's fundamental, physical safety.

Nearly one million people have signed a petition to revoke TfL's ban. Why is this displeasure not directed at the company that cares neither about the people who work for it, or the people who use it?

To ignore Uber's mistakes is to ignore the wider problem of sexual assault. To endorse the company which tries to hide such serious violations is a denial of the urgency with which rape and sexual assault needs to be treated.

If Uber wishes to have a future in London, they must prove they value their passengers' safety above all else. Until then, I'll get the Tube.



Ciaran Walsh on Saudi Arabia's decision to lift its ban on women driving

Jacob Rees-Mogg isn't quaint - he's a bigot



Stella Swain is a second year student at Churchill College

Stella Swain

Jacob Rees-Mogg is the latest in a long line of rich, straight, white men who for some reason think abortion and same-sex marriage are any of their business. I don't have a problem with Rees-Mogg personally abstaining from same-sex marriage or abortion, but when a politician uses their status and media following to propagate the idea that either of these should be up for debate, then the issue stops being one of personal choice and starts to raise questions about human rights and the kind of society we want to live in, especially since Rees-Mogg apparently appeals to young people who are using him to validate their own prejudices.

Rees-Mogg informed us earlier this month that he is "completely opposed to abortion" as he believes life begins at conception. When asked whether he would be opposed to abortion even in the case of the rape of a young girl, he replied "Afraid so." Just to clarify then, this is a man who, despite being a father himself, would rather force a young girl to carry a child that was conceived

“Rees-Mogg's recent comment should be enough to exclude him from politics forever”

through rape, with all the physical and psychological consequences, than allow her access to a safe abortion. He would also advocate the continuation of pregnancies that threaten the life of both the mother and the child.

It's at this point that I begin to question where exactly he left his logic, let alone his compassion: surely his religious desire to protect life becomes somewhat self-defeating when it destroys the life of a woman as well as a potential baby. No one takes abortion lightly, but if women are not allowed access to safe abortions then the only difference will be that they are forced to risk their lives at illegal backstreet clinics.

In the very same interview, he confirmed his opposition to same-sex marriage, playing the religion card yet again to avoid sounding like the straightforward homophobe he really is. And yet, much as I would love to laugh off his comments, the reality is that his words have a tangible impact on the lives of LGBTQ+ people. Not only does hearing a politician invalidate your right to marry

the person you love have a deep psychological effect on young LGBTQ+ people, but *The Guardian* has found that homophobic attacks in Britain rose by a shocking 147 per cent in the three months following the Brexit vote. The past year has unearthed a nasty, intolerant streak in our apparently progressive society, leaving many people vulnerable.

It's time people stopped using Christianity as an excuse for intolerance. Where was Rees-Mogg's devout Catholicism when his party were planning to bomb Syria, or cutting crucial services for those in need? These are complicated issues, but if, in his own words, "the Catholic Church's teachings are authoritative", surely he can't have missed the part in the big book where charity and loving thy neighbour take centre stage? I'm not suggesting he abandon his religion, but that he should be more consistent with his faith, or stop using it as a smoke-screen for his own prejudices.

The scary thing is that Rees-Mogg's recent comments should be enough to exclude him from politics forever, but

in our current political climate it's him being tipped for the next Conservative leader, and becoming "famous for his eccentricity [and] championing British values", according to the BBC. It seems so strange to me that any young people could support those famous "British values" of homophobia, misogyny and intolerance, especially when voiced by the man probably least representative of Britain ever. Not only did he call his sixth child Sixtus, but Rees-Mogg, from his Grade II listed manor house in Somerset, has decided that the growing use of food banks in the UK is "rather uplifting", instead of - I don't know - the crazy notion that it might reflect the growing inequality that he represents and benefits from.

Surely, if there's one thing we've learned from the Brexit debacle it's that the phrase "British values" should be left in the 1940s with everything it stands for, so please don't be fooled into mistaking intolerant narrow-mindedness and excessive privilege for quaint eccentricity.

How to correctly do a Tequila Slammer!



1. Lick salt



2. Drink tequila



3. Suck lemon



4. Get taxi home

Don't drink and drive



Morning after, when will you be safe to drive?

To find out visit: morning-after.org.uk

 search Morning After

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Vulture

What Cambridge taught me about mental health

Ben Adams on life in Cambridge
while autistic
(p. 24)

Freshers' guide to Cambridge cinema

We give the lowdown on the best
spots
(p. 30-31)

Neil Young & me

Eli Hayes on the role
of music in grief
(p. 33)



Freshers



A letter to my fresher self...

PHOTO: PXHERE

Sofia Weiss imagines what she'd tell her younger self about settling in to Cambridge

Dear Sofia,

Oh, the bittersweet benefits of hindsight. They knew you were unlikely to, but you really should have listened to the second years! For by the time the end of first year has dawned upon you, it is not the late nights that you could have spent studying that you will regret; it is the opportunities missed to consolidate friendships, the unnecessary stress you bestowed upon yourself for that 100% on a supervision essay and the starvation – both physical and emotional – that you endured in an attempt to be the biggest and best fish in the pond. A heads-up, only a little late: it's not worth it!

The reality is that you will not be able to memorise the origin and insertion of every muscle below the level of the neck, or spiel on about how to differentiate cat oesophageal epithelium from that of a human under the microscope. Unlike at A-Level, the colossus of facts you will face is far superior to your mere mortal capacity for intellectual retention. Here's the revolutionary truth – that's quite alright. There is no need for you to border on living the life of a hermit in the pursuit of being 'the perfect student', because honestly, what does that even mean? And what does it matter? The moment you learn that you have nothing to prove is the moment you will be free of your own self-imposed shackles of – unrealistic and unnecessary – expectations. You will not be committed to the memory of everyone who has ever taught you, and attention will duly and quickly shift to next year's protégés. I do not mean this to sound like self-deprecation, but rather, it is a paradoxical message of self-empowerment: you are enough, and you need not strive to demonstrate to others that you are worthy of their estimation; because no matter what or how

No achievement in your life is going to affirm something that you do not already believe inside.

you do, you are – and more importantly, you are worthy on your own. No achievement in your life is going to affirm something that you do not already believe inside.

In affirming this message, I would like to present you with the highlight reel of 'The Dummy's guide to self-love'. First and foremost, the feeling that you have been dropped into a huge ocean and are continuously treading water, simply trying to stay afloat, is not uncommon. Actually, it's as quintessentially Cambridge as 'no walking on the grass' signs. Equally, it is not either sink or swim. There is a lot to be said for keeping your head above water (even if by a small margin), and if all else fails, remember this: it is much easier to resuscitate someone who has inhaled seawater than freshwater (by the end of first year physiology, you will understand why).

Secondly, even as you achieve your lifelong dream – all medical students emerged from the womb wanting to be doctors, in case you were unaware – of studying Medicine at Cambridge, you will not suddenly 'feel like you're enough'. There are always more diagrams to be committed to memory, more books to be read intensely...In the end, studying here is like studying an onion: never-ending, and if you spend too long hunched over it, you will start to cry. So be less harsh on yourself. Eat well, ensure you are sleeping enough, and capitalise on any opportunity to emerge from the four walls of your bedroom world, and into the outside. Writers and poets have not been immortalising the healing powers of nature since time immemorial without reason. The stillness of the Cambridge wild can work wonders for the inner chaos – no matter how gargantuan the latter may seem. If anything, your Vitamin D levels will thank you for it, and you'll be marginally more tanned than the rest of your year; two indisputably great things.

Finally, cultivate interests and friendships as you would any flower – with love and compassion. The relationships and bonds you create here are treasures, but they will not flourish if you do not nourish them. Your textbook

will not be a guest at your wedding, nor will it provide a shoulder to cry on and copious amounts of tea when it all seems a bit too much to handle. So, before you automatically assign your weekend to all of the homework and study that you are compelled to do, pause for a moment to plan time for amusement and sentimental nourishment. Humans are inherently social beings, and the people you meet here will never cease to surprise, challenge and ultimately, delight you. Equally, university is undoubtedly the best place to begin to answer those existential dilemmas you're still hungover on from your teenage years; namely, who am I? What do I like? Find out by experimenting – get involved! Whether it be dancing or rowing, writing or Quidditch, find something you enjoy and partake in it. And here's the key: do so, even if – perhaps, especially if – you are absolutely awful at it. Yes, there may be that one peer that holds diplomas in playing three different instruments, can run five kilometres in 15 minutes and also speaks 17 languages, but you are not them. Nevertheless, you are still good enough. Better than good enough, actually – you are you! Unique, quirky and irreplaceable.

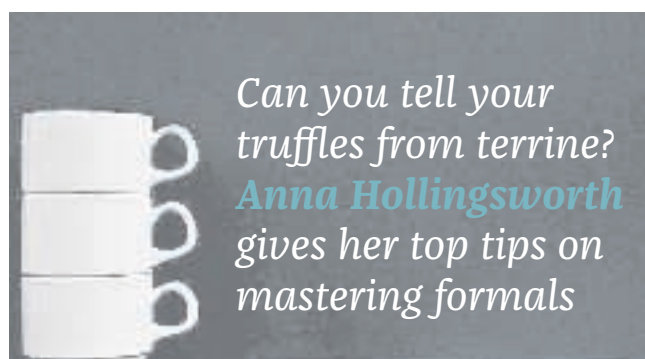
Have little doubt, as terrifying as it may be, that you will meet with both triumph and disaster. Hold dear the wisdom that Kipling taught you when you were a little girl, "to treat those two imposters just the same"; ephemeral, illusory and above all, by no means indicative of your worth.

Love,

Your older and happily clueless counterpart.

P.S. Sunday Life is cramped, sweaty and you can sense the raging testosterone within a 50 metre radius (or wider; depends on the Sunday). Nevertheless, if you go with a good group of girlfriends, it can and will be fun.

P.P.S. Yes, you read that correctly – you are allowed to have fun!



Can you tell your truffles from terrine?
Anna Hollingsworth gives her top tips on mastering formals

PHOTO: CRAIG SAINTNER, FLICKR

Cutlery and crockery – a crash course

You've said your *bon appétits*, and everyone in your immediate vicinity (the people to your left, right, and across the table) have been served – that's when you're good to go – but you're faced with more cutlery than you'll probably ever see in your gyp. All you need to navigate the jungle of silverware is a rule of the thumb. With knives and forks, start from the outside, working your way closer to the plate as the courses are served. Unless, of course, you have a soup dish, in which case you go for the spoon – not meaning to be patronising or anything – before continuing with the knife and fork project. As for telling which bread and which array of glasses is yours, form a circle with your thumb and index finger on both hands. Your left hand will form a lower case 'b' and your right a 'd' – which translates into bread on your left, and drink on your right. Feel free to use this to impress your fellow diners.

“I considered sewing Velcro on mine for extra grip”

Faking it

If your college is one of the older ones and doesn't pride itself in being progressive by doing away with hierarchical power structures like high table, you'll most likely be subjected to standing up when the fellows enter and leave the hall, or when they read out grace. I can't say I've ever wholly mastered all the finesse of moves and responses, so I've spent much of my formal life (and to be honest, a lot of my life outside hall as well) just doing what others do and mumbling what others mumble, and so far it's worked out pretty well. Trust the expert: sometimes a girl's just gotta fake it till she makes it.

The same goes for the moments when you are graced with the presence of some of the, ahm, more eccentric fellows. One friend of mine was subjected to her DoS testing his new set of interview questions on her, while another had to endure a vintage fellow vocally hating everything from Ireland to women. What can I say? Both are still alive, and equipped with anecdotes for future generations, if not a pleasant dinner experience.

