

**Daisy
Eyre**

Varsity talks to the
new CUSU president

Interview 8



**Divestment
marches on**

Town hall
meetings
announced

News 5



Vulture

Must read reviews of *Blade
Runner*, Miley Cyrus, and
the Fitzwilliam's Degas
exhibition

26-30

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No. 832

Friday 13th October 2017
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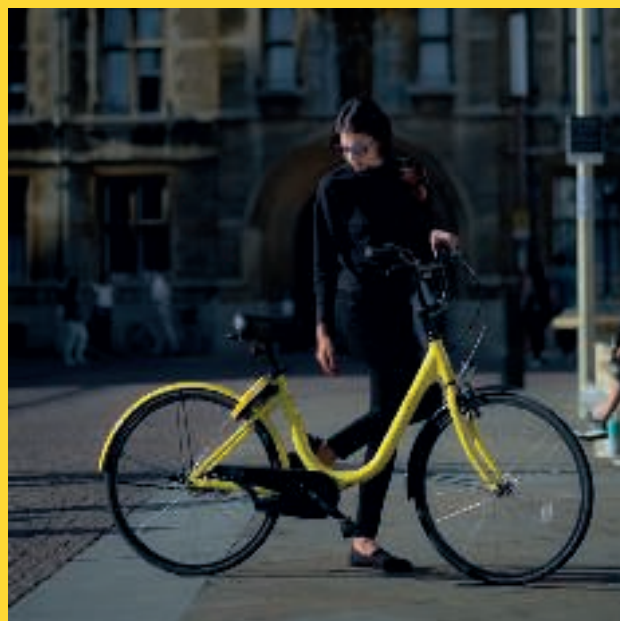
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VARSITY



A royal visit: the Earl of Wessex opens a new development at Jesus College

PHOTOGRAPH: RICHARD MARSHAM/RMG PHOTOGRAPHY

Royal inauguration for new Jesus court

Todd Gillespie
Senior News Correspondent

Prince Edward, Earl of Wessex and son of Queen Elizabeth II, visited Cambridge on Tuesday to open the new West Court development at his alma mater, Jesus College.

The £13m project started in 2014, when Jesus College bought Grade II listed buildings from a neighbouring theological college, Wesley House.

Professor Stephen Toope was also in attendance, in his first formal college engagement as vice-chancellor of the University.

The West Court development includes a new bar, brewery room, Junior Common Room (JCR), Middle Common Room (MCR), 180-seat lecture theatre, dedicated medical teaching facility, and accommodation.

West Court also houses the Cambridge Peking University China Centre and the Intellectual Forum, an interdisciplinary research centre directed by Clare College fellow and former Cambridge MP Dr Julian Huppert.

After his arrival by helicopter, the Earl was taken on a tour of the development by the master, Professor Ian White, before unveiling a commemorative plaque.

While touring the new development, Prince Edward met College students, academics and staff members, as well as fellow alumni and invited guests.

In a new exhibition gallery, the Earl was shown memorabilia from his university days, including a Jesus May Ball programme from 1985, when he was part of the organising committee.

Prince Edward and Vice-Chancellor Toope were contemporaries at Cambridge, while Toope was studying for his PhD at Trinity College. The two acted alongside each other in a student production of Arthur Miller's *The Crucible* in Jesus College Chapel.

The Earl was admitted to read History in 1983, which attracted controversy at the time given his A-Level results of only a C and two D grades. At the time, his father, Prince Philip, remarked, "What a friend we have in Jesus!"

Jesus College was under tight security for the afternoon, with security personnel posted at every (Cont. p.6)

Men's sports club set to open its doors to women

Louis Ashworth Editor-at-Large
Patrick Wernham Editor

Cambridge's two elite sports clubs, the Hawks and the Ospreys, are currently consulting on a proposal which would allow them to share usage of the Hawks' expansive clubhouse.

Student members of the Hawks – an all-male society comprised primarily of Blues sportsmen – showed overwhelming support in an advisory vote for a series of reforms which would allow members of the Ospreys to have equal rights to use Calder House for events and socials.

The Hawks' termly alumni magazine said the changes would "cement the relationship between the two clubs and send an unequivocal message that they were presenting a united leadership on elite sport within the University".

The clubhouse, which is located at

Portugal Place near the Maypole pub, is a four-floor building containing a members' room, bar, dining room and committee room. Opened in 1993, access is limited normally to Hawks members – usually students who have received a Blue, half-Blue or colours by playing sport at a University level – and members of the Dining Rights Club, which is open to local professional or business people of any gender. Both groups can bring guests into the clubhouse.

The proposal is currently undergoing a process of internal review, with Hawks alumni being consulted on the changes outlined. If passed, the changes could provide a permanent home for the Ospreys, a society which is open to all sportswomen who are judged to have competed at a sufficient level.

In a joint statement, the current presidents of the Hawks and Ospreys told *Varsity*: "The Hawks' and Ospreys' Clubs have worked in close partnership from

the beginning on the clubhouse sharing proposal. There have been resident member votes from both clubs supporting this proposed arrangement. We are currently reviewing the consultation process with non-resident members and will publicise its findings alongside documents that we have already placed in the public domain so as to maximise transparency. Whatever the final decision, both clubs are committed to continuing to work closely to ensure the outcome is both sustainable and positive for Cambridge sport."

The Hawks' Club was founded in 1872 as a society for the University's elite athletes. Its members have included actor Hugh Laurie, former England cricket captain Mike Atherton, and King George VI. The Ospreys were founded in 1985 as a social club for sportswomen. Both societies have their own admissions processes, and Blues athletes do not automatically become members.

The Ospreys have lead a nomadic existence since their foundation in 1985: though they have had their own clubhouses at points, they have been unable to sustain residence in any location. Despite the access restrictions, it is already common for The Ospreys to use Calder House's facilities for social occasions.

The proposed change was first announced in the Hawks' own publication, *The Hawk*, in Easter 2017. The article concerning the plans begins by saying that resident members of the Hawks and Ospreys had voted overwhelmingly "to give the Ospreys occupation in the Clubhouse", and that the views of alumni were now being sought out.

The piece argues that sponsors are increasingly unwilling to be associated with a single-sex members' club, and that there is an increasing will from both parties to present a united front to the university. It also notes that the Ospreys have been "severely (Cont. p. 2)

EDITORIAL

The table of tables

This week came the announcement that Cambridge has, for the seventh-year running, ranked first in *Times Higher Education's* 'Table of Tables', which is compiled by allocating points based on rankings in other well-known league tables. The 'Table of Tables' is also known as the 'Ranking of Rankings'. It's difficult not to be cynical. What does it mean, for us, as individuals, to belong to what the league tables claim is the best university in the country?

Moving on from the first frantic week of Michaelmas, now is the time when we settle into new routines, and fall into the habits and activities which will come to shape our term. Yet we need not feel that, as Freshers' Week fades into a hazy memory, the opportunities to meet new people, take up new hobbies and pursue new ideas have passed us by. You need only look to this week's magazine section to get a sense of the seemingly-unlimited opportunities Cambridge has to offer. A major Degas retrospective has opened at the Fitzwilliam Museum (pp.26-7), the Theatre section is beginning to fill with reviews and previews (p.31), and with the new term comes a new wave of student film (p.28).

But art galleries and theatres don't make a university. The beauty and grandeur of Cambridge should not be assimilated with success. In this week's Comment section, Anna Cardoso argues that the architectural similarity of Cambridge colleges to Eton and the Houses of Parliament can have a damaging psychological effect on young people and our perception of power (p.16).

In Toope's first official engagement as Vice Chancellor, HRH Prince Edward formally opened Jesus's new West Court (pp.6-7). The college caused controversy when the Earl was admitted in 1983 with the grades CDD. While our access structures have come a long way since then, we should not be complacent. CUSU welfare officers argue that "the ability to 'be well' can not be disentangled from privilege" (p.18).

Earlier this week, Toope defended his £365,000 salary, saying that such an enormous figure is "reasonable, given the scope of the job." Toope told the *The Times* that as VC his job includes "searching for all possible sources of income, while developing the international reputation of the University". Given the range of issues faced by the University, not least the need to divest from fossil fuels (p.5), we hope that this aim manifests itself in more than simply keeping us at the top of league tables.

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

Hawks open consulation over sharing clubhouse with Ospreys

● Ospreys already share clubhouse

facilities on an informal basis

● 85% of Hawks backed the changes

● Clubs to remain independent and

share clubhouse fees

hampered by the lack of a fixed base of operations, and that the two clubs have already been cooperating in the production of a charitable ball to be held this term.

A more formal proposal for the plans, first published in June 2017, recommends that the Ospreys will be entitled to make use of Calder House, though it stresses that the two clubs would remain independent. Members of both the Ospreys and the Hawks would be expected to pay the same amount in contribution to the upkeep of the clubhouse, which currently stands at £80 a year.

In addition, the president and vice-

president of the Ospreys would be invited to join the joint management committee, the body responsible for the upkeep of the clubhouse, alongside the president and secretary of the Hawks. A joint resident committee would also be formed, made up of three Ospreys members and three Hawks members, to discuss clubhouse matters and the scheduling of events.

The proposal also suggests that resident Hawks members and Ospreys members would have equal rights when it comes to booking the lounge, restaurant, and members' room. In an advisory vote held in June this year,



85% of the 167 Hawks currently resident in Cambridge backed the changes.

However, the plans also make clear that both clubs will be expected to uphold their own membership criteria, and that Hawks' alumni contributions and donations will go directly to the Hawks' club rather than to the clubhouse. Similarly, Ospreys' alumnae subs will continue to go to the Ospreys.

The name above the front door of the building will remain as "Hawks' Club", though on either side of the door will be two plaques reading "Hawks' Club" and "Osprey's Club".

Complexity was added by the club-

NEWS Rachel Padman on Medwards admissions

Page 10 ►

COMMENT White men with guns are America's biggest threat

Page 18 ►

FEATURES I won't correct my accent

Page 24 ►



▲ The Calder House, home of the Hawks (LOUIS ASHWORTH)

house's ownership structure: it is controlled by The Hawks Company Ltd. There are three trustees, Douglas Calder, Anthony Hyde, and Okeoghene (Oke) Odudu, all of whom are Hawks alumni. Calder, after whom the clubhouse is named, raised concerns about the practical implementation of the proposal for joint usage.

In reply, the Hawks' management and development committees stressed that the proposal came entirely at the suggestion of the resident committee, and that no "undue influence" from another party was exerted. The proposal would involve no change, deletion, or addition of any of the Hawks' existing club rules.

It also sought to clarify that the joint committee, to which members of the Ospreys would be invited, has existed since 1993 and is responsible for the running of the clubhouse, remaining wholly distinct from both clubs' management.

The letter also notes that the Dining Rights Club, whose membership is mixed, has made use of Calder House

since 1993.

In a reply to a second of Calder's letters released by the Hawks, the two clubs' independence was reasserted. It states that "the Hawks were to retain their independence, their men-only status, their existing rules, and their existing election procedures."

It was argued that the move would offer increased financial stability for the club through subscriptions and event income.

The management committee said the club is currently "overly dependent" on the income from 'Rumboogie', a sports night run by the Hawks every Wednesday at Cindies [Ballare] nightclub, which bills itself as "the biggest Cambridge University student night".

Following communication with Calder, the Hawks carried out a consultation inviting opinions from its alumni, and are currently reviewing the responses they have received.

A decision is expected to be made before the end of term.

STOLEN LOLLY

£500 stolen from Gardies

Student favourite The Gardenia was robbed earlier this week by a thief who stole £500 in cash from the basement of the Greek restaurant. The angry owners of the restaurant, affectionately known as Gardies which is located on Rose Crescent, took to Facebook to share CCTV footage of the unidentified man searching through cupboards and drawers in the basement of the premises for money, before leaving with what appears to be a bag full of money.

TENSION ROAD

Parking e-permits to be trialled near station

Cambridgeshire County Council may introduce electronic parking permits in order to combat residents selling visitors permits to commuters. Residents on Tenison Road near the train station have been renting out driveway space on websites such as JustPark, with one resident charging £2,500 to use their driveway for a year. New virtual permits would force residents to pre-book with vehicle registration numbers. If successful, the trial may be rolled out across the city.

THATCHER DISPATCHES

Former PM briefed on punk rock

Newly released papers from the Thatcher Papers stored at Churchill College have revealed that the former Prime Minister was briefed on punk rock. The document refers to punk as "a very basic musical style featuring a strange bunch of anti-establishment acts". Intended to prepare the PM for an interview with pop magazine Smash Hits in 1987, the press office briefing warns that "the challenge of the interview will be for you to demonstrate that just because you are not part of the pop scene, you are still in touch with youngsters and understand their needs."

POLEES-MOGG

Extra security expected for MP visit

Cambridgeshire Police are reportedly considering extra security measures ahead of Conservative MP Jacob Rees-Mogg's visit to the Cambridge Union next term. The Union, who teased Rees-Mogg's appearance next year in their Michaelmas termcard, has in previous years required extra security for their events, most recently when Katie Hopkins appeared in Easter 2017, prompting protests outside the Union building. A spokesperson from Cambridgeshire Police said: "We work very closely with Cambridge Union and seek to police events proportionately."



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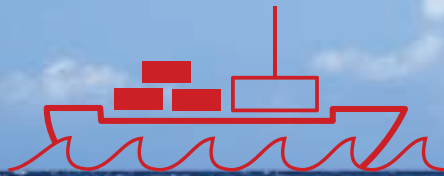
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News

Working group plans town hall meetings to collect opinions on fossil fuel divestment

Louis Ashworth
Editor-at-Large

The University's divestment working group will host two 'town hall' consultation meetings in the coming weeks, seeking to gauge opinions from students and staff on selling off Cambridge's investments in oil and gas companies.

All members can apply for a ticket to the two events, which will take place at 1pm on 25th October and 4pm on 9th November, both at Lady Mitchell Hall on the Sidgwick Site.

Professor Dame Athene Donald, who is chairing the group, said the consultations would "provide an opportunity for those concerned about these issues to voice their opinions in a respectful manner".

The working group was launched last term, with the task of examining the "advantages and disadvantages" of divestment from fossil fuels. The University's £6.3bn endowment, the largest outside of the US, has been estimated by one campaign group to include £370m invested in fossil fuels. There are several long-standing campaigns calling on Cambridge to withdraw its money from carbon-intensive investments, which have stressed both a financial and reputational risk if the University does not divest.

On Monday, a submission co-written by the National Union of Students (NUS) and the campaigning group People & Planet called on the University to fully divest from fossil fuels. Its signatories included Noam Chomsky, the presidents of CUSU and the NUS, Cambridge MP Daniel Zeichner and Rowan Williams, master of Magdalene College, who last year described climate change as a "life-and-death" issue. In January, fellows and



senior staff passed a grace approved by Regent House, the University's sovereign body, which called for full divestment but could not directly compel the University Council (UC) to change Cambridge's investments.

At the two consultations, contributors will be allowed to speak for up to five minutes, with a possibility that similar viewpoints will be grouped together to save time.

▲ Students have been engaged in long-term campaigns for divestment (SIMON LOCK)

Donald, master of Churchill College, said: "These town meetings – open to all current staff and student members of the University – are a key part of the group's consultations."

She said the consultations would "offer a new departure for the University in terms of open consultation."

The working group is comprised of Lord Chris Smith, master of Pembroke College; two academics from the Depart-

ment of Earth Sciences: Dr Jerome Neufeld and Professor Simon Redfern, the department's head; Dr Berry Groisman and Professor Ash Amin, both signatories of the Regent House grace; Jocelyn Wyburd, director of the Language Centre; and John Shakeshaft, deputy chair of the UC. It also contains two student representatives: independent student UC representative Umang Khandelwal, and Alice Guillaume, campaigns officer of student environmental group Zero Carbon.

A University spokesperson said the group was exploring the "pros and cons of divesting from fossil fuels and what activities [Cambridge] might undertake in order to facilitate movement towards a zero carbon future".

They said: "The group has already collated evidence regarding university activity in terms of relevant research and financial interactions", and that this term it will gather evidence through a mixture of written submissions from relevant organisations, oral evidence given by a "more limited" number of organisations, and the testimony given at the upcoming open consultations.

Khandelwal, from Newnham College, told *Varsity* she saw the town hall meetings "as an excellent medium for the working group to facilitate an open conversation and respectful dialogue" and to "hear diverse views on the subject". She expressed a hope that students would attend to share their thoughts or "simply attend to learn more about the issue".

She said the working group had already done "significant" work, saying that student representation in decision-making was strong and there has "been a conscious effort to involve multiple stakeholders via written and oral representations".

