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“This is my revolution”

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VARSITY

Expelled Labour club member in Freshers' Fair feud

Louis Ashworth and Matt Gutteridge
Editor-at-Large and Deputy Editor

Cambridge University Labour Club (CULC) have issued a statement condemning the conduct of a former executive committee member, who was expelled from the club in June, at the CUSU Freshers' Fair earlier this week.

Josh Jackson, who was on the stand for the newly-formed 'Cambridge Momentum Society' (MomSoc), "repeatedly made derogatory remarks about current members of CULC to students in attendance," the comment to *Varsity* says.

Eyewitnesses told *Varsity* on Tuesday that Jackson advised fairgoers to avoid the CULC stand and that he referred to CULC stallholders as "deviants".

The MomSoc stand at the Freshers' Fair used the branding of the pro-Jeremy Corbyn political group Momentum. A Momentum spokesperson told *Varsity* that the Cambridge Momentum Society was not affiliated to the national organisation, nor had they made contact with them.

Jackson was removed from CULC and banned from its events in Easter term, after claims that he had made fake Facebook accounts to impersonate executive committee members and broken other elements of club policy.

CULC co-chairs Edward Parker-Humphreys and Becca Martin said: "We have been made aware that an individual working on the Cambridge Momentum Society stand at the CUSU Freshers' Fair repeatedly made derogatory remarks about current members of CULC to students in attendance." The co-chairs confirmed to *Varsity* that the individual in question was Jackson.

CULC added that "the individual concerned had previously been expelled from CULC, following a vote at a gen-

eral meeting of members in June 2017. This vote was taken after the individual concerned acted in a way which directly conflicted with our beliefs and was in violation of our constitution. We reject any suggestion that current members of CULC have acted in a manner that is contrary to our values of tolerance, diversity and respect."

Jackson's removal took place at CULC's Easter termly general meeting (TGM), in June, following events that occurred after the previous TGM, in March. A written statement to expel him, put forward by former co-chairs Rea Duxbury and Siyang Wei, said that Jackson had shown "completely unacceptable" behaviour, and was "likely to bring the Club into disrepute".

CULC alleged that Jackson used "fake Facebook accounts of four executive committee members to fabricate messages" and that he "gained unauthorised access to the CULC email".

It followed an incident in Lent term when a student, who was not a CULC member, claimed to *Varsity* that Jackson had told them to attend a TGM to stack the room so he could be elected to the position of chair. CULC members can vote at the TGM, which are open to all, to elect their committee for the coming term. At the time, CULC did not have a formal membership list, and could not easily verify who was allowed to vote. Jackson, who was speakers' officer at the time, lost the vote for chair, lost a second vote to maintain his role as speakers' officer, and then won election to the position of membership officer.

Asked to comment at the time, Jackson sent *Varsity* screenshots from Facebook, which he claimed showed CULC executive members conspiring to rig the elections at Lent's TGM. In the screenshots, accounts with names and photos matching those of four (Contd. p2)

A new era: Stephen Toope installed as 346th vice-chancellor of University of Cambridge **News 12-13**



Colleges to reassess admissions process for trans students

Aoife Hogan and Caitlin Smith
Senior News Editors

Transgender and transitioning students looking to apply to Cambridge may find their admissions process eased as Cambridge's three remaining all-women colleges are all set to re-examine, or have already changed, their admissions policies regarding transgender students.

On Tuesday, *Varsity* reported that Murray Edwards College will no longer require transgender women to have their gender legally recognised to apply to the college. The policy change was presented in a formal statement, approved by the University Council, and emphasised: "At the admissions level, we will consider any student who, at the point of application, identifies as female and, where they have been identified as male at birth, has taken steps to live in the female

gender (or has been legally recognised as female via the Gender Recognition Act (2004))."

The new policy will also immediately apply to current transgender students who wish to transfer from another college during their time at the University.

It has since been revealed that the other two all-women colleges in Cambridge, Lucy Cavendish and Newnham, have also been involved in discussions regarding a change in their respective admissions policies.

Currently, both Lucy Cavendish and Newnham only allow students who are legally certified as female to apply, excluding prospective students who identify as women, but are not legally recognised as so. However, The Telegraph reported that the council of Lucy Cavendish discussed a review of their admissions policy on Wednesday evening.

Speaking to *Varsity*, Murray Edwards College Student Union's Women's Affairs Officer Kate Litman emphasised that the requirement of legal proof of gender under the Gender Recognition Act excludes a large number of potential applicants from pursuing an application to study at the college.

"The Gender Recognition Act requires individuals to be 18 before their gender is legally recognised. This requirement cuts out a huge portion of applicants who are 17 at the time they apply to university.

"The stipulation that individuals must have 'lived in the acquired gender for two years' further excludes younger transgender women who are unlikely to be judged in the eyes of the Gender Recognition Panel to have met these requirements."

Newnham's 'Transgender Policy Statement', released in 2015, states that the college accept "any (Contd. p.2)

EDITORIAL

Change, even if slowly

Perhaps unsurprisingly for an institution that has been around for 800 years, change comes pretty slowly to this university – no doubt many of the Freshers who matriculated this week will have been struck by the archaic traditions and vocabulary that we’re all expected to abide by. Yet this week has seen more change than most.

On Monday morning, Stephen Toope was installed as the University’s 346th Vice-Chancellor. The Canadian has arrived at an inauspicious time for universities, and those in charge of running them. With the issue of tuition fees at the centre of our political debate, and explored more fully on p.2, universities are under increasing pressure to prove that the £9,000 a year each of us pays is value for money. It is surely imperative on Toope to make the case for universities, and for their worth both to us as students and society at large.

The particular office of Vice-Chancellor is also under close scrutiny. Lord Adonis has been leading criticisms of Vice-Chancellors over the summer, accusing them of being paid far too much, and even running a ‘fee cabal’. Toope’s opposite number at the University of Oxford, Louise Richardson, has faced fierce criticism after suggesting that it wasn’t her job to protect students from homophobic academics, and appearing less than humble about her own pay.

Toope has rather a lot on his plate, then. He would do well to show a certain sensitivity to the political climate we’re in, and demonstrate that he understands the frustrations of students not only surrounding the issue of fees, but when their representative seems so out of step with their own beliefs. He also faces a challenge in determining what exactly a Vice-Chancellor does, something the average Cambridge student might not be all that clear about.

Not all change comes with pomp and ceremony, but that doesn’t make it any less important. Murray Edwards announced this week that transgender applicants will no longer have to have their gender legally recognised before applying. While this looks at first glance as just one college’s change of policy, its ramifications can already be felt: as this week’s front page reports, both Newnham and Lucy Cavendish are looking at making similar reforms.

Both those changes and the arrival of a new Vice-Chancellor serve as reminders that despite the out-of-touch practices, things do change around here.

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News

CULC condemn expelled former member over Freshers’ Fair conduct

(cont.) members appear to tell Jackson not to run for chair. *Varsity* has seen evidence which indicates that the accounts in the screenshots were faked, but cannot confirm who created them, or whether Jackson knew he was having conversations with fake accounts.

In an email to Duxbury and Wei in the aftermath of the Lent TGM, Jackson resigned. In comments in the email, Jackson also accused Duxbury and Wei, who are both BME, of “anti-black” racism and election rigging.

Jackson sent a statement of response to the Easter TGM, in which he said his removal was the “culmination of a personal vendetta had towards me as the only loyal Corbyn follower”. He said the written statement was “racist bullying”, and told members “I don’t want to be a member of your fruity club anyway.”

“I dare you. Pass this motion, do it,” Jackson’s statement said. “I promise you there’ll be a reckoning for this. No matter how long I live I’ll never forget this. I give you the most solemn guarantee I can that one day you will regret treating me like this. You could have left me alone, but no. I will be avenged.”

In testimony at the Easter TGM, Duxbury and Wei said that Jackson’s behaviour in the aftermath of Lent’s events was “disgusting”. Duxbury said they had “been through literal hell”, adding “the amount of threatening language we have received [from Jackson] has been incredible”. Another former executive member said there had been “harassment and bullying” of members by Jackson, and that his behaviour had “been terrible”.

They said that they had made a complaint to Jackson’s college, Queens’, and that a complaint about him regarding online impersonation had been logged with the police.

A motion brought by Dominik Young, now chair of MomSoc, at the Easter TGM called for the allegations against Jackson to be dropped, for CULC to apologise and to “censure the committee members



▲ Jackson campaigning for Labour as part of CULC in March (LOUIS ASHWORTH)

who slandered and defamed [Jackson’s] good name”. Young’s motion was rejected, and Jackson was formally removed from CULC.

Jackson did not give a statement in response to CULC’s claims. In an almost 2000-word reply to a request for comment, MomSoc’s Committee said they “had an overwhelmingly enthusiastic response at the Freshers’ Fair”, and described Parker-Humphreys as a “serial anti-Corbyn individual”.

They proceeded to say “we do not wish to make this a personal attack”, before describing Parker-Humphreys as: “A man who is so sad and petty he takes the first opportunity to go whining to the press and social media that MomSoc said not nice things about him.”

They said of Jackson, “The person in question ended their association with [CULC], Momentum is an entirely sepa-

rate thing.”

They said: “The member in question was not the only one of our members on the stall, there were others at various shifts throughout the day. Once again there has been no concrete proof provided that it was the member in question who did this.

“If CULC can provide proof of these accusations then we will take action but so far they’ve presented nothing but slanderous bluster and racialised sophistry.”

Referring to Jackson’s statement to the Easter TGM, the MomSoc committee claimed: “it is quite clear that there’s nothing that constitutes a genuine threat”. They also said that they had used Momentum branding without permission because it is a “grassroots, members-led, organisation” of which they are members.

Lucy Cavendish and Newnham consider reforms

(cont.) individual who had transitioned to female, and any individual who is legally recognized as female under the Gender Recognition Act”. The policy is grounded upon the notion that “UK law presently recognises only two genders, male and female”.

Speaking to *Varsity*, Newnham JCR President Rachel Mander and Women’s Officer Ruby Kwong confirmed that Kwong “has been sitting on a working group for the admission of trans women into women’s colleges, alongside the women’s officers at other women’s colleges, the CUSU disabled students’ officer

and the CUSU women’s officer”.

They did note that the JCR Committee are yet to pass a motion on the subject, adding “as a JCR we understand women’s colleges to, in part, be places for students who are marginalised by their gender, and as such would welcome any policies which further this aim. Under this understanding, we welcome the policy change at Murray Edwards.”

The president of Lucy Cavendish College’s Student Union told *Varsity* that the Union “has indeed been approached by the CUSU campaign and we are preparing to be involved.” She continued, “This

is an important issue that challenges the college to assert its foundational values: to provide a welcoming space that enables exceptional women from all walks of life to achieve academic excellence. It is the Student Union committee’s belief that our college is, and should be, fundamentally progressive. The committee fully supports the college’s recent decision to review its admissions policies. We appreciate that policy changes require much thought and reflection, including our whole student body, and we will work to put ourselves at the center of that process in college.”

NEWS

Exclusive: Linda Bellos response

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COMMENT

Are drinking societies ‘the fraternities of Cambridge?’

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Murray Edwards Admissions tutor on their new policy

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News

KANT TOUCH THIS

Philosophy professor wins million dollar prize

Honorary Newnham professor and former principal Dame Onora O'Neill has won the Berggruen Prize for Philosophy, which carries a \$1 million prize. Lady O'Neill has written extensively about the philosophy of ethics, drawing heavily on the writing of Immanuel Kant, including his assertion of our moral obligation to do what is right. In March, she was also announced as the winner of Norway's Holberg Prize, which carried the equivalent of over £400,000 in prize money.

CAMBRIDGE NOBEL-ITY

Former Cantabs awarded Nobel Prize in Chemistry

The Nobel Prize in Chemistry has been awarded to two former Cambridge scientists. Richard Henderson, alumnus of Corpus Christi, and Joachim Frank, a former research associate at the Cavendish Laboratory, worked alongside Jacques Dubochet. The scientists won the prize for their work "developing cryo-electron microscopy for the high-resolution structure determination of biomolecules in solution". Henderson's initial breakthrough came in 1990, while he was studying at Cambridge.

A WHOLE NEW WORLD

Official Disney store coming to Cambridge

A representative of the Grand Arcade shopping centre has confirmed plans to open a pop-up Disney store in Cambridge. The pop-up store, set to open before Christmas, will remain in Cambridge for just six months. The decision comes after a permanent Disney store, situated in Petty Cury, was closed in January 2015 after 15 years in business. The store will replace the current branch of Wallis, on the ground floor of the shopping centre.

OLD NEWS

3,350-year-old treasures uncovered in dig

Archaeologists from the University of Cambridge have unearthed a 3,350-year-old burial chamber, filled with a range of valuable possessions, during an excavation in Greece this summer. Lead archaeologist and Director of Studies at Sidney Sussex College, Yannis Galanakis, told Cambridge News: "Finding an intact burial, let alone in a monumental tomb of the palatial period, 1370-1200 BC, makes our discovery all the more special."



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Cantab start-ups scoop awards

Rachel Loughran

Senior News Correspondent

Three teams from the University of Cambridge scooped awards last month at the Lee Kuan Yew Global Business Plan Competition.

The biennial competition, which requires at least one member of the team to be a current university student, claims to "[invite] the brightest minds from the world's most entrepreneurial universities to come together to tackle the challenges of the 21st century."

Named after the founding prime minister of Singapore, the competition describes itself as "a platform for Singapore to engage with the global innovation & entrepreneurship community, and showcase our innovation capability and ambition to the rest of the world." Teams shortlisted for the final travel to Singapore for an all-expenses paid trip. The four winning teams all get a share of the S\$1 million dollar prize fund.

This year's theme, 'Smart City', challenged the teams to come up with solutions to problems faced in one of four areas: health, living, mobility and services.

Three Cambridge groups – Inkling, FlowX and Cambridge Cancer Genomics – were selected from 550 applicant teams to become one of 36 finalists. They presented their products in front of a

panel of judges at the Singapore Management University.

Cambridge Cancer Genomics, who use blood tests to guide smarter cancer therapy, were the overall award winners in the Smart Health category of the competition. Winning a total of three awards, their prize money totalled S\$126,000, which is equal to nearly £70,000.

Evaline Tsai, Co-Founder of Cambridge Cancer Genomics and a Cambridge graduate, stated: "We'll be using the cash prizes to further develop our technology, helping us get into the clinic faster to reach our goal of transforming cancer care."



▲Three of the two companies created solutions for traffic solutions (SIMON LOCK)

Inkling and FlowX also won awards for their business plans, which centre around air pollution and congestion, major issues in the city of Cambridge.

Traffic data specialists INRIX ranked Cambridge as the 13th most congested city in the UK. Researchers calculated that the direct and indirect cost of congestion in the city was £39 million last year, an average of £834 per motorist.

The city is currently in the midst of a controversial project aimed at improving the quality of life and prospects of Cambridge residents. The Greater Cambridge City Deal, one of several similar projects across the country, seeks to tackle the problems surrounding housing, transport and training opportunities for local residents which have arisen following the city's rapid development as a global research and technology hub. The project has a budget of £1 billion over 15 years.

To address congestion issues, Inkling created a pollution-measuring system that by using graphene conductive inks as sensors. They are currently developing their product with the Renesas Electronics Company as a result of their success at the competition.

FlowX aims to provide a solution to the city's congestion issues by integrating data from existing infrastructure sensors, like CCTV, then applying machine learning to optimise traffic signals. Richard Cartwright, co-founder of FlowX, told *Varsity* that "congestion is a huge global problem that deserves more solutions. The environmental cost of congestion is a huge driver behind our work."

"We hope to enable many more cities to reduce negative environmental impact."

Cartwright deferred his MA in Economics at Peking University Business School after being offered a place to further develop FlowX at the Ordnance Survey's start-up accelerator Geovation Hub.

He added that the team would be looking to implement their technology in Cambridge: "We will be progressing our conversations with the Cambridge authorities to see exactly how we can help them."



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Exclusive: Linda Bellos ‘disappointed’ by Beard Society ban

Rachel Loughran and Anna Menin
Senior News Correspondent and
Associate Editor

Radical feminist Linda Bellos, who was no-platformed by members of Peterhouse’s feminist society, has called for greater openness in discussion of gender issues in an exclusive interview with Varsity.

The Beard Society, which describes itself as a “platform within Peterhouse for the discussion of feminism and the role of women in modern society,” revoked Bellos’ invitation to speak after she said she would be “publicly questioning some of the trans politics” which “seems to assert the power of those who were previously designated male to tell lesbians, and especially lesbian feminists, what to say and think.”

Bellos said that she was “not troubled” by the society’s decision, but “disappointed” by it. “I think [the decision] is entirely inconsistent with being at university,” she added. “We wrap ourselves up in cotton wool lest we get hurt... one goes to university to challenge, to think, to be able to argue back.”

Bellos reiterated that free speech is “not just about one’s feelings” saying: “we all fought for freedom of speech and we have to maintain it.”

“One goes to university to challenge, to think, to be able to argue back”

She also addressed the proposed changes to the 2004 Gender Recognition Act, which will shift the gender registration process away from ‘medicalised’ questions to ones of ‘self-declaration’. “I’m not accusing anyone,” said Bellos, “I am making reasoned arguments as to what I find problematic about the new proposals,” which she said “could disempower all women.”

“I am aware there is a debate going on about proposed changes to the law about gender reassignment,” she added, “and I did not wish to walk into a situation where people did not recognise that I was going to be critical. I made my position clear without, I think, being provocative.”

In a statement given to Varsity, the Cambridge University LGBT+ Campaign affirmed its support for the Society’s decision to rescind Bellos’ invitation, saying: “We believe colleges are an institution that have a strong responsibility towards their own members: it is their duty to look out for their welfare, and we are happy to see Peterhouse take a decision in that direction.”

“Of course, debate on trans politics is allowed; but that does not mean that colleges should allow speakers that deliberately refuse to acknowledge the often harsh reality that transgender people face.”



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Interview

Jess Phillips MP

‘This is my revolution; I will keep on going’

Josh Kimblin meets the outspoken MP to discuss women’s rights, online abuse and authenticity in modern politics

How often do you hear Members of Parliament laugh? Discounting the forced laughter at scripted conference gags and quips in the Commons, it often seems that politicians are humourless by nature.

An evident exception is Jess Phillips, Labour MP for Birmingham Yardley. Despite only taking her seat in 2015, she is already regarded as one of Parliament’s most humorous – and outspoken – advocates of women’s rights.

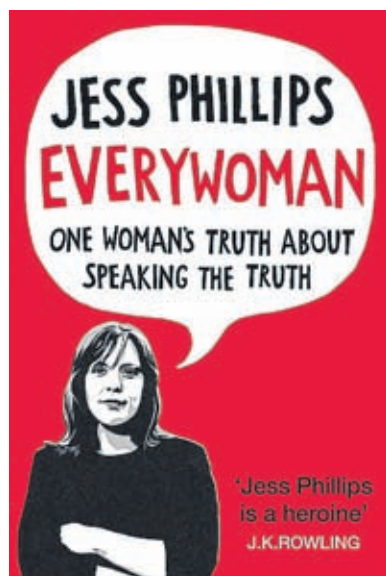
With a background in working with sexual abuse victims, Phillips might be forgiven for conversational sobriety. Instead, she pulls off a combination of sardonic irony and deep compassion with aplomb, laughing throughout our conversation – even while describing the hurdles faced by those who address women’s issues.

“You don’t get direct backlash from the government or men within the Labour Party,” she explains. “The difficulty is whether anyone is listening. People try to delegitimise your voice by moaning, ‘Oh, she’s always on about women’s issues.’ The hardest thing is making sure that people don’t think it’s your hobby horse.”

“It’s ironic. We never say that to men who have great hobby horses,” she observes. “When was the last time you heard somebody say: ‘Oh, George Osborne, always bloody going on about the deficit. So sanctimonious!’”

Phillips regularly receives abuse online for her views. “I’m told that I’m only raising the issue to ‘seek attention’. Then people just insult you: they say that you’re stupid, common, fat, ugly – every misogynistic trope you can think of.” As she quips in *Everywoman*, her feminist manifesto, “the Internet attracts a classy crowd”.

Humour is central to her response.



“I’m much funnier and cleverer than the Internet trolls, so it’s very easy to make them look small with a few words’ rebuttal,” she replies, with apparent nonchalance. “If I’m on a long train journey, you can fill your time by being better than trolls. I don’t like the idea of the bullies taking over the playground, so I fight back.”

She maintains that “the only way you can counter it is to keep going.” Recalling the American feminist slogan, ‘Nevertheless, she persisted’, Phillips declares: “This is my revolution; I will keep on going.”

Phillips is not alone in her battle; she points to encouragement from across the floor of the Commons. “There is support. The best example is Maria Miller; we’re constantly in the trenches together.” There is also legislative collaboration on the upcoming Domestic Abuse Bill. “That’s just good politics,” she remarks.