Rocking the gown

For those at gown-enforcing colleges and especially those with slipperier gown styles: yes, it can get tricky. For a while, I considered sewing Velcro on mine for extra grip, but in the end, I've just learnt to embrace the off-the-shoulder look. Just check the hem doesn't get caught under your chair leg to avoid any face-in-your-dessert moments.

Online



Continue your formal education and read the guide in full

Playing the culinary bingo

During my formal time, I've been plated everything from a pitta, a slice of garlic bread, a bread roll and lasagne all at one particularly carb-laden Caius dinner, to poached figs in port at John's and an enigmatic trio of citrus shavings at Corpus. Most of the time, I don't know what I'm getting, though, thanks to the chefs' propensity to showcase their linguistic skills on the menu in the form of a lovely mélange of English and a type of French that escapes even French speakers. Condés au fromage, anyone? Or perhaps some Camargue risotto, with a dash of endive marmalade? At least the game of guess-what-you're-getting works as a fool-proof icebreaker.

Save the Queen!

Pennyng is essentially the fine art of sticking a one pence piece into someone's glass, who'll then have to down the contents thereof, and save the Queen from drowning. Alternatively, you can stick a five pence coin into someone's dessert and watch them eat it without using their hands. If you're a DIY type, go for the engineer's penny, twisting the coin so that it fits into a wine bottle, and have fun witnessing your friend subject themselves to alcohol poisoning downing the bottle.

If, like me, you'd rather be the predator than prey, you'll soon master the skill of keeping your food safe: a hand on your wine glass and a spoon or fork in your pudding (no innuendo intended) has you covered. Saving the Queen hence avoided, tuck in, and enjoy ●

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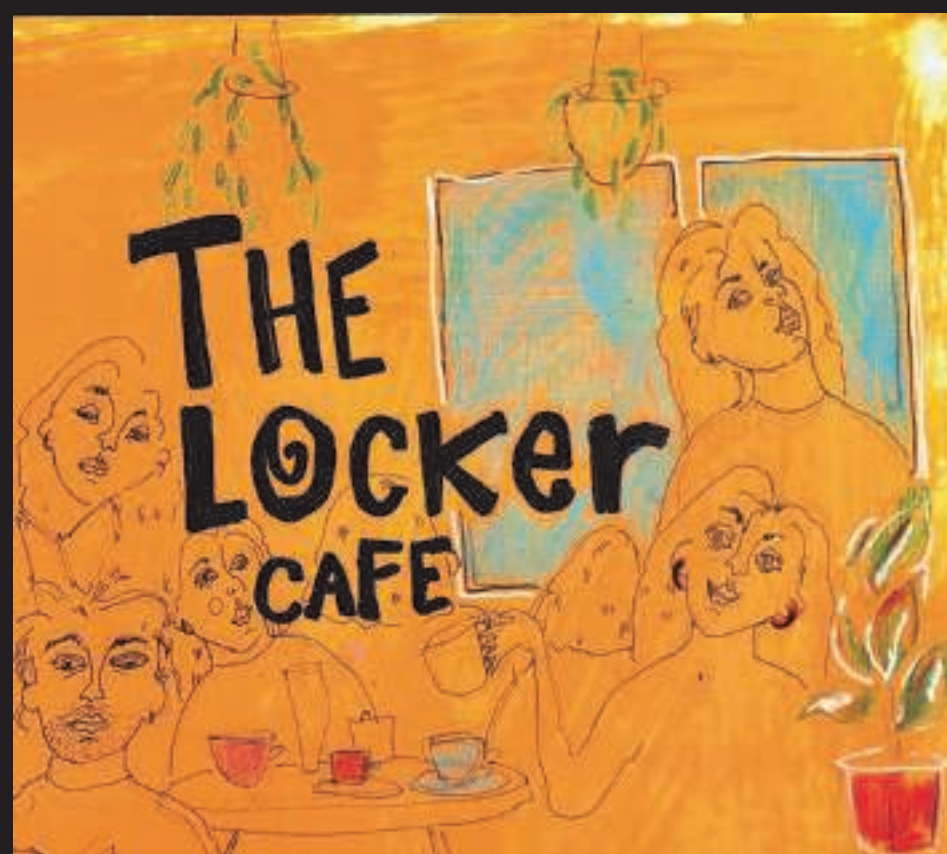


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What Cambridge taught me about mental health

The lessons you learn at Cambridge don't just happen in the lecture theatre.

Ben Adams reflects on the importance of self-care

Illustrations by *Sophie Buck*

I didn't go into Cambridge expecting that it would be easy. My mental health was at its worst during the second year of A-levels, and Cambridge's reputation indicated that things would only get worse. To add to this, I'm autistic – adverse to the change and extensive social interaction that usually go hand-in-hand with starting at university. But things didn't get worse. I might have had a difficult year, but I made won-

derful friends, put support structures in place for future years, and had some of the best times of my life.

I also learned some vital lessons about mental health that might seem patently obvious, but which we are all partial to forget. These are the lessons that I wish that I'd been taught before starting.

Trying to be 'normal' isn't worth it

Many of us at Cambridge struggle with the perceived notion of normality and struggling to fit into it: from drinking just because everybody else is, to warping your very identity to conform to what is expected. This is especially true for those of us who fall into marginalised groups, for whom the failure to meet societal norms can be painfully obvious, exaggerated within the confines of university life. But striving for normality can only leave you feeling more defeated, crushed by unfulfilled expectations. There are people out there that will like you and accept you despite all of this.

Find out works for you. Stick to it

We're all different, and we all like to work and live in different ways. I initially had a good system of routine – allowing time to work, sleep and have fun. But it's easy to get swept up in what everyone else is doing. Amidst the hectic backdrop of exam term, I forgot what was right for me.

I went to working when I found the time and only sleeping for about five hours. Sure, this works for some people – but for an autistic person who needs routine to stay well, the effect was catastrophic.

Being good to yourself means understanding your boundaries and knowing that no matter how much you wish you could function like everyone else, sometimes you just can't. That's okay.

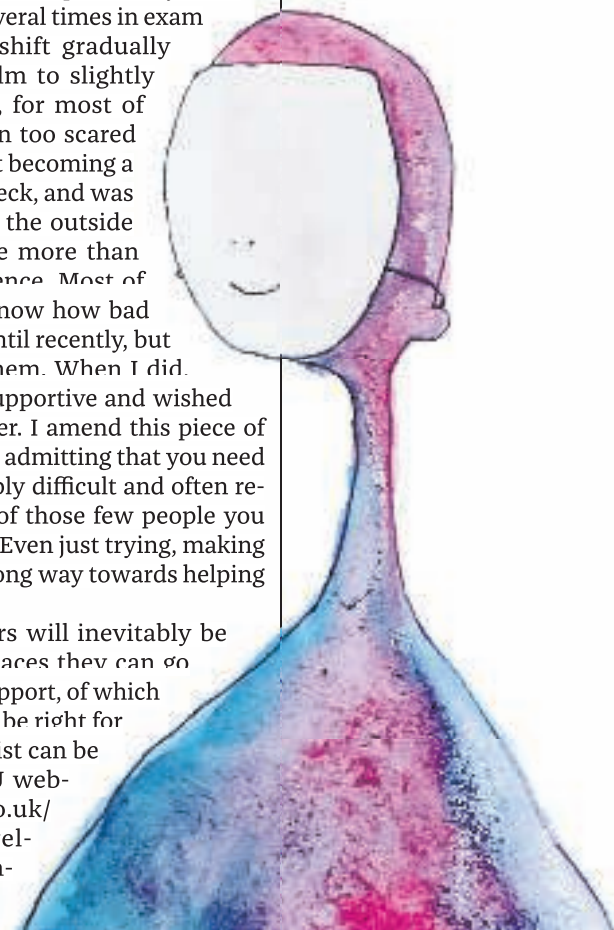
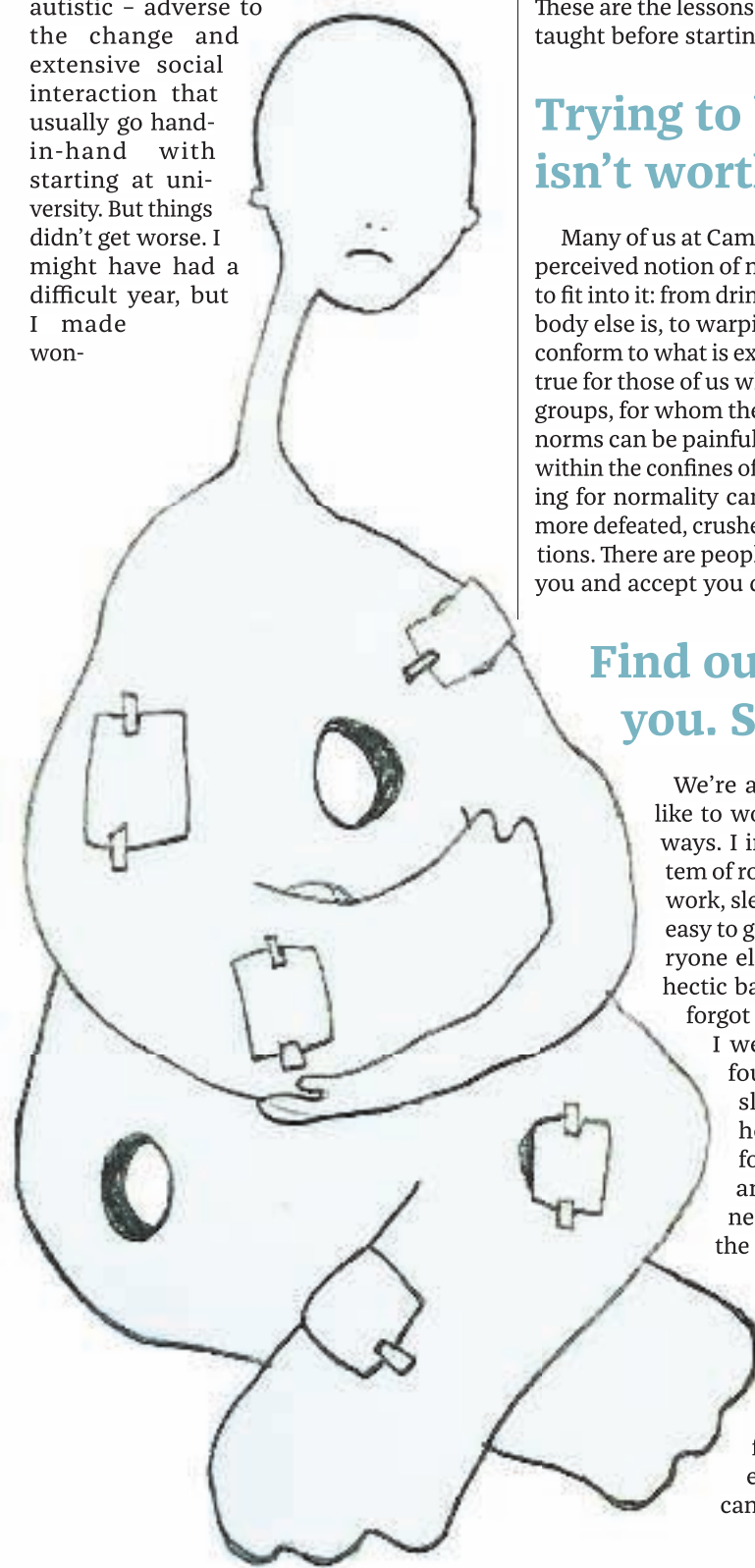
(Try to) admit that you need help

I mentioned stress and pain in my hand to my supervisor several times in exam term, seeming to shift gradually from resolutely calm to slightly stressed. In reality, for most of this time I had been too scared to say that I was fast becoming a non-functioning wreck, and was so vague that from the outside it seemed like little more than a minor inconvenience. Most of my friends didn't know how bad things had gotten until recently, but I wish I had told them. When I did, they were hugely supportive and wished they'd known sooner. I amend this piece of advice only because admitting that you need help can be incredibly difficult and often requires the support of those few people you are prepared to tell. Even just trying, making the effort, can go a long way towards helping you feel better.