Fire safety review gives University buildings the all-clear in wake of Grenfell tragedy

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

A fire safety survey, carried out in the wake of the Grenfell Tower disaster, has found that all buildings belonging to the University of Cambridge and its colleges comply with safety regulations.

A joint review was carried out by the central estates office and the Office of Intercollegiate Services to address concerns about dangerous cladding which arose in the wake of the fire in London, in which at least 68 people died.

In a report presented to the University Council (UC) in July, Senior Pro-Vice-Chancellor Duncan Maskell said: "There could be no complacency", but noted the "overall risk profile of the University

estate remained low".

Reviews were carried out across many local bodies following the Grenfell fire in June, often focusing on the tower's cladding, which reports say may have exacerbated the fire.

Following the fire in West London, concerns were raised about the negligence of Kensington and Chelsea London Borough Council, which, according to critics, had downgraded the cladding used on the building. The external cladding and insulation failed all preliminary tests by the police.

The University estate comprises 565 buildings, of which almost a quarter have some kind of cladding, and there are hundreds more buildings built from a variety of styles and materials throughout the colleges.

The Higher Education Funding Council for England (HEFCE) wrote to the heads of all the institutions it funds in the wake of the Grenfell disaster, instructing them to urgently conduct fire safety reviews and report back to them.

In a survey of Cambridge's estate conducted ahead of the July UC meeting, six of the University's buildings were identified as being "of some concern", as they had either aluminium composite material cladding panels, or "other non-conforming panels in terms of fire resistance".

Maskell's report noted that the University does not have a 'stay put' fire policy, encouraging occupants to stay where they were in the event of a fire. A 'stay put' policy had been employed at Grenfell Tower, and came under wide-

spread criticism following the disaster.

Further examinations were carried out on these six buildings, a University spokesperson told *Varsity*, and all were eventually deemed to be "fully compliant with fire regulations".

The survey conducted ahead of the July meeting was only of the University's own estate, not of college-owned buildings, and the minutes note that the Office of Intercollegiate Services (OIS) had asked colleges to conduct similar fire safety surveys of their own estates.

Dr Matthew Russell, the head of the OIS, said that the Office had collated information from all colleges regarding "accommodation and associated fire risks in the light of the Grenfell incident", and that no buildings were identified as being at risk or of concern.

6
Buildings identified as being "of some concern"



Breaking news, around the clock
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News

Jesus' new West Court officially opened

- £13 million project started in 2014
- Facilities include new bar, 180-seat lecture theatre, medical teaching facility
- Also houses Cambridge Peking University China Centre and the Intellectual Forum

► Continued from front page

entrance, and non-members prohibited from entering the college.

During his time at Cambridge, Edward is said to have thrown himself into the theatre scene, acting in a variety of productions, including taking the role of Sid the Swordseller in a production of *Captain Curious and His Incredible Quest*. To publicise the event, the Prince reportedly took part in a stunt that involved riding around Cambridge in a London taxi cab.

He is also said to have earned himself the nickname 'Prince of Entertainment'.

Master of Jesus College, Professor Ian White, said: "We are honoured that The Earl of Wessex has officially opened West Court today. We are delighted to have shown His Royal Highness how the new facilities are already benefitting our students, academics and alumni; and how they will provide excellent facilities for visiting scholars from around the world.

"West Court is a truly ambitious development, and I would like to thank everyone who has been involved. In particular, we are hugely grateful for the widespread support and enthusiasm from our College alumni and friends who have donated so generously to the West Court appeal."

One student told *Varsity*, "It was an honour to meet him, although I wish he didn't land his helicopter quite so close to my window while I was working."

► H.R.H. Prince Edward inaugurated the new development (ALL PHOTOS BY RICHARD MARSHAM/RMG PHOTOGRAPHY)



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NEWTON



► A programme from a production of *The Crucible*, starring both H.R.H. Prince Edward and Vice-Chancellor Stephen Toope (JESUS COLLEGE)

J.C.D.S.

Arthur Miller's
THE CRUCIBLE

"For my Mamma"

CAST

Reverend Eric	Jonny Keastbaum
Betty Parris	William Scherer
Tituba	Marsha South
Abigail	Deanna Taylor
Susanna Welcott	Marlynn Williams
Ann Putnam	Emmy Warner
Thomas Putnam	Peter Barclay
Mary Lewis	Ningel Constante
Mary Warren	Kate Forsythe
John Proctor	Joe Whiffall
Rebecca Nurse	Marilyn McMeans
Giles Corey	Michael Stott
Reverend John Hale	Chris Ramsey
Elizabeth Proctor	Catherine Williams
Francis Nurse	Stephen Nuspe
Enos Chace	Andrew Cottrell
Marshall Herick	Tony Whouch
Judge Hathorne	John Watts
Deputy Governor Danforth	M.R.H. Prince Edward
Sarah Good	Kathryn May

PRODUCTION TEAM

Producer	Tim Prosser
Assistant Producer	Faust MacMillan
Executive Producer	Martin Wright
Publicity	Charlotte Harvey Annie Smith
Choreographer	Justi Role
Lighting	Ruth Karp
Vocal Consultant	Raul Pugh
Stage Manager	Aiden Robertson
Wardrobe Mistress	Jane Heller Becky Savas
Production Assistants	Sue Gaultier-Smith Barclay Schneider Naida Lobo Claire Kato, Chris Kennedy Glenn Carter, Prays Mestary
Makeup	Rachael Hayward
Play and Poster Designs	Michaela Walmsley
Director	Michaela Walmsley

Many thanks to the Jesus Players, Angela, Dr. Ebdon, Roy, K. Crippa, Grant Bowes, Piggott's Printers, Brian and Glen, the English Theatre Guild, the Jesus College Council, Mr. A. S. Hayward, Dr. G. MacKenzie, Sir Alan Cornhill, Nick (Lord) Demposki, and Amanda Jayne.

Many thanks to the Jesus College Choir, and the *alegria*!

Many thanks to Tim and Paul, without whom...

Thinking Time

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News

CUSU President Daisy Eyre



“We do so much, there isn’t enough time in the day”

Noah Froud asks the new student union president about what keeps her up at night, and her plans for the year ahead

The first big issue facing Daisy Eyre is the shortfall in CUSU’s funding, after the student union reported a £75,000 annual loss. “It definitely is one of the things that keeps me awake at night,” she says.

“CUSU funding does concern me: we are the least funded student union in the country and in five years’ time I would hope that CUSU was in a completely different position.”

She seems optimistic that progress can be made, though: “I’m fairly confident we’re going to succeed in getting a block grant from the university.” While a block grant does not mean more funds, it does mean that the student union has greater flexibility in how it spends funds. The lack of a block grant has been seen as a consistent obstacle for CUSU as it means all the funding it receives from the university is tied to particular areas. As Eyre tells me, “it’s all about liquidity and flexibility, being able to move money from one pot to another if the need comes about.”

“I’m also fairly confident we’ll get enough funding to continue what we’re doing at the moment.” This will come as good news to *The Cambridge Student*, autonomous campaigns and sabbatical officers who are already running on minimal funding.

Eyre has another trick up her sleeve too, by working with the careers service to create a career guide she hopes will fill the gap left by the ending of the publication contract with St. James’s House. “With that we should be able to replace the St. James’s house funding with funding that is self-sufficient, rather than relying on this outside organisation for such a large amount of critical resource.”

She adds to this, “We also weren’t sure that the St James’s House publications communicate who we want to be as a Students’ Union.”

I ask what she would ask the incoming vice-chancellor Stephen Toope to do if she could ask for anything. “Something to do with widening participation, but



also support for intermitting students outside of university. It doesn’t have to be counselling support, but it’s so uneven between colleges, some colleges don’t notify their intermitting students when the ballot happens.

Eyre also has big plans for how CUSU Council works; she’s proposing a range of reforms. “I did feel over the course of last year it became a stamping institution; policy would get waved through and you would just rubber stamp it.” Her reforms hope to change this: “They’re all about students feeling council is useful and they have a level of ownership over CUSU Council.”

First, “we’re trying to institute a distinction between policy, which is this long-term ongoing stuff, and action, which will be the short-term things that can go off the books once they’ve been done.”

“What most student unions have is a defined body of say 50 policies that they are mandated to campaign on and they can divide those policies up between the sabbatical officers.”

The second reform involves the way in which officers and campaigns report to Council. Eyre sees the current system of written bullet points as deterring engagement with both officers and autonomous campaigns. “The biggest issue is that they’re not involved with

the council and the democratic running of the organisation.

“It’s almost that they’re not able to engage because it’s not a helpful or useful space for them but also the officers. I really don’t believe from those bullet points students get any kind of real impression of what CUSU does.

“For me those bullet points are practically meaningless because they’re so reductive of what people are working on and people don’t read them, so the solution is to have verbal updates as routine.”

On top of this there are considerations as to having a roving college council, at least once a term, and making the new policy proposals pass over two councils, with the first for discussion and the second for a vote. “At the moment you have this thing where you have to think on your feet to come up with amendments and then you end up with it being a bit confusing and potentially not very effective.”

Eyre’s hope is that the reforms will empower the campaigns as well JCR and MCR. “MCR and JCR presidents don’t feel able to use CUSU Council as a way to make change within their college or as a way to link up with other collegiate officers, and CUSU’s not able to use CUSU council to disseminate information amongst the colleges.”

▲ President of Cambridge University Students’ Union
(NOAH FROUD)

Currently, Corpus Christi and Gonville & Caius colleges are disaffiliated from CUSU; however, with changes to the way CUSU receives affiliation fees from colleges in the pipeline, the prospect of further disaffiliation referendums once again looms.

I ask Eyre what she’d say to a college considering disaffiliating from CUSU. She rapidly reels off a list of things CUSU does, spanning areas as diverse as sexual health supplies and supervisor training. “We do so much, there is honestly not enough time in the day.”

“I used to be the JCR president and I think that JCRs do so much and have a great ability to make change within a college. However, having been a JCR president, there is a clear limit to what you can achieve.”

Some of most important work goes on behind the scenes though. “The number of small changes that you make that students would never know about” is the most surprising thing she’s found in her role.

“You have the ability to check things and to have a voice in all these really important areas”. She cites an example of a racialised Prevent powerpoint she was able to correct.

The ever-upbeat Eyre finishes, “I’m looking forward to the disaffiliation debates if they come up.”

▼ CUSU’s offices at 17 Mill Lane
(LOUIS ASHWORTH)



With a shaky start, CUSU Council starts on road to reform

Louis Ashworth and Caitlin Smith
Editor-at-Large and Senior News Editor

Daisy Eyre, CUSU's president, met a mixed reception on Monday as she unveiled plans to reform CUSU Council's procedures to invigorate student debate.

The changes, outlined in a *Varsity* interview this week (see opposite page), include changing the way Council operates to draw a distinction between long-term policies and short-term actions.

Eyre told Council the reforms were aimed at "making students feel that they have more input into CUSU".

Improving engagement was a cornerstone policy of Eyre's electoral campaign, building on changes brought in by the previous president, Amatey Doku, which included more video content and dedicated Facebook accounts for sabbatical officers. Low attendance at Council has been a point of debate for some time, highlighted by a student referendum last year which overturned a Council decision to campaign against the publication of class lists.

An investigation by *Varsity* last November found that Council attendance was less than half CUSU's stated targets, and that many faculty representatives

were failing to turn up at all. Council is open to all students, but voting members – the vast majority of those who attend – are from affiliated college JCRs and MCRs, faculties and liberation campaigns.

Eyre said that she wanted to bring about a "culture change", in which sabbatical officers and campaign leaders would relay important messages to JCR and MCR representatives, who would then disseminate them to their own student body.

The reforms proposed included plans for CUSU to hold a "roving" Council meeting once every term, which would be held at a different college on each occasion, rather than at its usual venue of the Mill Lane lecture rooms. "It's a little-known fact that students can actually come to CUSU Council," expressing her hope that the "roving" meeting would make the activities of the Council more accessible.

The meeting's momentum quickly stalled, however, when discussion turned to another of Eyre's proposals. She suggested that the motions CUSU passes undergo a change in how they are classified, becoming either a long-term policy or short-term action. The rule change would also require that policies would have to be passed by two CUSU Councils, rather than just one, as was

previously the case. In keeping with her manifesto commitment to an open and democratic union, Eyre encouraged attendees to offer their opinions – a move she may have regretted, as discussion began to circulate around the technicalities of this change. Connor MacDonald, president of Emmanuel College Student Union, said that "If we are going to treat policy seriously, which we generally don't, there should be at least two meetings [before policy is ratified]."

Helen Jennings, a recently-appointed CUSU trustee, expressed her belief that the change was "unnecessary", and that the process would "take too long". Other attendees recalled four-hour long CUSU meetings.

The motion in which Daisy made her proposals was eventually passed, but with the amendment of an option for some policies to 'short cut' approval at a second meeting. The amendment may go some way to speeding up the additional bureaucracy that Eyre has introduced, but with last year's budget already taking two meetings to get through Council, voting members expecting

dramatically shorter meetings may be disappointed.

At the meeting, Eyre also revealed that recruitment to an inquiry to scrutinise its finances, which was due to take place last term, had not been carried out by her predecessors. Instead, Eyre said she would be "asking that we start recruiting for those candidates today [Monday]", saying that an email will be going out on Tuesday. The inquiry committee will be tasked with looking into the union's long-term financial difficulties, which include a projected loss of £75,000 for the coming year. Eyre has previously said that she will expect an "in-depth and rigorous" report from the committee.

At the end of the meeting, in an effort to drum up interest in the next meeting, Eyre offered a "sneak peek" of upcoming agenda items: the

living wage, student debt, a new drive to combat sexual harassment. However, remains to be seen how effective Eyre's enthusiasm and proposals can be at salvaging CUSU's troubled reputation.



► CUSU's new sabbatical officers took over in July (CUSU)

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- go clockwise to the next lamp;
- if ($S == \text{On}$) then you change the state of the current lamp - Off to On or On to Off - else do nothing.

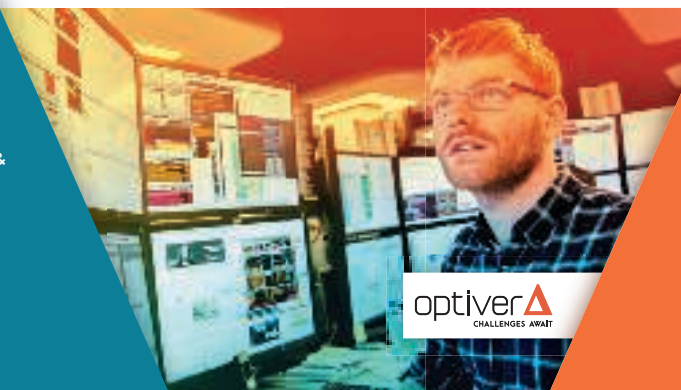
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CHALLENGES AWAIT

News

Cambridge women react to Murray Edwards policy change

Caitlin Smith and Sophie Shennan
Senior News Editor and Senior News Correspondent

Prominent figures from the University's three all-women colleges have spoken to *Varsity* about their reactions to a recent policy change regarding transgender applicants to Murray Edwards College.

This month, it was announced that Murray Edwards had changed its admissions policy to allow transgender and transitioning women to apply without having their gender recognised by law.

President of Murray Edwards College Dame Barbara Stocking told *Varsity* "We are a College that is open to all outstanding young women and so it is absolutely right, both legally and within our set of values, for anyone who identifies as female to be able to apply to study with us."

It was later revealed that Cambridge's other all-women colleges, Newnham and Lucy Cavendish, were both engaged in discussions regarding their own admissions policies for transgender students.

President of Lucy Cavendish Jackie Ashley confirmed to *Varsity* that Lucy Cavendish's Governing Body will now conduct a review into the college's own policy.

Speaking to *The Daily Telegraph* when the change in Murray Edwards' policy

was announced, former fellow of Newnham College, Germaine Greer, called the policy change "ridiculous".

"If [Murray Edwards] really don't believe that gender is binary, then they really shouldn't be a single sex college.

"There are plenty of women who have served their time in women's colleges, who are pretty whiskery, but nobody did a DNA test on them. But they had to live women's lives - with all the disabilities that that entails."

Greer attracted controversy in 1996, when she campaigned against the appointment of Dr Rachael Padman, a transgender woman, to the appointment of the fellowship of Newnham College. Greer claimed that, as Padman had been born a man, her admittance would contravene the college's statutes.

Greer has previously been outspoken about her opposition to gender-reassignment surgery, describing it in her book *The Whole Woman* as an "exorcism of the mother". In January 2015, the CUSU Trans Campaign also called for Greer to be disinvited from appearing at the Cambridge Union, to which Padman responded: "I hope the Union will give Germaine a fair hearing, but of course robustly interrogate her, as befits the academic community that is Cambridge."