However, Phillips would be the first to admit that not all politics is good: she is

certainly unafraid of criticising her own party. Alluding to the recent decision at the Party conference to avoid staging a potentially contentious vote on Brexit, I ask Phillips whether she feels there is sufficient debate within Labour.

In this case, she comes staunchly to the Party’s defence: “Labour does very little other than debate things! Up and down the country, every local Labour party, every regional party and the national party are all debating these issues. On Brexit singularly, the Party’s position has moved because of that internal debate.”

I switch to the issue of the Party leadership. Phillips, along with others, has previously questioned Corbyn’s electability. However, she wrote after the election that it was “time to stand up and say that we got some of that wrong”. Was she entirely happy with the adoration lavished on Corbyn at the Party conference, though?

She laughs at the suggestion of a

▲ Jess Phillips is the Labour MP for Birmingham Yardley
(JESS PHILLIPS MP)

‘cult of Corbyn’. “I’m never happy with adoration – full stop,” she says. “Coming from Birmingham, where highest form of praise is ‘Yeah, it’s alright’, any level of adoration is awkward.”

“Nothing will make me stare into my pint more than people praising me. So I find the cult-like reception of anyone – be it Tony Blair or Jeremy Corbyn – difficult.”

This is a smart answer: the self-deprecating Brummie charm leaves her thoughts on Corbyn’s post-election premiership ambiguous. A more cynical observer might wonder whether that charm and ambiguity was calculated.

Fortunately, it isn’t. Phillips is just refreshingly and, on occasion, brutally honest.

This honesty shines through best when she speaks about today’s febrile and partisan political climate. She acknowledges that politics has never been so divisive in her lifetime.

However, she willingly admits that politicians could do more to make the debate ‘kinder’.

“Political division keeps power where it’s wanted,” she explains. “When done by political leaders, like Trump, it is done to bolster their own positions. Although we say we hate division, we benefit from it as well. Labour politicians benefit from people hating the Tories – hating them hard. If you don’t speak out against it, then you’re essentially colluding with it.” She then criticises both Jeremy Corbyn and Theresa May for failing to “call out” abuse propagated by their media allies: both *The Canary* and the *Daily Mail* attract her ire.

She also points out that we only hear admiring comments made about political opponents when they are dead. “When Anna Soubry got death threats from Brexiteers, it wouldn’t have hurt Jeremy Corbyn to say: ‘I don’t agree with Anna Soubry but she is a decent, fiery Member of Parliament and her voice deserves to be heard.’ That’s what he would have said were she dead.”

Given that Phillips was friends with the late Jo Cox, these words ring with poignancy. She has spoken publicly about Cox’s murder, saying that it “makes me want to fight harder”. The whip-smart Twitter comebacks suddenly feel very distant.

Phillips ends on an optimistic note, though. She remains confident that her honesty will eventually infect the whole political class. Pointing to Jacob Rees-Mogg’s sudden surge in popularity and Theresa May’s struggling premiership, she notes that questions of honesty and authenticity are increasingly important: “When you can’t get a genuine, honest reaction from a politician, nothing that they say is believable.”

In an age of po-faced podium speeches and routine regurgitation of pre-fabricated slogans, politicians often seem pathologically averse to flashes of humour and feeling. If Jess Phillips can lead a fiery feminist revolution with a dose of good cheer, you would be a fool to bet against her succeeding.

◀ *Everywoman* is Phillips’ feminist manifesto
(AMAZON)

News

Fees frozen amid concerns over “unsustainable” system

Todd Gillespie
Senior News Correspondent

In an attempt to increase her party's credibility among young voters and alleviate student debt, Prime Minister Theresa May has announced a freeze in maximum annual tuition fees at £9,250, rejecting next year's planned rise to £9,500.

She also announced a raise in the repayment threshold on student loans from £21,000 to £25,000, and a “major review” into English university funding.

Once graduates begin earning over £25,000 per year, they will be required to put 9% of their income towards fee repayments each year. Every graduate who earns over £21,000 per year will now pay less in annual repayments, saving them approximately £800 up front, and, as estimated by the Institute for Fiscal Studies (IFS), costing the government £2.3bn per year.

While the IFS have warned that the freeze on fees is “unsustainable”, they have noted that the change means a typical graduate will pay back £15,700 less over 30 years, before any unpaid loans are written off. A corollary of this is that 83% of graduates will not pay back all their debts, raising the long-term costs for the Government significantly.

Theresa May's former adviser, Nick Timothy, has called the student loans sys-

tem a “Ponzi scheme” and has expressed concerns about too many students going to university and not benefiting from it. In her speech on Wednesday, May seemed in tune with this view:

“Today, young people take on a huge amount of debt to [go to university]. And if we're honest, some don't know what they get from it in return.”

Meanwhile, Higher Education Minister Jo Johnson, speaking at a fringe event at the Conservative conference this week, has suggested that some students can choose to “have a frugal existence” in order to cover the costs of university.

The Government has been criticised for not doing enough to tackle the £100bn debt now burdening six million British graduates. Current students will be graduating with an average of £50,000 of debt, according to the IFS.

Amatey Doku, NUS Vice-President for Higher Education and former President of CUSU, commented on the Prime Minister's speech: “I had low expectations, but it turns out that they weren't low enough. *The Telegraph* called it a “revolution” which is true, if you mean that we're going round and round in circles.” Doku has also criticised the Government for failing to address interest rates and maintenance support.

The average annual cost per undergraduate at the University of Cambridge



is now £18,500. This cost has risen by nearly £4,000 in the past seven years. Last year, *Varsity* also reported a £7,700 “funding gap” between the amount of money Cambridge receives per year for undergraduates, and the amount it pays to teach them.

Tuition fees cover around half the cost, and the Government's teaching grants cover around one fifth. This leaves a funding shortfall which universities largely cover with income from post-graduate and overseas student fees.

There has been concern about higher fees discouraging students from poorer backgrounds from applying to university. In 2015, Vice-Chancellor Leszek Borysie-

▲Theresa May made the announcement on Saturday (CHATHAM HOUSE)

wicz told the *Times Higher Education* that he would be “concerned about increases in fees,” worrying that they might damage access efforts.

Welcoming the announced changes, Alistair Jarvis, Chief Executive of Universities UK, said that “Raising the loan repayment threshold will put extra cash in the pockets of many graduates starting their careers. Universities UK would like to see the Government going further by reintroducing maintenance grants for those most in need and reducing interest rates for low and medium earners. We also need to do more to reverse the worrying decline in the numbers of part-time and mature students.”

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Investigation: overnight guest policies

Huge discrepancy between rule and practice in college overnight guest policies



- Significant discrepancies exist between colleges' policies and enforcement
- Many students are unaware that guest policies exist

Nick Chevis and Lucia Keijer-Palau
Investigations Editors

A *Varsity* investigation into colleges' overnight guest policies has found that strict policies exist across all undergraduate Cambridge colleges, and that students are often unaware of their existence and implications. Reports from current and former undergraduates have also uncovered considerable discrepancies in the enforcement of overnight guest policies, both across and within colleges.

In general, most colleges have a cap of two or three nights as to how long a guest can consecutively stay in their

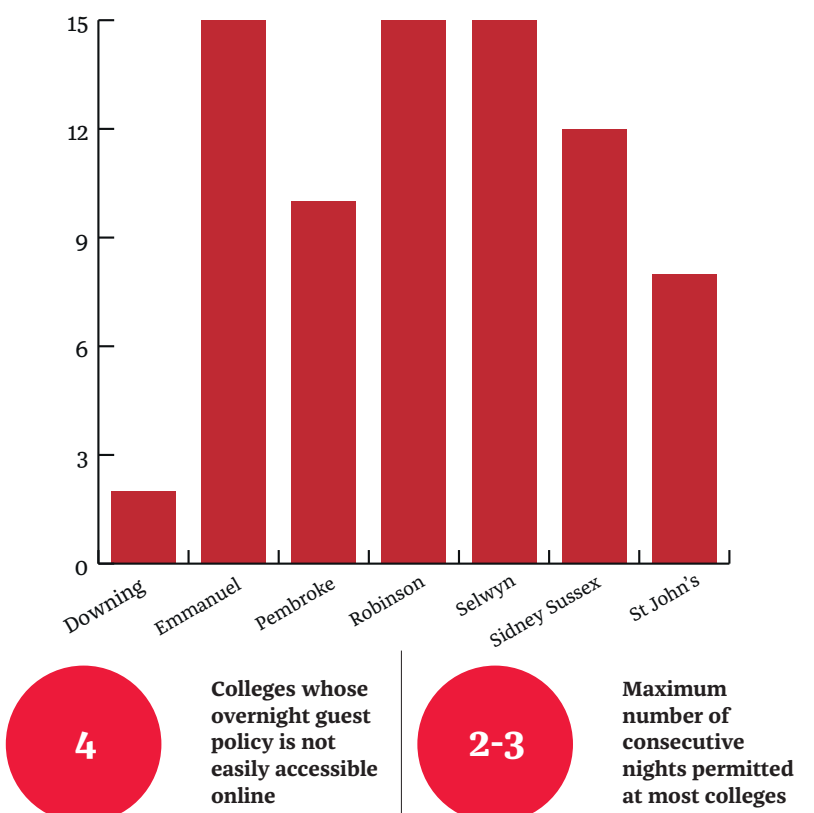
host's room. Guests are also nearly always required to be signed in at the porters' lodge. Another common policy feature is to have a maximum limit on how many nights per term an undergraduate can host a guest in their room.

Many students were unaware that such policies existed, with several telling *Varsity* that this was the first they had heard of them and that there had been no formal explanation of them during freshers' weeks.

An informal poll of just under 50 Emmanuel College undergraduates revealed that 54% of them did not know their college's official policy on guests. Emmanuel's policy is one of the more

▲ "Students may not have overnight guests in their own rooms" at Gonville and Caius (ALL PHOTOS: ANNA MENIN)

Table: official number of guest nights allowed per term



lenient ones across Cambridge, with undergraduate members being allowed to have one overnight guest at a time but for not more than three days out of any given seven and for no more than a total of 15 in each Normal Period of Residence, which is essentially per term. All overnight guests must also be registered as such in the College's porters' lodge.

Homerton College is exceptional in so far as there is no limit on how many nights in a term an undergraduate can have a guest to stay in their room. However a guest staying here for more than three nights must pay a fee for use of facilities.

In some places the rules on nights are somewhat more complex. At Trinity Hall the total cap is monthly, rather than termly: "Junior Members in College-owned accommodation are permitted to entertain guests in their rooms overnight for a maximum of three nights in any seven consecutive nights up to a maximum of ten nights in a calendar month."

There were further discrepancies between colleges with some particularly unique idiosyncrasies.

At Gonville & Caius, for example, official policy states that "students may not have overnight guests in their own rooms" although they can stay in a spare student's room or the College hostel.

St John's College places particular emphasis on what nights of the week a guest might stay, with the policy preferring undergraduates to accommodate a guest in their rooms on a Friday or Saturday. Only if the college's Junior Guest Rooms are full can an undergraduate house a guest in their rooms on other nights of the week.

At Christ's, students' guests are officially required to "sleep on the floor."

Meanwhile, at Trinity guests "must be bona fide acquaintances and of a fixed abode", in other words that they cannot be homeless.

Information on accommodation rules is often challenging to find and buried deep within accommodation handbooks.

Trinity Hall students "intimidated" by guest rules

Trinity Hall was repeatedly flagged as a college where the overnight guest policy is strictly enforced.

The college's official policy states that guests from other colleges cannot enter the college after 11pm and must leave before the gate is closed at midnight. Guests must always be escorted and cannot stay for more than three nights out of any seven. The monthly maximum is ten nights.

One recent graduate told *Varsity* that "porters in certain accommodation blocks have been known to go

on patrols of kitchens in evenings to see whether any students have had guests over." He added that "most of the porters are lovely" but that a couple were reputed to be extremely strict and intimidating, to the extent that by the end of the year his girlfriend refused to come to the college when she knew the porters were there as she was "so intimidated by their presence."

An undergraduate at a different college in a relationship with a Trinity Hall undergraduate reported to *Varsity* that every time he goes to Trinity Hall to visit

her he is made to wait in the porter's lodge to be collected by his partner.

Students reported that around busy periods such as Caesarian Sunday the policy was very strictly enforced. The JCR called for an explanation of the college policy.

The college's Senior Tutor told *Varsity* that "like most colleges, Trinity Hall has a guest policy for its students that has been designed to prioritise the safety of the college community, as well as to provide the best services and facilities for its members."



Investigation: overnight guest policies

Varsity had to ask four colleges directly for the information on guest policies as it was not easily accessible online.

Furthermore, Varsity's Investigations team has uncovered discrepancies in the enforcement of overnight guest policies across and within different colleges.

Student testimony from colleges such as King's, Emmanuel, and Gonville & Caius suggest a lax enforcement. A third year student at Caius told Varsity that she "didn't know anything about Caius' guest policy" and had only heard of it being enforced on one occasion. Another told the Investigations team that the college's policy was both "unenforced and ridiculous."

Emmanuel JCR President Connor MacDonald confirmed to Varsity that "while the overnight guest policy is still enforced [at Emmanuel], this is done with a much lighter, and likely more effective, touch than most other colleges." He said "As students, I think we are all extremely grateful that any 'overnight' visitor issues are handled with discretion, firm but fair enforcement, and a refusal to needlessly invade the privacy of students."

Meanwhile, Trinity Hall was repeatedly flagged by students Varsity interviewed as a college with a relatively strict enforcement of its guest policy. Similarly Corpus Christi, as Varsity reported in February, has also garnered a reputation for a strict enforcement of its overnight guest policy. Controversy was caused within the college when one Corpus student was punished with cleaning duty for having a guest to stay over regularly without signing them in.

Enforcement of overnight guest policies varies within colleges as much as between them. Reports Varsity received from both Trinity and Downing suggested that while some students felt the policies were enforced extremely harshly, others believed that they were not enforced at all.

One Downing undergraduate told Varsity that "Downing don't care at all (even though the actual policies are harsh)," whilst a recent graduate told a Varsity reporter that she was regularly "scowled down by the porters" when she went to visit her boyfriend at Downing last year, and that she felt as though she was being permanently monitored by some college staff.

Similarly at Trinity many students reported a lax enforcement of the College's overnight policy, but Varsity is aware that this is not always the case. One student told Varsity that one way in which he experienced the policy was via college staff routinely "making moralistic, cold, and utterly inappropriate comments" about his relationship with his partner, who was also a member of the college.

A spokesperson for Trinity College said "At the heart of the College's policy on guests is safety and security. The policy is in accordance with health and safety requirements for the College community."

Meanwhile, in a statement to Varsity, Tim Flack, Senior Tutor at King's College, admitted that current policing of the King's College's overnight guest policy is "minimal" but that in the future this is an area he will be working on with the Lay Dean, Head Porter and student representatives "to firm up."

He added that "there is an important balance to struck which on the one hand is not overly restrictive on our students and their social lives, but on the other hand doesn't result in abuse of the facilities which then makes life hard for other residents."



Are guest policies being reformed?

Corpus Christi

In light of the controversial incident in February, the rules for maximum number of nights were brought in line with the graduate rules, which allow guests to stay for up to three nights a week and without a termly limit.

It was agreed that the process for signing in a guest would be moved online to allow for greater flexibility and privacy.

Trinity Hall

In Easter term 2017, members of the JCR committee asked for clarification on the college's guest policy from the Senior Tutor.

The status quo at Trinity Hall was defended on the grounds of fire safety and the fairness of the room sharing agreements. It was deemed unfair to have a guest for more than three nights a week as this would stretch college facilities further than intended.

The Senior Tutor said that she would be open to "mutually suitable revisions" in the future.

The 2017-18 Student Handbook includes the development, "A student wishing to share their room with another Trinity Hall student who is also paying for accommodation elsewhere in College property may do so on the proviso that the Porters are notified of the extra person in the room."



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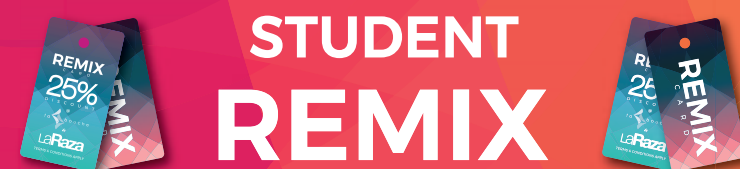
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News New vice-chancellor

Formalities and forward-thinking as Toope arrives

Louis Ashworth
Editor-at-Large

SENATE HOUSE – It was never going to be simple. After a flurry of Latin, a series of hat-doffings and a short procession, Stephen Toope was installed on Monday as the 346th vice-chancellor (VC) of the University of Cambridge.

Around 200 people, most of them academics and staff, arrived at Senate House to witness the traditional congregation ceremony in which Toope took the reins from the outgoing VC, Sir Leszek Borysiewicz.

Addressing the assembled spectators – and, inevitably, the wider world – he used his inaugural speech to pledge a vision of a global University, emphasising Cambridge's world-leading role in research and scientific discovery.

Toope was previously director of the University of Toronto's Munk School of Global Affairs, and between 2006 and 2014 he served as president and vice-chancellor of the University of British Columbia. A graduate of McGill, Harvard and Trinity College, Cambridge, this is the first leadership role he has held in Britain.

Before he could take up his new mantle, however, there were some formalities to take care of.

Shortly after 9am, the University proctors entered the south door of Senate House, which faces the lawn, accompanied by Borysiewicz and Toope. All were dressed in black robes, with mortarboard hats.

Taking the podium in front of four wooden pillars at the building's west end, Borysiewicz began his valedictory speech.

"Today I step down with a mixture of satisfaction at things achieved, and sadness at leaving behind what has been – without question – the most fulfilling job I have ever done," he said.

"To have served as vice-chancellor has not only been a tremendous privilege, but also a source of great pride and, most of the time, a great pleasure."

He praised his colleagues, his wife, Dr Gwen Borysiewicz, and his "excellent" successor, telling the assembly: "Under his leadership, and with your full support, I am confident that this University will continue to achieve the excellence in the service of society that I spoke of seven years ago."

"Professionally, these have truly been the best years of my life – I am sure they will be Stephen's, too," Borysiewicz said. "I wish him and you all every possible success for the future of this wonderful University of ours."

"And so, to all of you, farewell – and thank you," he concluded, to sustained applause.



Profile Stephen Toope

Nationality
Canadian

Age
59

Educated
McGill, Harvard,
Cambridge

Previous job
Director of the
University of
Toronto's Munk
School of Global
Affairs

As Borysiewicz left the podium and took a seat among the audience, the deputy proctors, who presided over the ceremony, guided Toope to the front of the room, and began his official installation.

Holding Toope's hand, the former senior proctor, Gordon Chesterman, asked: "*Dabis fidem te bene et fideliter praestitutum omnia quae spectent ad officium procancellarii academiae Cantabrigiensis* [Will you pledge to diligently and faithfully oversee all matters which have to do with the office of vice-chancellor of Cambridge?]"

"*Ita do fidem* [I pledge accordingly]," Toope responded.

Chesterman then admitted Toope formally, saying: "*Auctoritate nobis commissa admittimus te ad officium procancellarii hujus academiae, in nomine Patris, et Filii, et Spiritus Sancti* [By the authority entrusted to us, we admit you to the office of vice-chancellor of this university, in the name of the Father, the Son, and the Holy Spirit]."

After that agreement, Toope was invited by the registry, Emma Rampton, to sign the book of admissions to office, and was presented the vice-chancellor's insignia by former deputy proctor Dr Cristiano Ristuccia. As this process went on, Toope repeatedly underwent a process of hat-doffing, turning variously to the assembled proctors and pro-vice-chancellors – they would raise their caps at Toope, who then responded in kind. He was then escorted to the chancellor's throne, as which point the congregation reached its official close.

Toope was then invited forward by the proctors once again, to give his first ever speech as vice-chancellor. Before the speech began in earnest, he offered his thanks to University members or prominent local people who had retired or passed away within the past year.

He began his speech by extolling Cambridge's starred and storied history, saying: "For hundreds of years, Cambridge has nurtured generation after generation of leaders in areas ranging from philosophy and classics to economics and geography; from medicine and biology to mathematics and engineering; from theatre and comedy to politics and business – indeed in every field of human endeavour."

"Many of you will be aware of the saying about the difference between North America and Britain," he said. "In Britain," it goes, "people think that 100 miles is a long distance; in North America, people think that 100 years is a long time." Indeed, when I became president and vice-chancellor of the University of British Columbia in 2006, I was only the 12th person to take on the role. So the task of becoming this University's 346th vice-chancellor is one that fills me with



wonder – and one that I undertake with humility."