Incoming freshers will inevitably be told about many places they can go for mental health support, of which different places will be right for different people. A list can be found on the CUSU website: www.cusu.co.uk/supporting-you/welfare/mental-health-support-options.

You don't need to be working all of the time

Nearly half of all exam term conversations will consist of students bemoaning that they should be in the library working. Many of us take this kind of guilt with us everywhere, believing that work isn't meant to be fun and that suffering produces results. But this simply isn't the case. Not only are you more productive and creative when happy, but you will feel better for it. I feel best when I curb my perfectionist tendencies and strive to make my work as good as it can be within the constraints that I have. Nothing should ever be a long-term priority above wellbeing and happiness. Putting this on the line can be a one-way trip to compromising your own health and ability to do any work at all.



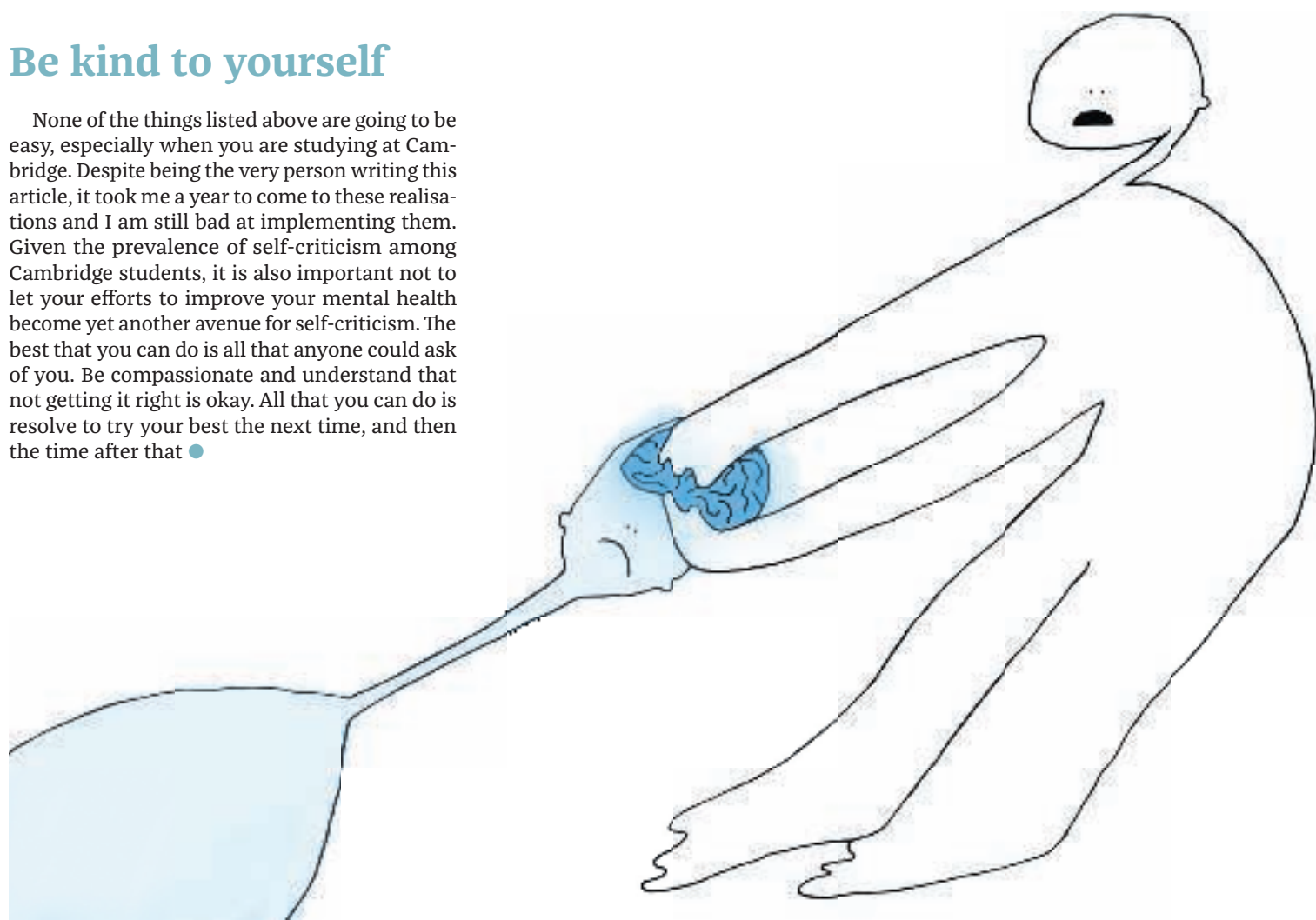
“
Interacting with other autistic students at Cambridge has allowed me to feel more positive about my experiences and given me an outlet for anxieties
”

Try to find people that you can relate to and confide in

Finding friends that you can relate to and confide in can help fight the isolation and remind you that you are not struggling on your own. In my own case, interacting with other autistic students at Cambridge has allowed me to feel more positive about my experiences and given me an outlet for anxieties. From the branching campaigns set up by CUSU (the Cambridge University Students' Union), ACS (African-Caribbean Society), FLY, and various college societies, there should always be somewhere where you can feel safe and supported in the company of those you can identify with.

Be kind to yourself

None of the things listed above are going to be easy, especially when you are studying at Cambridge. Despite being the very person writing this article, it took me a year to come to these realisations and I am still bad at implementing them. Given the prevalence of self-criticism among Cambridge students, it is also important not to let your efforts to improve your mental health become yet another avenue for self-criticism. The best that you can do is all that anyone could ask of you. Be compassionate and understand that not getting it right is okay. All that you can do is resolve to try your best the next time, and then the time after that ●



Invisi-Bi-lity: the erasure of bisexual identity



In his first column, **Joel Lucyszyn** explores how a discourse of binaries invalidates the experiences of bisexual people.

“
A man's heterosexuality will not put up with any homosexuality, and vice versa”.
Sigmund Freud wrote these words in the first half of the 20th century. As you'd expect, my initial reaction was similar to what contemporary criticism has found in Freud: that he is often archaic, outdated, and bigoted. Yet the voice seemed eerily familiar; it was not the imagined tones of a long-dead Austrian, but in clear-as-day modern English.

Freud's theorisation of bisexuality exemplifies many of the prejudices we still hear today;

in many cases, it is Freud himself who gave rise and credence to the opinions which contaminate the way we think and speak about bisexuality. But this claim was particularly important – it performed biphobia in its most pernicious form – through erasure. The clause does not contain the word 'bisexuality': it's a binary of 'heterosexuality' and 'homosexuality' which not only denies the existence of the bisexual person, but also denies their existence in language. This is an experience that all bisexual people face: to be defined in negation, the 'invisible zone' between homo and hetero. This column series seeks to discuss bisexual identity and biphobia in its many forms, but before it can do that, it has to explore 'invisiBility'.

The visibility of bisexuals has always been lower than gay men and lesbians (and obviously, straight people). This lack of visibility is the product of various forms of biphobia: the most overt form being the simple denial of bisexuality as a valid sexual identity (bierasure). To understand why bierasure is so huge, we need to examine our 'ideologically bound inability to imagine bisexuality concretely' (Michael du Plessis).

Much of the main biphobic patterns of thought originate in Freud, who doesn't see bisexuality as a stable orientation. It is a 'primary ground' before homo/hetero divisions, before a person decides to pursue the same sex or the opposite.

Without prying into the usual bioessentialism and gender binary at work in Freud, we can easily see where one of the main mod-

ern bierasure thought patterns comes from: that bisexuality is a 'middle ground' before 'fully coming out', or that the person is 'indecisive'; as Sandra Bernhard puts it: 'Lots of people think that bisexual means cowardly lesbian'.

Bisexuality is not a middle ground before deciding on gay/straight; nor is it – and this strain of thought is as equally damaging – an identity forged through a merging of hetero/homo. The amount of times I've heard someone refer to bisexuality as 'half gay' or 'half straight' is startling, and like the middle ground myth, it comes down to the same base fact: many people simply don't believe bisexuality is real. Terms like 'fence sitter' are coded with instability, and consequently, invalidity. The famous bipride slogan counters this succinctly: 'Not Half Gay, Not Half Straight, But Totally Bisexual'.

These prejudices are not only destabilising and discriminatory towards people who self-identify as bisexual, but in some cases, have denied bisexual people knowledge of their bisexuality until much later in life. It has left generations of bisexuals confused: people who didn't fit into the false binary of homo/hetero were at a loss of how to describe their sexuality.

In a study of members of the San Francisco Bisexual Center, sociologists Colin Williams, Martin Weinberg and Douglas Pryor reported on how 'invisiBility' impacted various members. One woman told the researchers, 'I thought I had to be either gay or straight', while a bisexual man hadn't heard the word

bisexual until he was twenty-six: 'Up until that point, the only way that I could define my sexual feelings was that I was either a latent homosexual or a confused heterosexual'.

So firmly situated in a false sexual binary of homo and hetero, these individuals experienced years of confusion and distress because the word simply hadn't entered their lexicon. Their eureka moments (oh – so that's what I am) often did not occur until their late 20s. Though the discourse surrounding sexuality has somewhat progressed since the 90s, bisexuals today still consider their sexuality through a language tainted with 'inbetween', 'confused' or 'indecisive'.

This erasure is evident even in my social interactions: I always remember looks of confusion when I was sporting nail varnish with a woman partner ('she must be awfully close with her gay best friend!'). It wasn't until last year that I truly saw my identity as solid – I've felt much better for it – but that realization should have come much earlier.

While recognising the validity of bisexual identity, it is also important to recognise the consequences of existing outside a homo/hetero binary. Bisexuals face biphobia from straight and queer people alike, whether it's because of our queerness or perceived 'heterosexual privilege' in the LGBT community. In many cases, existing outside this binary is to not exist at all.

However, bisexuality is not a concept, a middle ground, a theory, nor a pre/post sexual ideal. It's a valid sexual orientation, and it's about time we focussed on visi-BI-lity ●

What's on

Whether you are a jaded finalist or a bright-eyed fresher, the city of Cambridge has much to offer culture lovers this autumn. As you can see, most events are centrally located and free, so there is really no excuse for spending the entire term cooped up in the library. As work deadlines start to pile up, activities like these all too often fall by the wayside. But they are a great way of getting out, clearing your head and learning something new.

By **Lily Spicer**
Illustrations by **Jeffrey Chu**

The Best of All Possible Worlds by Quentin Blake

The Heong Gallery
Finishes 8th October

The Heong Gallery is nestled just inside Downing College, off Regent Street. It is an airy yet intimate space, housing rotating displays of modern and contemporary art. As Michaelmas kicks off, there is just time to catch The Best of All Possible Worlds exhibition. Quentin Blake, a Downing alum, is best known for illustrating the Roald Dahl Books, but has more recently been commissioned to illustrate hardback editions of classics for the Folio Society. The exhibition presents a selection of these, treating visitors to a dose of Blake's familiar style.