Greer subsequently argued that since Padman was legally a man, her appoint-

► Dr Rachael Padman was admitted as a fellow to Newnham College in 1996 (NEWNHAM COLLEGE)



ment contravened college statutes.

Speaking exclusively to *Varsity*, Dr Padman, now a lecturer at the Department of Physics, countered Greer's remarks, saying that "Murray Edwards have now made themselves much more welcoming to young transwomen."

However, she stressed that, in itself, the change to the admissions policy would make a minimal difference in practice: "As I understand it, all colleges accept a passport as proof of identity; gender on the passport can be changed on a similar standard of proof to that Murray Edwards is now asking for. As I see it, therefore, regardless of their formal position, all three women's colleges actually operate a "don't ask, don't tell" policy."

She added that, if a higher number of "out" transgender students were admitted to the college as a result of the changes, "it will probably affect the college environment, in ways that aren't yet clear".

Professor of Classics Mary Beard, who is also a fellow at Newnham College, also expressed her support for the policy changes.

When asked whether Newnham and Lucy Cavendish should adopt the same changes as Murray Edwards, she told *Varsity* she is "in favour of always examining all certainties and this is an important one."

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Combinatorics

Integer Factorisation

News

Town and gown unite to tackle inequality with new lecture series

Jack Conway
News Correspondent

A new group collaboration between university students in Cambridge and other local groups has been established, aiming to propose and implement solutions to poverty in Britain.

'Imagine2027' is a project of The Cambridge Commons (TCC) in affiliation with the Labour History Research Unit of Anglia Ruskin University. TCC is a local affiliate of The Equality Trust, a national campaigning organisation focused on reducing inequality.

In its inaugural event, a speech was held by economist Ann Pettifor on Thursday. Pettifor's speech was entitled 'A Fairer Economy in the Year 2027' and was the first of a dozen that Imagine2027 will hold between now and the summer of 2018.

The series of public lectures invites "12 well-known speakers to consider how Britain can become more prosperous and fairer over the next decade". Some of the speakers who will be speaking at future Imagine2027 events include journalist Owen Jones, serial entrepreneur Hermann Hauser, public health expert Sir Michael Marmot, Cambridge professor and former MP David Howarth, and comedian Ava Vidal.

The next event will host Oxford geographer Danny Dorling on 19th October, and he will be speaking about policies that aim to improve education in Britain.

Topics covered by the series of talks range from social media and technol-

ogy to basic income and intersectional feminism.

The common thread linking every speech is an aim "to kick-start a national debate on inequality from the city recently found to be the most unequal in Britain by the Centre for Cities".

TCC has a similar focus on raising awareness of inequality, with its chair, George Weyman, saying: "We urgently need to imagine what a fairer and more equal country would look like and how we are going to get there."



▲ Economist Ann Pettifor gave a talk to Imagine2027 on Thursday

(WARWICK ECONOMICS SUMMIT/YOUTUBE)

Imagine2027 aims to achieve this objective in three stages, starting with the lecture series. After completing the series, the organisers plan to turn the ideas generated into a fairness manifesto published in 2018.

According to the Imagine2027 website, their project will culminate with a national convention focused on how to make their vision a reality.

Places at any of Imagine2027's events, which will take place at Anglia Ruskin University and are open to the public, can be booked on their website.

City Council cracks

Caitlin Smith
Senior News Editor

Cambridge City Council this week discussed new measures to tackle illegal punt touting in the city, approving proposals to limit the area in which companies can solicit business.

On Thursday, at a meeting of the City Council's Strategy and Resources Scrutiny Committee, councillors were presented with a report examining the impact of last year's Public Spaces Protection Order, introduced in response to complaints about nuisance punt touting. The report also recommended that several emendations be made to the order, to make it more rigorous. These were accepted by the Committee.

In September 2016, the introduction of a Public Spaces Protection Order (PSPO) by the City Council made advertising or soliciting custom for punting on the River Cam a criminal offence. Anyone in breach of the order could face a £75 fixed penalty notice.

£75

Fine for breach of the order

60

Recorded breaches of the PSPO since its introduction

16

Complaints of aggressive touts since PSPO was introduced



At the time, a council consultation found that 61% of respondents were in favour of a PSPO being implemented to tackle nuisance punt touting.

The PSPO was introduced in response to complaints of congestion around areas such as King's Parade, which can become notoriously difficult to cycle down.

Cambridge Festival of Ideas 2017: interrogating truth

Rachel Loughran
Senior News Correspondent

The University of Cambridge's 'Festival of Ideas' will celebrate its 10th anniversary next week, with a week-long programme of events and speakers focusing on the theme of truth.

Events will take place across the city at venues, including both the University of Cambridge and Anglia Ruskin University, in addition to many theatres, pubs, halls, colleges and outdoor spaces.

Speakers at the Festival include former Labour MP Tristram Hunt, Professor Richard Evans, author Pankaj Mishra, classicist Tom Holland, author Ruth Dudley Edwards, and Professor David Reynolds.

The annual festival, which runs from Monday 16th to Sunday 29th October, will also celebrate the UK-India Year of Culture. It will mark the 70th anniversary of Indian independence with a series of collaborative events between the

“
Is
relativism
the enemy
of truth?”
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University of Cambridge Museums and Cambridge University Botanic Garden entitled 'India Unboxed'.

A celebration of Diwali, the Hindu festival of light, will take place at the Botanic Garden on Wednesday 25th October. In addition to an immersive light-based installation, attendees will have the opportunity to enjoy live music, Indian food and drink, and lantern making.

Important historical questions as well as current political issues are a fundamental part of this year's programme. In 'Empire and Brexit', alumnus Tristram Hunt and Gideon Rachman, foreign affairs commentator for the Financial Times, will debate the impact of the British Empire in relation to its role in Brexit.

Senior Lecturer in the Faculty of English Dr Priyamvada Gopal will also deliver a talk entitled 'Is relativism the enemy of truth?' In her discussion, Gopal will explore the creation of "a Pandora's box in which there is no such thing as

truth", which she says came about as a result of "challenging the authority of the implicitly white male elite subject of the European Enlightenment".

'The truth about political campaigns on social media' will encourage discussion about how political parties use social media to target voters, and question if these strategies had an impact on the Trump and Brexit Campaigns.

Attendees will also be able to listen to Richard Evans, president of Wolfson College, discuss his experiences as principal expert witness in the libel case brought against the American historian Professor Deborah Lipstadt, after she accused David Irving of being a Holocaust denier.

Technology is another key feature of this year's festival, which includes a series of events exploring the impact of artificial intelligence on human relations. Marta Halina's talk 'Can machines think?' will explore the uniqueness of the human mind and question the possibility building machines with an 'innerlife'.

Film aficionados will be able to enjoy



down on punt touts



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A blight
on our
beautiful
city
”

touts. According to public complaints, large numbers of touts still operate on King's Parade and around Great St Mary's Church, "blocking the pavement and harassing the public". The report stated that some punt companies are now using 16- and 17-year-olds to advertise their services in "hotspot" areas.

The report said that there had been "some dissatisfaction from the public" regarding the order, after a perceived lack of enforcement meant that the number of punt touts in popular areas of the city had not significantly reduced.

As the order only specifically prohibits verbal touting, employees of punting companies have attempted to avoid prosecution by adopting a variety of imaginative methods, including "carrying a clipboard directing people to places where they could book a trip and pay".

In line with the report's proposals, the area of the ban will now be extended to take in a wider area of the city. Currently, the order covers the majority of the city centre, with the exception of "specified touting locations", including beside the river at Quayside, Silver Street, the Trinity College frontage at Garret Hostel Lane, Queens' Green, and the walkway from Quayside to Jesus Green (La Mimosa).

Another enforcement officer will also be hired.

The City Council has also recently applied for a court injunction to stop unauthorised punt companies operating on council land near the River Cam.

Cllr Lewis Herbert, Leader of the Council, said: "The injunction and further enforcement plans are essential given the evidence in the report of continued anti-social behaviour by punt touts and the escalating use of the public open spaces in the city.

"Our approach is proactive and positive and these proposals, together with our application to the High Court for an injunction to stop the unauthorised use of our land, will tackle a blight on our beautiful city."

▲ Punt companies tout for business in popular tourist spots (LOUIS ASHWORTH)

Complaints were also made about the aggressiveness of some touters' sales technique.

The report that Councillors examined on Thursday revealed that, since September 2016, there have been 60 fixed penalty notices for breach of the order, and 16 complaints of aggressive or rude

£600,000 payout to Addenbrooke's victims



▲ Concerns were first raised at Addenbrooke's Hospital in 2013 (D. DINNEEN)

Phoebe Gargaro
Deputy News Editor

Cambridge University Hospitals NHS Trust has paid out £611,750 in compensation to the victims of a paediatrician who sexually abused patients at Addenbrooke's Hospital, it has been revealed.

Myles Bradbury, who pleaded guilty to 25 offences – including sexual assault, voyeurism, and the possession of 16,000 indecent images – was jailed for 22 years at Cambridge Crown Court in 2014, and was placed on the sex offenders register. Verita, a consultancy which specialises in public sector investigations, found that the paediatrician, who was a hematologist treating diseases such as leukemia and haemophilia, manipulated the system to perform "criminal, intimate examinations" upon his patients.

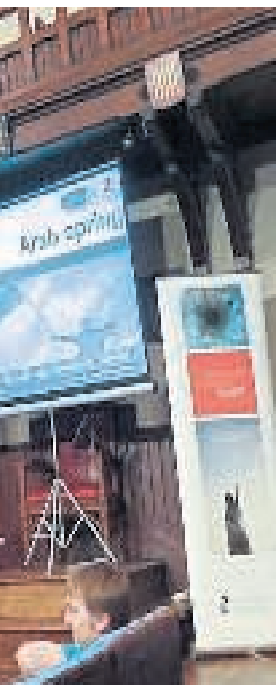
31 claims have been received against Bradbury at varying points from 2014 to present, by patients ranging from the ages of 6 to 17. Only 15 have been settled as of yet. According to information acquired by the BBC through a Freedom of Information request, the total pay-out to victims was £611,750; however, Samantha Robson, who represents nine of the

victims, told the BBC that some cases have been awarded damages between £17,500 and £30,000. She also revealed that "To date, only a small proportion of the potential victims of Bradbury have come forward," but encouraged others to do the same, regardless of whether they were named in the criminal proceedings.

Concerns about Bradbury were originally raised in November 2013, following the complaint of a grandmother, regarding Bradbury's conduct towards her 11-year-old grandson. Bradbury was suspended following this incident, only returning to Addenbrooke's for formal interviews. At the time of this incident, Addenbrooke's stated that it was "sickened" by Bradbury's "abhorrent betrayal and manipulation of his position as doctor". During the prosecution, John Farmer, QC, claimed that the "abuse of his position of trust was extreme" and that he had "betrayed his profession".

Bradbury has been registered as a sex offender and made subject of a series of sexual offences prevention order for life. Cambridge University Hospitals NHS Foundation Trust have been praised by Verita for acting decisively as soon as concerns were initially raised.

and exploring India



◀ The Festival will run from October 16 to 29. (CMGLEE)

a selection of short films exploring topical issues within the field of AI. Documentary *Friend in the Machine* will ask probing questions around the capability of a machine to act as a substitute for a human relationship.

Speaking about film's themes, co-creator Dr Jane Singler said: "Artificial intelligence assistants and robotic companions are increasingly becoming a part of our society as our populations age and our generations pursue lives apart from each other."

Other highlights include a series of films from India, ranging from Bollywood classics to contemporary documentaries.

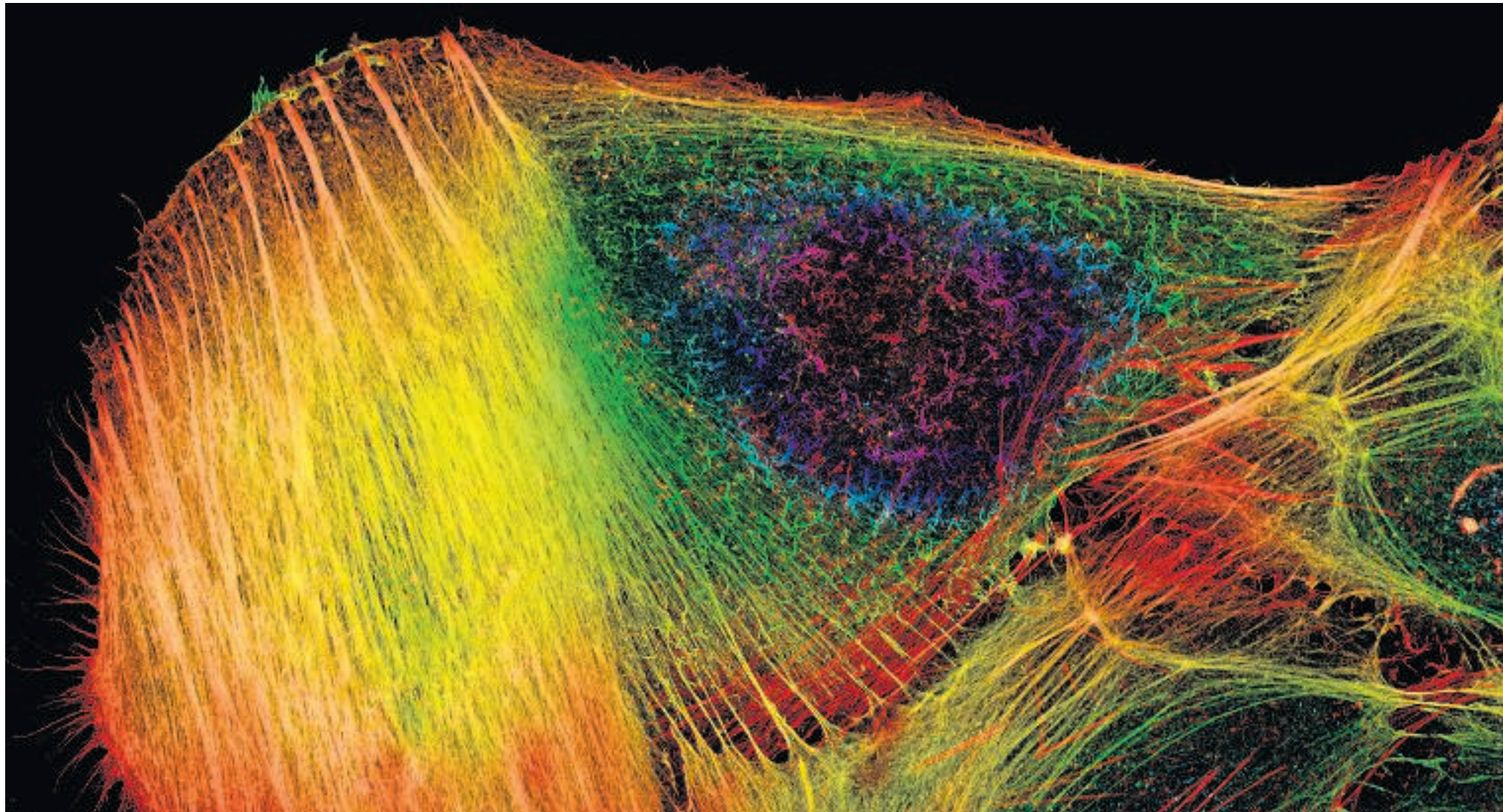
As well as a wide-range of talks, there is also a number of more hands-on activities scheduled, including pottery making, book-binding and treasure hunts. The programme will also feature an interactive computer simulation game of the British economy, led by Tony Cockerill, professor of Economics at the University.

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Science



Interdisciplinarity: a new era in science?

● *In conversation with Professor Dame Athene Donald, master of Churchill and chair of the Interdisciplinary Research Advisory Panel Framework*

Jake Cornwall Scoones
Science Editor

Interdisciplinarity as a principle is transforming how science is done yet, both past and present, has often proved difficult to execute. I spoke to Dame Athene Donald, professor of Experimental Physics working at the interface with biology, master of Churchill College, and chair of the Interdisciplinary Research Advisory Panel for the Research Excellence Framework (REF), to discuss the excitements and challenges of interdisciplinarity.

Interdisciplinary science, says Donald, is important because the disciplines defined at a given time necessarily change: “We cannot simply do science sticking in the silos that are happened to be defined say in Victorian times; that’s just not going to work.” She gives the example of the Laboratory for Molecular Biology, which was essentially founded by the seminal work of Watson and Crick. “Crick was in the Physics department, then a whole new discipline grew from that.”