He went on to emphasise a perceived growth in global 'complexity'. Citing novelist Toni Morrison, he said his "appointment coincided with the beginning of a period of profound unease", ushering in a "new age of anxiety, marked by a widespread distrust in institutions, in experts, and in business-as-usual politics."

He offered his belief that community spirit could overcome such challenges, however, citing King's and Varsity alumna Zadie Smith's suggestion that "we must reach our hands outward".

He praised the collegiate system and unity of the University, saying that the collective goal of members should be "to ensure that, in an increasingly com-

plex and anxious world, the University of Cambridge remains an unstoppable, unapologetic force for knowledge and understanding, for more inclusive community, and for the betterment of our shared world".

At the speech's close, Toope undertook a second formal process, of installing new proctors. After that was complete, Toope and the proctors formed a procession and exited the building at its east end. They slowly marched down the path alongside Senate House lawn and entered the old University Library, now Gonville & Caius library. Madeira and coffee were then served at a reception in the Old Schools building.

Additional reporting by Helena Tunks and Lucy Emanuel



New vice-chancellor News



▲▲ (Above) Toope, second from left, in the procession past Senate House. (Left) Toope gives his inaugural speech (LOUIS ASHWORTH, NICK SAFFELL/UNIVERSITY OF CAMBRIDGE)

“I am confident that this University will continue to achieve excellence in the service of society”

Sir Leszek Borysiewicz on Cambridge’s future

“The task of becoming this University’s 346th vice-chancellor is one that fills me with wonder”

Stephen Toope on his appointment as VC

“Auctoritate nobis commissa admitimus te ad officium procancellarii hujus academiae”

The Senior Proctor admits Toope to the role

Religious feuds and hidden nudes: vice-chancellors throughout the ages

Anna Menin
Associate Editor

The role Stephen Toope took up this week is a decidedly modern one, with high-flying candidates chosen from an international field, and a probable six-figure salary designed to attract professionals with global standing. But that was not always the case.

The role of vice-chancellor (VC) has changed dramatically since the University’s foundation over 800 years ago, when their main responsibility was acting as the chancellor’s deputy. The term originated in Cambridge, and candidates chosen were heads of colleges or houses – a tradition which continued until 1992. A trawl through the four hefty volumes of *A History of the University of Cambridge*, published by the University Press, shows some of the role’s quirkiest occupants and strangest responsibilities.

During the Elizabethan era, it became usual to appoint Chancellors who were statesmen rather than resident academics, able to act as a figurehead and lobby for the University at a national level. VCs consequently became far more significant, responsible for presiding over the day-to-day running of the institution. Their duties and responsibilities were many, ranging from having jurisdiction in civil proceedings and all criminal ones excepting “treason, felony and mayhem” in the city of Cambridge and one mile around it, having the exclusive right to grant alehouse licenses in the city (until 1835), to opening the Stourbridge Fair every September.

The latter was one of their more pleasant responsibilities, and one “typical of many in its gastric burden” on the VC. The day began with ‘sherry wine and cake in the Senate House mid-morning’, then processing to Stourbridge Common to open the fair, where they “ate several barrels of oysters, and rounded off the day with herrings, pork, beef, a goose, plum and pease pudding and ‘a huge apple pie’”.

Yet there were more serious aspects to the job, as VC Robert Beaumont learned in the 1560s. A dispute over religious observance led to his public humiliation when his ‘processional horse’ was shaved and he was accused of treachery



▲ Vice against vice: William Whewell tried to manufacture a nude-free Fitz experience (WELLCOME IMAGES)

by former friends.

Such indignities are unlikely to be a concern for Toope, who is also fortunate to be taking on the job at a time when the position’s high salary is a given, which was not always the case. The role used to be very poorly remunerated, with salary dependent on the rarely-increased fees paid by students on graduating, but the prestige of the office meant it was rarely turned down.

The working group who selected Toope will be hoping that he performs better than one of his predecessors from the eighteenth century, Barton Wallop. A master of Magdalene, Wallop was described as a “hard living, hard drinking, sporting country gentleman, totally without scholarship or intellectual tastes”.

Toope is also likely to take a more hands-off management approach than some previous VCs who took it upon themselves to personally intervene in city and University life. In 1835, George John Archdale sent his butler to inform local publicans that he wanted them to vote Conservative. Two decades later, William Whewell decided to move some

of the Fitzwilliam’s nude paintings as, he believed, it “should be possible to pass through the gallery without looking at such pictures”.

Unsurprisingly, by the 1980s, there was mounting dissatisfaction with a system limiting the pool of potential new VCs to those already in charge of a Cambridge college, and with the fact their tenure was limited to at most two years. In 1989, the Wass Committee recommended a host of changes to Cambridge’s governance – chiefly that VCs should be appointed on a longer term basis. In 1991 the Regent House decided to adopt this proposal: the next VC would serve a five-year term, with the possibility of renewing it to seven. It also decided that the VC should no longer be head of a college, although they may still be a Cambridge fellow.

Cambridge is now on its 346th vice-chancellor, and today’s role – and its inhabitants – are vastly different to those of 1209, or even 1909. Yet, to this day, Cambridge has had as many VCs with the surname ‘Gooch’ as it has had female ones – two. Some things are slower to change than others.



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Science



Models and meaning: building the formula that will predict the next financial crisis

● *In conversation with Professor Robert Neild, Emeritus Professor of Economics at Trinity*

Jake Cornwall-Scoones
Science Editor

Since the 2008 financial crash, academics and politicians alike have started to question the principles on which the application of modern day economics rests, asking why models failed to predict such a calamitous event. I spoke to Professor Robert Neild, emeritus professor of Economics at Trinity College, to talk about the practice of modelling and the pitfalls of the economics under which much of our world operates.

Modelling involves looking at the relationships between variables within a system to unveil some new aspect of the system. Neild notes that: "So long as the model portrays the real world, you'll arrive at a conclusion about the real world," but "if modelling relies on assumptions that are unreal, it will arrive at conclusions that are misleading". Models are not reality, but try their best to simulate it, applying "simplifying assumptions" in order "to build rigorous models like physics".

It is the neoclassical model that has been taken up by many economists and bankers alike, which Neild refers to as being based on "a Newtonian concept of equilibrium to the effect that through markets, supply and demand is being brought to an equilibrium in every individual market, and in the whole system, to generate full employment". Modelling as a practice in economics took off in the last half century, becoming a "competitive game ... until [the models] became more and more real". Neild notes that these models, given their assumptions, spouted out the same general conclusion: "that markets are good and you can rely on them".

Neild notes several flawed assump-

tions in this model. Economists' approximation of human behaviour is deeply distorted, where humans are "called 'agents' ... that are, what the economists call, 'rational', which means that their behaviour is purely directed by selfish calculation as to gains and costs". This goes against much of what is known about the drivers of human actions, ignoring "instincts, which are obviously present, starting with sex and going on" as well as the influences of "advertising or what other people do. They're assumed to be completely atomistic with certain born preferences which they express rationally. Now that's crazy!" Additionally, models are assumed to be perfect, meaning sellers and buyers cannot influence prices. Yet "it is manifest that the world consists of very imperfect markets where prices are administered and that large monopolies exist".

The neoclassical model is a static view of the world: "What's happened today, how things are behaving, how people are behaving, how technology is providing means of achieving different ends, is going to be the same tomorrow." Economists seem to have been seduced by the apparent certainty of physics where "you can happily say if I go to the window of my room here and drop an object, it will go down and not up. In economics you can't be sure like that because you're dealing with human behaviour." Yet this static view is "no longer tenable" because the world is changing. "Since the second half the twentieth century, there's been a huge acceleration in the rate of innovation, not just in the technological sense but in inventions such as financial contracts, how we persuade one another, how we communicate." Neild suggests that this "snowball of innovation is changing how the economy and society work around us" making "static economics ridiculous".

The 2008 banking crisis is a poignant example of a failure of this doctrine. Banks innovated in all sorts of ways following their deregulation, allowing them "to invent all sorts of new tricks and

games for lending money, in a very risky way, and passing on packages of risky investment to investors, ordinary citizens who didn't understand their game". As a result, the crash hit governments and experts by surprise, all so "blinkered by the myopia of static economics that they did not look for innovations to see whether they were good or bad".

Neild suggests Cambridge's Economics Department is plagued by this static view, speaking of how the department has changed from when he first arrived. "It used to be a place where the problems of the world were hotly debated, and economics was relevant to policy issues." He speaks of the "creative chaos" with "all sorts of people of different faith, from Marxist, to capitalist, to Keynesians, to applied economics, to neoclassical mathematical people getting going". Neild notes that Keynes "was not interested in techniques and mathematics for its own sake, ... he was interested in the problem of unemployment, and went hell to leather to try and see what was going on". Since, economics at Cambridge, suggests Neild, has become "mute and irrelevant", with neoclassicals taking over, with teaching and admissions becoming very maths heavy. "A considerable part of it, I fear, goes into training people in gambling - they all want to go to the city and make money and be bankers. I regard that as a contemptible action."

Neild calls for a more dynamic modelling approach, one that looks at "what people are going to do in the face of masses of innovations being thrown at them, ... and political events in the world". Economics, unlike Newtonian physics, does not run like clockwork, and thus must acknowledge its inherent uncertainty. Neild envisages that this dynamic view would involve modellers looking at what's changed in the world, for example in the case of the financial crash "regulators of the banks [asking] 'what's new? What are the bankers getting up to? Should we restrict it? Is it good?'"

How should this dynamic view be

▲ Stock prices falling during the 2008 financial crash

(WIKIMEDIA: JAMES SMITH)

applied to modelling? "I think the right approach to be dynamic is to be Darwinian," with new innovations being analogous to "mutations and recombinations in genes ... that's to say that they're quite unpredictable. There are going to be millions of mutations that don't succeed, and then one finds a niche and takes off." This idea is rooted in the idea of cultural evolution, where ideas or beliefs compete by the same principle of survival of the fittest that Darwin originally proclaimed, suggests Neild. The most recent examples of this involve innovations leading to "enormous monopolies [such as] Amazon, Microsoft or people like this".

Yet the doctrine of perfect markets and a static world prevails. Established theories are hard to overturn. Neild points to a recent example of this in the "enormous pressures against that in that the whole bias in funding and money is for this mathematical kind of approach, and behind it there is the political bias of the power of the banking lobby, which tends to push people away from being too critical about how the system works ... Crude debates of the Tories, saying that 'Corbyn is anti-capitalist' and is 'unqualified'. It's horrible." But he has faith in the Darwinian approach overturning this view eventually: "In the end, facts kick".



Cambridge Faculty of Economics ►

(GEOGRAPH: TL4457)

“They’re assumed to be completely atomistic with certain born preferences which they express rationally. Now that’s crazy!”

Artificial intelligence going forward: learning to trust machines

Chua Huikai

The field of artificial intelligence (AI) was born at a meeting of computer scientists at Dartmouth College in 1956. Researchers and their students had produced programmes that seemed to bridge the gap between man and machine, interpreting logical expressions in English or beating opponents in games of checkers. By 1965, Herbert Simon, one of the meeting's attendees, claimed that "machines will be capable, within twenty years, of doing any work a man can do," setting a tone of aspiration for the years ahead. More than 50 years have passed since and dreams of an automated world, with sentient computers and driverless cars, are still a work in progress. What does the future hold for artificial intelligence?

One does not think twice about sparring against a chess-playing bot. But would you trust a machine to keep you safe on the road? Would you trust its judgment on the best treatment for your cancer?

AI looks at 'intelligent agents,' those machines that are able to sense their environment and respond to it in a way that maximises the likelihood of success of a given goal. A particular algorithm is

“
Would you
trust a
machine to
keep you
safe on the
road?”

chosen and provided with sample datasets. Training then ensues, with the AI fitting parameters for the model to the datasets through sophisticated trial-and-error. The outputs of the final model thus forms the basis of future decisions.

Whilst an automated future is still a long way off, scientists have looked to nature for inspiration on how to improve this so-called machine learning. For example, deep learning works in a similar way to the information categorisation systems of our nervous system, making machines capable of detecting features within an input data set, and using these features to structure subsequent analysis.

AI works using a black box approach, a system with inputs and outputs without knowledge of internal workings. Thus a key issue is one of trust. Humans are generally capable of rationalising their decisions, but algorithms have no concept of rationality.

An in-depth review by STAT in September showed that IBM's celebrated AI Watson struggled to live up to its initial hype as a game changer in healthcare. Despite heavy marketing, only a "few dozen" cancer centres have adopted the system. A major concern, particularly

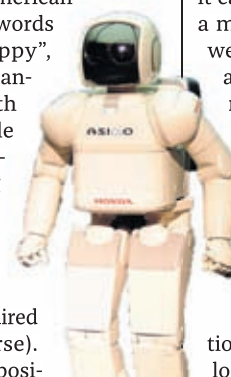
from foreign hospitals, is that Watson's advice is biased towards particular patient demographics and treatment preferences. This stems from the curated data Watson is given by doctors, individuals who have said to be "unapologetic" about inserting their bias in hope that their expertise will help the AI make better recommendations.

While Watson's trainers may be overly-careful with their data, others are not paying enough attention. Research published in April showed that AIs are very good at picking up and amplifying societal prejudices from the data we feed to them. Their AI was more likely to associate European American names with pleasant words like "gift" and "happy", and to associate African-American names with negative words. Google Translate shows similar effects, translating the Turkish gender-neutral pronoun "o" as "he" when paired with "doktor" (doctor), and "she" when paired with "hemşire" (nurse). This counters the proposi-

tion by many that AIs are more impartial judges than humans, being used in situations that are particularly susceptible to subconscious prejudices such as job recruitment and criminal justice.

The final stumbling block holding AI back is that frontline innovation is that the field seems to have stagnated. Modern advances in AI were enabled not by the emergence of new models, but by vast increases in processing power. "Deep learning" is simply a more complex, and hence more computationally expensive, variant on the decades-old technique of neural networks.

Deep learning has served us well, but it can only take us so far. For AI to play a more prominent role in our society, we need a new algorithm - hopefully, a more transparent one that can communicate its thoughts to us. This not only allows the public to trust it more, but also helps its human counterparts to advance their fields of study. The hype over recent successes like AlphaGo, the first AI to beat a professional 'Go' player, might have us believe that we are on the cusp of an AI revolution, but in reality, we are still a long, long way from it.



Online



Brexit & the
NHS
by Sofia Weiss

A cure for cancer? Big Data's big promise

Sofia Weiss

It cannot be denied that cancer is an incredibly complex disease; a single tumour can possess more than 100 billion cells, and each cell has the capacity to acquire mutations individually. Cancer is a dynamic disease, and this constant change must be reflected in our analysis and treatment, a task too vast for a human mind. This is where the disciplines of Big Data and cancer biology are intersecting, showing potential to work synergistically to transform how we treat the one in two of us who will develop cancer.

Tumours are full of data. So many combinations and permutations of genome abnormalities are possible meaning in effect no two tumours are the same. By allowing researchers not only to scan the genome in its entirety, but to compare genomes of individuals afflicted with specific cancers, and indeed contrast genomic differences between cells of a tumour, Big Data allows us to

learn what exactly has gone wrong particular tumours. Researchers take large data sets and look for patterns, identify mutations that can be targeted with drug treatment, with a tailored therapy for an individual's mutational makeup.

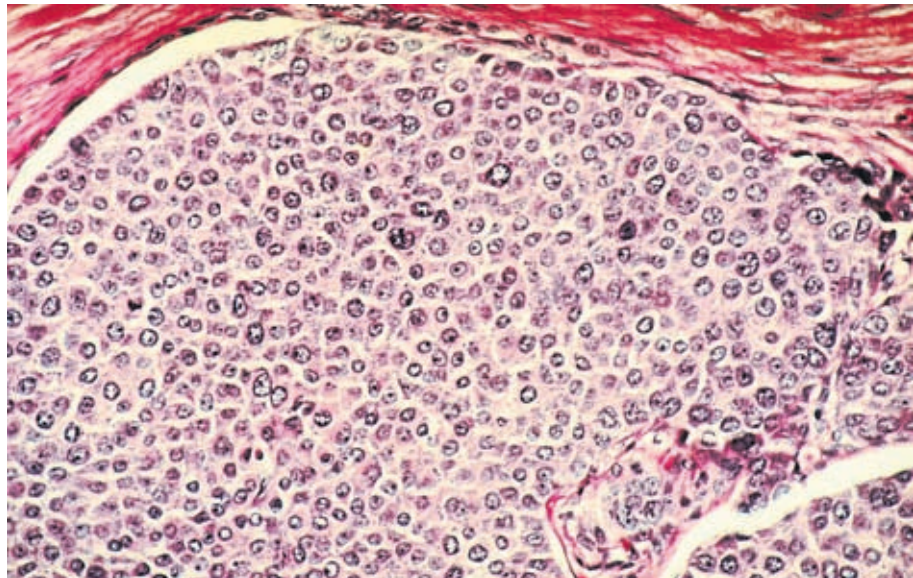
Its applications are being studied the world-over. Shirley Pepke, a physicist turned computational biologist, responded to her own ovarian cancer diagnosis like a scientist, and sought to fight it using Big Data. Using the data bank TCGA (The Cancer Genome Atlas), she applied an automated pattern-recognition technique named correlation explanation (CorEx) to evaluate the genetic sequences of 400 ovarian cancer tumours, including hers. CorEx turned up pertinent clues as to Pepke's tumour's genetic profile, allowing her to reason that she would be most likely to survive were she administered checkpoint inhibitors, a class of drugs geared to stop the ability of cancer cells to outwit the immune system. Pepke persuaded her doctors, and her cancer was cured.

Such research adds to the growing body of evidence suggesting that a rote statistical approach is no longer sufficient to decide cancer treatment. Being guided predominantly by what the numbers say with respect to the 'average patient' is erroneous, because when it comes to cancer, such an individual does not exist. Sequencing tumours is now faster and cheaper than ever, with companies offering \$1,000 genomes. The challenge for scientists of the twentieth century was generating data, but nowadays, refining the processing and analysis methods to deal with so much data has become the limiting factor.

Historically, such ideas about deploying Big Data to cancer have been strictly academic, but recent years have seen the start of their clinical translation. The I-SPY2 study is the first clinical trial of its kind, collecting real-time genomic information from patients who have been prescribed certain drugs on the basis of their cancer's 'tumour signature'. It is anticipated that the data gathered will provide useful insights into biomarkers that improve in response to targeted therapies.

Plenty of challenges lie ahead. Tumours are dynamic entities, hosting a baffling diversity of mutations, which can change over time. Still, there is reason to be optimistic. Researchers and medics are nudging the field of Big Data gradually from idealistic seduction to delivery. Hopefully the patients whose medical histories shape Big Data's algorithms may emerge as the biggest winners.

◀ Fluorescently stained cancer cells
(WIKIMEDIA COMMONS: DR
CECIL FOX)



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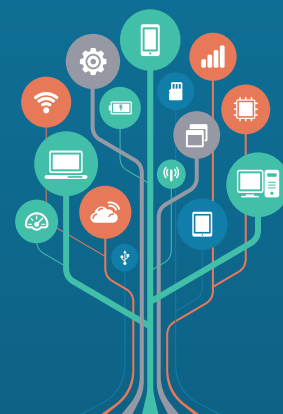
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Comment

During the Regeni case, the West has not done nearly enough



Ed McNally is a second year currently studying History at Pembroke

Ed McNally

In February 2016, Giulio Regeni's mutilated body was discovered propped up against a wall on the roadside in western Cairo. The 28-year old Cambridge PhD student had been in Egypt to research independent trade unions, focusing on street vendors, and had disappeared days before. His guide to Cairo's streets and their labour politics, a union official, had passed information about Regeni's activities to state security services.

As details of the murder emerged, with the autopsy finding evidence of brutal and protracted torture consistent with that which is inflicted routinely on hundreds of Egyptians by the regime, a diplomatic crisis ensued between Regeni's native country Italy and Egypt. Within weeks, the US State Department was widely reported to have had intelligence, shared in part with Rome, which heavily suggested that Egyptian State Security (now called Homeland Security) personnel were behind the torture and murder.

The regime of Abdel Fattah el-Sisi mounted a systematic cover-up, which included a claim to have shot dead four men whom the regime claimed were responsible for Regeni's murder. Regeni's passport had been 'found' in the apartment of the deceased gang. The fabricated web of evidence quickly disintegrated when subjected to the attention of Italian investigators.

With the case remaining officially unsolved, and despite initial outrage, normality has returned to relations between Egypt, Italy, and its Western allies. The treatment inflicted upon Giulio Regeni is a relatively common occurrence in the country, with an average of three to four Egyptians forcibly 'disappeared' daily.

Today, fleeting indignation at Regeni's murder has been replaced by customary silence on the habitual abuse of human rights in Sisi's Egypt. Why?