The Cambridge Footlights' *Dream Sequence*

The ADC
3rd – 7th October

After a long summer of making audiences chortle across the UK and America, the Footlights return to their mother ship, the ADC, for the final leg of their international tour.



Degas: A Passion for Perfection
The Fitzwilliam Museum
3rd October – 14th January

The Black Cantabs Project

**St John's Chapel,
St John's College**
6 October – 27 October

Part of the Cambridge Festival of Ideas, this exhibition traces the lives of Cambridge's pioneering black scholars, told through the lens of centuries-old college archives.

Marking the centenary of his death, A Passion for Perfection draws together an array of paintings, drawings, prints and sculpture by the French artist Edgar Degas. It's not all ballerinas – there are landscapes, nudes, and evocative café scenes too. The exhibition also examines Degas's legacy in the twentieth and twenty-first centuries, through the work of Picasso, Lucian Freud and Francis Bacon. There are items on loan from across Europe and America, some on display in the UK for the first time – so this blockbuster exhibition is not one to be missed. Degas devotees may wish to go along to a free lunchtime tour by exhibition curator, Jane Munro, on 4th October.

**Fitzwilliam Society
Museum freshers'
tours
The Fitzwilliam
Museum
7th and 14th October**



The Fitzwilliam Museum society is Cambridge's main student arts society. Throughout the year they invite speakers from the art world (last year these included the director of the Tate Modern and the artist Jake Chapman), as well as workshops, film nights and parties. Go along to one of their Freshers' Week tours (non-freshers welcome) and get a flavour of the Fitzwilliam Museum's permanent collection, which includes masterpieces by the likes of Titian, Rubens, Rodin and Monet as well as antiquities, artefacts and applied arts. It is a world-class collection, without the swathes of tourists you have to jostle with in London museums.

Music is a big part of life at Kettle's Yard, a truly unique house and gallery of modern art in central Cambridge. Fortunately for incoming freshers, its two and a half year closure for redevelopment is drawing to a close. Until their doors reopen in the New Year, chamber music concerts will be held at the Old Divinity School, St John's. Student tickets are discounted.



**Kettle's Yard
Chamber
Music series
Old Divinity School,
St John's College
From 12th October**

**Cambridge Film Festival
The Arts Picturehouse
19th - 26th October**



Cambridge Film Festival returns for their 37th annual film festival. Everything from classics and new films to independent shorts and documentaries will be screened in various locations across the city. The exact programme is yet to be released so keep an eye on their website. In collaboration with the Cambridge Festival of Ideas, the line-up is set to include a series of films celebrating the film of India.

India Unboxed is a series of exhibitions, events and installations organised by the University as part of as the UK-India year of culture, marking the seventieth anniversary of Indian independence. This evening celebration of Diwali is set to be a highlight. The glass-houses of the Botanical Gardens will be filled with immersive light installations from UK/India based artist duo Studio Carom, alongside live DJs, lantern-making and food vendors.

**India Unboxed: A Festival of Light
University Botanical Gardens
25th October**



Ahead of its reopening in early 2018, Kettle's Yard is hosting a clearance sale of old stock. Drop into Emmanuel and choose from a selection of vibrant posters, prints and other merchandise to brighten up your college room (prices start at a student-friendly £1).

**Kettle's Yard clearance sale
Emmanuel College
28th October**

Michaelmas must-sees

Arts

Is authenticity everything in art?

In the wake of a recent art scandal, **Blanca Schofield-Legorburo** wonders if forgery has some unexpected upsides

During a recent visit to Italy, I went to what I would have described as one of the most moving art exhibitions I have attended: Modigliani in Genoa's Palazzo Ducale.

Up until then, I had not had much exposure to the work of Amedeo Modigliani (known to friends as 'Maudit', for wretched). Yet I was captivated by the emphasis the curators had put on his intense relationships with women, from the selective detail of eyes, used only when he had truly connected with the subject of a portrait, to his *Lying Nude*, bursting with colour, which had allegedly been taken down by police for portraying pubic hair. After leaving, I persisted in my addiction to buying postcards, adding a record seven to my collection, a sign of how blown away I had been

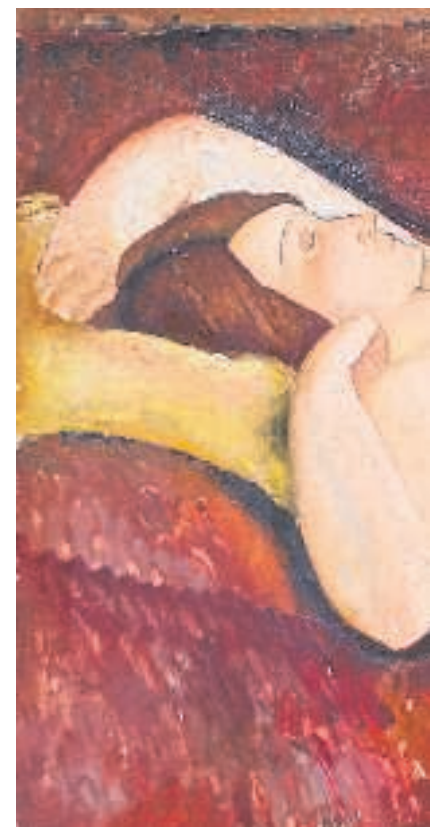
by what I saw.

Then, a month later, my friend who I'd travelled with sent me an article she had read in France about this exhibition: it had been prematurely shut down as over a third of the paintings were suspected as fakes, and the curators were being questioned. Carlo Pepi, the 79-year-old art critic who had first questioned them, announced: "These were missing the three-dimensional elegance of Modigliani [...] even a child could see these were crude fakes." I was taken aback and started doubting my enjoyment: was it still legitimate?

Since that frightful discovery, I have comforted myself with the knowledge that about 100,000 people attended the show before any doubt was raised. Moreover, the fake Modigliani industry is not fresh news. In 2012, an old Modigliani scholar, Christian Parisot,

was arrested on several accounts of forgery, including 59 works which he had falsely attributed to the artist. According to many experts, Modiglianis are notoriously tricky for proving authenticity. The director of ArtBasel, Marc Spiegler went as far as saying: "The drama here is that I could find a Modigliani in an attic tomorrow, with a letter from Modigliani still attached to it, and people would still hesitate." This difficulty aligns with what Cambridge senior forensic archaeologist, Dr Christos Tsirogiannis, thinks of the strength of the fight against forgery: "Everybody claims that they care about abolishing fakes from the market and collections. However, only a few really try to detect them and even fewer have the expertise to do so. Tests of all kinds may take place, but forgers are always at least one step ahead, to pass them successfully."

Why is it that many in the art world show so much interest in abolishing fakes? Is it to preserve the reputation and style of the artist? Or simply to ensure the value of the originals? Perhaps fakes actually enhance the understanding of, and exposure to, a particular artist. As Blake Gopnik of *The New York Times* said, "If a fake is good enough to fool experts, then it's good enough to give the rest of us pleasure, even insight." Fakes have been so widespread since the beginning of art that Damien Hirst even questioned the importance of what we consider as true or real art in his Venice exhibition, *Treasures from the Wreck*



Don't look! Modigliani's *Lying Nude* was allegedly taken down by the police

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for its portrayal of pubic hair (Flickr: Sharon Mollerus)

of the *Unbelievable*. Sculptures made by him, which were described as being from ancient civilisations, were rusted and covered in what looked like coral from supposedly having been in the sea for centuries, so as to confuse the viewer and force a conversation about what makes art legitimate.

There is also the controversial question of appropriation of famous art through mass printing or use on everyday items, which some deem as another way of promoting inauthenticity. *The Guardian's* Jonathan Jones wrote: "We must rescue Van Gogh from becoming a pop culture cliché." This is a view that is gaining supporters as art becomes branded. Many were shocked by the Louis Vuitton and Jeff Koons collaboration in *The Masters* bag series, made up of bags plastered with works by Van Gogh and Da Vinci, as the phrases 'knock-off' and 'kitsch' were thrown around on various social media platforms. Yet some were more forgiving, and propagated the view that it would be good to humanise and allow freer movement of art. Jo Ellison of *The Financial Times* opined that the Mona Lisa looked "a little more liberated away from her bulletproof shield at the Louvre". However, it is hard to view this fashion experiment as a step forward towards accessible art for the public when the cheapest bag is \$400.

“

Why is it that many in the art world show so much interest in abolishing fakes? Is it to preserve the reputation and style of the artist? Or simply to ensure the value of the originals? Perhaps fakes actually enhance the understanding of, and exposure to, a particular artist. ”

Ultimately, artists can be misrepresented in forgery, as Pepi insists Modigliani was in this case, saying: "Poor Modigliani, to attribute to him these ugly abominations." There is also a lack of transparency and honesty to the audience. However, in my view, the creation of fakes is not a criminal act. They, along with their 'kitsch' counterparts, combat the elitism of the modern art world through providing this broader access and insight, while also introducing the work of new anonymous artists and posing the everlasting questions of what art really is and what is important in the enjoyment of it. I may not possess the keen eye to know which pieces were truly Modigliani's, or the name and origins of the other artist whose work I was admiring, but, at the end of the day, I still very much enjoyed the experience and am glad of my glimpse into the wider world of Maudits ●

COLUMN

EXPRESSIBLE

Sneha Lala
 introduces
 us to some
 of the wordy
 wonders of
 world's
 languages



We use words every minute of every day, even in our sleep – but have you ever stopped to think about how many words the English language actually contains? Estimations about this exact number are problematic for all sorts of reasons, but the OED contains entries for over 600,000 words, and the average 20-year-old speaker of American English is estimated to know around 42,000 of these. We know words to describe an almost infinite number of situations, covering topics from the weather to the finer details of quark theory.

There are even words in English which other languages struggle to express without resorting to several words or even sentences: the word 'privacy', for example, does not have a Russian equivalent. Words for 'confidentiality', 'secrecy' and even 'intimate sphere' exist, but none of these quite convey the exact notion of privacy.

In a similar way, there are hundreds of concepts that we simply can't express with a single English word, whereas other languages manage with just one. This week's column is dedicated to these words.

Let's start with Swedish and 'mångata'. Defined by the Glosbe Swedish-English dictionary as 'the roadlike reflection of moonlight on water', this word refers to the long, glimmering reflection of the moon on a (usually large) body of water, which resembles a shining street or road. The word is composed of the words 'måne', meaning 'moon', and 'gate', meaning 'road, street or path', making it literally a 'moon-road' or 'moon-path'. The only way English is able to express this phenomenon is the rather clunky, seven-word definition provided above.

Next we have Korean, one of the few languages which is considered by linguists to be unrelated to any other language still being spoken today. Korean happens to contain a word pronounced 'dap-jung-nuh', which refers to a situation we are all familiar with: the moment in a conversation where you have to respond with what the other person wants to hear, and nothing else.

Take the classic white lie situation – if your grandma buys you the ugliest sweater in existence and asks you whether you like it, you know that the only

possible answer you can give is 'Yes!', perhaps with an 'I love it!' thrown in for good measure. This word is made up of characters meaning 'answer', 'chisel', and 'you'. We can roughly piece these three chunks together to create the idea of a chisel shaping your answer for you. In the situation described by the word, the answer has already been created for you: all that is left for you to do is give it.