Entering interdisciplinary science co-

incides with a series of inherent challenges: “You speak a different language, you use different techniques, so if you want to collaborate with someone in a different discipline, it’s not straightforward.” This process, suggests Donald, isn’t straight forward: “You cannot easily set up interdisciplinary collaborations. It takes time, it takes effort, you have to want to do it.” Beyond language barriers, Donald speaks of how the preconceptions of academic peers may add to these difficulties. “You may be regarded as maverick by your colleagues, who think that the only thing that matters is this very pure kind of science, so you’ve got to be able to find a way of convincing them that what you are doing is important and worthwhile. So when I started working at the interface between physics and biology, I definitely got very negative comments from my colleagues. And now it’s seen as a very exciting area, sort of 20-25 years later.”

Social difficulties aside, working at the interfaces has led to challenges of a more institutional nature. “If you’re a physicist and trying to do something at the intersection with biology, it may be that the physics is not in itself cutting edge, and the biology is not in itself cutting edge, but the synergy between the two is what is really exciting. And I think it is very difficult for disciplinary panels to evaluate that.” The REF, one of the key publications that compare research quality across institutions, evaluates outputs according to disciplines, meaning there is a lack of confidence, suggests Donald, in submitting interdisciplinary work. “What the analysis

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We cannot
simply do
science
sticking in
the silos
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of the last round of the REF showed was that where people did interdisciplinary research, it was judged to be as good as the monodisciplinary stuff, but the volume submitted under that heading was much less than expected.”

Donald chairs the Interdisciplinary Advisory Panel for the REF which is aiming to get over this ‘silo mentality’ which seems to be systemic within science. “We are hoping to get around [these challenges] by having nominated individuals on each panel, who have that specific responsibility. And so part of this is to give confidence to the community that interdisciplinary research will be fairly judged.” Their work is still in its early stages, but Donald seems positive about the impact of the panel’s output: “I am pretty confident they are going to pay heed to what we are going to say and are really taking seriously. They are very concerned by this themselves because they recognise that this is an important area that perhaps didn’t fare as well as it might have done last time.”

As with any change in a well established and populated community, the suggestions of the Interdisciplinary Advisory Panel, foresees Donald, will likely have mixed reviews. “I say people won’t like whatever we recommend, that was just partly reflecting the fact that if you come from a department say that happens to be pretty monolithic and not interdisciplinary and you suddenly see there’s this option to describe how your department tackles interdisciplinarity they feel ‘well why did they introduce that.’” Donald emphasises that departments will not be penalised for mono-

▲ Confocal microscopy, deploying knowledge of quantum physics to biological imaging

(WIKIMEDIA:
HOWARD VINDIN)

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I think a
lot of the
exciting
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interfaces
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disciplinarity, rather “it’s more an opportunity to talk about it if you do”.

An interdisciplinary mindset is shaped in part through education, and Donald emphasises how liberating Cambridge’s Natural Sciences Tripos is in this respect. “In a sense when you first come here, you don’t have to say ‘I’m a physical scientist or a biological scientist’, you can straddle both, which is unlike most other universities... You don’t have to decide at 17 or so on, ‘this is what I want to do.’” She however emphasises the importance of “learning the tools of a particular trade.”

It is important to develop the sort of critical skills in one fairly narrow area so you become very conscious about what makes good science.” Yet education, Donald suggests, isn’t necessarily a matter of sequentially closing doors and narrowing paths, suggesting the most critical time for pursuing interdisciplinary science is at PhD

She notes that today such pathways to interdisciplinarity need not be the uphill struggle that some might expect, “you just have to be conscious of it. It’s perhaps sort of, in a lazy kind of way, easier to stay with something you already know.”

Interdisciplinarity within science is starting to produce some truly fascinating findings, from the collaboration of quantum physicists with biologists in quantum biology to the application of the engineering mindset to the life sciences in synthetic biology. As Donald suggests, “I think a lot of the exciting stuff now is at the interfaces and will continue to be.”

Science



Johanna Freige Meitner's Matilda effect

There's a point in everyone's life when something they've achieved has been attributed to someone else, whether it's someone repeating your joke at a party (and, deplorably, getting all the laughs), gaining credit for the research you did on a group presentation, or even just your sibling getting praise for how well you did the dishes after dinner. In science, it's no different. The Matthew effect, first described by Richard Merton in 1968, is when a prominent scientist gets more credit than a lesser-known colleague, even if their work is shared. No doubt an interesting sociological phenomenon, the topic of this week's column is its sister, the Matilda effect, when contributions of female scientists in research are denied and instead attributed to their male colleagues.

Historically, scientific discoveries have been dominated by men due to the difficulties women faced not only receiving higher education, but gaining the qualifications and access to resources necessary to conduct competitive research. Lise Meitner, an Austrian-born Jewish woman, had to end her formal education at the age of 14 in Vienna until women were allowed to matriculate in 1901; she was the second woman to receive a PhD in Austria. When she moved to Berlin in 1907 to study with Max Planck at the Friedrich-Wilhelms-Universität

“Historically, scientific discoveries have been dominated by men”

Berlin, she had no official status at the university, despite having a doctorate, because women weren't allowed to matriculate in Prussia. She was refused lab access to conduct research in the Physics Faculty, and thus installed lab equipment in a carpenter's workshop in the university basement with her colleague, Otto Hahn, where the two of them conducted research on nuclear physics and radioactivity until Hahn was appointed director of the Department of Radiochemistry in the university's new Kaiser-Wilhelms-Institut in 1912. Meanwhile, Meitner was an accepted part of the Berlin physics scene, but it wasn't until 1922 that she was able to become a professor of physics; she was the first woman in the Weimar Republic to habilitate.

Meitner's scientific career was also considerably impeded by the political climate at the time. In 1938, Germany annexed Austria, which made Meitner a German citizen, and as a Jew, put her into considerably more danger of deportation. Thus in 1938 she was forced to flee Berlin head-over-heels to Sweden, where her nephew Otto Frisch lived. Meitner and Hahn, as well as his assistant, Fritz Straßmann, had been in the middle of conducting elaborate research on transuranic elements, which had been proposed by Enrico Fermi in 1934. These, he said, were elements that were heavier than uranium (the heaviest naturally-occurring element), which could be formed by bombarding uranium atoms with neutrons, as this led to a proton gain. Although he was wrong, Meitner, Hahn and Straßmann set to work to explore the possibility of transuranic elements in a scientific race against teams led by Irène Joliot-Curie in France, Ernest Rutherford in Britain and Fermi in Italy.

In Sweden, Meitner continued correspondence with Hahn and Straßmann by mail. They discussed the progress of their

research, and Meitner suggested new experiments from her position in exile. In Stockholm, she began work at the Siegbahn Institute. However, she received very little support, partially due to Manne Siegbahn's prejudice against women in science. In 1938, Hahn and Straßmann bombarded uranium with slow-moving neutrons, and (surprisingly for them), consistently produced barium, a much lighter element than uranium. This clearly went against the previously held scientific dogma that the largest particle a nucleus could emit was an alpha particle. Hahn wrote to Meitner, asking whether she could “suggest some fantastic explanation”.

And she delivered, publishing a paper in science's leading journal *Nature* in 1939 by Meitner and Frisch. In the paper, Meitner first coined the term nuclear fission, based on Hahn's discovery of the uranium split, as well as Bohr's liquid drop model of the atom. The idea was that uranium nuclei bombarded by neutrons split to form barium and krypton, emitting neutrons and a considerable amount of energy. Nuclear fission theory would eventually lead to the Manhattan Project and the construction of the atomic bomb, and also won Hahn the Nobel Prize for Chemistry in 1944. Meitner, on the other hand, received comparatively little for the decisive work she had contributed to the development of the theory.

In the 1990s, the sealed records of the Nobel committee's proceedings were made public, and several things regarding Meitner's missed nomination became public. Firstly, the structure of the Nobel committees wasn't suited to assessing interdisciplinary work, which Hahn (a chemist) and Meitner's (a physicist) research had clearly been. Secondly, the members of the Chemistry Committee



◀ Lise Meitner
(WIKIPEDIA COMMONS)

▶ Calutron operators at their panels (WIKIPEDIA: ED WESTCOTT)



were either unable or unwilling to judge Meitner's contribution fairly, perhaps due to her position as a woman. Finally, during World War II, Swedish scientists relied on their own limited expertise in awarding Nobel Prizes, and Siegbahn's potentially prejudiced report on Meitner's role in the discovery of nuclear fission may have played a significant role in the decision.

If Meitner hadn't been Jewish, she would have been able to stay in Berlin and engage with the team's research on radioactivity in more depth. However, the fact of the matter is that if Meitner hadn't been a woman, she would have faced far fewer barriers and prejudices in her education and in her scientific career. She'd have had the opportunity to develop her career sooner, faster and further in order to reach her full potential as a physicist. Perhaps her flight to and subsequent work in Sweden would have been easier and more supported by the Siegbahn Institute. Perhaps she would have been taken more seriously as a physicist, and her work more widely recognized and appreciated. Meitner is considered the most significant woman scientist of the 20th century, but the question remains at which point she would be considered amongst the most significant scientists in the 20th century, regardless of gender.

“The fact of the matter is that if Meitner hadn't been a woman, she would have faced far fewer barriers”

Biophysics: how mechanics and molecular biology are intersecting

Sofia Weiss

Cells are the fundamental units of life – all 37.2 trillion that constitute our bodies. At a basic level, a cell's primary functions are to grow, replicate, and divide. Survival, at least for a sufficient length of time, is indispensable to these other functions. However, as humans, we want more: not only must our cells to provide us with a length of life that means we can reproduce; we would also like to guarantee ourselves a long and healthy existence, free of disease. Given this tenet it is unsurprising that biological and health-related research enterprises have pockets much more deeply lined, on average, than institutions of physics. A controversial question arises herein: have the physicists migrating to cell biology in recent decades simply been enticed by higher funding levels of disease-oriented research, or does physics really play a governing role in cellular physiology?

Molecular and cell biology, to a large extent, are about proteins and their interactions. The ability to perturb a specific protein inside a cell and observe the consequences has led to an astonishing

number of advances in our understanding of cellular function, and has – superficially at least – accorded with the perception that cells are slaves to their genetics and their chemistry. However, these successes have often overshadowed a critical fact: cells are not isolated bags of proteins. The inside of a cell has structure, and this structure is not static. In addition, cells must live in and interact with the environment, which is often unpredictable and not always favourable; therefore, in order to grow, move, and survive, cells must be able to produce force. Physics must matter.

Cells possess numerous proteins that convert chemical energy into useful work. For example, kinesins

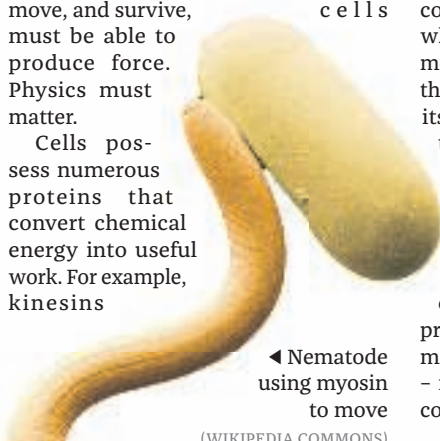
and dyneins haul cargo around the cell; myosin molecules can bind to actin filaments and exert forces, the basis of how our muscles work; other molecules rotate, such as the membrane protein that synthesises the molecules that are the prime fuel of our cells. These molecules all act as physical motors, harnessing molecular binding energies to satisfy the second law of thermodynamics: that the degree of disorder in a system must always increase with time. Typically, binding of an ion or molecule leads to a conformational change in the protein, which can act like a power-stroke in the motor. Hydrolysis of energy or release of the bound ion then returns the motor to its original state, thereby completing the cycle. Physics provides the best way to characterise these molecular motors: the force-velocity relationship, pioneered by Cambridge's own Archibald Hill. Indeed, in recent years optical trapping methods and other biophysical experiments have provided a wealth of quantitative information for the function of such engines – in a way pure biology or chemistry could not have.

Further vital roles of physics in cell

biology are in understanding how cells crawl, glide, swim, and twitch; all ‘lumped in’ under the bracket of cell motility. Physics is indispensable too in the interaction of cells with the environment, the basis of homeostasis. For example, many cells can sense and respond to the stiffness of the surrounding environment, which is known as mechanosensing, and use these messages as the basis for encoding responses: where

to move or not to move, or even whether to proliferate or perish.

This difference of approach, in examining a high-level behaviour and extrapolating general principles from it, is extremely helpful in guiding biologists as to which details are important. Biophysics holds much promise, and may yet have the most success in providing a simpler view of the astounding complexity that we see in cellular biology.



◀ Nematode using myosin to move
(WIKIPEDIA COMMONS)

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Comment

The physical manifestation of our iron-clad class system

Our most prestigious institutions all look the same, which betrays the damaging links between them



Anna Cardoso
is a second year
History student at
Trinity

Anna
Cardoso

Ever been to the Houses of Parliament? I found myself there this summer. Its vast medieval stone hall and lush emerald carpet is breathtaking. I was taken aback until I realised I felt like I had been there before. That nagging sense of *déjà vu* made me realize it looked like my Cambridge college. I am at one of the ancient ones, but it made me think how strange it was that our country's most powerful institutions all look alike. Parliament has bars for MPs that are copies of the college bars we sit in when we have nothing better to do on a Friday night. The spires of our government buildings are much less intimidating to the Cambridge student who sees them every day.

Our society's hierarchy can be seen in the walls of the buildings we inhabit. The fact that our institutions of power look alike gives their residents a sense of comfort in their power: why be nervous about coming to Cambridge when it looks just like the school you went to? One need only google 'Eton College' to see that it is the spitting image of St John's. In fact, Winchester College and New College, Oxford were designed by the same architect – William Wynford. This all makes sense in historical context: certain schools funnelled the male gentry

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Certain
schools
funnelled
the male
gentry into
Oxbridge
and then
into the
Commons
or the Lords
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▲ Eton College (CHRISTINE MATTHEWS)



▲ St. John's College (ANDREW DUNN)

into their family's traditional Oxbridge college and then into the Commons or the Lords. None of this is strange – what is odd, to an American like myself, is how much this is still the case.

Britain's class system has remained depressingly iron-clad in the centuries since our land was feudal. Access to the best higher education is still a class issue: 62% acceptance of applicants from state school seems like a commendable figure until you realize that only 7% of children attend private school. The lack of diversity – still – in our upper echelons of power is more lamentable than ever.

If you look on the Wikipedia page of presidents of the United States, you can scan through their alma maters. Of course, you have a few Harvardians and Yalies, but the universities those men attended are diverse – both regional and prestigious. On the other hand, if you look through the universities prime ministers attended, there really are only two. Indeed, even more worryingly, many of these (mostly) men are drawn from the same few schools. This should be cause for concern.

In America you do, of course, have the occasional privileged boarding school boy becoming president: John F. Kennedy was the son of a senator, for example. However, you also had a boy born in a shack without electricity (Lyndon B. Johnson). You had a man who grew up above a grocery store (Ronald Reagan). You have men who could not afford to apply to Harvard or Yale (Richard Nixon). This diversity of experience could not be more starkly different than

Britain's everlasting classism.

Our institutions of power were literally designed for a certain type of person to glide through them. The buildings we inhabit were made for white, upper-class men to propel them to positions of authority throughout history – and applicants know that. If someone is the first person in their family to attend university, they lack the comfort of someone who went to a school that looks like the college they now attend. American universities never had the same ancient class associations. This is not to say that America is a meritocratic dream; evidence has suggested that America is stagnating in terms of class mobility. In a time where our country is looking down the barrel of a Brexit-related recession, when the NHS is teetering, and when tragedies like Grenfell are bringing class issues to a head, diversity in power could not be more important.

We need a wider range of opinions at negotiation tables in Westminster. Frankly, that starts with us in Cambridge. I never questioned whether I was the right type of person to apply to Cambridge; I was one of over 20 girls to get in to Oxbridge from my school. I was raised to believe I belonged here. The same is clearly not true for so many students. At Cambridge, your confidence should be based on your intellect – not what school you went to. Us private school-bred kids should recognize our positions of power – and use them to try to help broaden access to this ancient institution that will inevitably continue to breed the next generation of this country's elite.