One answer is that Egypt's secretive and highly repressive state security apparatus has long been a convenient partner of the West. Under the autocratic rule of both Anwar Sadat and Hosni Mubarak, Egypt served as an early 'poster-child' for neoliberal reforms. After Sadat made cuts to food subsidies worth hundreds of millions of dollars in 1977 under World Bank auspices, spontaneous strikes erupted and the military were deployed to put down the 'unrest'. Seventy-nine people died in riots.

Rural resistance to the privatisation of agricultural land, part of Mubarak's 1991 IMF Structural Adjustment Programme, was met with similar violence. The Egyptian state has been shaped in the past forty years by two symbiotic objectives: the consolidation of military control, and the creation of an 'investment climate' amenable to the needs of Western capital. Whilst the proportion of the population below the international poverty line skyrocketed from 20 per cent to 44 per cent under Mubarak, spending on the Ministry of Interior — home of State Security — totalled more than health and education combined. State Security, remains instrumental in repressing independent democratic unions, central to the 2011 revolution and Regeni's research.

Is it any wonder, then, that the Egyptian state, much lauded as a model of neoliberal restructuring, can murder a Cambridge graduate student and thousands of its own citizens with impunity? The Mubaraks were, after all, considered "friends of my family" by Hillary Clin-

ton, and Mubarak himself was called "immensely courageous and a force for good" by Tony Blair. Perhaps most egregious in retrospect is the declaration of Matteo Renzi, Italian PM at the time of Regeni's murder, to Sisi at a major international investment conference: "Your war is our war, and your stability is our stability".

Another reason for Sisi's legitimacy in the West and Egypt's impunity in murdering its citizens is his enthusiastic appropriation of the 'war on terror' and its attendant Islamophobic lexicon. This embrace is both material—Egypt was a key partner in the CIA's extraordinary rendition programme—and rhetorical. The identification of Muslims and political Islam as a unique threat to 'national security' is an ideological thread that ties together the UK government's Prevent strategy, Donald Trump's travel ban and the repression of the Muslim Brotherhood in Egypt.

Sisi, in posturing as a 'secular' leader protecting Egypt and the world from the barbarian Islamic hordes, is at one with racist thought embedded deep in Europe's political and intellectual mainstream. The demand by Cambridge Union regular and best-selling author Douglas Murray that "conditions for Muslims in Europe must be made harder across the board" would chime well with pretexts for state terror mobilised in Egypt. The same can be said for the liberal analysis of terrorism, which implicitly pathologises Muslims as uniquely disposed to extremism.

The long search for justice for Giulio Regeni and the thousands of Egyptians who have faced a similar fate should look not only to Cairo, but at complicity closer to home.



Spencer Cunningham is an MPhil student in Literature at Christ's

Spencer Cunningham says Trump wilfully and cynically distracts us from the real issues

American schoolchildren are taught to stand, hand to heart, during their daily recitations of the Pledge of Allegiance. Over time, this ritual becomes entrenched. At the high school I attended, the few who chose to flout the rules, more through an amorphous sense of teenage rebellion than any adherence to a cause, had to endure the withering glares of devotees and the discomfort of the rest. But that was the point: to make one's resistance felt. Displays of patriotism are serious business in America.

When NFL players, starting with Colin Kaepernick in 2016, began to kneel or sit in protest during the American National Anthem, they knew it would draw ire, and some of them surely felt pangs of transgression reinforced by years of habituation. Their reservations were outweighed by the urgency of the message: a cry against police violence and racism in America. For the sake of the conversation, they were willing to court contro-

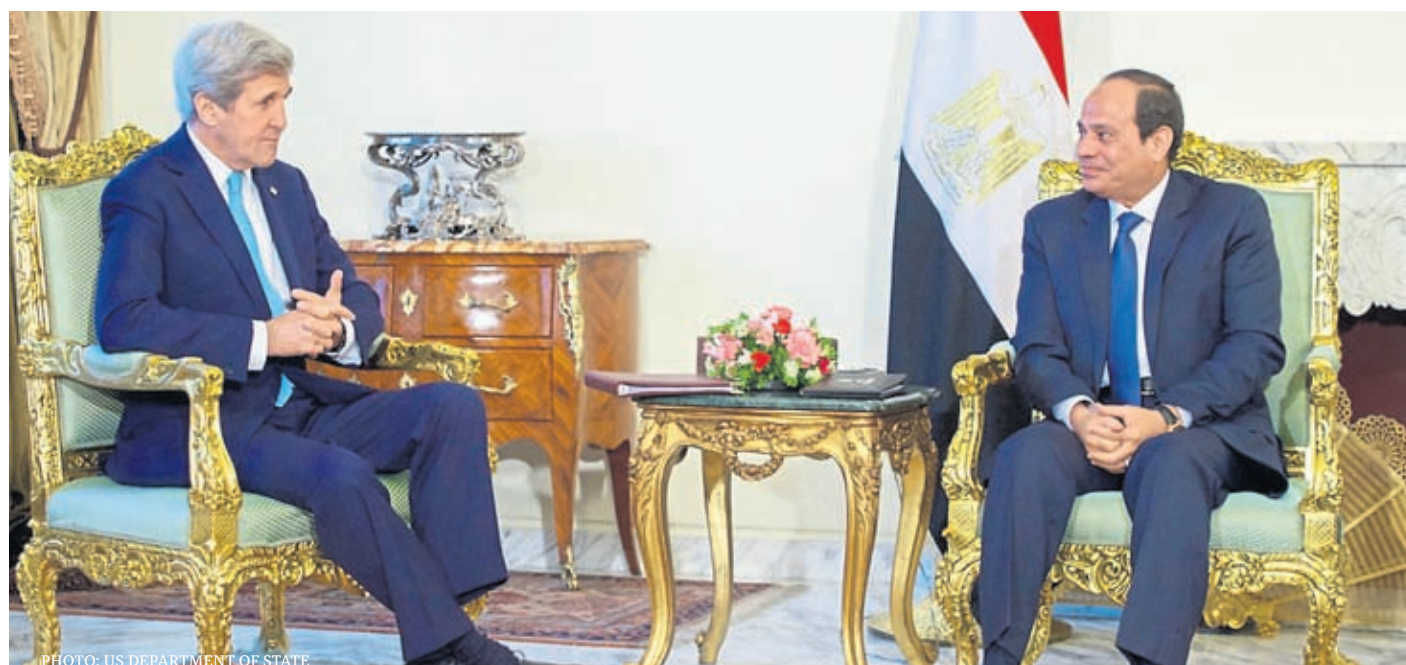


PHOTO: US DEPARTMENT OF STATE

Comment



Trump is distracting from what the NFL debate is about: race

versy. Roughly half of Americans reacted negatively. Some, including President Trump, reacted vehemently.

It's curious that Americans have maintained the capacity to be so shocked by these kinds of demonstrations. US athletes have protested during the National Anthem since at least the 1968 Olympics, and the tradition, outside of athletics, extends well beyond that. It's as American as apple pie; as, I suppose, is the backlash, but I'm glad that it still upsets us. It gets our attention, and the NFL protesters, unlike some of the desk-chair Jacobins in American high schools, have a pressing point to make. It's a cause worth startling us for.

Sadly, since Kaepernick's initial statements, the players have hardly had a chance to make their case. Throats have been cleared, gavels have been rapped, but the heckler in the back won't stop shouting, and the rest of us are beginning to forget who's at the lectern. Trump has intervened with daily Twitter invectives and has goaded the owners of the football teams with insinuations of weakness and ineptitude—a classic refrain from a master of the form. Now we are reeling at the spectacle. The president's criticisms of NFL management represent exactly the kind of racism that spurred the protests in the first place. He said of the owners, "I think they're afraid of their players [...] they've got to be tough." This attitude of fear and control is the same that allows Americans to countenance police shootings.

The problem with Trump's involvement in the debate is not that he opposes the protests, or even that he's taken a

▲ Colin Kaepernick initiated the protests

COLIN KAEPERNICK
FACEBOOK

“The public discussion of the players' cause has dwindled to a few cursory comments in a handful of articles.”

stance at all. It's that he's redirected the public's attention by reframing the issue as a failure of management and of the protesters' patriotism. This is not just patronising to the players, it distracts from the fundamental issues that their protests have sought to address. The public discussion of the players' cause has dwindled to a few cursory comments in a handful of articles. Trump and the NFL management dominate the stories.

This is the president's great talent: causing distraction and strife. The same misdirection that won him the election has allowed him to skirt any real discussion of racism while simultaneously undermining the players' cause. It would have been acceptable for him to acknowledge the cause while disputing the methods. It would have even been better, in some very broad sense, for him to reject the cause, to assert that no problem of racism or police violence exists in America. That would have at least made his stance clear and open to argument. But those are naïve hopes. His choice was to attack and distract. In the game of attention, Trump is louder and shriller than most.

Trump has wrestled the conversation away from those who did the work to start it, likely the only type of wrestling he can manage with a group of determined NFL players. But their determination should not falter. They must take back the podium, cut through the inane chatter about standing or kneeling or the strength of NFL management, and continue to remind us of what the protests are really about: racism in America. Otherwise, they'll have knelt for naught.

Private vs. state school statistics don't give us the full picture



Noah Froud
studies HSPS at
Sidney Sussex

The University of Cambridge's latest figures regarding student intake do not reflect the true state of social mobility. It's a much more complicated issue

Another day, another misuse of statistics. On Wednesday, news broke that the University of Cambridge will be admitting the largest percentage of state-educated students compared to privately-educated students in 35 years this coming academic year.

After releasing the figure to the BBC, the university's PR team have been quite happily bathing in the publicity, with most people and many news outlets assuming that this figure signifies social mobility is improving and that Cambridge's walls of elitism are being slowly eroded. The reality is, though, that statistics of school-type tell us very little about the number of students from disadvantaged backgrounds that are making it into Cambridge.

I say this for two reasons. The first is that there are obviously massive differences between the class make-up of schools in the 'state' category. Despite the title 'state school' traditionally having connotations of an underprivileged, rough local authority-run institution, under that same label there are grammar schools, faith schools and comprehensives. I'm generalising here, but there's a considerable difference between a Catholic school in a leafy suburb, filled with middle-class kids who were conveniently baptised as soon as they turned ten, and an inner-city comprehensive in a working-class area. You can guess which sends the most kids to Oxbridge.

That's before I've even started on grammar schools. Now, it's not exactly a new story that grammar schools are inherently middle-class. The case is crystal clear: in 2016, only 3% of students in grammar schools were on free school meals. The national average is 14% for all school types. Potentially even more damning is the fact the figure is higher in areas with grammar schools, at 17%. There are clearly some kids from poorer homes at grammar schools, but they face massive barriers to even get there compared to middle class peers who are tutored and likely went to better primary schools. Each school is different, but it's pretty obvious that many grammar schools may have a student body from the same affluent households as you'd find in a private, fee-paying school.

One researcher at King's College London found evidence that a group of elite state grammar schools, clustered around London, were pulling ahead of

other state schools and easily sending the same number of pupils to Oxbridge as many private schools. On the whole, a disproportionate amount of Oxbridge students – 20% of all those from state schools – come from grammar schools when they only make up 5% of school pupils nationally.

With this in mind, when we consider the increase could all be down to grammar schools, it tells us absolutely nothing about the state of Cambridge's enormous class problem. In fact, if the increase is down to the dominance of these elite grammar schools it may well be that the problem is getting worse.

Secondly, on a related note, there's evidence that children do well if they come from an affluent household, whatever their school type. Even in the same school, a child from a poor household will likely be outperformed by a fellow pupil from a more affluent background. There is therefore an achievement gap in schools as well as between them. So, even if the affluent didn't pack out the best state schools, they'd still do better than the poor. In short, if daddy's a banker, you'll do well even if you go to a state comprehensive (and potentially better than someone on free school meals at a grammar school.)

All these nuances are abandoned when we simply look at Oxbridge admissions as a battle of state versus private schools. For simplicity's sake, I have of course made the assumption here that good grades and performance in school translate directly to better chances of getting into Cambridge. That assumption itself falls foul of completely ignoring more diffuse factors, such as the confidence required to apply to Cambridge and preparation for interview. These are things that middle-class children at middle-class comprehensives in affluent areas or grammar schools are more likely to have. So, the situation of class divide where Oxbridge is concerned is likely worse than the situation with just school grades.

Simply looking at state school statistics masks a whole range of issues that Cambridge, and indeed the whole of British society, has regarding social mobility. The recent news should therefore be seen for what it is: a PR exercise which could be based on no real change at all and which brushes over the grim reality of social mobility in this country today.



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Comment

Drinking societies: the fraternities of Cambridge

Columnist **Anna Cardoso** examines the similarities between America's fraternities and Cambridge's drinking societies



Anna Cardoso is a second year History student at Trinity

Anna Cardoso

I have never been so glad that my family decided to move to England as I was when my cousin explained the process of 'rushing' for sororities to me. As a naturally grumpy and somewhat shy young adult, the thought of having to straighten my hair, put on a pink t-shirt that matched 400 other new girls and make preppy conversation with various sorority sisters made my toes curl. These girls, who are new and, if they are like anything like I was, scared at their newfound freedom, have to impress older students with their good looks and charm. It seems too much that for their struggles, they get the delightful reward of dealing with fraternities.

Two years ago, a fraternity at Georgia Tech was suspended after a fraternity-wide email that offered advice for "luring rapebait" at parties was leaked online. Arizona State suspended the affiliation of the fraternity Tau Kappa Epsilon in 2014 after it threw a Martin Luther King Jr-themed party that mocked African Americans. Just this year, a student at Penn State died during a hazing ritual. The numerous rape cases that have been filed against frat boys must also be mentioned. This culture of toxic masculinity, binge-drinking and alarming sexual dynamics is an essential part of the frat system – and it seems so strange to us in England. But do we have our own version of fraternities?

Drinking societies draw both ire and debate on campus. Some say they are the epitome of exclusivity and a token of

how archaic Oxbridge remains. Some say they are a great way to meet new people and have some fun. I'd argue that the clubs are the frats of our university. The binge-drinking culture is in the name. The initiations and swaps that follow are frequently glorified ways to get as drunk as possible. Indeed, they have their fair share of scandals: Caius students have been caught on camera goading students to drink until they vomited. The Templars, the Selwyn drinking society, courted controversy when they created a Facebook group rating women they had slept with. The Wyverns of Magdalene were filmed parading through Oxford chanting about rape. Not all drinking societies are like this, just as not all frats are known for their sexual scandals. Yet there have been enough scandals to warrant comparison.

As if a place such as Cambridge needed ways to be more exclusive, clubs exist where the only condition of membership is your privilege. These men will almost definitely go on to occupy the upper echelons of power in our country; one only needs to look to the alumni of the Bullingdon Club to see how true this is. When our future leaders come to intellectual maturity in an exclusive club, especially one that has a reputation for binge-drinking and misogyny, ultimately society suffers.

Drinking societies also arguably contribute to a culture of rape and misogyny on campus. We laugh about 'sharking' freshers. At swaps, people get bottles of wine instead of dinner, frequently aim-

ing to get as drunk as possible – and to get laid. Indeed, the strange sexual dynamic of swaps – where women are often invited for the sole purpose of attempting to have sex with them – have inevitable darker consequences. Sir Alan Fersht of Gonville & Caius wrote an email decrying the actions of the college's drinking society, saying they were "plying women with drink and abusing them". One woman told the *Guardian* that at a swap she went to, women were encouraged to get as drunk as possible, at which point, the male members of the drinking society goaded them to remove their clothes. She was sexually assaulted and hospitalised. Another woman reported being masturbated on at a drinking society event.

In the *Guardian* report it is pointed out that the names of male drinking societies are associated with power and prestige (the Epics, the Caesarians, the Stoics), whilst the names of female ones reflect the highly sexualised status to which they are frequently restricted in drinking society culture (the Harlots, the Strumpettes, the Hoes). Fraternity brothers are 300% more likely than their peers to rape a fellow student. Misogyny seems to be a characteristic both in frats and drinking societies.

While the kind of scandals that have embroiled frats across the pond are much more dramatic, clearly they share an exclusive and often toxic culture that tells this country's future leaders that misogyny, exclusivity and binge-drinking are not just acceptable, but desirable.

CAITLIN SMITH



"This culture of toxic masculinity, binge-drinking and alarming sexual dynamics is an essential part of the fraternity system"

Cambridge needs to live up to its own diversity and inclusivity standards

In the second instalment of her column on issues that affect students of colour, **Galaxy Henry** looks at how BME students are treated by college staff



Galaxy Henry is a second year MML student at Trinity Hall

Galaxy Henry

My first year at Cambridge taught me many things, one of the most striking that, in my experience racial profiling and discrimination continues to be an issue in many colleges. Surprisingly, it was not the heavy workload or the back-to-back deadlines which concerned me most about returning, but rather the possibility of having to endure another year of unpleasant encounters with college porters who are well-versed in the practice of singling people out on the basis of their skin colour.

The collegiate system is supposed to offer pastoral support and care. But living on the central site of a college, with only one main entrance, meant that last year, negative interactions with hostile porters seemed impossible to avoid.

It is unacceptable that any student should be made to feel ill at ease in a place that they call home. Yet the insensitive behaviour of the first people they meet on arrival can often mean that this is the case. I will never forget the humiliation I felt when a porter I met on the first day scoffed in contempt at the irregularity of my name. Eager to put that incident behind me, however, it was not until my black friends were repeatedly stopped by the porters when they came to visit, as white friends proceeded unquestioned, that I began to gain a true

sense of the shameless disrespect that was shown towards those who did not fit the Cambridge stereotype.

Despite the happiness I felt in other areas of college life, I was unable to shake off the feeling of otherness projected onto me. After witnessing a porter's aggressive verbal assault on a non-European tourist, it became apparent that students are not the only targets of racial profiling.

It seems absurd that the University wants so desperately to be regarded as a beacon of diversity when harmful acts such as these are carried out within its borders. It is imperative that we cease to equate claims of increased diversity with greater equality between members of the university; to do this would be to deceive ourselves. A great deal of work needs to be done to ensure that all students feel at least welcome and accepted. The horror stories my friends have shared show this to be true.

Reports of disagreeable porters are not new, but we should not continue to dismiss their inadequate treatment of students and members of the public as one of Cambridge's many novelties. There is nothing novel about discrimination, and a new and improved approach is necessary to tackle the issue at hand. As a university which prides itself on its

This photo was removed after a complaint was made to the Varsity editorial team

pioneering research and high-ranking global reputation, Cambridge ought to do more to prevent itself from falling into the same category as other institutions, which have been known to poorly handle matters pertaining to race.

The prejudice which is often demonstrated towards people of colour in Cambridge is symptomatic of the university's general inability to effectively facilitate the diversity with which it is keen to be associated. This inability somewhat stems from a lack of understanding of issues which affect BME students specifically. Therefore, in order to dissolve the barrier of empathy and understanding which prevents meaningful action from taking place, it would be favourable if colleges took it upon themselves to provide specialised pastoral care to address the race-related problems which will inevitably arise in an increasingly diverse community, and to include the affected students in their dialogue.

Conflict and disagreement are only natural in a diversified environment, but with greater diversity within the student population comes a greater responsibility for the university to act in the students' best interests, creating an environment which is accessible to all.



Ciaran Walsh on Theresa May's disastrous Conservative Conference speech

Theresa May's lavish praising of capitalism is misguided



Lorcan Canavan
is a first year
Historian at Selwyn

Lorcan
Canavan

When, last week at the Bank of England, Theresa May came out singing the praises of the free market and highlighting the supposed virtues of capitalism, it again showed how politicians from Britain's establishment continue to fail to learn from the mistakes of the past. Although Santayana's infamous quote is over-used, it seems wholly appropriate in this case; those who "forget the past" are indeed "condemned to repeat it".

Capitalism has in effect come to resemble a Class A drug; while the short-term effects may be satisfying to the user, the long-term consequences are detrimental. Over the past century in Great Britain, capitalism has repeatedly resulted in depressions, financial crises and has produced a situation where, as of June this year, 4.6 million people in country live in what is known as 'persistent poverty', according to the Office of National Statistics.

May is wrong to endorse the free market so openly and so carelessly, and has proven that the Conservative Party has learnt nothing from the failure of capitalism during the 2007/8 financial crisis, the effects of which are still being felt today. How can she

“To idolise the free market, as May did in her most recent speech, is foolish, and potentially dangerous”

possibly argue that the free market is “the only sustainable means of increasing the living standards of everyone in a country” when the number of three-day emergency food supplies given by Trussell Trust foodbanks has risen from just under 29,000 to almost 1.2 million between 2008 and 2017? It is perhaps unsurprising that Jeremy Corbyn, with his brand of socialism, is beginning to look very much like a prime minister in waiting.