Now for a trip to South America, and specifically to the island of Rapa Nui, which many of you may know as Easter Island. This island is home to Pascuan, also known simply as Rapanui, a language which boasts the wonderfully specific word 'tingo'. This verb describes the action of gradually ending up stealing all your friend's possessions by borrowing them, and then never returning them. I can definitely think of a few occasions when only this word could have accurately described what was going on – there must be a reason why I seem to be the only person in our kitchen who ever buys sponges. Finally, we're moving back to Eurasia and a language which seems to be spoken in both of the continents that make up this land mass: Yiddish. A fusion of three main languages, German, Hebrew and Aramaic, the particular word we're looking at today is possible for us to pick apart as speakers of English, another Germanic language. 'Trepverter' is used to refer to a comeback that you manage to think of only when the moment to use it has passed. If I spoke Yiddish, I'm certain that this word would frequent both my thoughts and speech at least every other day.

We can break it apart into the words 'trep' and 'verter'. 'Trep' is related to the English word 'trip', and means 'stairs' or 'staircase'. 'Verter' is related to the English 'words', and means exactly that. We therefore have 'staircase words', which creates an image of the idea rather than describing the concept: as though we are taking the stairs away from the words we need, until it is too late to use them. The same idea is expressed by the French phrase 'l'esprit de l'escalier' and the German word 'Treppenwitz', both of which translate literally as 'staircase wit'. The staircase symbolises leaving a particular place or moment in time, and the witty retort we are looking for comes to us only when we are at the staircase, and have left the moment meant for comebacks in the past.

What's the point of looking at these words, and marvelling at their strange and specific meanings? Maybe there is none. But looking at language in this way does give you an appreciation for the seemingly unremarkable things in life, like moonlight, or a simple comeback – because although that may be all they are to you, you know that somewhere in the world, there's a place where they mean so much more ●



WIKIPEDIA: FROKOR

Film & TV



Text by *Lillian Crawford*
Illustrations by *Amy Teh*

What? The most prestigious of the university's projection societies screens a different film every Sunday evening, playing host to relatively new releases

Where? In the Palmerston Room of the Fisher Building in St John's.

Tickets £4

ARTS PICTUREHOUSE

What? Three screens showing all the latest indie, foreign, and sometimes popular films, a smattering of free short film festivals, and a café with a film quiz on the first Monday of each month

Where? Above The Regal pub – it is best attended during the day or on a weekday evening as sometimes one might feel vibrations underfoot.

Tickets peak tickets for students at £11.30 and £7.50 on Mondays. A student membership card for £20 will give you two 'free' tickets.

THE LIGHT

What? With nine screens, including a shiny new IMAX one, the Light Cinema Experience is the city's largest cinema complex. All the latest events and typically

popular releases.

Where? At the Cambridge Leisure Centre past the railway station; on Homerton's doorstep but a bit further for city-dwellers.

Tickets The lowest prices of the commercial options in town: tickets range from £5 £7.95. For IMAX indulgence, add another £5 to the ticket price.

What? With reclining leather chairs, eight gargantuan screens, Dolby Digital 6.1 Surround Sound and Sony 4K projection, Vue is all about the cinematic experience. It hosts a variety of Big Screen Events, from midnight screenings to theatre live streams

Where? At the Grafton Centre, on the outskirts of the university's bubble of safety; while you're there, check out Forbidden Planet to satisfy all your nerdy desires.

Tickets Usually just below the £10 mark.

Online



Read more reviews and the full guide to cinema in Cambridge

O mother!, where art

Hugh Oxlade found little to inspire or impress in the dizzying premise and cinematography of Aronofsky's latest film

Dir. Darren Aronofsky
In cinemas now
★★★★★

During the first half of *mother!*, I sneezed.

The sneeze was an exhilarating experience. The tension rose as I felt it bubbling up from my very core, dread dawning as it swiftly became apparent that this was a sneeze of such fearsome proportions that I was not going to be able to hold it in. The explosive propulsion of the sneeze's sudden, violent escape shook my entire being, and its aftermath left me chastened, fatigued, and yet curiously satisfied.

Alas, the first half of *mother!* was far less enjoyable than this sneeze. Menacing, disturbing, unsettling, chilling, terrifying, horrifying, shocking, exciting, titillating, moving, intrigu-

ing, repulsive, and provocative were just some of the adjectives which did not in any way come to mind as the characters who imposed themselves on Jennifer Lawrence's hospitality behaved infuriatingly arbitrarily. The ceaseless tight close-ups of Lawrence's face instead invoked 'mildly puzzling', 'irritating', 'boring', and, ultimately, 'rubbish'.

Fortunately, *mother!* is a film of two halves. There is a short interlude following the departure of Ed Harris and his dysfunctional family which shifts the film's focus to day-to-day domesticity. This was just as tedious as the first half, but at least one had the sense that this was Darren Aronofsky's intention.

After this, we get a barnstorming set piece, as for no particular reason hordes of people begin to descend on the house in which more-or-less the entirety of *mother!* takes place. This sequence was primarily of merit because its entertainment value was greater than zero. It had a fearsome intensity which was sorely lacking across the rest of the film, and the darting camera following Lawrence's line of sight rather than just filling the screen with her face finally gave one the sense of empathy and involvement which was so dearly needed to salvage the picture.

Following this sequence, sadly, the film

regressed back into clunky pretension. The final ten minutes marked suppressed cries of "please, make it stop!", not because the film was proving psychologically taxing, but

because everyone in the auditorium clearly had better things to be doing. Only 20 per cent of the film had any dramatic worth whatsoever, and as such it represented a scandalous waste of the considerable talents of Lawrence, Javier Bardem, and Harris ●

“The final ten minutes marked suppressed cries of “please, make it stop!”, not because the film was proving psychologically taxing, but because everyone in the auditorium clearly had better things to be doing.”



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Music

A Moment Apart

Odesza

Foreign Family Collective, 8 September

★★★★☆

Odesza's third release, *A Moment Apart*, shows signs of their struggle to retain their identity. The duo, who consist of BeachesBeaches and CatacombKid, helped pioneer the ever-growing canon of 'chill electronic', which is now everywhere on YouTube and Spotify. You probably know it, because we've all been recommended a 'chill summer mix' on YouTube plastered with an attractive semi-naked girl in the hopes of enticing a view from hormonal adolescents.

But don't let this detract from the music itself. The duo were at the forefront of this sound when they released their second album, *In Return* in 2014, a masterclass in vocal-chopping laid over a variety of trap beats. Their signature is mellow synths, a featured vocalist delivering a catchy verse before climaxing into a sticky mix of vocal-chops and hook.

A Moment Apart doesn't improve on it, but it does reach similar heights. Odesza are at their best here when they work by themselves, and tracks like 'La Ciudad', 'A Moment Apart', 'Late Night' and 'Meridian' are all standouts. The trap beats smattered across 'La Ciudad' are a delight, and 'Late Night' is an updated BeachesBeaches track ('LLC', if you're



REVIEW

Electronic duo Odesza somewhat stagnate in their third album, argues Peter Curry

ADINDA UNEPUTTY

wondering) which draws heavily from Tycho in the way it creates a lot more space in the sound by adding delay after reverb, instead of the reverse, which is customary.

On the other hand, collaborations with vocalists often seem to slow them down, and over the second half of the album they tend to allow the guest vocalist to dictate the

style of the song. The result is competent but bland pop songs. This is a step back from *In Return*, where they deftly used guest vocalists to heighten their own sound, as on 'Sun Models' (feat. Madelyn Grant).

In contrast, on *A Moment Apart*, 'Across the Room' (feat. Leon Bridges of soul-singing fame) takes a full three minutes and eight-

een to inform you that it is in fact an Odesza song, when a light bit of vocal manipulation emerges, while 'Line of Sight's' hook sounds like it belongs on Troye Sivan's *Blue Neighbourhood* and 'Higher Ground's' vocals lean on Purity Ring a little too comfortably.

To their credit, Odesza have always been insistent on making their albums flow naturally. The songs sit neatly, with the 'Intro' harkening back to their sample driven first album, *Summer's Gone* (2012), featuring an excerpt from *Another Earth*, a 2011 sci-fi film. It tells the story of a cosmonaut who hears a ticking noise emanating from his control panel which he cannot silence, and his realisation that he must fall in love with the noise or go insane. This ticking consequently erupts into the title track which hovers at a similar BPM for its entirety – almost in homage, before fading into 'Higher Ground': a brilliantly sequenced combination.

There are flashes of this genius all over the album, but the repetitiveness of many of the songs later on the album deny it from being a truly great album. But when it comes to electronic music, the album is no longer the final word. Odesza's last two shows at Red Rocks featured remixes from their first two albums, and repurposed work from their original aliases, so we should perhaps just think of this as a first cut. We'll have to wait to see how this album will be manipulated, and there's a lot of potential. We can hope that they find a way to pull their sound out of this mix ●



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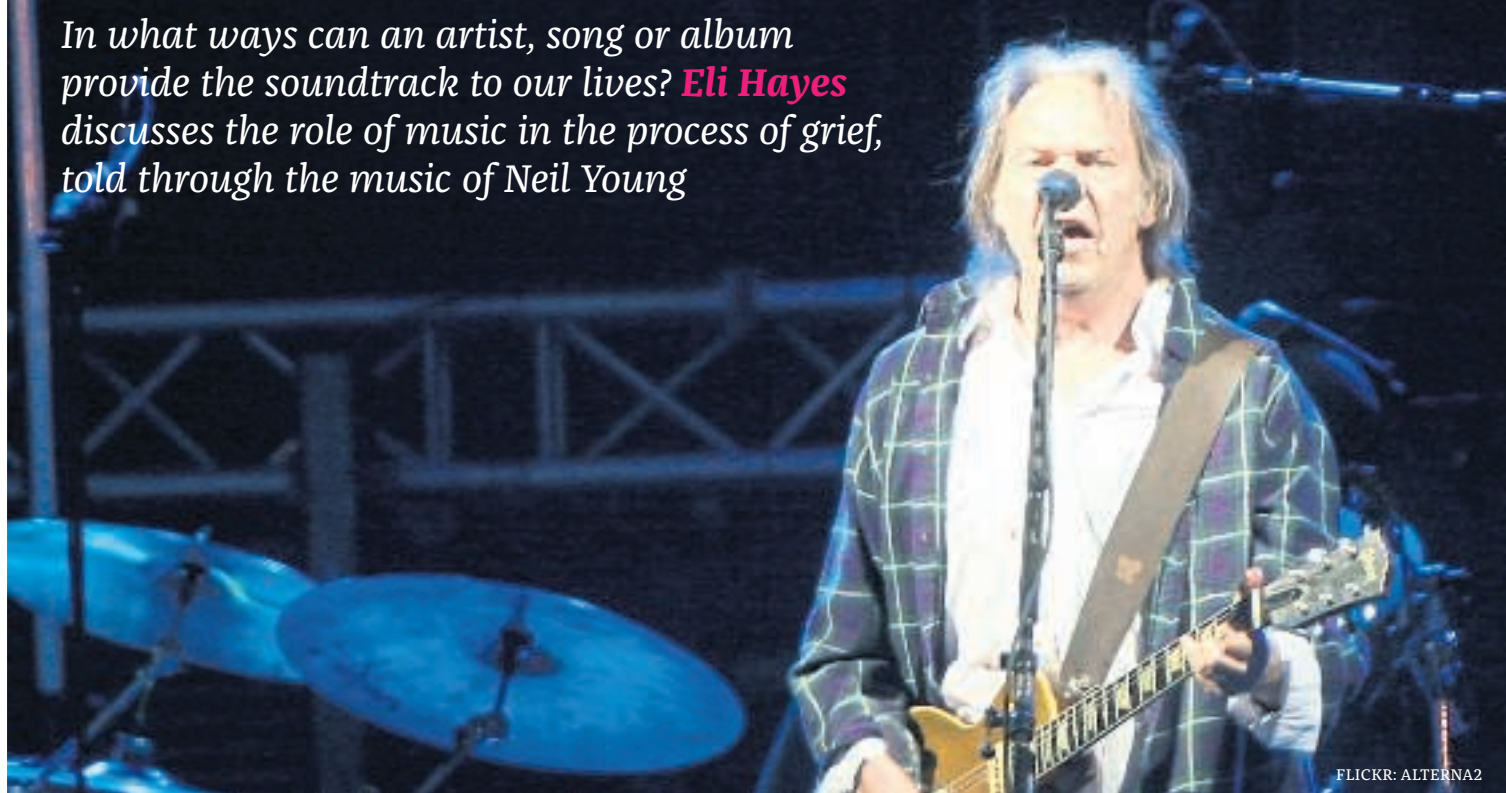