Medwards's new admissions policy really will make a difference

Joanna Banasik praises the college's decision to change out-of-date systems

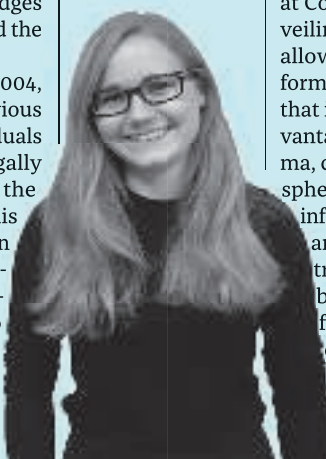
The recent change in Murray Edwards's admissions policy regarding transgender and transitioning students broaches the question of the need for more progressive policies and laws in our society. This has been clearly shown in the case of the young age of transgender or transitioning applicants at Cambridge. Not being a lawyer, my knowledge is somewhat limited. However, as a woman – and hence a member of at least one traditionally juridically under-represented group – the questions of how we make our laws reflect gender realities are some of the most important that our society will face in the upcoming decades.

Law should regulate human relationships in a concrete reality (be they social, political or economic) and not

in a void. That is, our law-makers should consider and incorporate genuine experiences. Murray Edwards's decision to revise their application requirements for transgender and transitioning applicants achieves exactly that – it acknowledges the applicants' physical realities and the implications of their young age.

The Gender Recognition Act of 2004, which formed the basis for the previous admissions policy, requires individuals to be 18 before their gender is legally recognised and to have lived in the acquired gender for two years. This excluded, and continues to exclude in the case of Newnham and Lucy Cavendish colleges, most young transgender applicants from applying to women's colleges. In overcoming this legislation, Murray Edwards takes a milestone step. By conceding to realities, it allows transgender

Joanna Banasik
is a third year
studying HSPS at
Emmanuel



women to make choices and take control of their private life which will in turn allow them to better contribute to public debate in the future.

Carol Sanger, an expert on gender law at Columbia University, argues that unveiling the secrecy and confusion and allowing for a private narrative of informed choices is a liberating force, in that it ends the discrimination of disadvantaged groups. The countering of stigma, confusion and secrecy in the public sphere benefits everyone. It allows for informed choices in the private sphere, and strengthens the public case for transgender rights. It has the added benefit of ending a legacy of confused legal statuses in the past. This case highlights the positive role that law and legislators have to play in our social reality. Murray Edwards's policy ends the definition of the

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It ends the
definition of
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female subject merely in opposition to the male. The purpose of female-only colleges in Cambridge is exactly that: to educate women and to give them the tools to define their realities. It is therefore only appropriate that it now allows women to define their gender for themselves.

Then, of course, there are the influential arguments of the total rejection of gender binaries, and the complete dismantling of the female subject. Coming back to the vital point about how law should regulate relationships in concrete reality, we are now adjusting our legal system to free gender from its traditional understandings and preconceptions. And while Murray Edwards's policy is a very welcome step, the total dismantling of gender binaries seems thus far a theoretical project.

Comment

Ciaran Walsh on the latest developments in Myanmar



Cambridge YouTubers are the true advocates of diversity

BME YouTubers at Cambridge should be applauded for creating an inclusive, accessible, and entertaining platform for students

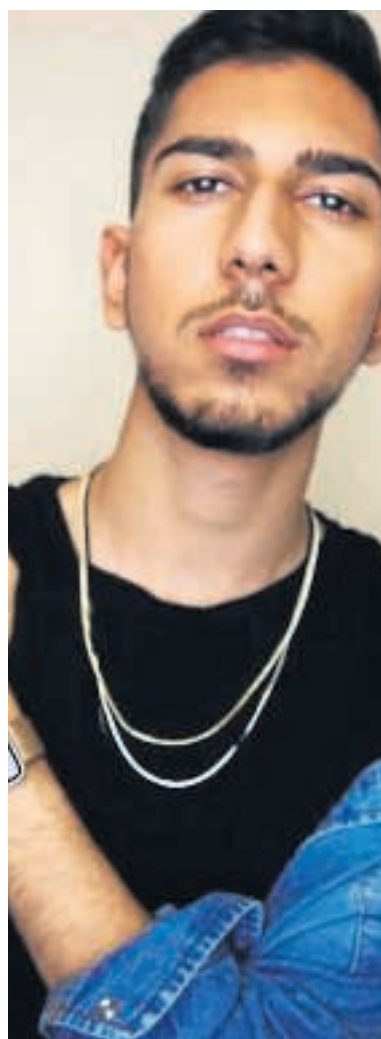


Galaxy Henry is a second year MML student at Trinity Hall

From Nissy Tee to Ibz Mo, Cambridge is not short of legendary YouTubers who are unafraid to bring cultural diversity and an extra sprinkling of seasoning to student life. Their original content draws audiences from far and wide, challenging narratives and providing a support network for those who identify with their experiences. When it comes to the increased presence of diversity, it is the likes of Courtney Daniella and the gang who should be showered with endless praise and gratitude: without the inspiring work of its YouTubers, Cambridge would see fewer black and ethnic minority (BME) students taking up their rightful spaces as both incoming and current undergraduates.

I only discovered their videos in Lent term of my first year, and spent hours watching as many as I could; my only regret was not having come across their YouTube channels sooner. Faced with the highs and lows of their time at Cambridge, I no longer felt alone in my struggles, and began to wear my visibility as one of the few ethnic minority students with pride. Nissy and Courtney were a fond reminder of my sisters, and their unapologetic realness was like a breath of fresh air in a stale reality which championed everything wrong with society.

“Without the inspiring work of its YouTubers, Cambridge would see less black and ethnic minority students”



▲ YouTuber Ibz Mo (IBZ MO FACEBOOK)

As for Ibz Mo, like everyone else who has had the pleasure of watching his hilarious videos, I immediately wanted to be his best friend. The power of their content to empower and embolden is such that everybody should be aware of its existence. The virtual space created by their output not only showcases their academic excellence, but their advocacy of self-love and resilience also encourages viewers to play to their individual strengths.

Not only are Cambridge YouTubers responsible for establishing a sturdy platform for the next generation of content creators and students, but they also validate the presence of existing BME undergraduates who have difficulty identifying with the curricula, the traditions, and the student demographic. The increasing prominence of the Cambridge University African Caribbean Society (ACS), in which Nissy, Courtney and Ibz Mo have all had varying degrees of involvement, is a testament to the fact that BME students are not willing to accept the inferiority and under-representation to which they are subjected. It is unsurprising that the spreading of Black Boy Joy in the ACS's wildly successful Black Men of Cambridge campaign mirrors the self-appreciation and acceptance evident within the content of YouTubers whose work inspires similar messages. Despite concerns that the current atmosphere in Cambridge is one of the most politically charged in recent memory, it is important to remember that such environments create the perfect conditions for significant political and social change.

Irrespective of the familiar hardships they have encountered along their journeys – the academic disillusionment, the belittlement, the criticism from those who do not share in their vision – it is uplifting to witness the unconditional support that these content creators offer to one another. Their selfless acts of solidarity in the face of adversity remind us that there is strength in numbers. And despite the often-misleading claims of main media outlets, their online presence shines a light on the real state of access at Cambridge. Why would we not want to stay woke with the aid of Nissy Tee's unadulterated news outlet – BEBB Online – or make sure that our frontals are always on fleek with Courtney Daniella's CDB Wigs? And why on earth would we not want to style it out in Ibz Mo's eagerly awaited merchandise? After far too long, positive spaces for people of colour are developing rapidly in Cambridge, because we are creating these spaces for ourselves. Without them, many people's experiences would be unbearable, thus it is essential that we do everything within our power to preserve and further their growth.

There are many things that we can learn from YouTubers which we simply can't in lectures or supervisions: importantly, that before we expect others to love and accept us, we need to treat ourselves accordingly. The increased diversity in Cambridge is largely a result of this elevated frame of mind; not only are we loving ourselves enough to apply, but when we arrive, we are intent on remaining true to ourselves.

Galaxy
Henry

Comment

Not just tea and condoms: welfare is political

In the first of their four columns on disability and welfare provision among young people, [Micha Frazer-Carroll](#) and [Florence Oulds](#) show there's more to welfare than the fluffy image often presented



Tea, pet-a-puppy days, and a Freshers' Week confettied with condoms and lube sachets galore. These might be a few of the first things that come to mind when students think of welfare in Cambridge. For many, welfare officers and their activities exemplify wholesome, soft-and-cuddly aspects of the college community. But we must not forget that this work, as well as welfare's emerging scope, is explicitly political.

It's no secret that mental health is a widespread issue in Cambridge, and activists (which welfare and liberations officers should no doubt be considered) have tirelessly campaigned on issues from class lists to accessibility in colleges. Moreover, despite their apolitical guises, initiatives such as pet-a-puppy days, craft sessions, and chill-out zones engineer spaces of sanctity for students struggling with Cambridge's high-pressure environment and encourage self-care for self-care's sake.

But we must also remember that discrimination, and lack of access to support, means some groups are more vulnerable to mental health problems. A recent study by Stonewall found that almost half of trans young people have attempted suicide, while black people are more likely to be sectioned under the Mental Health Act. Meanwhile, rates of depression and anxiety diagnoses are higher in women, and suicide rates higher in men, who are theorised along with many people of colour to wait until crisis point to seek help. In this vein, BME, LGBT+, women's, and disabled students' officers are central to welfare, and the collaboration be-

tween officers that now operates in some JCRs and MCRs should be encouraged. Moreover, welfare techniques like 'active listening' seem especially relevant to marginalised students, who have demonstrated the radical power of talking and listening through forums like FLY, a network in Cambridge. Thus support for student mental health is explicitly political.

Sexual health also makes up a crucial part of welfare-related Freshers' Week conversations, with mass-distribution of condoms via JCRs and MCRs, and talks that emphasise the importance of safe sex. This is crucial in empowering students to take charge of their own sexual activity and identity, as well as being gender-inclusive. But it's of crucial relevance to interrogate our baseline notions of what 'safe sex' actually is. We talk about protection from STIs and unplanned pregnancy and have, since workshops became compulsory in 2014, begun important discussions on consent.

But many issues still remain nudged to the fringes of commonplace sexual health discourse – as emphasised by the Women's campaign. We must look to consider how power dynamics influencing consent play out for people of colour navigating a majority-white institution, or for disabled students. The same goes for the fetishisation and/or dehumanisation that affects many marginalised people. Moreover, access to sexual health resources

“It's important to interrogate the accessibility of Freshers' events when approaching first-term socialising from a welfare perspective”

es is not the same for everyone, in part because what we consider to even constitute sex isn't the same for everyone. Our conversations should continue to endeavour to question what 'safety' is, and how to promote it.

It's equally important to interrogate the accessibility of Freshers' events when approaching first-term socialising from a welfare perspective. Pub crawls and club nights are staples of Freshers Weeks across the country, but such events are often fundamentally inaccessible. For one, bars and clubs are often physically inaccessible and overwhelming spaces to be in, but also many students do not feel comfortable being around alcohol, or with British drinking culture in general. The importance of accessibility cannot be understated regarding social events, especially as disabled students often experience multiple complications in moving to university, as networks of support and routine can be disrupted, making it hard to adjust to a new life and stay on top of work.

Accessibility can seem to be a vague idea rather than a legal requirement, but when planning an event, the most important pieces of information to give to students regarding accessibility are the space's physical accessibility (level access, lifts etc.), what kind of lighting the space has (especially if it's strobe lighting), and how students can get in touch for more information. We must also be willing to make spaces accessible and to prioritise the needs of disabled students if we wish to make our events, welfare, and activism truly political.

Welfare is, in its simplest form, the politics of who is 'okay' and who is 'not okay'; who is supported, and who isn't. In this light, the ability to 'be well' cannot be disentangled from privilege. We must not overlook that welfare officers serve a pioneering function within the University, and the political scope of welfare is expanding.



Peter Chappell is a third year English student at Downing

In the wake of the recent shooting in Las Vegas, [Peter Chappell](#) asks whether in fact white men are the real threat to America

Since Donald Trump took office, more Americans have been killed by white American male citizens than by Muslim terrorists or foreigners. The latest mass murder is one of the largest in US history. At the time of writing, 58 people have been killed and 489 injured. The culprit was 64-year-old Stephen Paddock, an accountant from Nevada. His family said he was neither openly political nor religious. White Americans are being radicalised; the Charleston church shootings showed this, school shootings show this, the rise of the alt-right shows this.

Back in March, Donald Trump signed an executive order banning people from seven Muslim countries from crossing US borders. This was a response to radical Islamic terrorism; "we don't want 'em here," Trump told the press, as he signed the mandate.



White men are America's biggest domestic terror threat



The West undoubtedly faces a threat from ISIS-linked terrorism. The organisation claimed responsibility for the murder of 49 nightclubbers in Orlando, Florida in 2016. In the UK, we have suffered four ISIS-inspired attacks this year.

At the Charlottesville protests in August, Nazi and Ku Klux Klan iconography were used, along with chants of "Jews will not replace us" and the Nazi slogan "blood and soil." A 20-year-old Nazi sympathizer sped his car into a crowd of liberal protesters. He killed one and injured 19.

However, in the US the facts are now that between 2001 and 2015, more Americans were killed by homegrown right-wing extremists than by Islamist terrorists. Why aren't we talking about white radicalism? If the Las Vegas shooting had been committed by a man with the name Mohammad or Abdul, the media would be calling it an act of terrorism. Instead, Stephen is called a 'lone wolf', 'sick', 'demented'.

The majority of Islamist terrorist acts in America are carried out by US nationals. Jennifer Williams at Vox.com recently found out that "none of the perpetrators of the major US terrorist attacks carried out in the name of Islam in the past 15 years have come from the nations on Trump's travel ban." America has been lucky to have not suffered many attacks, but this is not reflected in the national hysteria around the threat of terrorism. Zach Beuchamp, also at Vox.com, reported that even when the deaths on

▲ Guns can be easily purchased in many American stores (WIKIMEDIA COMMONS / CORY DOCTOROW)

9/11 are taken into account, the average likelihood of an American being killed in a terrorist attack perpetrated by an immigrant in any given year is one in 3.6 million. That's less likely than being fatally shot by a toddler.

This week, many people on social media have argued the answer is stricter gun control. Twitter user Richard Bacon pointed out the number of Americans killed on battlefields in all wars in history is 1,396,733. Compare this to the number killed by firearms in the US since 1968 : 1,516,863. This shocking fact is among many which describe America's complicated relationship with guns.

Many question what is leading people in white communities to extremes. Mary Beth Altier, an expert on radicalization at New York University, has found that "the processes are pretty much the same. There aren't really distinctions between joining a group like the KKK and ISIS." Even when ideologies are supposedly polar opposites, the process through which individuals use them to become radicalised is the same.

Jobs moving abroad, the opioid epidemic and the breakdown of the nuclear family are all factors which have been cited by academics and commentators as other reasons for radicalism.

Regardless of the politics, the facts show that the current response to the threat of radical Islamic terrorism isn't working. Only when the reality of American terrorism is confronted can the so-called 'war' be won.

“Only when the reality of American terrorism is confronted can the so-called 'war' be won”

Conference farce a lucky escape for May's weak policies



Edward Pinnegar is a second year HSPS student at St. John's

Edward Pinnegar laments the circus that was the Tory party conference, as its events steal the limelight away from bad policies

On the face of it, Theresa May's party conference speech last week was the culmination of six months of worsening fortune. Between them, a P45, gulps of water, and latterly the part-collapse of the stage set served as an obvious metaphor for the extent of her troubles since losing her majority in the election she never had to call. Even the usually hostile *Daily Mirror* conceded that she was the 'unlucky PM'. I've worked for the Tories and met Theresa May several times. She is a very agreeable person, but a combination of indecision and bad decisions mean this catastrophic speech may – bizarrely – have been her first stroke of luck since she won last year's leadership election.

The fact that the opportunity the conference had presented – to put the Tories back on track – had thus been missed was first greeted by shock. Doubts in Mrs May's leadership deepened. Yet the consensus seems to have settled rightly on the fact that anyone can catch a cold. And herein lies her luck: that all it took to shift the narrative to her speech's presentation and away from its content was one of Philip Hammond's lozenges, a not-very-comedic comedian and some errant lettering.

For the fact that the slogan behind her lost precisely none of its value when two of its letters dropped off indicated the fact that the policies in her speech, so kindly robbed of the spotlight by the frogs in her throat, were at best underwhelming and at worst contradictory. The charade hid the chimera.

More to the point, it was a stark departure from the strong, vote-winning policies of the past. The Conservatives once had a proud record on housing. Tory election posters of the 1950s routinely promised a million houses a year, and Tory governments of the 1950s routinely got on and built them. Theresa May spluttered another figure last week: 25,000 new homes. That increase amounts to roughly 12 extra homes per council per year until 2022, and still leaves the total

completed in Britain each year hovering around the lowest figure since the war. One of the planks of the aged and aristocratic Sir Alec Douglas-Home's 1964 campaign against Wilson's resurgent Labour was 'more houses, better houses' – a mantra with far less vapidly than anything 'strong and stable' – which still saw him roundly thrashed and out of Downing Street. You'd think they'd have learnt by now.