May's speech marked a departure from her recent stances on the free market and, more generally, capitalism's cultural hegemony in Britain. Upon assuming the office of prime minister, May insisted that she was not prepared to embrace the status quo, an unregulated market that had produced, in her words, a “burning injustice” in Great Britain. The Conservative Party's 2017 election manifesto reinforced this, by stating: “We do not believe in untrammelled free markets.” It seemed, for a while at least, that May was embracing the so-called ‘Red Toryism’ of her (now former) advisor Nick Timothy.

Currently, the most pressing issue facing May is that of trade in a post-Brexit world. To strike good trade deals, she

needs to portray Britain as open and outward looking, and one of the easiest ways to do this is to promote the free market. Of course, capitalism has its merits. Arguably, Britain's consistent promotion of economic freedom has led to the development of a strong, democratic political system. Also, as capitalism took hold in the nineteenth and twentieth centuries, there was an undisputed correlation with the dramatic rise in living standards seen over the past 100 years.

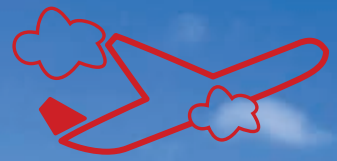
But to idolise the free market, as May did in her most recent speech, is foolish, and potentially dangerous. Capitalism, at least in the form that we have understood for the past century, is not sustainable. Although set in the United States, the 2015 film *The Big Short* highlights this problem rather well. The film itself focuses on the collapse of the US housing market which spurred the 2007/2008 financial crisis, but reflects on situations like those that Britain experienced at the time. As the big banks were bailed

out because of their greed and ultimate failure, ordinary British people were subjected to a ruthless programme of austerity, begun by the coalition in 2010, and which lasts to this day. Whilst public sector employees saw wages frozen, and vital public services were cut, the banks were able to keep going, and continue to consistently pay directors seven-figure bonuses. This is the legacy of the free market that May wants to embrace.

Or does she? Returning to May's initial speech as Prime Minister, it struck many as genuine. Although a hard-liner in the Home Office, she has always been a moderate on other issues, and belongs firmly in the ‘one-nation’ camp within the Conservative Party. But as the Brexit negotiations stall, and as it remains unclear how effective future trade deals will be for Britain, May understands that she needs to promote the country. She and her advisors see the best way of doing this to be through relentless and unwavering support for the free market, even if it is not strictly what the Prime Minister believes. But either way, she is wrong to blatantly ignore the plethora of problems capitalism produces, just for the sake of national advertisement.



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Vulture

The tipping point between fashion and ballet

Dior's collaboration with the American Ballet Theatre (p. 35_)

What's On

Degas at the Fitzwilliam and more (p. 26-27)

Basque in glory

Sofia Weiss discusses the identity of another troublesome area of Spain (p. 23)



‘Trying to right a historic wrong’

Noah Froud chats to Andrew Spencer, Medwards Admission Tutor, following the college's change in policy

Having spent four years as admissions tutor at Christ's College before recently moving to Murray Edwards, Andrew Spencer has spent years deciding the fate of Cambridge applicants.

Judging applicants is no easy task. "You're dealing with the top 1 or 2 % of ability range, so there are lots of very, very good candidates. The University gets 16,000 applications, we make 3,500 offers. I would say, off the top of my head, five or six thousand people out of those could come to Cambridge and do really well."

It's also a role which is surrounded by a lot of myths. "In any process where it's hard and a little bit opaque there's always going to be myths that develop around it, the mystique of how to do it."

This isn't helped by the fact that it's often something people really want. "For many people who apply to Cambridge and are unsuccessful it's the first time in their life they've failed something, with the possible exception of their driving test."

"So myths build up around that and that is perpetuated by commercial companies that prey on those insecurities that people have that this is the secret way of getting in." At the end of the day though, "there is no secret formula" so the events these commercial companies hold are "essentially are a waste of money". Clashing with the core aims of the colleges, Spencer argues they shouldn't be allowed to use college premises, and "it's something that can be eradicated with better coordination between admissions and conference offices."

We talk about the difference between working at Christ's, one of the oldest colleges, and Murray Edwards, one of the newest and also one of three all-women colleges. Ultimately, Murray Edwards is all about "trying to right a historic wrong. It has a mission in that for 90% of Cambridge's existence, women were not allowed to take degrees; for 30 years after women had the vote, Cambridge decided that women weren't capable of taking a Cambridge degree."

"If we feel that gender equality is something

"I need to change to help solve this problem"

that we've solved we're either startlingly naïve or horrifically complacent." Cambridge is behind the rest of the education sector when it comes to inequality as 48% of Cambridge students are women compared to a national average of 55%. Even if the ratio was 50:50, Spencer questions whether that would be enough grounds to eliminate all-female colleges. "Murray Edwards is a small college, one of 25 undergraduate colleges but 10% of all female undergraduate scientists are at Murray Edwards, if Murray Edwards and Newnham were mixed the problem would get worse."

For Murray Edwards, it's not just about representation, it's also about performance in Cambridge. If you look at all tripos parts across all subjects in 2017, "in only three parts of the Tripos did women outperform men in terms of getting Firsts."

"In Maths, where there are many more men than women, and in English, where there are many more women than men, the differential between the number of men getting Firsts and the number of women getting Firsts in Part II was more than 20 percentage points." Murray Edwards has a role in continually pushing that issue.

Spencer sees himself as a cog in such a struggle. "I think the great thing about Murray Edwards is that it has a mixed fellowship."

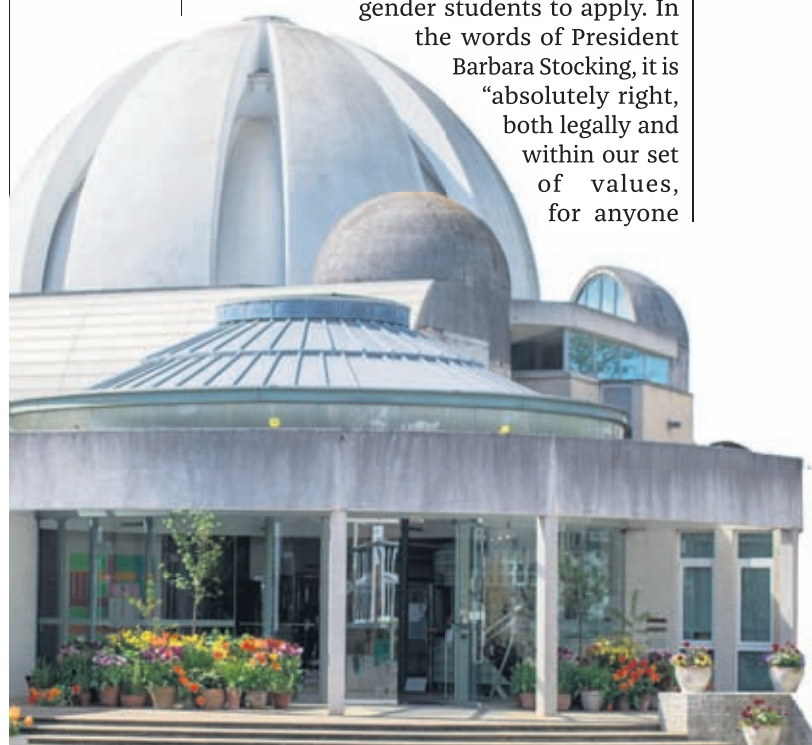
"That doesn't mean that men are going to come in and explain it all. What it actually means is that men have to solve their own problem in this."

"Just by moving to Murray Edwards I am recognising my faults and that I am contributing to that problem. I need to change to help solve this problem."

This isn't just personal experience; a survey of Murray Edwards alumni found that the greatest barrier for women in their careers was masculine workplace culture. Since we spoke, Murray Edwards has expanded its mission, changing its policy and allowing transgender students to apply. In

the words of President Barbara Stocking, it is "absolutely right, both legally and within our set of values, for anyone

Murray Edwards College
(Simon Lock)



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▲ **Andrew Spencer - Medwards Admissions Tutor**
(Noah Froud)

who identifies as female to be able to apply to study with us”.

While encouraged by the steady increase in state-educated students at the University since the 1980s, Spencer notes that “Cambridge is very diverse in lots of ways, but it’s not terribly diverse in socio-economic terms.”

“One of the things that reassures me that we’re making decent decisions is that unlike in the university sector as a whole, where you can say that if a state school student and a private school student has the same results at A-level, then the state school student will do better at university than the private schools student, that’s not the case at Cambridge.

“There is a broad level of achievement between independent schools and state schools and also the breakdown in state schools, as grammar school students don’t do significantly better or significantly worse than comprehensives or sixth form colleges or FE colleges.”

Spencer sees myths about Cambridge in the media as unhelpful. “My job as an admissions tutor and the job of my colleagues as fellows and staff is to make anyone who has got the potential to do well at Cambridge feel that Cambridge is a place for them.

“I think that that’s something we all need to still do more work on” ●

Biphobia in the LGBT community



COLUMNIST JOEL LUCYSZYN

There has never been a time when I cannot remember experiencing biphobia. In school, I grew used to hearing biphobic language from my straight peers. However, I had always felt safe among my queer friends. They provided a space where my sexuality was celebrated rather than denigrated, and I came to understand queerness in a social sense as being safe and inclusive, taking the same expectations with me to Cambridge. When I arrived at university, my conceptions of the LGBT community were challenged.

My post-18 experiences of the LGBT community have been often alienating, invalidating and erasing. The spaces I’d learned to feel comfortable in were spouting the same biphobic sentiments I’d heard from straight people – and the shock was all the more potent because it was here, I felt, that I should feel safe and included. Existing outside a binary of hetero- and homosexuality meant that I often felt stuck between a rock and a hard place. I experienced discrimination in the form of micro-aggressions and overt prejudice from straight people, only to be welcomed in queer spaces with ‘good-humoured’ biphobic comments. This was deeply upsetting and confusing.

Gay men have often responded to the news of my bisexuality with degrading comments about the bodies of women, and insinuations that I am less queer because of my heterosexual relationships past and present. These comments are not only misogynistic and disregarding of bisexual people, but they are bioessentialist and transphobic, defining masculinity and relationships between men on genital experience, and thus exemplifying how strongly biphobia is interlinked with an enforced gender binary. The experiences of my bisexual women friends are much the same: bioessentialist terms like ‘gold-star lesbian’ – a woman who has only slept with women – invalidate the queerness of bisexual women and make them feel polluted or lesser for having slept with men. The spaces and events which were meant to be inclusive were failing bisexuals, and no one seemed to notice.

The biphobia experienced in the LGBT community is especially damning as it is coupled with a nauseating invalidation – insinuating that the experiences of bisexual people are not equal to that of homosexuals. We must dispel the myth that bisexual people benefit from heterosexual privilege. While bisexual people can – and it’s sad that we often feel we have to – ‘pass as straight’ while in heterosexual relationships, any out and confidently bisexual person suffers the same at the hands

of homophobia as lesbians or gay men.

No homophobe will look at a bisexual man differently because he sleeps with women. The guys who shout ‘faggot’ at you in the street won’t stop to ask if you also like girls, and frankly, they don’t care. It is the threat of same-sex love, as real in bisexuals as in homosexuals, that is targeted and vilified. In fact, it’s often worse for bisexual people: the conception of bisexuals as unsafe, promiscuous and untrustworthy stems partly from the AIDS epidemic, where bisexual men were seen as ‘infecting’ the straight community with a disease they were keen to see isolated in queer people. The hostility of straight people toward bisexuals as ‘infiltrators’ is regrettably mirrored in the LGBT community, where we are consistently degraded and excluded for our heterosexual experiences and relationships.

Not having an effective support network as readily available to gay men and lesbians has had an impact on the mental health of bisexual people. The *American Journal of Public Health* reported

that bisexual people were more likely than heterosexuals, gay men or lesbians to suffer from anxiety or mood disorders. The bisexual scholar Tangela Roberts explains findings such as these through the impact of ‘monosexism’: discrimination against people attracted to more than one gender. The double stigma faced by bisexual people, Roberts argues, has had tangibly negative effects on their mental health and wellbeing. The studies empirically validated the discrimination she had faced in queer spaces, which she found especially difficult: “I felt this immense sadness for the participants, for myself, and for this concept of a ‘LGBT community’ that we’ve told ourselves is functioning and supportive.”

The fact that the LGBT community owes so much to bisexuals – such as Brenda Howard, the bisexual women who organised the first Pride parade – makes these findings and experiences all the more tragic. The erasure faced by bisexuals, despite there being more bisexual identifying individuals than gay men or lesbians, and their pioneering role in the LGBT community, is urgently damaging, ignorant and unacceptable. Bisexual people should never be apologetic on behalf of their identity, and we should assert the validity of our presence in queer spaces. But make no mistake: the onus is on monosexuals in the LGBT community to educate themselves on these issues, rather than taxing their bisexual friends and colleagues with the emotional labour of inquiry. We deserve to be accepted in the queer spaces which wouldn’t exist without us ●

“The spaces and events which were meant to be inclusive were failing bisexuals”

Basque in the glory: on the complexities of Spanish identity

Sofia Weiss explores her Basque heritage in the wake of the Catalan referendum

▼ **Bilbao's famous Guggenheim Museum** (Mariordo)

There is little doubt that Catalonia's referendum last weekend has reignited unrest in the question of provincial independence. It is perhaps not so well appreciated, however, that this extends beyond the borders of its own autonomy, and into the heart of a further region of Spain: the Basque country. Indeed, such issues are arguably twins of modern history – if non-identical ones – with the recent furore having its deepest roots in a

backlash to Franco's authoritarian regime, which proved determined to crush intra-state differences.

Born to a Basque mother, the issue of nationalism has long since been one in which I am deeply invested. The Basques are genetically distinct from the rest of Europe, and our language, Euskara, is the only pre-Indo-European vernacular still in use on the continent. While I am extremely proud of our long-standing and unique heritage, herein lies a problem for my own identity: since Franco prohibited the usage and teaching of the Basque language right around the time that my mother became a student, she does not speak Basque. Ergo, nor do I.

The quandary of whether I can truly 'be' Basque

without the language is one that still troubles me. I identify with my region – note the temptation to write country – in a way that extends far beyond an almost religious support of Athletic Bilbao, or a devotion to our cuisine as, in my view, the best in the world.

Our cultural identity preserves itself with a stubborn and admirable passion that reaches beyond politics into all aspects of daily life: societal norms, religion, music, sport and our familial ethos to name but a few elements. For example, Basques have an exceedingly close attachment to their own home (or 'etxe(a)'), with many families returning traditional self-sufficient farms ('baserris'), unlike elsewhere in Spain. Indeed, often our surnames are even related to a geographical orientation or local feature that give clues as to where our families are from. Equally, we notably maintain the traditions of our own music; two of our most famous instruments are the 'txistu' and the 'xirula' (variations of a pipe and a flute respectively), and our folk music remains a staple of our culture. We are even genetically distinct from other Europeans: studies suggest that Basques descend from a unique group of Neolithic farmers who mixed with local hunters before becoming genetically isolated from the rest of the continent for millennia.

All in all, it is not unfair to say that we are distinctive in Europe, even in the world. Still, my own 'Basqueness' can be difficult to justify when I know only the rudimentary anatomy of the language, especially since it is exceedingly tough to pick up now, as part of the Basque diaspora rather than an inhabitant of my hometown, Bilbao.



Taking the Western out of modernity

Western assumptions need to be challenged, writes columnist Sam Brown

Located in the centre of Shanghai, Jing'an Temple is one of the enduring symbols of the wealth and power of the Song Dynasty. Its imposing walls house the largest Jade Buddha in the country and the famous Jing'an Pagoda. Peer over the Mahavira Hall and Shanghai's financial district looms in the distance, the World Financial Centre and Pearl Tower dominating the cityscape. It epitomises Eastern China today: a five-thousand-year history in harmony with a dynamic modernity. Or, as the American couple next to me exclaimed, Starbucks Frappuccino and Wall Street Journal in hand: "gawd, it's so old but so Western!"

In many ways, the couple are right. They articulated a view which Western visitors to modern Asia often express. From the Opium Wars to Microsoft, McDonald's to H&M, the West has been imposing ideas and products upon Asia for centuries. This has had an indelible impact on Asian culture; there are around 200 million English speakers in China today, and this figure is growing, with celebrity teachers such as Li Yang leading huge English classes of over 20,000 people in stadiums across China. Similarly, the infiltration of

“Prejudice against modernity extends beyond economy or history”

Western fast food into Asia is often taken as proof of its 'westernisation': in 2008 McDonald's had opened nearly 1,000 outlets in China, while KFC had reached nearly 2,200.

However, to view Asia's economic take-off as simply a path towards its westernisation is an indictment of Western subconscious prejudice, a prejudice that constantly colours and influences our experience of foreign cultures. Such a preconception implies that Westerners can only perceive one version of modernity – our own. A recent survey by PwC supports this notion. 5,200 people were asked to rank cities based on criteria such as affluence, innovation, and happiness. The top three were – perhaps unsurprisingly – London, Paris, and New York. Hollywood is clearly aware of this fact and adopts the settings of major blockbusters accordingly, with films shot in South-East Asia consistently emphasising the antiquated elements of their locations: the slums of Manila (*The Bourne Legacy*), the

old town in Bangkok (*The Hangover Part II*), and the temples of Cambodia (*Lara Croft: Tomb Raider*). It is almost as if Western culture is scared to acknowledge the growing power and influence of places like Asia, preferring instead to hide within its bubble of Eurocentrism. It is thus crucial that we challenge the misrepresentation of the non-Western in all aspects of our culture.

Furthermore, an insular view of 'modernity' suggests a distilled version of world history that ignores the vast periods of time in which Asian countries, particularly China and Japan, far outstretched the West in cultural, economic, and technological advances. For example, from 1AD until 1820, China held consistent command of a third of world GDP, while Europe and North America were economically irrelevant. This superiority can be seen more materially in the inventions China gifted westwards. The West has China to thank for such important innovations as silk, tea, medicine, porce-





▲ Traditional dancing at a Basque festival (Asier Sarasua)

◀ Photos: Benedict Flett



lain, gunpowder, and printing. To therefore essentialise Asian modernity as pseudo-Western is as ridiculously patronising as sticking your nose up at a copy of the *Guardian*, exclaiming “how far Manchester has come, how very sophisticated, how very Asian!”

However, prejudice against Asian modernity extends beyond economics or history. A major criticism of modern China is its authoritarian approach to government, which seems to fly in the face of our ‘Western democratic ideals’. Indeed, a recent survey by the Pew Research Centre shows that 78% of Americans and 75% of Brits believe that the Chinese government acts irresponsibly in not respecting the personal liberties of its citizens. While elements of the Chinese government’s treatment of its citizens are reprehensible, to hold China to the same political ‘ideals’ as Western countries fundamentally misunderstands East Asian political culture. It is easy to over-generalise, but, put simply, government has a much more paternalistic role in East Asian societies, and the wellbeing of the group comes above that of the individual.

This has its roots in the philosophy of Confucius, and should not be seen as simply a

result of communism. Of course, this is not to say that endemic human rights violations in China, Cambodia, Mongolia and others are acceptable. I rather argue that it is often inappropriate to impose our politics on areas of the world where the relationship between state and subject is completely different. In short, the equating of ‘modernity’ with ‘democracy’ and Western values is not always correct or responsible.

What, therefore does non-Western modernity look like? And how can Western holidaymakers avoid falling into the trap of patronising and essentialising other countries? The answer is simple: education and respect. As Martin Jacques explains in his book *When China rules the World*, “the tap-roots of modernisation are native rather than foreign.” As visitors to other areas of the globe, we should respect and value these native cultures not as ‘nearly Western’ but as advanced in their own right. And so I urge you, the next time summer comes around and we jet off to the far-reaches of the globe, learn some of the native language, absorb the culture, and, please, I beg you, don’t go to Starbucks ●

It is a further challenge, too, to attempt to reconcile my Basque identity with the independence dispute, for I know our separatist history has been much bloodier than Catalonia’s. The terrorist cell ETA, which has long fought (literally) for Basque independence, is known to be responsible for the deaths of at least 800 people in its decades-long campaign. Violence and torture inescapably abounded, and even in 2017 Basque citizens still have to be careful in outlining a secessionist position, or conversely, in standing firm in any sentiment of affinity with Madrid. The latter case is often kept more quiet; in the Basque country, those in favour of independence are usually more vocal than those who feel more comfortable as both Basque and Spanish, or solely as Spaniards.

These issues are to me, however, overshadowed by an indescribable, unavoidable resonance with being ‘Basque’: a feeling of joy and solidarity – tempered by humility in the knowledge of the more unsavoury aspects of our history – that transcends words. Indeed, it can only be felt.