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...& me: Neil Young

*In what ways can an artist, song or album provide the soundtrack to our lives? **Eli Hayes** discusses the role of music in the process of grief, told through the music of Neil Young*



FLICKR: ALTERNA2

In the cupboard under my stairs lives an expansive, plastic-encased series of photographs – of my parents before they had children, of my older brother before I was born, and of many people I don't recognise. Among the fading film and memories lived my favourite photograph of my Dad: a still of him sat (looking effortlessly cool) on the steps in our back garden when I was very young. He's mid-song, a guitar perched on his knee.

There aren't many photos left of him in our house: when my parents' marriage broke down and my Dad moved out, he took a lot of the pictures of him in his heyday with him. They were destined to proudly line the walls of his new bachelor pad when he moved in six months later, but this September marked a year since his death, and these ephemeral freeze frames remain untouched in a sealed box of his memories, a lasting testament to his identity.

I had convinced myself that the reason I neglected to indulge in my Dad's memory through returning to these images was that I simply didn't need to. After he died I got on with my life. I had done so with such impressive efficiency that I believed I had no need to grieve. It was only through revisiting the music he treasured, that I came to realise how deeply embedded the need for me to stay connected to his memory still is.

Johnny Cash and Tracy Chapman, Bruce Springsteen, and Eric Clapton. As I listen to these artists, a reel of long-forgotten memories awakens: of experiences and emotions and sensations. There is one artist, however, for whom the picture show is frozen, a singer who has instilled in my consciousness such a strong and unmoving recollection of who my Dad was and who he, with little say in the matter, will always be.

Neil Young's songs were scattered throughout my childhood – like *Where's Wally*, I have stitched into every depiction of my Dad's life tracks from Young's albums, obscured perhaps by the banality of memory, but inveter-

ate nonetheless. When I listen to his music my senses are hijacked by bitter-sweet emotions of love, warmth, pain, and grief. Above all, I am instantaneously taken back to that photograph of my Dad with his guitar.

When we were little, my Dad had a 'recording studio' set up in our garage where he would play one of his dozen guitars or blast out his favourite bands at high volume. In the living room he would perform renditions of Tracy Chapman's 'Fast Car', or Cash's 'Hurt'; occasionally we were fortunate enough to play audience to an original song – memories I wish now I had placed more import on when they were fresh. For my 17th birthday he bought me a record player and gifted me the vinyl of his then-current favourite artist. One of my fondest memories was a game we used to play in the car which, quite mundanely, consisted of me having to name the artist and song for whatever was playing on the radio, a game which when playing felt like the closest I could ever get to my Dad. My relationship with my father was difficult and at times hostile, but whenever there was music playing we were able to connect.

Neil Young's music is the apotheosis of this imperfect, disjointed, but fundamentally and chronically human dynamic I shared with my Dad. Songs like 'Heart of Gold' and 'Old Man' possess auditory tear gas, but it is Young's album *A Letter Home*, which he released in 2014 and which we presented my Dad with on his 52nd birthday the same year, that is really capable of completely overruling my autonomy and emotions. The album – Young's 34th – consists of covers of songs by Springsteen, Dylan and co., and was recorded in a 1947 Voice-o-Graph vinyl recording booth in Jack White's studio. It opens with a spoken word track in which Young addresses his mother, Edna, who died in 1990.

These one-sided snippets of heartfelt conversation are woven into the record,

▼ David Hayes, Eli's Dad (ELI HAYES)



serving as a symbolic reminder that this was (while not one of his most widely known or acclaimed albums) Neil Young's most personal and honest. Young believes the record, consisting of "rediscovered songs from the past recorded on ancient electro-mechanical technology", unleashes "the essence of something that could have been gone forever". In this brief synopsis, Young explicates the feeling I have been trying to verbalise throughout this entire article, the feeling not only of being able to breathe life into old memories with music, but of the necessity of doing so for the sake of their survival. Music may not be the drug of choice for all who grieve, but it embodies the innate desire we all share to be able to stay connected and remember those who we can no longer see, hear, or speak to.

My Dad lived his life through music. It makes sense that it is through music that I intend to keep him alive after his death. Neil Young, who will no doubt have an enduringly significant place in my heart, allows me to manifest in his music all the best parts about my Dad, those I want not only to remember but to honour.

The two men are inherently connected in my mind. The sum of their two parts – Young's music merging with my Dad's life and death – is a force on its own: a body of life that exists beyond that of either my Dad's or Young's. And it is through my recognition of this life form that I have finally allowed myself to start to come to terms with my Dad's premature death. I am moving forward. No longer in brutal denial of death's significance, but with an appreciation that as long as I listen to these songs and these voices, my Dad will continue to exist ●

“Music may not be the drug of choice for all who grieve”

Fashion

On screen, in style

Estelle Greenwood takes us through some of film and TV's greatest costume moments

Illustrations by **Anna Palma Balint**

Watch any Hollywood acceptance speech and the winning actor will invariably and exhaustively thank the vast crew behind their cinematic success. It's no secret that many hours of hard work go into crafting any film or TV show, and that there are a number of different production teams working alongside each other. But costume, although a key part of film and TV storytelling as a whole, is an art form in its own right.

Fundamentally, costumes allow the viewer to pinpoint geographic and chronological setting; they are an immediate signpost as to where and when the action is taking place. In period drama there is a particular need for detailed costumes, since they constitute an important aspect of the accurate representation of a historical time period. Nowhere is this better typified than in the rich outfits of *Mad Men*, which evoke the heady excess of the ad world of 60s and 70s America.

However, as with all film and television costumes, there is still a fantastical and stylised element to the *Mad Men* costumes. The tailoring of Don Draper's suits is just slightly too razor-sharp, Betty's waists are just slightly



too cinched and the colours of Joan's dresses are just slightly too bright and jewel-toned.

Where costumes are involved directly in the action on screen, they go beyond contributing to the general atmosphere but can serve to extract a specific reaction from the audience.

In the notorious last scene of *Bonnie and Clyde*, the sight of the pristine white clothing of our titular gangster couple riddled with bullets and stained with blood is as jarring as the continuous sound of automatic gunfire that accompanies the visuals, creating an especially unsettling finale.

With the longer and more complex story arcs found in TV, the significance of costumes as a characterisation device comes to the fore. The transformation of Daenerys Targaryen, the ice-blond poster girl for HBO fantasy juggernaut *Game of Thrones*, from manipulated ingénue to manipulative queen, is reflected in the change in her costumes over the course of the seasons.

In her first appearance at the start of season one, she is clothed in gauzy, flowing pastels. In the latest season, her armour-like, angular, dark leather robes emphasise her want to be seen as a hardened military operator.

Perhaps the reason why these costumes can have such an impact on our cultural consciousness is that they constitute one of the only places where there is heavy crossover between the screen and real life.

Many costume designers have been trained in the same way as conventional clothing designers and do not limit themselves to working just for the screen.

The designer behind Grace Kelly's iconic real-life wedding dress from her marriage to Prince Rainier of Monaco was Helen Rose, who, for the bulk of her career, worked for MGM Studios. Even without an Oscar-winning designer to hand, film and TV are so often a source of inspiration for high-street designers that it isn't particularly difficult to take home a little bit of cinema-worthy style.



Even in the current Topshop autumn collection, over 20 years after the release of *Clueless*, there is a cropped checked blazer jacket that looks like it could have been plucked straight from the wardrobe of Cher Horowitz herself.

Film and TV costumes are not just there to be recycled as inspiration for Halloween. They are part of the shaping of film and TV, and there can be no iconic character without an iconic costume to match. There is no Darth Vader without his black helmet and cape, no Walter White without his wire-framed glasses and no Holly Golightly without her black Givenchy gown ●

What suits? A freshers' guide to Cambridge dress

Different strokes for different folks could not be truer than for fashion, as everyone has their own unique way of playing dress-up in their daily lives. Sometimes, however, we're all in need of a little guidance. Hence, here's some advice for our incoming freshers and forgetful second/third years on what to wear in Cambridge.

Matriculation

This is likely to be your first formal event in Cambridge, and unless you're as disorganised as me, you'll probably capture many a photo to

be proudly hung in your family home, which means a haunting fashion regret is not your friend. Opt for a classic and timeless look such as a simple strappy 90s style dress, a wrap dress or a well-fitting suit (preferably not all black, though, as this will blend with your gown, enveloping you in a black cape). Comfort is key, but make sure that your ensemble is both sophisticated and modest - it is your Cambridge Matriculation after all...

Formal

This depends on whether you're going to a civilised college formal or a swap, and can differ from college to college. If it's a swap, then I suggest something secure in terms of shoes and dress (why this is will become clear soon enough). If it is a superhall (i.e. Christmas, Halloween or Pink Week) then dress up according to the theme. For a regular formal, keep it relatively relaxed but still smart. A dark floral wrap



dress, cigarette trousers with a glitzy top or even a simple A-line skirt and lightweight fitted jumper is perfect. Elegant boots or flats will do, but if you're a heel-lover then this is certainly your time to shine. The Cambridge cobbles are enemies of stilettos, but a sit-down meal just a short walk away from your room is your greatest ally.

Clubbing

Clubbing style varies from city to city, but in Cambridge, it can be defined as casual with a hint of dressing-up. Generally for Cindies and Life, jeans and a 'nice top' is the standard go-to. Trainers are an essential; preferably wear ones that you don't mind ruining on those sticky floors. Turf, Haze and Arcsoc are often themed and therefore people tend to choose a more risqué outfit, such as a mesh top over a bralette, and there are always lots of sparkles - you'll be hard-pressed to recognise anyone in the crowd of glitter-covered



faces.

If you lack pockets then a small, discreet bag to carry money, ID, keys and phone is essential to avoid cloakroom queues and costs. Most important of all is a warm but inexpensive coat for those winter nights, particularly if you live in one of the far-out colleges such as Homerton or Medwards. The walk back can be bracing in winter and there is simply no



Check out Varsity Fashion's Instagram photos:
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▲ It's not all suits and gowns (Pixabay)

“Any and every personal style will be seen in lecture halls”

amount of cheesy chips that can distract you.