Mrs May often says her guiding mission in politics is to 'tackle burning injustices'. I wanted to believe her. Thus it was that she bravely turned her fire-fighting on the inferno that is tuition fees, by announcing that she'd keep them just as high as they are already, in a move that the Institute for Fiscal Studies pointed out 'only reduces the repayments of the highest earning graduates' and, because of concurrent cuts to university funding, is 'unsustainable in the long run' anyway. So, in essence, if you're 'just about managing' on tuition fees of £9,250, prepare to 'just about manage' for as long as her party won't get rid of her.

An announcement of an independent review of the Mental Health Act was far more in line with her ambitions in this regard, but inevitably papers over the cracks of wildly underfunded mental health services in a microcosmic metaphor for the way Mrs May's rhetoric so often interacts with government policy; making small but visible tweaks in the interests of 'ordinary working people', whilst its wider direction does much to erode them. And the announcement of a limited energy price cap, disliked by her party and the proposed structure of which is liable to drive smaller players out of market, seems a similarly wretched sop.

Even having met her in the flesh, I am left with no clear idea as to why she is in politics. Perhaps she won't be for much longer, but if that most fortuitous of croaks hadn't put a human face on such sheer insipidness, there's a very good chance she'd have gone already.



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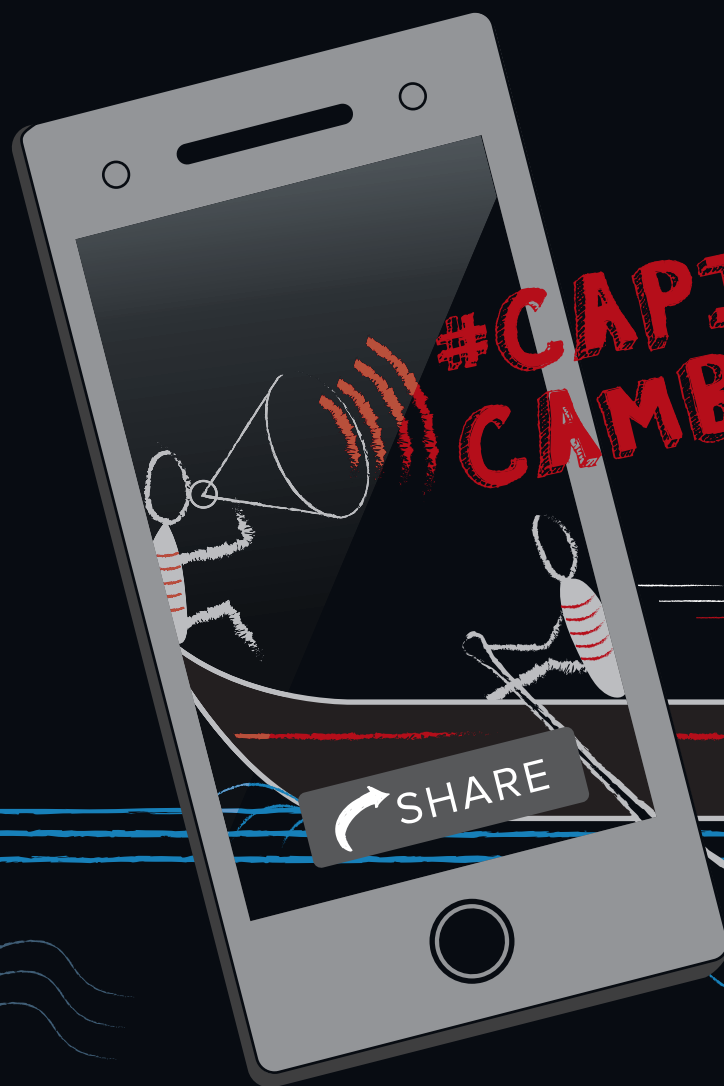
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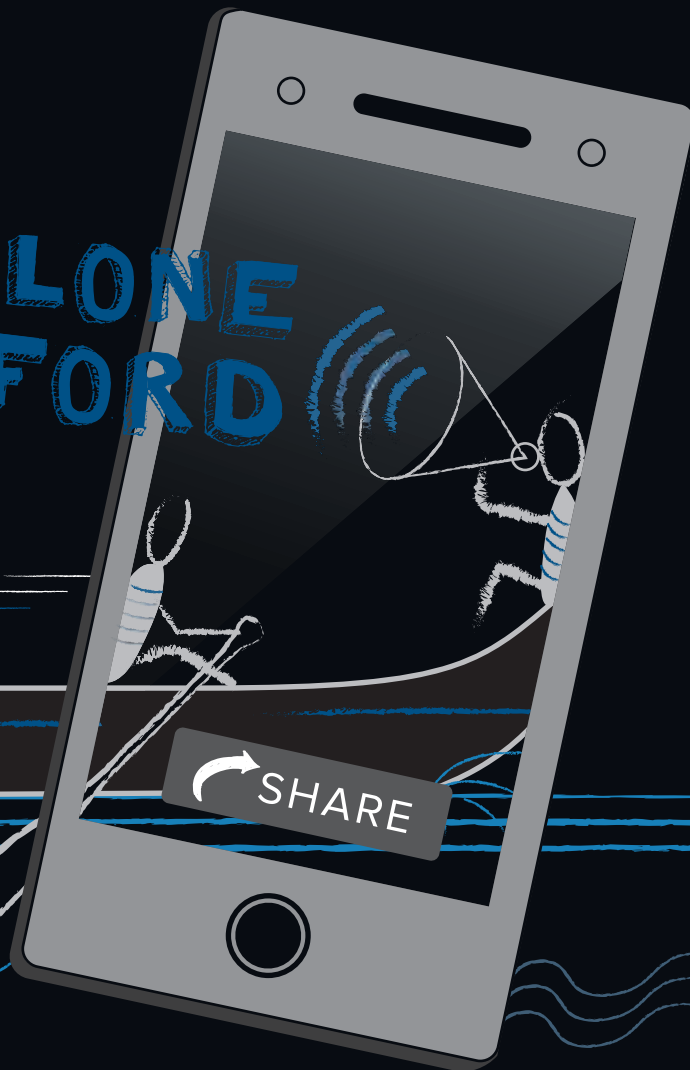
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Vulture

*‘An accent is much more
than merely a tool for
communication’*

What does yours mean to you?

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I won't 'correct' my accent

The way we speak influences how 'successfully' we navigate social spaces: two Cambridge students explore their experiences of this.

Reflecting on her experiences, **Rhiannon Melliar-Smith** challenges the notion that there is a 'correct' way to speak

Scrolling through Facebook during a particularly boring moment in a lecture, I come across the latest click-bait from *The Independent*: 13 words to avoid if you want to sound posh. Trying to work out when 'dinner' is – afternoon or evening – has become a running joke among my friends when trying to make plans. In fact, one once brought a mug to my room when I asked if she wanted to have 'tea' with me. As I had known all along, my commitment to the fact that 'tea' is an evening meal leaves me confined to the category of 'not posh'. Imagine my disappointment.

This apparently pervasive obsession with voices and accents as linked to a class identity has proven to be particularly salient in Cambridge. Even before my interview, one of my teachers asked if I was going to moderate my accent so as to sound 'more polished'. In response, I recall making a concerted effort to not adapt my south-of-Manchester-north-of-Stoke accent to that of my interviewers. Two years later, and I still say 'war-ar' instead of 'water', and have the 'bath/barth' debate regularly with my friends. In fact, whilst people at home returned from universities such as Edinburgh and Liverpool proudly speaking in a newly affected accent, my accent has grown only stronger since being at Cambridge.

On reflection, I can confidently affirm that one of the reasons that my accent has become stronger whilst in Cambridge is because I relish the chance to say something vaguely intelligent in a lecture or supervision, in something other than a

“Discussing the intricacies of Hobbes and Weber in a northern accent feels to me like an act of protest”

polished, 'proper' accent. In a lecture delivered by a woman with a regional accent, and who is a self-proclaimed product of the state school system, not moderating my voice felt like an act of solidarity; a not-so-silent protest at the under-representation of people like us at the University.

But whilst my accent has adapted itself since being at Cambridge, the university has not done the same for me. As an undergraduate faculty board representative, I have been asked to repeat myself in meetings with some of the most important academics in their field; people who understand Kant, Rousseau and Leibniz, but apparently not a regional accent. Friends have had similar experiences; an MML student studying French and German has found himself to be repeatedly mocked for his Sunderland accent in supervisions – by the supervisor. A girl ran up to my friend from Stockport at the Freshers' Fair the other day, and excitedly told him she was from Manchester and hadn't heard 'anyone who sounds like her' after her first week at Cambridge.

Regardless of the sparsity of people with regional accents in Cambridge, a more worrying problem has recently occurred to me. I am now concerned that my teacher at sixth form was right. Whilst discussing the intricacies of Hobbes and Weber in a northern accent feels to me like an act of protest, I can't help but wonder whether my opinions and points are in fact deemed less valid or interesting, because of the voice with which they are delivered.

Whether we admit it or not, for many people class and intelligence are inherently bound up with language and voice. Recently, I was shocked to hear people mocking different 'classes' of names and the different accents associated with them. Whilst I have been called 'divisive' for invoking class and identity when talking about my schooling experience or background, class continues to be invoked around me. The privileged use factors such as an accent to categorise people into class groups, or worse, as an indication of their intelligence. It shocks me that at such a forward-

thinking university, the rich are allowed to talk about class, but the poor are not.

Talking about an issue is the first step to resolving it, and I am going to keep going, right until the end. Even if I have to repeat myself ●



Amy Smith implores us to consider the social implications of how we speak

When I first arrived at Cambridge and explored the city, my dad was quick to comment on something which was clearly a great concern.

Despite the iconic scene of King's College standing before us, and the quaintness of the punts on the River Cam, he felt that something was not quite right: "I've not heard a bloody northern accent yet."

I taunted him for highlighting such a seemingly minor issue, joking that he was merely out of his comfort zone. But having spent two years in Cambridge, it transcended that his concern was rather pertinent. Accent is not a minor issue here – in fact, it is quite defining. Being from a small town near Manchester and coming to a university which seemingly lacks northerners, or at least those who have kept their northern accent, I am familiar with receiving comments on how I speak.

This isn't always a negative experience. Sometimes, I enjoy having an accent which contrasts to the typical, nondescript, 'proper' English'. My accent is a talking point. It



WIKIPEDIA: BARESI FRANCO

gives me the opportunity to discuss a city and culture which I love. The classic questions of 'do you like Oasis and The Stone Roses?' and 'United or City?' never become tedious. It's also always a proud moment when my southern friends pick up Manc phrases: 'angin' means disgusting, 'dead' means very, and the three meals of the day are breakfast, dinner and tea.

However, there is a more serious discussion to be had on the issue of accent at Cambridge. The assumed link between speaking 'proper' English and levels of intelligence is particularly damaging. At a top-class university where academic performance is central, this risks encouraging a sense of inferiority among students who have different accents – more so when this is commented on or mocked by others.

This awareness of dialect, however, is not the fault of those who do adopt 'proper' English. Rather, it is the result of an intense academic environment in which much emphasis is placed on articulating your ideas in a way which academics see fit. Despite this, there is something disconcerting about a random, middle-class boy from Surrey repeating everything you say in an over-the-top, drawn-out, northern accent. This form of condescension is unfortunately not an uncommon occurrence. It humiliates those with accents in an environment in which they already may not feel comfortable. That I have met many students who shed their accent on coming to Cambridge, claiming that they had to "tone it down" as "people couldn't understand" them, suggests that there is a serious issue surrounding accent here, with people changing in order to feel accepted. There were certainly times – such as in my first Freshers' Week when I was mistaken for an international student, or when a supervisor cuttingly corrected my response of "defo" with "you mean 'definitely'" – where I considered attempting to dilute my accent. However, an accent is much more than merely a tool for communication. It signals the culture, background, and geographical origins of a person. So, I feel that different accents should be embraced rather than unfairly judged for not always adhering to the so-called 'correct' way of speaking. Cambridge has taught me that if I had to choose between being perceived as more 'intelligent' by changing the way I speak, or embracing my dialect, along with the city and working class culture with which I associate it, I'd choose the latter every time ●

Online



DAWN HUDSON

Read more of our accents feature on the Varsity website

Vulture cover illustration
by Coral Dalitz

Gentrification and spiked trees



Priced out of her Notting Hill home, *India Stronach* explores how the appropriation of working class culture is also its suffocation

Some time before the year 1356, a Saxon named Cnotta established his settlement on a hill to the west of London, and named it Cnottaing. This became Knottyngull and eventually Notting Hill. Today, it is an affluent district within the Royal Borough of Kensington and Chelsea with a strong history of creativity, high fashion, and deathly social division.

The Hill's artistic heritage dates back to Pottery Lane in the 19th century, from which vast brick kilns remain scattered about the district. By the 1840s, landowners undertook a vast series of developments, creating stunning communal gardens and pretty Georgian squares. Although the houses were beautiful, the upper classes could not be enticed away from their stomping grounds in Central London. Prices were lowered, and the district was filled with the middle class drawn to the blend of aristocratic styles and affordable prices. Novelists and antique dealers began to fill the streets as they do to this day.

In the early 20th century the neighbourhood's fortunes began to turn. Bombings demolished the dainty squares and churches. Racketeers seized the opportunity to create a profit, slicing vast homes into cheap flats until Notting Hill had become known as one of London's most crime-ridden slums. Low prices attracted a wave of immigrants from the West Indies in the wake of the Second World War, met with instant hostility from the local Teddy Boy subculture. Tensions spawned a wave of violent assaults on black residents reaching a head in 1958, when white passers-by aggressively intervened in an argument between an interracial couple. The next day the woman, Majbritt Morrison, was assaulted by a gang of white men who had witnessed the incident. The riots began that night, and went on for days.

Now known as the Notting Hill Race Riots, mobs of up to 400 attacked the homes of West Indian residents. Almost 150 arrests were made, primarily of white Teddy Boys, but also of black residents carrying illegal weapons for their own safety. Nine white young men were given exemplary sentences of five years and a total of £4500 in fines.

Trinidadian activist Claudia Jones had moved to London after being exiled from America for her political views. She organised what would become the Notting Hill Carnival, to help recover from the riots and build race relations in a still-divided London. Carnival remains the epicentre of controversy in Notting Hill. Each year, there are demands to make it a ticketed event, which residents and activists consider an attempt to keep out the people whom the carnival was always intended to

bring together.

The 1975 carnival was deemed troublesome by police, whose sole purpose at the carnival had been to prevent it. Local authorities had not given it permission to continue. In 1976, they took a forceful approach to minor troubles, breaking up the entire gathering after discovering pickpockets in the crowd. The media, like the police, decried the carnival as a riotous mob. None of these tensions disrupted the carnival, but Notting Hill remained a world of divisions. By the early 1990s, property sections were unable to give an average cost of living because the gulf between rich and poor was too wide to quantify. The pattern of gentrification begins when the rich can no longer accommodate the lifestyles of the rest of the area.

Working class neighbourhoods develop an aura of cool – new fashions, new music, and new food bubble up from the intersections of culture created by low rents. The excitement is what draws people to the area, and the wealthy begin to move in. With them come the shops and lifestyles they can afford. The residents who created the community are slowly priced out, and the area becomes home only to the rich. Soullessly indistinguishable from any other home of the rich. The poor find somewhere they can afford. For as long as the area stays poor, it will be seen as crime-ridden and unsafe, until it cultivates its own aura of cool, and the process begins again.

Grenfell Tower was one of many council blocks in Notting Hill. Rumours have flared up on whether the cladding, intended to improve the appearance of the blocks, was to blame for the fire's fast spread. Incendiary comments aimed at immigrant tenants have sparked tensions again. Activists have fought for months for the class and race divides that impact the case to be brought to attention, acknowledged in the trial. Organisers and survivors united the community for the first time since Cnotta, the unknown Saxon, laid his claim upon the hill.

On the fourteenth of each month since the fire, people have gathered to march in silence up Ladbroke Grove to honour the victims. In September, I walked past the flat where I used to live before the rents went up. There were news cameras, and reporters who spoke in hushed, respectful whispers. The traffic fell still, buses static with uncomplaining passengers. We walked past trees lined with spikes to keep the birds from landing in them. Later, people gathered in candlelight, volunteers handing out hot food and leading chants. In the true spirit of Notting Hill, a heartbroken survivor led the group in singing a Bob Marley song ●

The residents who created the community are slowly priced out



INDIA STRONACH

Arts

Degas: A Passion for Perfection

Olivia Hewes argues that by situating Degas in his context, the Fitzwilliam's new exhibition shows not just the art but the man himself

I wasn't exactly sure what I was expecting from *Degas: A Passion for Perfection*, the newly opened exhibition at the Fitzwilliam Museum.