When I am in the Basque country, I am home. Equally, wherever I go I take the Basque country with me in ways far more permanent

than a virtually unpronounceable surname. My mother’s maiden name is Goitiandia, and I do rather cruelly enjoy hearing Britons trying to pronounce it (‘goitia’ approximates to ‘the upper part’ and ‘andia’ to ‘large’, so my own family perhaps lived somewhere high and large, historically). Of course, this includes Cambridge. When people ask me where I am from, they often receive an unexpected spiel about how technically it is somewhere over the Atlantic, given my myriad of backgrounds (British-Swiss father raised in Peru; Basque mother; I was born in Chile. Complicated, I know).

However, my Basque roots invariably tug the strongest. After all, whatever peculiar mix of anthropological influences did create the modern iteration of our Basque culture, it has been through centuries of evolution of which

its people – myself included – are proud products. Indeed, our culture is inherently prepared to maintain its individuality, whatever the world throws at us – even, perhaps, a 200km/h rubber ball, in our favourite traditional game of pelota. In this context, I just hope that we will not be forever renowned primarily for the independence issue. The Basques have much more to offer – accompany me to Bilbao, if you don’t believe it ●

“When I am in the Basque country, I am home”

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What's on

By **Georgie Kemsley-Pein**
Illustrations by **Robyn Elliott-Murphy**

A Midsummer Night's Dream ADC Theatre Finishes 7th October

After touring for an entire month across America and the Cayman Islands over the summer, the University's American Stage Tour returns home for the play's final stint of performances.



Marking the centenary of Edgar Degas' death, this exhibition explores the post-impressionist's technical innovation, as well delving into his artistic influence on crucial artists of the 20th and 21st centuries.

Degas:
A Passion for Perfection
The Fitzwilliam Museum
Finishes 14th January

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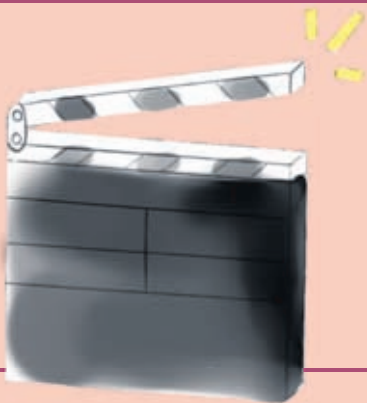


New Music Concert at the Heong Gallery; 8th October, 2pm-3pm. The Heong Gallery presents an afternoon of contemporary music to herald the end of the current Quentin Blake exhibition, all written and composed by Cambridge students.

New Music Concert
Heong Gallery
 8th October, 2pm-3pm

Bladerunner 2049
Arts Picturehouse
Cambridge
 5th to 12th October

Featuring stellar names such as Harrison Ford and Ryan Gosling, *Bladerunner 2049* is the long-awaited sequel to Ridley Scott's paramount 1982 sci-fi classic. The reviews are already insane, with film critic Peter Bradshaw describing the film as "a gigantic spectacle of pure hallucinatory craziness".



Cambridge University Amateur Dramatic Club kick off their term with Peter Morgan's topical play, which tells the story behind the exclusive interviews between President Richard Nixon and David Frost in the aftermath of the Watergate scandal.

Frost/Nixon
ADC Theatre
 10th to 14th October

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Arts

Book review: Elmet by Fiona Mozley

*It's quite an achievement for a debut novel to be shortlisted for the Man Booker prize: **Juliet Martin** argues that it's no coincidence*

Trains make wonderful writing spaces. On Fiona Mozley's quotidian commute from York to London, watching farmland morph into the dilapidated eyesores of urban decay under an anaemic weekday sunrise, a Man Booker shortlist novel was born.

I'll admit I stray slightly from the facts in this romanticised portrait of *Elmet's* origins. With enviable productivity, Mozley did write her fable of childhood and family allegiance on a train bound for the capital, but the jury's out on the exact details of the view from her window seat. I'm perhaps not far off if the unadorned Yorkshire landscapes which form such an integral part of this excellent novel are anything to go by.

At its essence, *Elmet* is a coming of age story set against the smoky woodland can-

vas of 'grim-up-north gothic'. Our narrator is 14-year-old Danny who, along with his feral sister Cathy, has moved to a house in the forest built for them by their Daddy. This isolation in a 'strange, sylvan otherworld' becomes a sanctuary for the curious family. It is a life cut off from law and modern society in favour of chopping wood for campfires, bows and arrows and the humane slaughter of rabbits. In Danny's plaintive words, 'We just want to be left alone.' But the modern world of power, corruption and legal property rights is not so easy to escape. Soon the local landowners begin to close in and, escalated by snatches of Daddy's dark past and Danny's fugitive future, the story becomes a desperate struggle for survival.

This novel possesses atmosphere in abundance. Characters seem to spring directly

from their remote surroundings and Mozley combines rural austerity and human violence with a striking, Bronte-esque vitality.

Take Danny's father, referred to throughout as Daddy. At once, we see that this intimate moniker is at odds with his hulking physicality: he is 'gargantuan' with a 'cavernous chest' and 'Goliath arms', a prize fighter 'more vicious...than any leviathan of the ocean'. Yet Daddy, compellingly realised, is no doltish brute. There's undeniable nobility in his desire to shelter Danny and Cathy from venal capitalist civilisation, his wish to 'strengthen [them] against the dark things in the world', as Danny puts it.

For me, the book's exploration of class conflict is one of its core strengths. Mozley vividly captures the grit and grime of socio-economic hardship in the plight of the town's downtrodden and underpaid farm labourers, subservient to landowning plutocrats like the slippery Mr Price. A clandestine fireside conspiracy is a standout scene, where the townspeople come together in unified resistance.

Moreover, the ancient feudal hierarchy of tenant and landowner in the novel contributes to a sense of timelessness. We are drawn deeply into the wintry stasis of the woods and grow used to Daddy's primal, back-to-basics way of life. References to Land Rovers, supermarkets and lottery winners come as intrusive anachronisms. This is *Elmet's* other great accomplishment: we are made to feel, as Danny and Cathy do, the encroachment of



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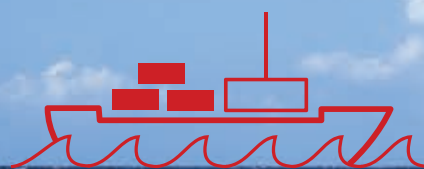
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▲ **Mozley's haunting depiction of rural Yorkshire may or may not have been inspired by her commute from York to London**

(WIKIPEDIA: MATTBUCK)

hostile, intolerant progress.

Of course, there are areas which lack this finesse. The backstory is too often relayed in repetitive exposition, or else left patchy. Casting Danny as the narrator muddies the waters between lucid authorial presence and the account of a fourteen-year-old still learning to express himself. Exquisitely crafted description sits alongside clumsy but, in light of the speaker, more accurate statements such as 'the air was wet with salty water'.

I also confess that I find myself impatient when the italicised text signals a shift back to Danny's present. They remind the reader that the bulk of the novel is relayed in flashback, a dramatic device which helps vary pace and texture, but often makes the present-day sequences feel underdeveloped.

Yet these are minor faults, easy to forgive in light of the novel's dazzling evocations of place. A lonely cottage in the forest, two care-free children splashing in rockpools; such passages of prose are written with lyrical artistry, yet Mozley avoids triteness by spiking this fairytale with an arresting, often twisted realism. The cottage later becomes a crime scene. As the story builds to a fallout of heart-rending familial fracture, we are left considering the morality of the novel's old and new worlds, and which we would choose for ourselves. If we are permitted the choice at all, that is: remaining impervious to the progression of society is shown to be futile. 'Millions of men had died dancing in the old style.'

For the common reader, predicting the Man Booker winner is always a game of guesswork. But whoever takes the prize this year, it's pleasing to see debuts such as *Elmet* up there alongside the works of familiar, big-name authors. In its poetic imagery, thoughtful consideration of class politics and haunting depiction of rural Yorkshire, this powerful novel more than deserves its place on the shortlist ●

“Mozley avoids triteness by spiking this fairytale with an arresting, often twisted realism”

Anatomy of an artist

Sofia Weiss discusses how her paractice of medicine has been improved by a love of art

Every year I move into a new college room and every year I drape posters of human anatomy across my walls with pride. This year, I even painted some myself. It wasn't until doing so, however, that I began to appreciate these images for what they truly were: not simply pixels of scientific information, but works of art. In fact, to understand the artistic roots of anatomy, I found myself vicariously travelling to Renaissance Italy, for it is often overlooked that to be an artist during this period was, for many, to be an anatomist.

As European art turned towards more life-like portrayals of the human body, the relationship between artist and physician became one of symbiosis; in exacting the human form in their creations, artists required a deeper understanding of how the structures of the body worked together, and not only those immediately visible. Thus, the dissection room became a second home for Da Vinci and those of his ilk, a sanctum in which to produce images of the body that combined medical knowledge and an artistic vision of humanity's place in the world.

Both disciplines were to benefit from this marriage. From a medical perspective – and to their enormous credit – Renaissance artists pioneered a consistent vocabulary of anatomical illustration with which new discoveries could be precisely recorded. These pieces present both a developing scientific narrative and a deliberate, singular beauty as some of the seminal works of their time.

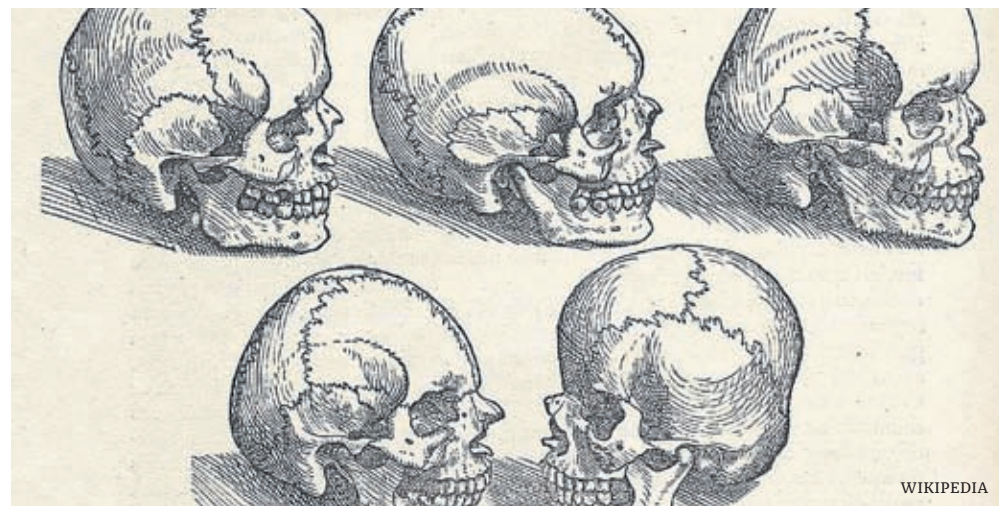
Particularly striking is Andreas Vesalius's magnum opus, *De humani corporis fabrica* (On the Fabric of the Human Body). Some of the most unforgettable images from this body of work are those known as the *Muscle Men*, depicting the human form in progressive states of dissection amid the natural landscape of what is presumed to be the Euganean Hills near Padua. If merged together, the pictures

form a continuous panorama, placing humans firmly in the natural world despite the seemingly detached scientific investigation of their bodies.

As a medical student beholding these, it is impossible not to find myself considering the material that makes the man far beyond a simple physical structure. I am transported back to my first patient, and to one of the most enduringly intimate relationships I have developed. When I studied their corpse intensely in first year, I became acquainted with the contours of their muscles and the idiosyncrasies of their nerves; an expert on the now defunct vessels through which molten vitality once coursed. The disposition of this human being, however, was and will remain largely unbeknownst to me. I will never hear recounted their fond anecdotes of youth, or witness expressions emerge from a face with which I am otherwise familiar; I can only imagine their natural context. Thus, through the artwork I am reminded of my personal position as not merely a haphazard mechanic of the flesh, but a student of what it means to be human, in all its fragility and impermanence.

Indeed, perhaps the most iconic image from *Fabrica* is that of a skeleton leaning carefully on a plinth and contemplating a skull beneath its right hand. Much of art's allure lies in its ambiguity; we each find in a piece answers to questions we didn't even know we were asking. Therein, I interpret a metaphor for the contemplation of death, which ironically is what gives life to the art of dissection itself. After all, we build our knowledge of a living system from its cadaveric remains. Alongside the figures of *vanitas* and *memento mori*, such works provide a route into dealing with the more philosophical aspects of the medical trade, by stressing the need to hold acutely present our own mortality, and the inevitability of death. Even as medical students in 2017 this proves difficult – we are, after all, taught how to cure – and it is often necessary to remind ourselves that as doctors, we will ultimately have a 100% failure rate.

Cambridge medics refer to our anatomy course as 'FAB', an acronym that serves two purposes. One is to be the butt of many a clichéd joke – 'anatomy is fab – get it?'. The second is to remind us of the art in our discipline. FAB stands for Functional Architecture of the Body, because that is what we are: constructions of nature, understood because of artists as much as physicians. In this context, and no matter how at risk of a further cliché I may be, I would venture to suggest that anatomy is actually fabulous, with the breadth of its wonder available only to those who observe it with more than a scientific eye ●



WIKIPEDIA

Film & TV

Editors' picks – our favourite films

Collaborating on an epic scale, **Lillian Crawford** brings together Varsity's editors to share with you their picks for the finest films ever made. The critics may cry out against us, the readers might despair for our sanity – nevertheless, we are proud and unmoved in our presentation unto you of our favourite films. Enjoy!

Editor, Ellie Howcroft: *The Diving Bell and the Butterfly* (dir. Julian Schnabel, 2007)

A crude summary would be that it's about using your imagination to escape your circumstances. I like it so much that I feel sort of protective about it, and oddly annoyed when anyone else watches it.

Editor, Patrick Wernham: *Adventureland* (dir. Greg Mottola, 2009)

I think it might be the fact that regardless of the story, it feels real to the time. Jobs are boring, people have awful families, and pop music is often truly dire. But despite all that, life can end up alright, even if just sometimes.

Deputy Editor, Matt Gutteridge: *Back to the Future* (dir. Robert Zemeckis, 1985)

You know it's a bank holiday when this is on. The time travel flick is one of the great sci-fis, standing out in a genre prone to sameness. The trilogy just begs you to binge watch.

Magazine Editor, Anna Hollingsworth: *Lost in Translation* (dir. Sofia Coppola, 2003)

It was when I spent a term in Tokyo that I fell in love with the film. Its dream-like quality translated into my reality. I ended up identifying as a Scarlett Johansson-type figure (albeit with somewhat less sex appeal).

Online Editor, Danny Wittenberg: *Anchorman* (dir. Adam McKay, 2004)

A rare film which made news funny was a major inspiration for 12-year-old journo-keenos like me. Perhaps, with a few more terms of experience and a degree under my belt, I might finally manage to emulate Brick Tamland.

Editor-at-Large, Louis Ashworth: *Scary Movie 3* (dir. David Zucker, 2003)

I have seen it so many times I have lost all objective sense of its critical merits. For my little brother and I, it is our film. It stuck, and means much more to me than it ever should have. Plus, Leslie Nielsen.

Associate Editor, Daniel Gayne: *In Bruges* (dir. Martin McDonagh, 2008)

Its criminal underworld is portrayed with hideous violence, yet all are morally scrupulous to a tee, and these precepts are allowed to unfold to their absurd, dark, but undeniably funny extremes.



FOCUS FEATURES



FOX SEARCHLIGHT PICTURES

Investigations Editor, Nick Chevis: *Little Miss Sunshine* (dir. Jonathan Dayton and Valerie Faris, 2006)

Runs the fine line between funny and tragic with understated nuance. It's also a beautifully realistic depiction of a family who, despite everything, love each other very much.

Investigations Editor, Lucia Keijer-Palau: *All About My Mother* (dir. Pedro Almodóvar, 1999)

It is both beautiful and bizarre: a very sharp exploration of the relationships that are arguably the most important in every woman's life, your friends and your mother.

Deputy Comment Editor, Aleks Phillips: *Zombieland* (dir. Ruben Fleischer, 2009)

It features some of my favourite things: funnies, Woody Harrelson shooting things, zombies, Bill Murray, and, most importantly, Ghostbuster references.

Looking back in Goodbye Christopher Robin

Lillian Crawford finds this British biopic to be a unique and charming reflection on life with the Milnes in Ashdown Forest.

Dir. Simon Curtis
In cinemas now
★★★★★

The children's books we know and love very rarely have similarly charming backstories. Once uncovered, these tend to become mythologised and tampered with, turning many against the likes of Enid Blyton and Lewis Carroll, but never enough to disrepute their works. *Gone Girl* made for an intriguing assessment on the subject, its heroine battling with the idyllic Amazing Amy her parents paraded her around as. Thankfully, as far as we know, C.R. Milne never faked his own death and killed an ex-lover with a box cutter, but the impact of Winnie the Pooh on his life proved just as startling.

The first half of *Goodbye Christopher Robin* is quite unlike this, however, and instead provides for a wonderful hour of childhood reminiscence. Will Tilston is the perfect centre of attention, and with his dimpled cheeks makes for a most adorable screen presence that draws everyone around him into his fantastical realm. As the camera closes in on bubble bath beards and walks in the forest, one is cast back to days of a pure innocence that would melt even the heart of a woosle. Accompanied by Domhnall Gleeson's immensely likable A.A. Milne, the scenes of awkward cricket, following footprints in the

snow, and, of course, Pooh-sticks, facilitate a spectacularly enchanting return to youth that has one scanning the bookshelf to uncover his tales once more.

There is, however, quite a startling heffalump in the room that elevates it above other Sunday tea-time biopics. A.A. Milne's PTSD is creatively explored, and in this uniquely domestic setting often pulls the rug from beneath his son's feet as a reminder of the tragedy buried under the honey-smothered treats. Indeed, the grief and pain that ensues often forces one to hide one's own blubbering and, much like the film's central family, maintain one's composure to the bittersweet end. Gleeson delivers this with unfaltering believability, and the weariness seen in his eyes at the close feels as earnest as Tilston's earlier joviality.

The same cannot be said for Margot Robbie, who plays Christopher's mother with an almost farcical evil stepmother-like vibe. Her feeble attempt at an English accent is also unnecessarily forced, comparable to Eliza Doolittle or co-star Kelly Macdonald's Evangeline in *Nanny McPhee*. The film's weakest points suffer from her in-

congruity onscreen, flitting from caring to distant, much like the opening, which is later repeated without need. Nevertheless, the decision to continue the narrative into Christopher's schooldays and the Second World War creates some of the most emotionally challenging moments, and a remarkable comparison to his father's own experience. However, the 18-year-old version is given relatively little development in the rushed final act that, with improved pacing elsewhere, could have warranted a longer runtime.

None of these points render *Goodbye Christopher Robin* any less enjoyable, and while certainly no masterpiece of cinema, it is an often-inspiring work. There is plenty of humour to lighten the tone, with many a subtle reference to Pooh's escapades, and a scene-stealing Phoebe Waller-Bridge as a Times journalist. It is only once the display of parenting takes on a slightly sinister atmosphere that one realises they have been in caught up with Christopher's charm as much as the rest of the world, which certainly alters one's perspective on the whole affair. Revisiting memories of unfiltered imagination is a real treat, and soon one can again see swords in sticks and doors in trees, albeit through the rose-tinted idealism of a camera lens ●



FOX SEARCHLIGHT PICTURES



Online



Read more reviews and the full list of films on our website

Deputy Comment Editor, Lauren Pilley: *The Graduate* (dir. Mike Nichols, 1967)
It is the perfect film to watch at our age. Hoffman is incredibly relatable as a boy fresh out of university and unsure what to do with his life. The film is also, unexpectedly, totally hilarious.

Interviews Editor, Lydia Day: *Cléo from 5 to 7* (dir. Agnès Varda, 1962)
As an English student with vaguely arty pretensions, the combination of black-and-white, Paris, inner turmoil, and new-wave cinema is an inevitable winner. It's honestly such a beautiful and haunting film.

Interviews Editor, Noah Froud: *The Lives of Others* (dir. Florian Henckel von Donnersmarck, 2006)
It's a beautiful work of storytelling, with a satisfying ending, which in all honesty still makes me a bit weepy.

“Jobs are boring, people have awful families, and pop music is often truly awful. But despite all that, life can end up alright, even if just sometimes”

Senior Sports Editor, Devarshi Lodhia: *Goodfellas* (dir. Martin Scorsese, 1990)
It's Martin Scorsese at the peak of his powers. Despite its 146-minute runtime it never feels bloated or self-indulgent; every moment is filled with a frantic, necessary sense of urgency.

Deputy Sports Editor, Lawrence Hopkins: *The Deer Hunter* (dir. Michael Cimino, 1978)
One becomes so invested in the fortunes of the young men sent to Vietnam, and in the tragedy that befalls all as a result. The three-hour epic is a necessity, if only for the window it opens into the very nature of humanity.