Lectures

Lectures, unlike many of the schools you'll have come from, have no dress code and therefore the world (Sidgwick site) is your runway. From basic and simple to daring and striking, any and every personal style will be seen in lecture halls, and this is one of the most fascinating parts about fashion in Cambridge.

My best advice is a large coat to snuggle up in against the wind and pain of a 9am lecture, and a practical but eye-catching backpack (shoulder bags just don't work on a bike). My top backpack suggestions are the classic Eastpak, or for a more chic look (but slightly more expensive), the vegan leather brand, Matt and Nat.

Many of these pieces can be found in the Grand Arcade, or at the Grafton Centre, which also boasts a range of charity shops.

My personal favourite, however, has to be the Oxfam, found just opposite Magdalene, where I regularly stop off on my walk up the hill in an attempt to put off work for an extra ten minutes; I've often found many a great bargain ● *Jessica Phillips*



Marie-Louise James explores the recent cataclysmic popularity of 'millennial pink'.

“I have finally discovered the true colour of the atmosphere,” Édouard Manet once proclaimed, “It's violet. Fresh air is violet.” Long before Pantone's Colour of the Year, the impressionist painter waxed lyrical about his emblematic shades of purple, showing how the tradition of celebrating colour – or rather, a specific hue – dates back to many centuries ago.

Whether the Venetian red in Titian's oils or the lapis lazuli of Giotto's frescoes, specific shades have always played a memorable part in the characterization of their respective eras. Examples such as 'Maya blue' of the eponymous Mesoamerican civilization or 'Van Dyke brown' of the Flemish Baroque are key visual clues to an epoch's luxury or an artist's trademark.

In today's world of fashion, we have not strayed far from this path: certain tints can be said to epitomize a season, a designer, or even, as with Chanel's little black dress of the 1920s, an entire decade. For over a year now, the phrase 'millennial pink' has been bouncing around every corner of the internet, every blog and every runway review.

But this elusive shade – which can perhaps be defined as salmon's more muted, pastel cousin – was not rendered popular by an artist's stroke. Rather, the novelty of 'millennial pink' comes from its ubiquity in all shapes and forms: from pretty macarons on popular Instagram feeds to Acne Studios shopping bags, from rose gold Cartier watches to Jeremy

Scott's Moschino Fall 2016 menswear collection.

► **Gigi Hadid in a look from Bottega Veneta's SS17 collection (Instagram/Bottegaveneta)**

The list of designers who have recently showcased this casual yet oh-so-cool palette goes on and on, applying both

to menswear and womenswear – Gucci for Spring, Raf Simons, and Bottega Veneta to name a few. We think of Lily-Rose Depp in Karl Lagerfeld's stunning creation for the Chanel Haute Couture Spring 2017

Show or the laid-back suit that strutted down the runway of Lacoste's Spring 2017 Menswear Collection.

A friend of mine recently hesitated between buying a set of tasselled earrings in black or the now-familiar shade of pastel pink. “Get the pink,” I told her confidently, dismissing any concerns of versatility: “pink is the new grey.” This is a phrase that has made its rounds for quite a while now, both in the fashion industry and in interior décor. Why is it that pink is the newest so-called “neutral,” the shade that not only soothes the eye but also goes with just about everything?

It seems that we have become desensitised to the shock that a bright colour can provoke – a world in which Iris Apfel's vibrancy stands in stark contrast to the quasi-monochromatic black, white and beige range of our everyday wardrobes and furnishings.

Or does this normalisation of pink go deeper, representing a dispelling of the gender associations so strongly associated with the girly-girl era of the early 2000s, spearheaded by the likes of Paris Hilton and the queen bees of *Mean Girls*?

Millennial pink is more than a mere trend or whimsy in the fashion world. It's a colour that has taken on neutrality in all senses of the word, be it chromatic, stylistic or social. It's a colour that has made appearances in the foreground of Chance the Rapper's album art, or even more pervasively on the set of Wes Anderson's *Grand Budapest Hotel* (2014), where this whole trend perhaps began.

Pink is pink, a colour that can be loved and worn by all, no gender norms necessary. But millennial pink's rise to fame may be the beginning of its end: as the world becomes more comfortable with it, we learn to further extend our boundaries of colour. What might have been polarising before is now considered neutral.

We're ready to step into bolder, more vibrant realms – spectrums of colour that before would have been dismissed as tacky eyesores. Cue all the possible contenders that cropped up from the latest collections of New York Fashion Week: the vermilion reds of Delpozo and Mansur Gavriel, the hot pinks of Rag & Bone, or the bright oranges of Fenty x Puma and Adam Selman.

Whichever fiery shade we do end up choosing (if we settle for one at all), millennial pink will remain a new-found classic, a reminder of just how normal it can be to go bold ●



Theatre

The Varsity guide to Cambridge theatre



Heard a lot about the theatre scene in Cambridge and feeling a bit overwhelmed? **Sian Bradshaw** gives you the lowdown

Venues

The **ADC Theatre** is the centre of University drama in Cambridge and the oldest university playhouse in country. It is run almost entirely by students and plenty of big names, including Stephen Fry, Emma Thompson and Eddie Redmayne have walked its hallowed stage in the 162 years it has existed.

Don't be deceived – **The Corpus Playroom** is not, in fact, part of Corpus Christi College. Situated just off King's Parade in St Edward's Passage, it is a much smaller and more intimate venue than the ADC and is usually reserved for sketch shows, lower budget productions and experimental pieces.

Just across the road from the Corn Exchange is the **Cambridge Arts Theatre**. The venue is a 666-seat theatre on Peas Hill and St Edward's Passage and presents a varied mix of drama, dance, opera and pantomime – including the annual Marlowe Society production.

Venture a little bit further afield to the southwest of Cambridge (near the train station) and there you'll find the **Cambridge Junction**, an edgy and urban Arts Centre. Although the Junction is mostly known for its live music events, here you can also catch some big-name comics and immersive theatre.

Societies and groups

The **Cambridge University Amateur Dramatic Club** is the oldest student dramatic society in the country and the resident company at the ADC Theatre. The club are responsible for around 20 shows a year and run plenty of workshops, led by both industry professionals and students alike, so there's plenty of opportunity to get involved, whether you're

▲ The ADC is the pinnacle of Cambridge theatre
(SIMON LOCK)

a beginner or a seasoned pro.

Think of the **Cambridge University Musical Theatre Society** as an all-singing, all-dancing counterpart to CUADC. The society run at least one musical per term alongside a number of more relaxed, cabaret-style bar nights. PS. Be careful how you pronounce this acronym.

The **Marlowe Society** is one of Cambridge's oldest student drama societies, dedicated to high-quality performances of Elizabethan, verse, and non-realist plays including classics and plays rarely seen on the professional stage. As well as the workshops, writing groups and talks offered by the society, the Marlowe present an annual production at the Arts Theatre with a professional director and design team. Alumni include thespian superstars Rupert Brooke, Trevor Nunn, Ian McKellen, Derek Jacobi, and many others.

Arguably the most active college-specific drama society in Cambridge, the **Pembroke Players** present plenty of successful productions in venues of all shapes and sizes, from their own New Cellars to the ADC.

The **Cambridge Footlights** are the world-famous comedy troupe who first aired the talents of some of the foremost British comedians and actors of this century. But don't be intimidated – if you're a keen comic, the group run sketch shows called Smokers every term for students to showcase new writing, so don't be scared.

Notable shows

Keep your eyes peeled for **freshers' plays** on the CamDram auditions page. Every Michaelmas, CUADC have specially designated productions so that freshers can get involved. Why not audition or apply to do tech for one of these? You might get your big break!

The Marlowe are renowned for the high quality of their actors, and so it seems only natural that every year in **The Marlowe Showcase** they present the best of their talent to industry professionals (casting directors and

“The ADC bar is the theatrical hub and epicentre of all thespian endeavours. Here you can soothe any post-audition (or post-supervision if your day has been particularly problematic) woes”

agents). Only 12-14 actors get this spot, so set your sights high and this could be you!

Every Bridgemas, **CUADC and The Footlights** team up for a **pantomime**, producing one of the more grand shows you'll see during your time here. Expect intricate sets, a massive cast and plenty of innuendo.

Another annual offering, the **Arts Show** is usually a classic piece presented by the Marlowe Society with the assistance of a professional director. Because of its high production value, this one is a hot ticket for actors, techies and audiences alike.

In what is arguably the biggest show of the year, the **Footlights International Tour Show** goes around the globe, and has previously played to audiences in California, Las Vegas, New York, the Cayman Islands and many more. The show culminates in a homecoming run back in Cambridge. Don't miss this one.

The **Cambridge American Show Tour** is another of the annual touring shows on offer. The team travels across the States with a Shakespearean piece and also provide the opportunity for American students and young people to participate in workshops, as a way of introducing them to Shakespeare or building on the knowledge they already have.

HATCH is a great workshopping opportunity for new writers to showcase their talents and get some really valuable feedback. Submissions are open to all and are usually limited to shorter pieces, but this is ideal if you want to try out an idea for a show and would like to test the waters first.

Likewise, the **Musical Theatre Bar Nights** run by CUMTS offer students the opportunity to test out new audition songs, or just belt out a song that they wouldn't otherwise have the chance to perform in the comfort of the ADC bar. This is another great way to ease yourself in if you haven't had much audition experience.

Hosted in Wolfson College thrice termly, the **Wolfson Howler** presents some big names in the London comedy circuit and the very best student comics. Fancy being billed alongside the likes of Russell Howard? This is one to get involved with. If you just fancy watching, tickets are only £5 and free for Wolfson students.

Other points of interest

Think of **CamDram** (www.camdram.net) as the Cantabrigian equivalent of IMDB. Some people have tonnes of credits to their name, and it's a great resource for contacting people you might be interested in working with, or for keeping an eye out for new opportunities.

Another good point of contact is the **Cambridge Theatre Facebook group**, where students are always posting about brand spanking new opportunities.

Last and certainly not least, the **ADC bar** is the theatrical hub and epicentre of all thespian endeavours. Soothe any post-audition (or post-supervision if your day has been particularly problematic) woes with a pint in hand ●

▼ The Footlights are renowned for the laughs they produce
(ISOBEL HEDLEY)



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Don't say the 'G' word!

Sian Bradshaw on why gimmicks don't mean good drama

A few years ago, I took my dad to see a production of *Macbeth* at Liverpool's Everyman theatre. He hasn't been back there since. This isn't because he's a philistine, or because he has a deep-rooted hatred of theatre or even of Shakespeare; it was more that for him, this was the tip of the iceberg.

As someone with a deep enough interest in literature, and theatre in particular, to warrant the debt of £27,000 it costs me to study it, even I couldn't tell you much about the prowess of the lead in this production, or whether the ghosts and witches were figments of *Macbeth's* tortured psyche or not, and so on. The pivotal moments of the plot are not the aspects of the play that have remained in my memory for so long, and this is a crying shame.

Instead, I remember having my face bespattered with the bright orange powder of the cheesy Wotsits that were being flung around the auditorium during the banquet scene for no discernible reason by a comically incensed

“Quite frankly, I don't want to see *Oedipus Rex* in a car park, or watch *Hedda Gabler* performed on stilts

”

Lady *Macbeth*. The flying jelly babies that followed constituted little more than the pointing of a crude finger towards her lost child. As ludicrous and amusing as this all might sound, my dad just looked perplexed and bemused.

And he wasn't alone. The truth is that stunts like this are rife. They're off-putting to the-atregoers and build barriers, particularly to those who aren't that enamoured with the place to begin with. Now I don't deny that in the right context and circumstance, innovation undeniably has its place in theatre, but this kind of scenario isn't it. I hardly think that the penchant of the *Macbeths* in this production for food laden with E-numbers and additives added much at all.