My expectation, I think, was a room full of a few of Degas' paintings from the museum's collection, alongside maybe a couple of star exhibits on loan from elsewhere. In fact, the exhibition spans seemingly all of the available rooms in the museum, and is an extensive and in-depth look at Degas' art and the relationships that shaped his style.

I have to admit, I did have difficulty just finding the main exhibition – there are a couple of smaller displays with relatively tenuous connections to Degas in neighbouring rooms, which were underwhelming to come across when I was expecting the art by the

man himself.

But eventually, after some serious searching, I managed to find it. There wasn't really any clear direction to the exhibition, and it wasn't evident how everything was arranged, so some sort of guidance in that sense would have been appreciated. Once you get over that, though, the exhibition really comes into its own.

I will happily make the claim that it completely altered my understanding of Degas as a man and as an artist. I didn't realise how little I knew about Degas before the exhibition. I thought of him, as I expect many do, as the impressionist painter and sculptor who eschewed conventional techniques to convey the movement of dancers with whom he was seemingly preoccupied. What this exhibition

most clearly illustrates, however, is the way in which Degas almost obsessively copied and drew inspiration from the works of other artists, both contemporaries and old masters. The influences, both direct and indirect, which shaped Degas' work were emphasised repeatedly throughout the exhibition.

In a way, the name is misleading. Although the focus was, of course, on Degas, he was situated so much in the context of those around him as to occasionally obscure the role of the man himself.

Indeed, sometimes it did feel as if there was too much work by other artists which seemingly had little or no connection to the main premise of the exhibition, such as a large painting by Vanessa Bell of John Maynard Keynes and his lover right at the exhibit's entrance. But this is at least better than the more common fault of museum exhibitions, which includes simply placing all available artworks by an artist in a room with no explanation of context or influences.

The range of work by Degas on display was truly amazing; it was interesting to see how the development of his styles challenged my preconceived notions of his work. There were some beautifully delicate pencil studies, which were compared with the incredibly detailed work of Ingres that had actually come from Degas' own collection.

These were displayed not far from some dramatic watercolour landscapes, showing the versatility and originality of the artist. If you were hoping for some classic Degas, in



What's on

By **Georgie Kemsley-Pein**
Illustrations by **Amy Teh**



Boys
ADC
Theatre
12-21st
October

Ella Hickson's *Boys* explores themes of freedom, responsibility and the reality of growing up as we follow the lives of four boys in the heyday of their youth

Join Cambridge Mahler Orchestra as they perform for the first time ever, playing Joanna Ward's 'The Morning' and Symphony No. 5 – a masterpiece of the late Austrian romantic composer, Gustav Mahler



CMO: Mahler, Symphony
No. 5
Jesus College Chapel
14th October 8pm-9pm

We ♥ John Hughes
Arts Picturehouse
15th October - 5th November

The Arts Picturehouse proclaim their love for John Hughes with a series of the director, producer and writer's films on three consecutive Sundays: see *Planes Trains and Automobiles* this weekend, followed by *Weird Science* and *Ferris Bueller's Day Off*

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◀ Detail
 from *At the
 races, 1877-
 1880*

(WIKIPEDIA:
 SAILKO)

“
 It was in-
 teresting to
 see how the
 develop-
 ment of De-
 gas' styles
 challenged
 my pre-
 conceived
 notions of
 his work
 ”

the form of sensitive observations of human encounters, in particular those of women, you won't be disappointed.

The collection of paintings which formed part of the *At the Café* series were very much the Degas that I was expecting to see. The famous *Little dancer aged fourteen* makes an appearance, and there is due consideration of Degas' sculptures, whose absence would definitely have been felt. The connections drawn by the exhibit's curation between Degas' dancers and the classical forms of, for example, ancient Greek tanagras were truly enlightening, and definitely encouraged you to develop a deeper understanding of his artistic processes.

In short, this exhibition really does serve to broaden the audience's understanding of Degas and his work. The wide range and variety of Degas' own work, and the careful curation, by placing relevant artworks together, clearly showcased his versatility, and the many influences that shaped his art.

A Passion for Perfection placed Degas himself in his contemporary context, as well as placing his most famous work in the context of his own wider artistic repertoire. It also showed how his was the work of a man who was constantly experimenting, and emphasised how, despite what we may assume, Degas was always changing himself ●

Degas: A Passion for Perfection at the Fitzwilliam Museum, 3 October – 24 January, Tue-Sat 10am-5pm, Sun 12-5pm, free entry



Unconventional and eclectic, Nick Mulvey performs his first new music in over two years, after his debut album *First Mind* in 2015

Nick Mulvey
Cambridge Junction
 16th October 7pm-
 11pm

Nudity and Adornment in Greek and Indian Art
Museum of Classical Archaeology
 17th October 6:30pm-7:30pm

Nudity and Adornment in Greek and Indian Art is part of the Cambridge Festival of Ideas, and comprises of an evening of culture and wine as two experts lead talks on figurative statues of the past



Topical and hard-hitting, *Rights of Passage* is based on the realities of three LGBT asylum seekers, and relays the tales of a Ugandan, a Malay, and an Iranian as they yearn for peace and security in England, but are all denied identity

Rights of Passage
Corpus Playroom
 17th-21st October

Film & TV

In conversation
Cambridge Film
Association
Directors



Lily Baldwin sits down with Louis Norris and Rebecca Guthrie to get their advice on all things film

Why do you think the student film scene has grown over the past few years?

RG: People are realizing that it is an option. There was also a big push the year before last to make it a proper society. **LN:** Cambridge Shorts have helped a lot. Before that film was the domain of a small group who didn't like theatre. Shorts brought the film scene to the ADC which was hugely helpful because the ADC has a place at the heart of the student art scene.

What would you do differently next time?

RG: Chill the fuck out because you don't have to be this stressed out. Also, in a really weird way, I was scared of the actors who kind of know what direction is, whereas I had never done it before. Next time I'd not be scared by the prospect and give myself the time to do more storyboards.

LN: There's a practical difference with directing film rather than theatre. In film, at least 50% of concentration is on the framing, the lighting blah blah, so it's easy not to concentrate on how it was dramatically as opposed to technically. I'd try to juggle the two better and maintain a split focus.

What tips would you give to a potential student film maker?

RG: Kill your darlings. Think big, think outside of the box.

LN: If you can say it visually rather than verbally, do. The joy of film is that you can be very, very subtle. Film can do more with less than any other narrative art form.

The next 'Cambridge Shorts' is showing at the ADC on the 17th October ●

The quiet politics of Hayao Miyazaki

This week in 'Zoetrope', **Ian Wang** approaches the permeation of politics into master animator Hayao Miyazaki's filmography

Hayao Miyazaki is one of Japan's most revered filmmakers. He is also one of the Japanese government's harshest critics. When PM Shinzō Abe revised Japan's constitution to allow for increased militarisation in 2014, Miyazaki, a staunch pacifist, was not shy about his disgust. In fact, Miyazaki is not shy about most things. Despite his friendly demeanour, he is a famous curmudgeon – a clip that went viral last year shows him being pitched an AI program and responding to it by saying "I strongly feel that this is an insult to life itself". Miyazaki's belief in the inherent dignity of human life is unwavering, and it has led to everything from an Oscars boycott in 2003 in protest of the Iraq War, to being labelled a "traitor" by Japanese conservatives for his belief that the Japanese government should offer a "proper apology" to Korean 'comfort women', women held as sex slaves during the Second World War.

At first glance, it might seem hard to square these fierce political beliefs with Miyazaki's gentle, reserved filmmaking style. But though the politics of his films may be soft-spoken, they manage to resonate in ways that a simple statement to a newspaper cannot. In using the fantastical, kaleidoscopic landscapes of his films as the vessel for his political ideals, Miyazaki constructs a vision of the world in which these can genuinely be realised and explored; a world in which war and environmental degradation do not have to be treated as necessary evils; a world in which, actually, humans are not necessarily the good guys, and they are held directly and immediately accountable for their actions.

Although Miyazaki's colleague, Isao Takahata, probably takes the cake for the best-known animated war film – 1988's harrowing *Grave of the Fireflies* – the spectre of war nonetheless looms large over much of Miyazaki's filmography. Both directors grew up haunted by the long shadow of WWII, which Miyazaki described as "a truly stupid war". When it came to depicting its aftermath in his films, then, Miyazaki did not hold back – in his sophomore feature, *Nausicaä of the Valley of Wind*, the protagonist's world has been overtaken by a sprawling Sea of Decay, where nothing grows and the air is poisonous, a post-apocalyptic landscape directly attributed to human violence.

However, this reality – that human violence caused the crisis they are living in now – is ignored by the aggressive kingdom of Tolmekia, who simply blame the decay on Mother Nature and set out to destroy the Sea completely, including all its wildlife. Miyazaki's evisceration of humanity's inclination towards violence is perhaps clearest in his depiction of cruelty to animals. In one scene, a band of panicked soldiers scramble to shoot a giant insect, afraid that it might retaliate and attack them. Where



▲ Hayao Miyazaki, the co-founder of Studio Ghibli

(FLICKR: OLIVER AYALA)

they can only see malevolence, however, the film's titular protagonist, Nausicaä, has the sensitivity to recognise that, if humans were to leave the insects alone, they would do the same in return. As such, she simply encourages it to fly away, and it does. Humanity's self-centred myopia – of only being able to see the backlash of the natural world, and not the human violence that triggered it – is what ultimately becomes the villain of the film.

It might be tempting to dismiss Miyazaki as a simple misanthropist without a consideration for the nuanced realities of conflict and human life, but he is also capable of enormous moral complexity. One of my favourite Miyazaki characters is Lady Eboshi, the militaristic matriarch of his epic historical fantasy *Princess Mononoke*. Eboshi's mission is to clear the forest and build a prosperous town for her people, apathetic to the damage it causes to the forest's animal inhabitants and going as far as to decapitate the almighty Forest Spirit in order to further her goals.

Eboshi is ultimately the antagonist of the film – slaying the Forest Spirit causes a wave of death that nearly kills everyone and everything in the valley, including the townsfolk – but she is also a protector and a progressive. Her community of Irontown is a refuge, offering safe haven and work to disabled lepers and former brothel workers who might otherwise be shunned by society.

Though Eboshi later becomes a symbol of the same prideful ignorance castigated in Nausicaä, her intentions are good, and she displays a radical amount of kindness and inclusivity for a medieval leader. Mononoke's

central conceit is not that humans are inherently evil, but that human ignorance, and their failure to communicate and empathise, is ultimately humanity's own downfall as much as it is that of the surrounding natural world.

Eboshi also exists in a long tradition in Miyazaki's films of complicated, independent, and often heroic female characters. Almost all of them feature a female protagonist, and each one faces the obstacles presented before her on her own terms; though many of these protagonists do fall in love with men, it is more often than not the case that they get themselves in distress, and it is the damsels who have to save them.

In *Howl's Moving Castle*, Sophie, a young girl cursed into old age by a disgruntled witch, is initially helped by mysterious wizard Howl, only to discover that Howl is a self-destructive wreck who needs her more than she needs him. Sophie – whose old age ends up being less of a curse and more of a liberation, a sharp contrast to patriarchal ideals of youthful femininity – rescues Howl by returning his heart to him, a conclusive gesture that effectively saves the day.

Miyazaki's work offers us an alternative vision of humanity, a vision in which we are ultimately able to see our own short-sightedness, our own lack of empathy; in which we can see the consequences of these faults, and we can find ways to correct them. Although Miyazaki's political commentary paints him as a cynic, I think his films suggest that, in spite of it all, he still has a belief in the good of humanity, and that humanity can, one day, do better ●

Shooting to stun in Blade Runner 2049

Lillian Crawford tested out Cambridge's new IMAX screen at the Light with a sequel truly deserving of the name

Dir. Denis Villeneuve

In cinemas now

★★★★★

There has always been a reluctance to admit that a sequel supersedes its predecessor. The establishment of a cinematic legacy does not simply happen overnight, and the status of *Blade Runner* is not one to be questioned with ease. Yet it never obtained such heights through narrative – should one desire femme fatales and tears in rain one need only watch any classic film noir. Instead it was through superlative visual effects that Ridley Scott created a futuristic vision which blossomed into one of the greatest works of science-fiction ever made. To suggest that its sequel, then, with the benefit of 35 years of technological development, is not superior would be folly.

We begin much the same as last time: definitions of AI, an extreme close-up of an eye, the quasi-Vangelis score swelling and throbbing beneath. And yet, far from the foreboding fireballs of San Francisco in 2019, the screen fills with blinding light, the overwhelming clarity of California in 2049. America has changed in 30 years, but there remains a startling familiarity. Scott's foresight from 1982 parallels Denis Villeneuve's perception from 2017 in its striking use of present-day technology, with keyboards still resembling Apple Macs and Coca Cola cans unchanged. Perhaps this is the only tarnish on an otherwise immaculate canvas, not the lack of alteration, but the shameless smattering of product placement throughout the near 3-hour runtime.

Nevertheless, Director of Photography Roger Deakins has nevertheless created the most sumptuous display ever projected, contrasting blinding neon with almost sensual burnt orange. Every frame has been crafted to sheer perfection – one need only sit through the credits to appreciate the enormity of the crew involved – and the result demands to be viewed in all its IMAX glory. Indeed, regardless of narrative, the wide shots alone could be appreciated as an exhibition of an industry at the very peak of its powers.

Villeneuve has proved himself the master of layering to create rich, all-consuming pieces of cinema, having collaborated with Deakins to great effect on other masterworks like *Serpico*. Last year's *Arrival* coupled exquisite artistic design with Jóhann Jóhannsson's stirring score, and here he has employed the talents of both Hans Zimmer and Benjamin Wallfisch to take up the seemingly untouchable gauntlet of Vangelis. Having moved away from his



typically bombastic orchestrations with the pounding themes of *Dunkirk*, Zimmer seems to have found an ideal partnership in Wallfisch, infusing synth music to weave a vibrating blanket that carries, and engulfs, the film. While none of the original themes come close to the memorability of Vangelis's soundtrack, they have proved worthy successors that inspire hope for future collaborations.

Of course, to argue that the original *Blade Runner* faltered in aspects beyond the visual would be false, and Rutger Hauer's chilling performance as Roy Batty remains unrivalled. There had been concerns then that the unique

approach to the dangers of AI would simply be repeated in 2049, much as *The Force Awakens* mirrored the plot of 1977's *Star Wars*. Doubts are immediately quashed however – once again, the last 35 years have not been wasted with

mere narrative regurgitation. There are parallels to the original, yet Ryan Gosling's Agent K is no Rick Deckard, mostly in that here a more intimate portrayal of the titular replicant-killer is crafted. The story focuses deeper than before on K's domestic life, especially in the depiction of his challenging onscreen relationship. This is ingeniously portrayed in a breathtaking love scene that uses CGI in ways Scott could only ever have dreamed of the first time round, albeit one that pushes the viewer's moral faculties.

Gosling is on top form and needs to be – onscreen for most of the film's epic length, it is a testament to him that proceedings never for a moment seem to drag; it's far more Oscar-worthy than his turn in *La La Land*. Alas, he could not do it alone, and Villeneuve has employed the talents of a consistently impressive supporting cast.

While Harrison Ford gives a brilliantly earnest portrayal of a man scarred by a life of unrelenting pain, he does not come into the picture until well into the second act, and the returning Edward James Olmos is reduced to a short scene that feels like little more than a fleeting cameo. It then falls upon the host of new actors to support our protagonist, amongst whom Ana de Armas stands out as K's girlfriend, Joi. For want of

avoiding spoilers, little more can be developed here, although there are sure to be plenty of analyses of the film's ethical challenges and propositions to come.

It can be impossible to assert categorically upon a film's release that it will one day be acknowledged amongst the greatest works of cinema. But have no fear – this is a loyal follow-up that plays to *Blade Runner*'s strengths and cranks them into overdrive.

Far from being superfluous, Villeneuve has continued the story in a way that is necessary and right, tying up some loose ends but leaving new ones that will continue to fuel cult debate for years.