Deputy Magazine Editor, Peter Chappell: *There Will Be Blood* (dir. Paul Thomas Anderson, 2007)
At times an opera, a black comedy, an epic, an austere morality tale, I've watched it more times than I can count. Give it a go before the new Daniel Day Lewis film is out.

Senior Arts Editor, Reuben Andrews: *Inland Empire* (dir. David Lynch, 2006)
At first glance an impenetrable surrealist nightmare, it later reveals itself as a kaleidoscope of the many ways in which one's identity can be shifted, broken, and solidified through the perception of others.



Film and TV Editor, Lillian Crawford: *The Royal Tenenbaums* (dir. Wes Anderson, 2001)
Featuring the world's most pleasingly dysfunctional household, life becomes somewhat easier knowing that when times are hard, I need only knock on the door of 111 Archer Avenue to welcome me home.



Senior Theatre Editor, Sian Bradshaw: *American Beauty* (dir. Sam Mendes, 1999)
I'm a big Kevin Spacey fan, and, visually, the film is gorgeous - but it's all covering up something a bit more sinister. I don't re-watch films very often, but for this one I make an exception.

Music Editor, Perdi Higgs: *The Darjeeling Limited* (dir. Wes Anderson, 2007)
Perfect soundtrack, casting, and colour scheme. The whole film has this incredible richness to it, and whenever I watch it, its warmth feels like a comfort blanket.

Sub-Editor, Jack Burrell: *The Departed* (dir. Martin Scorsese, 2006)
You are guaranteed two-and-a-half hours of betrayal, anguish, and suffering from a star-studded cast.

Chief Sub-Editor, Manasij Hajra: *Goodfellas* (dir. Martin Scorsese, 1990)
From the gruesome - and iconic - opening scene, to the bullet-riddled end, this film has it all: gangsters, violence, laughs, friendship, and betrayal. It is a must-watch for any film lover.

Fashion Editor, Robyn Schaffer: *The Shining* (dir. Stanley Kubrick, 1980)
The film is visually striking and effective, with an incredible set which brings all the horror to life. It doesn't matter how many times I watch it, it still amazes me as to how much detail went into every aspect.

Sub-Editor, Matilda Strachan: *Mary Poppins* (dir. Robert Stevenson, 1964)
Some might say it's outdated, but I think musically and visually it's just a piece of art. When I was little my mum had to fast-forward through 'Feed the Birds' because it made me cry hysterically ●



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Music

Hermione Kellow gives her finest seasonal recommendations for the term ahead



So, I guess it's officially autumn now. The leaves have started to turn brown, everybody is returning to education and we can leave the house safe in the knowledge that coats are a necessity. However, as much as I love autumn, while packing up my room for university I found myself yearning to be back in a festival field wearing glitter from head to toe and swaying to live music. Thus, in an effort to purge myself of this reminiscence, I decided to see what I can look forward to this term with regards to music, hopefully mak-

ing the transition from summer to autumn a little sunnier.

When it comes to browsing Spotify, it can be easy to get in a rut, so here are some of my top recommendations for freshening up your feed this season. A firm favourite of mine since summer has been the smooth and soulful vocals of Zak Abel. Perhaps best known for his hit 'Unstable' and his collaborations with Tom Misch and Gorgon City, Abel has an old school charm to his voice that oozes charisma, both on stage and through your headphones. With a debut album on its way and a veritable army of screaming girls behind him, Abel a worthwhile addition to your motivational playlist.

On the other hand, if you are looking for something a little more mellow, give Palace, an alternative blues/rock four-piece a listen. With echoes of Dan Croll vocals, Mac DeMarco ambience and poetic lyrics, their 2016 album *So Long Forever* is the perfect chill out soundtrack. Despite the comparisons, these guys bring a real originality to their music, which I can only describe as like a beautiful, melancholic lullaby.

Last but not least, check out the entirely unique XamVolo, a Liverpool-based vocalist who fuses together aspects of jazz and soul with electronic production. His single 'Old Soul' is exceptionally produced with masterful vocals soaring over the top. With intoxicating visuals, an entirely fresh sound and an upcom-

ing album he is definitely worth a listen.

Moving onto a more eclectic aspect of music, I am a big fan of cinema and like to keep up to date with the best new soundtracks. *The Light of the Moon*, starring Stephanie Beatriz as Bonnie, a successful Latina in New York who has to cope with the effects of sexual assault, will be released in early October. The film has been scored by the American guitarist David Torn and will definitely be one to watch out for, both for the acting credentials of the cast and the quality of the music. Having contributed to the works of Bowie and Madonna, Torn is perhaps best known for combining electronic and acoustic music as well as his mastery of looping. It will surely be a great opportunity to see how he adapts his music to convey the complex and sensitive subject of sexual assault and promises to be a fascinating complement to the onscreen action.

In local live music news, Cambridge Junction will host a number of talented artists in the coming months. On the 11th October, indie rock band Coasts will be taking centre stage, soon after the release of their second album *This Life*. Having seen these guys live before, I am certain that anybody who nabs a ticket will have an incredible time. Coasts channel their effortlessly cool, black leather vibe into a lively set and soon have everyone swaying to hits such as the catchy 'Oceans' and 'Your Soul'. They are a vibrant band to definitely keep an eye on!

“Getting your live music fix should be easier than ever, even if it means budgeting out that student loan a little more wisely”

Only a few days later on the 16th October, the Junction will also play host to the brilliant Nick Mulvey. Having recently released his much awaited second album, *Wake Up Now*, an addictively upbeat and acoustic guitar driven offering, Mulvey will be gracing Cambridge for an evening of excellent music. Some of my personal favourites to check out would have to include 'Juramidam' and 'Cucurucu' from his first album, both showcasing his incredible versatility on the acoustic guitar and his remarkable fusion with world music. Mulvey is truly an artist with the ability to resonate with his audience and truly captivate a listener.

As you can see, there is plenty of music to be excited about, both inside and out of Cambridge. Getting your live music fix should be easier than ever, even if it means budgeting out that student loan a little more wisely – and with plenty of new talent on the scene, your playlists will be bursting at the seams. Not to mention the fact that in my opinion, glitter is acceptable all year round, so you can rock that festival look every day ●



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Interview: Liv Dawson



Cooling down after summer? Perdi Higgs speaks with artist Liv Dawson who is clearly just warming up...

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Online



Punk, pussy, protest – music at the centre of revolution
by Thea Sands

ingly real person behind these powerful songs. And this inspires further listening.

The honesty behind Liv's work is something that has helped her to gain a strong fanbase, particularly through social media. Platforms such as Instagram or Twitter have proven an invaluable way for artists to communicate directly and personally with their fans. But for Liv, nothing beats interacting in person. That's where the value of live shows lies: "I love seeing my fans there," she says, giving her the opportunity to meet the people you interact with every day online. It's a special place, where "we were all kind of like a family in a way".

Liv is currently supporting Tom Walker, and playing solo live shows later this year. To grab tickets, visit www.livdawson.com

"Every time I'm drunk and say too much, I know that I would say it again."

So says Liv Dawson's latest single, 'Painkiller'. It could also be a line lifted from a group chat from the morning after. What's so striking and appealing about 'Painkiller' is the way in which it mixes honest and melancholic lyrics with an almost club-like chorus, and the balance is captivating.

For Liv, the meaning behind 'Painkiller' was always grounded in real experiences – more specifically, those of a young woman. Based on a real experience, an argument with a close friend, the song is an acknowledgment, a "kind of accepting that you both messed up." And most importantly, "it doesn't always have the best ending." Sometimes things don't require a glamorous or picturesque ending, and Liv is able to create a powerhouse of a song that is still grounded in reality, in her own words, of "honest hungover guilt."

This kind of unfiltered confession strikes a balance between adolescent frustration and the maturity of telling the truth, even when you hate to admit it to yourself. It feels rather symbolic for Liv's career, which likely demands so much from the artist, who has not yet turned 20. But ultimately, who cares about age? It clearly isn't a limitation. Liv knows exactly what her music ought to be, and all it has the potential to be. Already having associations with Disclosure and touring with Tom Walker later this year, Liv's music is much anticipated, yet she remains firmly and calmly at the wheel.

The need to put out music comes after her interests to explore her sound. Already having collaborated with Kojo Funds, Liv is interested

in collaborating with rap artists. The use of a soulful voice like Liv's has been a common hook for popular rap songs, but I imagine Liv owning the song, being heavily involved in the production process. Mixing genres "creates a different vibe and keeps it interesting". Yet simultaneously, it's Liv's powerful voice that provides cohesion across her work. "I'm always changing my sound, but I will always keep it soulful." The soul in Liv's work is not just in her powerful voice, but also in her lyrics, which always return back to a certain confessional format. That's where the space for creativity lies: "My lyrics stay similar, but my production does change a lot over time." And this process is not to be rushed. "I'm not really thinking about finishing my album anytime soon", as "it's a long process" – one that has to be done right.

Sometimes things don't require a glamorous or picturesque ending, and Liv is able to create a powerhouse of a song that is still grounded in reality, in her own words, of 'honest hungover guilt'

allowed for her songs to transform even further. She describes how she "could experiment with a lot of my songs and not really have to worry that much because I know I am still building" – and in this, Liv's distinctive sound is further reshaping and evolving.

When I speak to Liv, she is incredibly sincere about her work, and every now and then, in a pause, she giggles awkwardly. In an incredibly endearing way, you see this appeal-

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Fashion

Suit up: tailoring's revival

Vivienne Hopley-Jones says the suit trend which has returned to the runways might be more important than you think

If you think the loungewear trend that has dominated the fashion world from street style to runway in recent years has saved you by allowing you to wear semi-pyjama pants in the middle of the day and call it high fashion, then think again. Autumn/Winter '17 saw the return of the suit in women's fashion: from Paris to Milan the Autumn/Winter runways were flooded with slouchy masculine tailoring. However, comfort lovers, don't start panicking just yet, because these suits aren't the large-shouldered workwear of the past, but instead are updated and modern. The look is paired back, classic, and oh-so-cool.

Think Katharine Hepburn meets a female James Dean with a dash of Coco Chanel thrown in for good measure. Designers subtly balance boxy masculinity with a tailored chicness, avoiding both the restrictive attire of 80s 'power dressing' and the reductive temptation to simply put women in men's clothing. These are



INSTAGRAM: MAXMARA

men's clothes for women's figures, without a hint of being sexualised.

The modern suit was initially created as the attire for parliamentarians in the 17th century, a time long before women could even comprehend wearing such clothes, never mind standing for Parliament themselves. Women in suits have in the past caused controversy and perhaps this latest revival on the runway can be linked somewhat to Hillary Clinton's high profile in America last year throughout the presidential race. Clinton herself is an ironically self-proclaimed member of the "sisterhood of the traveling pantsuits".

But the suits of the runway are much less 'work wear' than Clinton's collection. This trend is unafraid to borrow from other current runway looks: you'll be seeing a lot of English heritage in the tailored suits, and chequered and tweed fabrics are unavoidable. And don't

think colour blocking hasn't found its way in here either.

For Fall 2017, the Max Mara runway was filled with slouchy men's-inspired attire. Dusty beiges and granite greys, the looks all centred on the pinnacle of a masculine-inspired look. Notably, Trussardi's collection combined the trend for suits with the textures du jour: deep velvety high-waisted trousers and a matching blazer were a stand-alone look. The vintage furs, deep rusty colours, and slouchy tailor-



“The look is paired back, classic, and oh-so-cool”

ing all create an empowering yet effortless chic in womenswear.

However, is the suit really as empowering an item as we presume it to be? Something which always strikes me when masculine tailoring and a more androgynous aesthetic enters women's fashion is the lack of an equivalent for men. While men's high fashion runway shows may at times question gender through the creativity of artistic directors as seen in JW Anderson's spring collection from 2014, this fluidity in stereotypical notions of gender does not typically translate to high-street.

With an increase in masculine-styled or inspired clothing on the runway, it is ever more common to see girls styling wide legged trousers or boxy blazers on the street. However David Beckham's beach sarong is about the closest we seem to get to seeing a man in a skirt. Interestingly, it seems gender is only acceptably bent in one direction where masculinity is the positive, the aspiration.

Women can adopt or take from traditionally 'male' clothes (although even this itself is not easily done), but men can't take traditionally 'female' clothes as femininity in most forms is still seen as lesser or weak. Can we freely embrace masculinity in its androgynous sense without accidentally subscribing to a modern version of Freud's penis envy?

For true androgyny in fashion to be achieved all clothes must become ungendered – both the suit and the skirt. However, there will always be something interesting about a woman in a suit. It symbolises an expression of liberation, carrying with it the connotations of female emancipation and resistance to gender constraints upon women throughout history. This AW17 suit is reminiscent of Coco Chanel's comfortable and practical suits symbolising the 'modern woman': comfortable, effortless, and powerful ●



Seeing red: the world's latest hue

Red is the newest centrepiece of the fashion world, making appearances at every recent fashion week – New York, London, Milan and, most recently, Paris.

Some designers have made an explicit point of using this striking colour thematically. Designer duo Justin Thornton and Thea Bregazzi's label Preen featured embroidered red A's on billowing white silhouettes throughout their collection. Their theme, a politically charged exploration of women in society, spoke for itself with costume-like Victorian bonnets and bright injections of red. "We're bringing up two girls in this world and it's turned into such a mess that we feel a strong responsibility to show them it must not be like this for them," said Bregazzi.

Likewise, Raf Simons' debut collection for Calvin Klein for Fall 2017 used red in a heavily symbolic way, wielding the colours of the US flag for an Americana theme which was particularly striking in light of the country's

current political climate. This New York Fashion Week, Simons used red again – this time incorporating the shade's connotations with horror movies into his growing idea of 'Calvin Klein's America'. Semi-cartoonish sculptures of swinging axes and blood red-orange ribbons hung above the runway.

The introductory show notes read "an abstraction of horrors and dreams" that takes "its inspiration from cinema, from the dream factory of Hollywood and its depictions of both an American nightmare and the all-powerful American dream". Juxtaposing darker, sombre colours with the Americana textures and silhouettes of his previous collection, the show succeeded in deconstructing the duality of its theme.

Calvin Klein's subdued, black-tinged reds contrasted with the playfully bright vermilion hues showcased in the SS18 collections of Delpozo, Mansur Gavriel and Monse. Here, red-orange shades came to life



PIXABAY

in a much a more geometric and structured way. Monse set its runway on a basketball court, opting for bright stripes and athletic shapes.

Delpozo's black tie creations, on the other hand, used warm reds, creams and oranges, creating a pleasing yet boldly confident palette. Here, red seemed to take on much more positive and optimistic connotations.

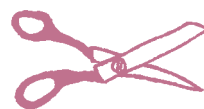
Vermilion became the 'it' colour of vivacity, confidence and risk. Its eye-catching power made me think of a psychological study from 2008 that explored not only the colour's associations with positive feelings but also its power of attraction, showing how women wearing red were rated

as significantly more attractive by men than when they wore any other colour – a sharp departure from the shade's connotations with blood and persecution.

Yet you don't have to leave the house in a PVC raincoat or scarlet Anarchy A to get the wonderfully vibrant and powerful effect of the colour. Try a boxy red pencil skirt with a black and



white graphic tee for a look of casual sophistication or a red wool coat over a simple white top and jeans base. If you're feeling even bolder, go monochrome: embrace your inner fire hydrant and dress in head-to-toe vermilion, whether in the form of a coordinating pantsuit or more casually coordinated sweater and skirt.



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



WIKIPEDIA: GAGE SKIDMORE



“You don't have to leave the house in a PVC raincoat”

There are many ways to brave the monochrome look, but the trick is varying textures. A heavy knit cable, for example, paired with a fine-thread skirt adds visual interest to an otherwise one-note colour palette and allows you to explore different realms of pattern and texture within your colour of choice. The other trick is to play with pops of colour: think a red turtleneck layered under a white shirt or something as simple as a bright silk neck scarf. Extra points for coordination if you add a red lip or ruby slipper to tie in the peeks of colour you've sprinkled throughout your outfit.

Whether you wear it as a seasonal shade or make it a permanent wardrobe staple, red is here to stay. Out of any colour, it holds perhaps the most diverse range of connotations – political, violent, romantic and ceremonial to name a few. And the work of designers, especially in recent collections, shows a strongly emblematic focus on colour, one that picks up, wields and manipulates our cultural and historical associations. This attention to detail and symbolism is more important than ever. Ultimately, it manifests the artistic capability for social commentary so key in today's turbulent world ●

Marie-Louise James

▲ There are many shades of doing red. (Pixabay)



WIKIPEDIA: ALEXANDER KENNEY / KUNGLIGA OPERAN

The tipping point between fashion and ballet

Kate Hammond looks at the most recent collaboration between fashion and ballet, this time with Dior and the American Ballet Theatre

Fashion and ballet seem to have always been intrinsically linked. The recent collaboration between Balmain and the Paris Opera Ballet is one example of many. Throughout history ballet has remained prevalent: the V&A recently hosted an exhibition entitled *Diaghilev and the Golden Age of the Ballet Russes 1909-1929*, whilst Paul Smith hosted *Royal Ballet Portraits* in his store on Albemarle Street.

In the past decade, designers such as Riccardo Tisci, Miuccia Prada and Azzedine Alaïa have created costumes for prestigious ballet companies such as the Paris Opera Ballet and the New York City Ballet, while some labels such as Marchesa, Ida Sjöstedt and Zimmermann consistently release collections that could be pulled right out of *Giselle*, *Swan Lake* or *Le Sacre du Printemps*.

So what is the connection? Ballet is meticulously rich with detail and elegance, focusing on the beauty of the body and how it moves. One might say the same thing for fashion. Both encompass an otherworldly beauty of movement accented by the curvature of the human form. Clothes move gracefully as a model walks, perhaps replicating the delicacy and grace of the movements of a ballerina. The direct merger between haute couture and ballet lends additional creativity to both artistic mediums: the clothes seem to echo the fluid movement of the ballerina, following her movements and adding their own shapes consequently.

The latest instalment to this culture crossover comes through none other than Christian Dior. When one thinks of Maria Grazia Chiuri's sartorial designs for Dior, delicate tulle, feminine silhouettes and celestial nudes are brought to mind. The Dior woman is soft and elegant, but strong and otherworldly. One might even say Chiuri's designs are made for the modern ballerina. So, how fitting it is that Dior have decided to team up with Works & Process at the Guggenheim and the American Ballet Theatre to provide costumes for the new 30-minute ballet show,

Falls The Shadow.

What is so interesting about this venture is the technological advance which accompanies it. In the past, designers' costumes have only added a visual element; in this production the dancers' movements are tracked with motion sensors, which in turn generate 3D electronic visuals. As the dancers move, a train of hazy lavender projected onto a white background explodes around them. The experience is a completely intoxicating one: the entire performance is completely watched from above, and therefore typical balletic movement are seen from different angles. The piece becomes larger than life and the action is extended beyond the form of a single body as projections following the dancers' movements means the whole stage becomes awash with dynamic fluidity and grace.

The costumes themselves are unusually interesting. Neither tulle nor tutu is in sight. Instead we are presented with figure-skimming, silvery bodysuits with vein-like embroidery outlined with the pop-culture logo 'J'adior Christian Dior', which runs through the seams of the bodysuits. The floor work and performance features didn't leave the Dior team with a lot of room to experiment with shape-wise, but this in itself created something both different and modern. Here, a centuries-old institution such as ballet receives a fresh update through the innovative, simplistic beauty that Dior has created ●



INSTAGRAM: DIOR

Theatre

In Cambridge, you can never really escape from the theatre and its different crowds. You will find them most notably either gathered in the ADC bar until 3am comparing Camdram credits, or in a dank basement throwing dildos at each other and considering how such a thing might be inducted into their new 'art sound' guerilla theatre collective, complete with blurry film photography. Both are given to sometimes mawkishly revelling in their own produce, but both form strong links, beneficial to themselves but also, arguably, to others.

There is no question that theatre builds community and is an enriching experience for the people who take part, but it could also be said to have a role in a wider, non-practising community. Amateur dramatics involve more participants and present more performances of a greater number of productions, playing to a larger audience than any other art. Up and down the country, you will find pockets of people of different ages, genders, social backgrounds and with different life experiences drawing together to create a product, with a view to both gaining as an individual and entertaining.

No matter whether a local village hall puts on *The Sound of Music* for the seventh year running and Captain von Trapp has a sore throat, or if a West End theatre has just gone out on a limb debuting a new South Korean interpretation of Reinhard Sorge's *Der Bettler*, theatre brings people together.

Theatre unites people who might never have had any other reason to associate on a regular basis, while also being an industry that often plays a role in engaging with people at the fringes of society, such as in prisons, and in the revitalisation of neglected neighbourhoods. It humanises, even as prison dehumanises, and tabloid presses are all too keen to dehumanise those on the fringes of society.