By all means, re-animate classics and bring them to life in the modern day, but not without rhyme or reason, and directors should respect the nuance. For example, the collaboration between Gregory Doran with Intel and The Imaginarium Studios in the Royal Shakespeare Company's 2016 production of *The Tempest* exemplifies this distinction between innovation and gimmickry perfectly.

The actor, Mark Quartley, could be seen physically on stage as Ariel, but his living presence was also rendered into a computer-generated form that hovered and took on multiple kaleidoscopic forms. Such ethereal

wonder is written into the very essence of the piece. The hi-tech inclusions didn't mean that there were any detractors or distractions from the play – it was all the better for it.

But quite frankly, I don't want to see *Oedipus Rex* in a car park, or watch *Hedda Gabler* performed on stilts, or even entertain the sight of Julius Caesar wearing a 'Make America Great Again' cap. Subtlety is key, and relevant or not – and they're usually not – these gimmicky additions are trite. The message doesn't need to be forced so heavily-handedly in our faces, if there even is one.

Nonsensical twists, absurd adaptations and secret venues alike, all are money-making ploys that serve little purpose other than to get bums on seats. They might do initially, but they won't get people coming back for more once the fad has run dry.

Hopefully, with a bit of persistence, I'll get my dad back in the theatre one day.

I'm just hoping that *Hamlet* isn't wearing a space suit ●

► **Hamlet in a spacesuit – no thanks**

(FLICKR: PAUL HUDSON)

Online



Insular theatre
 by James Muprhy

FLICKR: GAGE SKIDMORE



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Sport

In Conversation with: Daisy Irving-Hyman

Lawrence Hopkins
Deputy Sports Editor

The history of Cambridge University Athletics Club dates back more than 150 years, to its foundation in 1857. Now under the leadership of fourth year Johnian Daisy Irving-Hyman, the club is looking forward following a painful 4-0 loss to Oxford at last year's summer Varsity Match.

Lawrence Hopkins: "What does it mean to you to be president of the oldest athletics club in the world?"

Daisy Irving-Hyman: "How special this role is dawned on me over the summer. My decision to go for the role was primarily motivated by the desire to give something back to the club, and positively impact it, rather than the position itself."

LH: "Is responsibility weighing heavy on your shoulders, especially after last year?"

DI: "I don't believe that the president's responsibility should change in response to how well Cambridge does at summer Varsity. I prefer not to see the presidency as a weighty responsibility, but more as an opportunity to set the club in a positive direction."



▲ Cambridge University Athletics Club in hurdling action (DEVARSHI LODHIA)

LH: "So how are you planning on turning things around?"

DI: "Oxford's strong performance drew our attention to several key areas: developing a depth of talent in all the squads, the importance of infrastructure in the way the club operates, and the value of consistent training. I'd like to reach out for feedback from athletes and coaches more often, as well as involve squad leaders more heavily in the running of the club."

LH: "Are there any areas that the club are looking to invest in specifically?"

DI: "A significant portion of the funds always goes to paying for coaching staff, and is increasing this year. The club serves its paying members, and fundamentally what those members want, and need, is quality training. This is also a key part of turning things around, in terms of developing a depth of talent. There are other areas we are investing in: training facilities at the Sports Centre, physio, and equipment. To help develop the throws squad in particular, we are planning on purchasing a number of new shot puts, hammers and training equipment. We would like to encourage women to get more involved with throws, and this new equipment should support their training."

This is all well and good, but if the athletes are not there to compete, the match may never be a contest. With this in mind, the conversation turns to the topic of access and recruitment; after all, subs paid by members keep the club afloat and its athletes supported.

LH: "Recruitment must be a big focus of your work currently, how are you looking to entice freshers when there is a wealth of clubs out there?"

DI: "CUAC really is a great club to be part of, so rather than making hugely apparent changes, I hope we can shift how we present the club - how we communicate what it means to be a part of CUAC. I believe that historically our barriers to entry have been a lack of awareness, misinformation about 'joining standards', and ultimately limited reach of encouragement. We are hoping to work closely with college captains to facilitate continual recruitment throughout the year. Freshers' week is so overwhelming so understandably people drop off or miss out. Having the Cuppers competition so close to the beginning of the term will hopefully also help, as it will double as a 'come and try' weekend."

LH: "Beyond Cuppers though, how do you plan on keeping any that do interest training and being part of the club?"

DI: "I think that 'come for the training, stay for the social' is appropriate here. Training is training, but I think that most people stay because of how it feels to be part of CUAC. We are a very inclusive club, full of diverse backgrounds and this creates a great environment which must be conveyed if people are to stay on."

LH: "What about subs, these are not insignificant?"

DI: "£70 is no small sum, yes, but we are a fully student run club and our subs go straight back to the athletes. Courtesy of subs we run several competitions, subsidise physio and warm weather training, hire out the high-class facilities at the Sports Centre, and, above all, hire coaching staff."

LH: "Finally, at what is certainly a busy period, do you have any personal goals or is it all about the club?"

DI: "My goals on the track have always been to do my very best, and that is one of the reasons I love athletics, and CUAC especially. Everyone can get behind achieving a new personal best. The ultimate goal of the club is to be the best club it can be, in terms of both performance, and creating a supportive and encouraging environment for athletes to develop in. I don't see either goal as one which trumps the other." ●

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In Defence of: Diego Costa



Devarshi Lodhia
Senior Sports Editor

Branded a "serial cheat" by the former chairman of Arsenal and "disgusting" by Arsene Wenger, it's been a long and complicated road to this point for Diego Costa. Informed via text over the summer by Antonio Conte that he was no longer a part of his plans, Costa has spent the opening weeks of the season in his home town of Lagarto in Brazil while Chelsea and his former club Atletico Madrid have come to terms over a transfer for the 28-year-old. Costa's final act in the English game has epitomised everything that makes him a joy to watch, combative, stubborn, and controversial - this has been a transfer on his terms.

Chelsea's 2015 league match against Arsenal, was arguably Costa's magnum opus. He niggled, he provoked, he stopped the flow of the game, and perhaps most importantly he deliberately and skilfully got Arsenal centre-back Gabriel Paulista sent off. While the result had little impact on the final standings, with Arsenal and Chelsea finishing 2nd and 10th respectively, the match firmly cemented Costa in the collective footballing consciousness as public enemy number one, making him the most di-

visive and talked about striker in the league since Luis Suarez.

This determination, fight, and sacrifice that made Costa such an exhilarating player to watch. English football, historically the domain of crunching tackles and thundering headers, has always been home to the sport's chaos merchants and Costa has followed a long, proud tradition of contentious and provocative players in the Premier League that includes the likes of Eric Cantona, Roy Keane, and the aforementioned Suarez.

To merely typecast Costa as a thugish brute of striker though does not do him justice. 52 goals in 89 league appearances including hauls of 20 in each of the seasons Chelsea won the title, there can be no doubt that Costa is an elite striker. Mobile and powerful, there was a certain elegance and grace to his game when the mood took him while he was arguably the best in the league at chasing the ball down into the corners and holding it up to occupy defenders.

Costa's nature provided a much-needed emotional bond with his public. Free from the shackles of intense media training, there is a genuine sense of a striker with an understanding and rapport with his own fans. Hopefully Costa will be remembered for his indomitable spirit and desire to scrap for every inch ●

▲ The 'serial cheat', or at least according to some (FLICKR: ALEKSANDR OSIPOV)

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Athletics In conversation with Daisy Irving-Hyman, President of CUAC 38



Harry Normanton

A sparkling performance from the centre pairing of Beth Blacklock and Claudia MacDonald propelled Durham to a 48-17 victory over a battling Cambridge team. The duo's deft handling and incisive running helped them combine to score five of their side's eight tries. This was not a disheartening defeat for the Light Blues, though. They defended resiliently and showed flashes of attacking brilliance, staying competitive to the end against a strong Durham team expected to challenge for the national title.

The early signs were ominous. The referee's whistle had scarcely sounded when Durham got their first try. Kicking off, the visitors turned over the ball at the first ruck. A series of flat, fizzing passes and purposeful, angled runs later, and inside-centre Blacklock cruised over the whitewash. Fewer than thirty seconds had been played.

Supporters might have been fearing a rout, but the Light Blues were not. Speaking after the game, Cambridge captain Lara Gibson said that as they watched Blacklock convert her own try, the mood was one of steely determination: "Standing on our try line we were just like, 'What was that? That was completely unnecessary. They sliced through us, but

we know we can do that to them. We're going to score the next try."

That resolve showed as Cambridge immediately struck back through fullback Alice Middleton. Gathering the ball from the base of a ruck on her own ten yard line, scrum half Lydie Thorn burst to her right, evading two defenders who had expected her to pass. She then flashed a perfectly-timed pass straight into the hands of the onrushing Gibson, whose slanting run broke Durham's defensive line. Straightening up, Gibson waited until Durham fullback Ellen Brown was almost upon her before looping a pass to Middleton, lurking on the right wing. From there the Light Blue's fullback still had plenty to do, but her long, loping strides eased her away from the scrambling pursuit of Durham's defenders. It was a beautifully crafted try, what Gibson called a 'strike move': a set play developed on the training ground. This was what Cambridge Rugby Development Manager John Naylor was talking about before the game when he said the team was hoping to "bring more variations into our attack".

There was more evidence of that as the first half wore on. Durham were the next to score through a searing run from outside-centre MacDonald, but again Cambridge responded almost instantly.

A tantalising cross-field kick from fly-half Kate Marks and an eager chase forced a Durham knock on five-yards from their line. From the resulting scrum Cambridge whipped the ball across the pitch, and a series of offloads kept the ball alive for inside centre Mary Coleman to power over from close range. A missed conversion made the score Durham 14, Cambridge 12.

The free-flowing, wildly entertaining attacking fare continued for the rest of the half, but it was increasingly Durham who had their way. More punchy running from Blacklock and MacDonald helped them to score another try each, and, together with a burrowing finish by second row Lauren Crawford, extend their lead to 31-12.

It was Cambridge who had the final score of the half, though; Thorn intercepting a pass just inside the Durham half and haring across the whitewash. But that was to be almost her last contribution of the match; on the stroke of half time she hobbled off with a leg injury. In hindsight, it was a significant moment. Cambridge would not score in the second half, struggling to find any rhythm in attack. Captain Lara Gibson explained that the injury forced the Light Blues to re-shuffle their entire back line: "People were thrown into positions that they're



not used to playing. We actually haven't played together as that [back line] combination ever.'

What they lost in attacking flair, though, Cambridge made up for in defensive mettle. Barring a last-minute gallop from MacDonald, the Light Blues effectively shut down the midfield duo who had wreaked such havoc in the first half, forcing Durham to pound out hard yards through the forwards. In spite of spending most of their time in the Cambridge 22, the visitors only scored two more tries in the half, both close range lunges.

John Naylor had identified defensive strength as the quality he was most looking for in this game, and it was the steeliness her team showed in the second half that most pleased captain Lara Gibson: "The biggest positive is that we kept working right to the end. In those last fifteen minutes we were defending a lot and we weren't just letting them run through us".

That was particularly significant, because having been relegated from the BUCS Premier League last season, "we don't want to lose our intensity, we want to make sure we sure we are still hitting our tackles hard, still working in the rucks [so that] we're on top of those skills when we play Oxford". ●