In schools, theatre is also used as a means to help those involved grow in confidence, and to forge a school community where everyone can look to getting involved as an actor, designer, director or even simply as a supporter to those involved.



▲ It might not be very glamorous, but community theatre unites people

(PHOTO: GARY SMITH)

There are still a great many issues regarding access to theatre and visibility of certain forms of theatre, something that can be keenly observed in Cambridge. But the performance of theatre is a universal cultural phenomenon known to exist in seemingly endlessly varying forms around the world. It marks humanity, and gives some of the keenest glimpses into what it means to be human.

We can perhaps learn more about diverse cultures from their theatre than we ever could from film, television or literature. We learn about how a culture sees itself, how both its art and literature developed to create a performance – the costumes and sets are particular to dress-styles and images of the world through someone else's eyes, but they are also particular to artistic expression.

The stories depicted can be thousands of years old and yet completely particular to a contemporary setting, because they are the stories of a people told by those people in the style of their people. The dialogue, whether sung, formal or informal and frenzied, gives clues as to historical sensibilities and the role of speech and the written word. The pace and

“
Theatre unites people
who might never
have had any other
reason to associate
”

length of a piece showcases a culture's relation to time and the importance placed on a work of art, as does the traditional space in which it might take place, whether a temple or a street corner.

Finally, theatre could be considered the creative expression of a basic human instinct to mimic, to create stories about the people and the world around us, and to better understand and bear it through narrative and metaphor.

A report compiled by the Brooklyn Commune Project, entitled *The View from Here*, stresses the links between theatre and citizenship in the United States, but its conclusions are universal, noting that performing arts “are inherently social arts and provide a necessary opportunity to develop the skills of socialisation and communication required by a healthy democracy”.

Theatre reminds us that, even in this ever-changing era of technological advancement, there is a human body at the centre of every digital transaction, and that the human body can create and be a work of art, through which we can empathise with the individual ●

PREVIEW

Love's Labour's Lost

Love's Labour's Lost is the Week 3 main show at the ADC Theatre this term. Its directing team, led by Clara van Wel, discuss the show, its inspiration, and how freshers can get involved in Cambridge theatre.

So what first drew you *Love's Labour's Lost*? It's not one of the more popular Shakespeare plays...

We were particularly interested in *Love's Labour's Lost* over Shakespeare's more popular comedies because it's less frequently performed, but still a very well-crafted play, and its ending has got to be one of the most unexpectedly poignant in Shakespeare's whole body of work. We've been inspired by some recent productions which have used more modern settings to great effect, like the RSC's 2014 version of *Love's Labour's Lost*, and we realised that with the right setting and the right actors, we could really bring the play alive.

“
We'd like people to come away thinking that Shakespeare's comedies can be as rich and complex as his tragedies
”

Why set it in 1930s Cambridge?

The world of the play seems a perfect fit for a university – its very first scene sees the men swear off their social lives in order to focus on study for three years! The characters are great as Cambridge students – they want to have fun but they also are desperate to impress and make an impact on the world. They're certainly eager and intelligent, but also a little naive.

The pre-war tensions of the 1930s also seem quite fitting for *Love's Labour's Lost*'s amalgam of comedy and tragedy. Cambridge at this time has so much potential as a setting – the university's strictly gender-segregated colleges and well-documented resistance to women holding degrees (even full membership of the university) at this time makes you think a lot more seriously about the Prince and his friends' refusal to let women into their academic spaces.

What would you like the people who see this show to take away from it?

Hopefully that people have a really fun time with this play! Especially those who might not have had the chance to see *Love's Labour's Lost*

“
The world of the play seems a perfect fit for a university
”

before and get to enjoy one of the Bard's less-performed comedies. We'd like people to come away thinking that Shakespeare's comedies can be as rich and complex as his tragedies.

Finally, have you got any advice for freshers looking to get involved in theatre?

Go for it! We held auditions especially for freshers and Cambridge has a ridiculous amount of theatre to get involved in, so apply for whatever interests you. Join the 'Cambridge Theatre' group on Facebook if you haven't already and check Camdram to see what's on.

No one ever gets everything they apply for either, so don't worry too much about rejection and keep going for stuff. Freshers' plays, whether they're the CUADC (Cambridge University Amateur Dramatic Club) ones, college ones, or fresher-designated roles in other plays, are an excellent way to meet new people and build up your experience, so definitely give them a go.

Love's Labour's Lost is on at the ADC Theatre on 24th - 28th October at at 7:45pm ●

More theatrical content online at:
varsity.co.uk/theatre



Divorced, beheaded: Live!

Ripped from the pages of stuffy history books, **SiX** returns to Cambridge after Fringe success, writes **Tom Patrick**

Henry VIII's six wives are back, performing as a girl group on their '#DivorcedBeheadedLIVE' tour.

Yes, it might seem strange, but this is the premise of Cambridge University Musical Theatre Society's (CUMTS) first original musical to be taken to Edinburgh Fringe Festival, **SiX**, which is making its homecoming run at the ADC next week.

Ripped from the pages of stuffy history books, this new concert musical is written by two recent Cambridge graduates, Toby Marlow and Lucy Moss, and according to its website "promises to bring sass and sparkle to the stories of history's most misunderstood women." Taking the slot of Week 1 lateshow, the upbeat musical is set to be a fun introduction to the musical theatre scene in Cambridge for freshers, demonstrating what can

"The six queens sing and dance us through some of their forgotten moments"

be achieved by student writers and composers at the University.

As the musical unfolds, the six queens sing and dance us through some of their forgotten moments, all of which have long been hidden in the shadow of Henry - the man they had the misfortune of marrying. Reviews of the show at the Fringe picked up on the 'catchy' songs in the hour-long concert, and it was certainly a successful run for the cast and crew. Performing daily at Sweet Venues, the show was shortlisted for best musical at the Fringe by Musical Theatre Review and was the first CUMTS show ever to sell out a whole month run at the festival in August.

CUMTS president Megan Gilbert, who plays Henry's first wife Catherine of Aragon in the show tells me of the excitement surrounding the piece: "We were all so excited about the sell-out run at the Edinburgh Fringe Festival; we really hope that **SiX** will inspire freshers to get involved and maybe apply to write the next CUMTS original music for the Fringe. It's a really fun show to come see as a night out and the songs will definitely get stuck in your head!"

Director Jamie Armitage reiterates his enthusiasm about bringing the show back to Cambridge: "We are all really excited to

be back in Cambridge after such a brilliant reception at the Fringe! With a score of original songs, a live band on stage, and heaps of high-energy choreography, I'm sure that audiences here will love the six queens' knock-out songs."

SiX runs at the ADC Theatre at 11pm between the 11th and the 14th October. Tickets start at £5 and are available at adctheatre.com/six. You can read more about the making of **SiX** on their website, sixthemusical.co.uk

Online



Varsity's Guide to
 Cambridge Theatre
 by Sian Bradshaw



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Sport

A Fresher's perspective: finding my feet in the competitive world of hockey in Cambridge

Vivi Way
Sports Columnist

I was never going to leave my hockey stick in Yorkshire. I've been a keen player throughout my time at senior school so I leapt at the opportunity to join CUHC on pre-season. As a Fresher, I didn't really know what to expect, but was immediately impressed by the Blues' Captain, who responded almost at once to my expression of interest. Before long, I'd signed up for a week of training before Michaelmas term to try and play in a team.

Pre-season started in mid-September, so I packed my bags to join the other hockey players in Churchill College. I was the only one to arrive that day and I didn't see anyone for hours, as it later transpired they had all been on a city tour together. A lonely start but things soon got better as we all ate dinner on the corridor together and spent the whole evening chatting.

The training itself was enjoyable, if intense for someone who hadn't particularly done much running over the summer. The aims of the week were to try and get everyone ready for Saturday matches through various drills based on match situations, to encourage name learning and to increase ball speed. This was different from a lot of training I had done previously at school which was skills rather than match focused. I think this is a change for the better as it will get me used to how the team works rather than focusing on individual skills.

As it is early in the season, everyone trained together rather than in their separate teams. Obviously, this was fantastic for learning names, but also it added to the sense of camaraderie and welcome in CUHC.

There's also a focus on strength and

conditioning, which I had never done before. To my embarrassment during this session, I discovered I was too stiff to squat properly but respect that this session was a sensible measure for those playing at a high level. It gave the fitness boosts that players need to prevent injuries and, despite being exhausted afterwards, my body felt much better for being stretched out properly.

Although we trained at least once a day, there was plenty of fun to be had off the pitch with my new teammates. The set-up has felt very inclusive, encouraging all the Freshers to participate as much as possible in the social events. There were a variety of fun activities including meals out, Bake Off in Catz bar, watching the rugby at Grange Road and a few Cindies nights! However, some of my favourite trips were the supermarket runs to top up on extra food in groups of 4 or 5, all looking for the best bargains!

The week's training culminated in my first Saturday match representing Cambridge in the local league against Peterborough. I was delighted to be selected for the 2nd team, known as the Nomads – an appropriate name as we all seem quite versatile. The team was also very trusting of its two Freshers: me as the last line of defence with the other fresher in goal! Even though we'd only been together for a week, we put in a decent performance to find ourselves 2-1 up at half time. The passing was crisp and accurate; the running incisive. In all fairness, I hadn't had the best of starts by scoring a cracking deflection into my own net but fortunately this was ruled out by the umpires!

We battled hard in the 2nd half but Peterborough had increased their intensity to score a well-deserved equaliser. The game remained topsy-turvy but despite an overtime short corner, neither team could find the winner. Nonethe-

“The passing was crisp and accurate; the running incisive”

▼ This is Vivi and Morgause Lomas' first year at Cambridge

(VIVI WAY)

less I was happy to have played a full game with such friendly teammates to settle my debutant nerves. Hopefully as we train more often together, we will go from strength to strength and have a successful season. I've already heard about the excitement surrounding the Varsity game against Oxford and would

like repeat last year's 4-0 win for the Nomads, if not do better!

As term starts next week, I will be looking forward to training sessions and matches during the week. For me, there's nothing like clonking a hockey ball with friends and I suspect before long this will become a highlight of my week.



Cambridge duo star at World Rowing Championship

Lawrence Hopkins
Deputy Sports Editor

Current Cambridge students Holly Hill and Melissa Wilson placed fourth in the women's pair at the World Rowing Championships in Sarasota-Bradenton, Florida. Both rowers are veterans of last year's Boat Race success and have kicked on to international level.

Hill, 23 and a student at Downing, joined the GB Rowing Team Start programme in 2013 but has been an integral part of Cambridge University Women's Boat Club (CUWBC) since taking up sweep rowing in time for the 2015 Boat Race. Wilson, 24, is at Lucy Cavendish having learnt her craft initially with Caius College Boat Club and then the CUWBC Development Squad.

Both Hill and Wilson are in their first full year of competition with

the GB Rowing Team senior squad.

To reach Saturday's final, the pair had to navigate both a heat and a repechage. Such a circuitous route was necessary after the holders of the world best time this year, the ultimately victorious New Zealand crew, secured the only automatic qualifying place for the final through winning the Brits' heat. Regardless, a place in the final was won through victory in the first of the competition's two repechages. The margin over third-place China, the first crew to fail to reach the final, was a comfortable 13 seconds.

Speaking prior to the final, Hill was optimistic about their chances: "That's given us a huge amount of confidence. We came into the regatta not knowing a huge amount about where we might place having done the World Cups as a pair so

▼ Hill and Wilson competing for Great Britain in Florida
(NAOMI BAKER)

this was a really big opportunity for us to go out and see what we could do."

Prior to the final on Saturday, the reigning world champions were a fellow British pair, that of Helen Glover and Heather Stanning, double Olympic champions. Such big shoes were filled aptly by the Cambridge pair making their debuts at the World Rowing Championships.

Through 500m of the 2000m final, Hill and Wilson were in third but were overtaken by the slower starting American pair of Megan Kalmoe and Tracy Eisser. Over the next 1500m, through to the finish, the pair representing Great Britain solidified their hold on fourth place as New Zealand broke away to win by 3.84 seconds from the USA in second and Denmark in third.

News of the success for the Cambridge pair across the pond has not failed to make waves much closer to home.

Cath Bishop, CUWBC chairman and 2004 Olympic silver medallist, also in the women's pair, encapsulated the enthusiasm emanating from all involved with Cambridge women's rowing: "I know that all of [the] CUWBC were supporting Melissa and Holly in Sarasota last week and will have felt huge pride watching them step up to the highest levels."

Commenting on the future ahead for Hill and Wilson, Bishop also said: "Few of us can boast such an impressive start to our international careers. It is clear that they have brilliant international careers ahead of them, and it will be great for us to have Light Blue representation at the highest level to cheer on alongside our Boat Race crews!"

Hill and Wilson will return to Cambridge with their heads held high having begun their life as an international women's pair so well. Ahead of them were five Olympians, including the fastest crew this year.



In Conversation with: Daphne Martschenko

Lawrence Hopkins

speaks to the captain of Cambridge's boat club, **Daphne Martschenko**

After missing last year's Boat Race on the Tideway due to research commitments, Martschenko is ready to go again. This time, she will be leading the women's boat club, hoping to emulate the record-setting victory over Oxford last year. She carries a personal 0-2 record in the Boat Race, but the challenge is one she is fully prepared for both physically and mentally.

When asked of the pressure she feels, she is coy: "Anyone who trials for the boat club knows that the process demands the best of you, both physically and mentally. It is a worthwhile challenge, trialling and rowing.

"Pressure can sometimes have a negative connotation attached to it. Being president of CUWBC is an honour and a privilege, and every day I am grateful to lead the fantastic group of women that we have."

"Does your personal 0-2 record play on your mind?"

"I still have, perhaps even more so, that hunger and desire to get the win. If anything, there is a sense of urgency. We are all aware of the need for constant



improvement."

She speaks of hunger and desire. One wonders if this is easy for the old hands in CUWBC and if Martschenko must be setting the standard over the first weeks on training in Cambridge.

"The first few weeks of training, since early September, have been about setting the culture within the boat club - what kind of legacy do we want to leave as a women's boat club?"

Upon hearing discussion of legacy, I enquire about Melissa Wilson and Holly Hill, both of whom have been selected for the British Rowing team at the World Rowing Championships.

"They are a great source of inspiration for CUWBC and as women in sport in general. I am proud to call them my friends and to have rowed alongside them.

"As a club, we are all about helping to develop women both physically and mentally, so we are very proud of what Melissa and Holly have been able to achieve thus far, coming from college-rowing backgrounds."

It is hard not to miss the fact that Martschenko leads CUWBC, the women's boat club, a separate entity from the men's boat club, whose name does not even allude to gen-

der - Cambridge University Boat Club. To that end, I ask about parity between men and women, both at Cambridge and in sport more widely. It becomes apparent that this is an issue close to the heart of the Blue Boat President.

"There is certainly a ways to go. Looking across the pond, in the US Title IX protections regards equal funding exist. The UK has to take steps forward and we are certainly not yet there."

She is positive when asked about the current attitudes amongst the Hawks

0-2

Martschenko's personal record in the Boat Race

and Ospreys Clubs, who are engaged in discussions over the sharing of the current Hawks Club residence, Calder House.

The 2018 Boat Races will take place on 24th March. It is only October. With this in mind, I ask what their goals are, both on and off the water, between now and then.

"Currently we are working hard to raise funds to allow us to run a winter training camp. This would be a fantastic opportunity to develop as a squad, to fulfil the mission statement of the club, and so making rowing accessible for anyone

is a key goal this winter. On the water, we have the same goals as almost every boat club I have been part of. Each water session is about technical improvement, maximising our fitness and developing that mental toughness."

The Boat Race demands seven months of hard training, balanced perilously with academic commitments at one of the finest universities in the world. Martschenko is no stranger to this, having completed her undergraduate studies at Stanford University in California.

"First and foremost I am a student. This was the case at Stanford and is here at Cambridge. I do not believe in being a student second and an athlete first."

Finally, one last question can be squeezed in: after a few weeks with this year's crop of Light Blue rowers, is she feeling positive about the year ahead?

"We have a group of girls coming from a range of backgrounds and experiences. Many have arrived through the development squad. The diversity of the group is a strength, so yes, there is a very positive atmosphere amongst the squad."

Daphne Martschenko is a two-time Blue, but it is clear that the fire within her has not diminished. She has that hunger and desire. One only hopes, and time will tell, if she can convey this personal desire to succeed and develop as a rower and a woman to the squad she will lead into battle with Oxford on the Tideway in March of the new year ●

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Rowing In conversation with Daphne Martschenko, President of CUWBC 39

Sport

Historic result at Town v Gown



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Devarshi Lodhia
Sports Editor

A last minute try from Cambridge Rugby Club's Gareth Baxter ensured that, for the first time in its history, the annual Town v Gown fixture ended in a draw in front of a sizeable crowd at Grange Road. CURUFC, fielding a relatively inexperienced team with only six returning Blues and a number of debutants, were looking to build on last week's promising 28-28 draw against Durham while the Town sought to defeat the Light Blues for only the third time in their history.

Despite a frantic and breathless opening few minutes neither team was able to assert themselves as both struggled with their passing game. This would set the tone for the rest of the match, with neither side particularly convincing with ball in hand. Both opted to use the strength of their packs to play a more direct style resulting in half of the tries scored coming from catch-and-drives in what was by no means a vintage performance from either side.

The Light Blues opened the scoring in the fourteenth minute as one of the team's debutants, Tyler Hammond, peeled off from the back of a driving maul to score his first ever try for the

university. Mike Phillips duly converted on what would ultimately prove to be a difficult night for both teams' kickers. Another lineout nine minutes later resulted in another catch-and-drive, with prop, Andy Burnett, one of the few returning Blues, crossing the line to make it 12-0 to the Gown after twenty-three minutes.

Undeterred by their early deficit, Cambridge Rugby Club gamely fought back as the first half wore on, with Alex Rayment scoring for the visitors from yet another catch-and-drive, as this time the Town demonstrated the power of their forwards. Growing in confidence, they scored their second shortly after, with undoubtedly the attacking highlight of a first-half sorely lacking in any dynamic offensive play. Mike Stanway showed some of his blistering pace on the wing to step inside and break through the Blues' defensive line to bring the score to 12-10.

Shortly before the end of the first half, CURUFC's Nick Koster was sent to the sin-bin for a late tackle and their opponents took advantage of their extra man almost instantly, with Rayment scoring his second try of the half, once again from a rolling maul, as Cambridge Rugby Club took the lead for the first time. After two failed attempts earlier, Jack Green

slotted over his first conversion of the match as the first half ended 17-12 to the visitors.

The second half proved a much better spectacle, with both teams seemingly intent on retaining possession and moving the ball through the hands. Mike Phillips briefly restored parity for the Blues, chasing down his own hack after having seemingly lost control of the ball. The scores only remained level for four minutes before some strong ball carrying by of Jamie Denver and some quick passing in the middle of the park freed up Matt Waring on the wing to score and restore Cambridge's lead.

Denver was at the heart of the action again as he received a yellow card for persistent foul play but despite this, the Blues were unable to capitalise as Cambridge managed to remain a tight defensive unit and restrict CURUFC's chances. It was only once Denver returned that the Blues managed to score, with number 8, Buchan Richardson taking advantage of a poor CRUFC lineout on the five-meter line to score his first of the game. Richardson soon had his second, picking up from the back of a scrum and scoring to give his side a 27-22 lead.

Just as the result seemed secured for the Blues, Gareth Baxter managed to chase down an attempted clearing

▲▼CRUFC have only won two Town v Gown matches (LOUIS ASHWORTH)



kick by the University winger to rescue a dramatic last-minute draw for his team and to leave the CURUFC players visibly disheartened.

Speaking after the match, Blues head coach James Shanahan was critical of his side's lapses in concentration and sloppiness throughout the game: "The little things we've done so well in the past two games we didn't tonight, and I felt we lacked energy as a side". He continued: "It would have been nice to get a win - any kind of win - to end that three-week block with a loss, a draw and a win but it wasn't to be so it's frustrating."

CURUFC will face Northampton Saints and Trinity College Dublin in their next two fixtures as they look to build towards the Varsity Match at Twickenham in December.

Cambridge University: Amesbury, Russell, Triniman, Craib, King, Phillips, Tullie, Dean, Burnett, Somers, Rose, Beckett, Koster, Hammond, Richardson.

Replacements: Huppertz, Briggs, Dixon, Leonard, Eriksen, Bell, Loftus, Griffiths, Hennessey.

Cambridge: Hart, Stanway, J Ayrton, Bannerman, Collard; Green, Peres, Peck, Rayment, Naqasima, Peters, Baxter, Carroll, Laxton, Waring.

Replacements: Ruddock, Dever, Sully, Possain, Rodgers, Worrall-Clare, Ignarski.