One can hardly imagine a film worthier of sequel status, possibly the finest work of its kind, that is sure to never be lost in time. Prepare to see things you people wouldn't believe ●

“The wide shots alone could be appreciated as an exhibition of an industry at the very peak of its powers”

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& Ensemble
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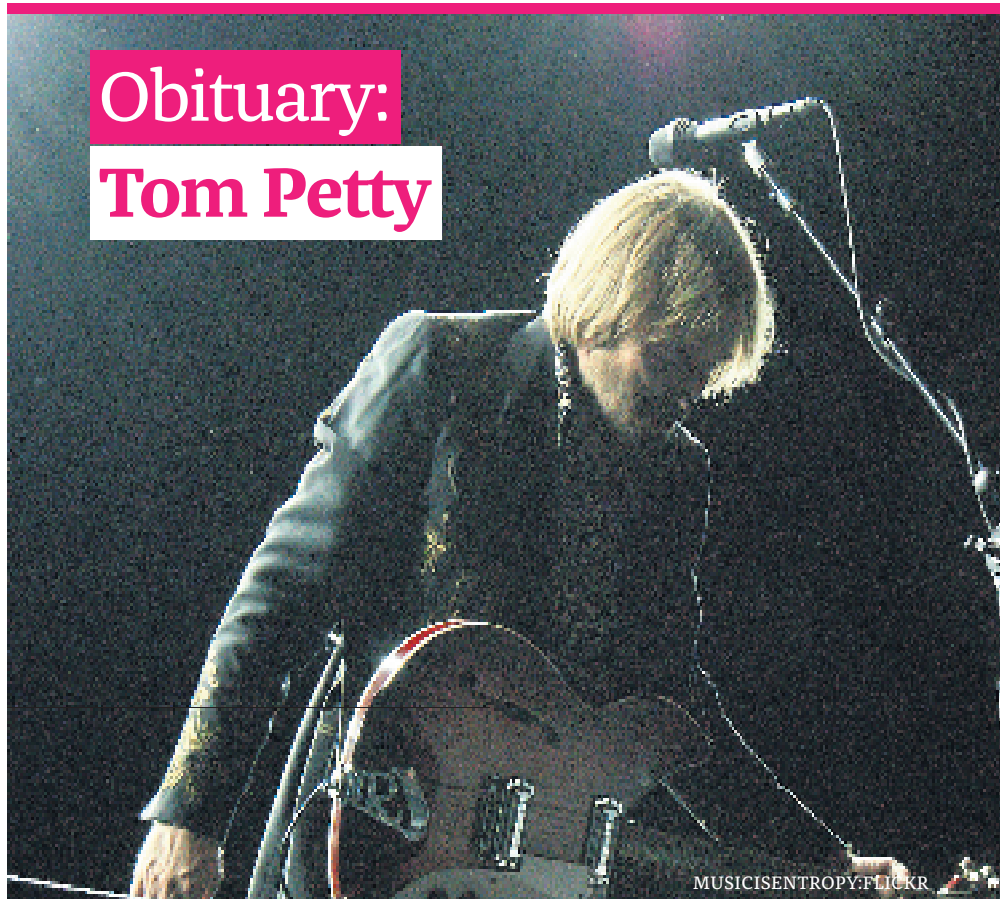
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Music

Obituary: Tom Petty



Rock legend Tom Petty died last week at the age of 66, following a cardiac arrest at his house in Los Angeles. Petty was taken to hospital, but he was pronounced dead with family and close friends at his side. This came just a week after the end of a 40th anniversary tour with his band the Heartbreakers.

His manager said: “On behalf of the Tom Petty family, we are devastated to announce the untimely death of our father, husband, brother, leader and friend.” Petty recently made a comment to *Rolling Stone* that he would be reducing his time on tour to see more of his family. “We’re all on the backside of our 60s. I have a granddaughter who I would like to see as much of as I can. I don’t want to spend my life on the road.”

Petty’s own childhood was fraught with abuse from a young age, in which his father “beat the living shit out of me”. He took a keen interest in performing after meeting Elvis Presley and seeing The Beatles in quick succession in his early adolescence.

Following the local Gainesville popularity of his first band Mudcrutch (formerly known as the Epics), Petty released the self-titled album *Tom Petty and the Heartbreakers*, which featured classic tracks ‘American Girl’ and ‘Breakdown’. He said later of ‘American Girl’: “The American Girl is just one example of this character I write about a lot; the small-town kid who knows there’s something more out there, but gets fucked up trying to find it. I always felt sympathetic with her.”

The band reached critical acclaim with their third release *Damn the Torpedoes*, which shot to platinum success with almost two million sales. The album is headed by the iconic ‘Refugee’, which famously took over 100 takes to complete, and was produced by Jimmy Iovine, sound engineer for Bruce Springsteen and Patti Smith.

Petty’s career featured collaborations with prominent artists such as Stevie Nicks in *Stop Draggin’ My Heart Around* and Bob Dylan on *Duelling Banjos*. Dylan said of Tom’s death: “It’s shocking, crushing news. I thought the world of Tom. He was a great performer, full of the light, a friend, and I’ll never forget him.” Petty’s music was distinctive in its mix of classic Byrds guitar, coarse vocals and complex romances. He wrote with naivety and experience, teenage intrigue and adolescent abandon.

As part of the Traveling Wilburys, Petty joined Bob Dylan, George Harrison, Jeff Lynne, and Roy Orbison. In addition to releasing albums, the members collaborated between themselves to produce such works as ‘Jammin’ Me’ and ‘Into the Great Wide Open’.

In an interview with CNN, Petty stated: “Music, as far as I have seen in the world so far, is the only real magic that I know. There is something really honest and clean and pure and it touches you in your heart.”

Tom’s more recent work has achieved critical acclaim, with his final album *Hypnotic Eye* reaching number one. Over the course of his career he was nominated for 18 Grammys, of which he won three, and entered the Rock and Roll Hall of Fame in 2002. Such was his popularity in his hometown of Gainesville Florida, Petty received the keys to the city in 2006.

To commemorate Petty’s passing, Saturday Night Live hosted Jason Aldean as musical guest, to play his famous single ‘I Won’t Back Down’. Petty had a cameo role in the show in 2010 with Alec Baldwin and Andy Samberg.

Tom Petty captured the hearts of his listeners, collaborators, friends and family. He continues to unite those who listen, both young and old.

Tom, thank you for being the soundtrack to my adolescence ●

Charlie Thorpe

REVIEW

Miley Cyrus
Younger Now
RCA Records

★★★★★

The title of Cyrus’s latest album tells you everything you need to know about *Younger Now*, as Cyrus tries to rebrand herself as the natural extension of *Breakout*’s Miley Cyrus rather than the polarising singer of ‘Wrecking Ball’. Even the cover art for the first single contributes to this by showing a pre-Hannah Montana Cyrus cutely beaming, as the artist attempts to shed the controversy of her recent image. The result is an album as far from the crudely drawn Miley Cyrus and her Dead Petz as is possible to be.

The eponymous first track opens with the sound of rain and frogs, presumably to demonstrate her going back to her roots, and the chorus (‘No one stays the same/You know what goes up must go down/Change is a thing you can count on/I feel so much younger now’) feels like an obvious apology for the gratuity of previous songs such as ‘Fucking Fucked Up’ and ‘Bang Me Box’. There’s nothing ostensibly wrong with Cyrus’s fusion of country and pop for a 2017 audience, and given that her father is Billy Ray Cyrus and her godmother, with whom she duets the catchy if saccharin ‘Rainbowland’, is Dolly Parton, it is unsurprising that Cyrus wants to ‘grab my old blue jeans’. Yet the track list has as many misses as hits; the simple harmonies and soaring chorus of ‘Miss You Much’ make it a definite favourite, but ‘Thinkin’ is about two minutes too long and ‘Inspired’, written with Hillary Clinton in mind, manages to be a song about social awareness with less to say than ‘Man in the Mirror’.

Despite this, the album doesn’t have a terrible song, but its worst flaw is how safe it feels. Clunky lyrics which don’t really fit the rhythm such as ‘you know what goes up must come down’ and ‘I’ll give up all I have in exchange for who I love more than anything’ feel like an attempt to tap into the moralistic side of country in a desperate attempt to reclaim her innocent image; in fact, Cyrus is at



her best when she abandons this insincerity for the simple, heartfelt ‘You’re not him/She’s not him’.

There is nothing particularly brave or innovative about this album – empty country music clichés are opted for over originality, and the identical structure of every song on the album leaves the listener slightly lethargic. The slightly obnoxious Miley Cyrus and her Dead Petz probably makes present-day Cyrus cringe, but crudely drawn as it is, it is also unabashedly self-centred and provocative, innovative and individual. It is in contrast to this that the plastic countrified pop of *Younger Now* feels too secure and manufactured – many of the songs rotate around a dependence on a lover one assumes to be fiancé, Liam Hemsworth, and lines such as ‘it’s time for this queen to go and find another throne’ show the lack of personality in the album.

The previous Cyrus used to be a queen in herself; the release of *Bangerz* marked a controversial, semi-scandalous and much-maligned figure who was nonetheless sharply individual. By contrast, there is no sign of Cyrus’s personality whatsoever in *Younger Now*, eviscerated by her rebranding team, who in doing so have done the album a disservice; despite the many flaws in Cyrus’s previous work, the banal security of this album means that although this is nowhere near her worst work, it is a creative low point – certain tracks are easy on the ear, but *Younger Now*’s overall formulaic nature makes this an album as forgettable as it is best forgotten about ●

Molly O’Gorman

COLUMN



Hermione Kellow looks back on a whirlwind few weeks

As of today, I have officially been a student at the University of Cambridge for over a week. I have worn the gown, attempted the clubs, spent too much time in Sainsbury’s and can honestly say I can’t wait to spend the next three years here. As a Londoner, I have been particularly interested in discovering what the music scene here is like as it is so different to what I am accustomed to. On my first walk into town I was immediately struck by how

present music already was. Cambridge boasts an incredibly high standard of busking within the town showcasing some very talented street performers immediately demonstrating how integral music is to Cambridge life.

To summarise, if I was to describe the Cambridge music scene in just a few words I would have to go for eclectic, bustling and at times unashamedly trashy! The bizarre melting pot of musical activity that is Cambridge allows you to walk past a man busking in a bin on your way to a Chamber music recital, before spending your evening watching an indie band in an obscure arts centre. I like to think of the music scene here as being much like a box of Quality Street, the variety is incredibly impressive and although you may well have the odd encounter with a (strawberry flavoured) bizarre event, you will also find your fair share of wonderful and assorted treats to gorge yourself on! ●

Theatre

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Relocation, relocation, relocation



Taking liberties with a play's temporal limits is problematic, writes **Joe Maron**

I can't remember the last time I saw either an Elizabethan or a Jacobean play staged in its original temporal setting. Gregarious oversized fan collars, swollen codpieces and those wonderfully voluptuous plus four-like contraptions that Philip Sidney always liked to be pictured in all seem to have been exiled from the modern stage.

I'm sure they still make appearances now and then, of course, like some senile and vaguely embarrassing old aunt who spends much of the year in a retirement home, but gets wheeled out for the occasional birthday. Yes, period pieces seem to have been sidelined in recent years, but it's time that we should see them back on the court.

My call for more historically faithful productions, however, is the function of more than a love of Renaissance costumes. Taking liberties with a play's temporal dimensions is problematic, from an ethical as well as an aesthetic perspective. Relocating plays in time almost inevitably invests them with political meanings they would not have possessed in

▲ The decision to replace Shakespeare's swords with modern handguns robbed the violence of most of its intimacy (HELEN MAY-BANKS (C) RSC)

their original contexts of performance and which their playwright could not possibly have intended.

Now, this isn't necessarily a problem when the playwright in question is a relatively small fry, but when a director adds extra political dimension to the work of somebody of great note and position in the canon, say Shakespeare, then ethically, things begin to get a bit fuzzy. Shakespeare is, whether we like it or not, a figure of great cultural weight.

His is a household name comparable only to a few others, and his widely-accepted genius means that if his name gets attached to something – a particular set of views, for example – that something is in some way legitimised. When journalists went around interviewing dons last year about the bard's attitudes to multinationalism, they were seeking to co-opt him for a political cause. Restaging plays is often no different. And I take ethical issue with this, as I would hope some of you reading would too.

But relocating classics isn't just suspect on the grounds of morality; it also, depressingly often, produces bad drama. Take this year's RSC production of *Titus Andronicus*, for example. Lauded as "chillingly contemporary", but like so many performances that opt to modernise a Renaissance play, this one

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only succeeded in eviscerating its aesthetic power.

The decision to replace Shakespeare's swords with modern handguns robbed the violence of most of its intimacy, oh so important in these kind of Seneca-inspired revenge dramas. Titus's early slaughter of Mutius, for instance, is a personal, close-quarter encounter, reflecting their genealogical closeness – Mutius being, of course, Titus's son. These proximities account for much of the moment's pathos, lost when Titus instead just blasted him callously away with a pistol.

The substitution of guns also fared badly in the climactic Thyestean banquet. The deaths all felt rushed and the whole thing was over too quickly – what should have been an orgy of gore barely even registered. Evocations of contemporary gun crime in America, or no evocations of contemporary gun crime in America, the modernisation was an aesthetic damp squib.

Productions that shunt plays forward in time also often come across as patronising. Think about it: what so-and-so-director is basically saying when they decide to re-set a play and thus tie its action up with a particular period and its politics is that they don't think their audience capable of figuring out the parallels for themselves.

Most serial theatre-goers tend not to be lacking in nous – they don't need a play's resonances to be spelled out to them through a re-setting. They can speculate about contemporary relevance on their own. Worse still, in their eagerness to ensure that their temporal and political pyrotechnics get noticed, relocated plays evince an unfortunate tendency toward hyperbole.

Overly conspicuous sets, stiflingly large numbers of props: these seem to be the inevitable corollary to a relocated script. The result is without fail a claggy, ocularly clotted performance, in which the best parts of the original plays of Shakespeare and his contemporaries find themselves obscured by the extra baggage.

No, give me my historically accurate plays over relocated performances any day. They help skewer myths about the timelessness of art, and above all else, remain faithful to the playwright's original conceptions ●

REVIEW

My Eyes Went Dark

★★★★☆

A tale of justice, revenge and, quite expectedly, darkness is laid out in Matthew Wilkinson's *My Eyes Went Dark* this week at the Corpus Playroom. Nikolai Koslov is a man haunted by the death of his wife and children in a disastrous plane crash. Desperate to uncover the truth, we witness Nikolai, consumed by bitter rage and rebuffed by companies, courts and those around him, become twisted by his loss.

Director Oliver Jones' production is certainly an engrossing one, and Nikolai's tragic story doesn't fail to leave you a little bit shaken. We are initially led to contemplate the purpose of a justice system as Nikolai fights for that to which he feels

entitled. Through a series of spliced-together snapshots of his life, we see Nikolai move from victim to scorned and self-absorbed aggressor, exploring grief and the pointlessly cyclical nature of revenge.

Jones has worked well with a small cast to build momentum and mounting tension as the play progresses. In the case of some earlier scenes where a laying down of concepts predominates, more could be achieved had they not, at points, felt a little heavy-handed, perhaps overburdened with exposition.

Jerome Burelbach gives a captivating portrayal of a tormented man – one of the most genuine and engaging performances I have seen in Cambridge. Burelbach draws us deeper and deeper into Nikolai's unending nightmare and the events of the play seem to unfold in a blur around him – a man trapped in despair, reluctant to escape from personal tragedy. Each line and action is delivered with a contrasting realism that ensures they land perfectly.

Mollie Semple does well in playing all of

the show's remaining characters. Though occasionally we are hard-pressed to differentiate between them, in the case of each character, whether a curious child or an exhausted doctor, the strength of Semple's performance lies in her physicality. The faceless bureaucracy she so frequently represents sharply counters Nikolai's rawness.

While the delivery of certain roles and lines could, at times, have benefited from greater emotional colouration and more strongly directed timing, there is no doubt that Semple provides moments of brilliance. Indeed, her scene as the (initially) comically domestic wife of disgraced airline employee, Thomas Ollsen, is easily the play's most gripping.

Jones and assistant director Becca Bradburn have clearly paid close attention to the use of the space. The actors' movements are such that we feel encased in Nikolai's disturbed world. As he tours the house that was once home to his family we are at no point excluded from his suffering or Semple's horror. A simplistic set makes greater room for

Burelbach and Semple's well-directed emotional deliveries, that alone are enough to fill the Playroom.

Daphne Chia and Chris Lazenbatt's skilful lighting and sound were undoubtedly highlights of the show – operating in perfect tandem to create an atmosphere that reflected Nikolai's torment and the sometimes calm, often cruel, nature of the external world.

Particularly impressive was the execution of a scene in which Nikolai finds himself the subject of a media frenzy, with no camera-flash or shutter-click misplaced. The artful technical work meant that following the course of the play was, at least on a tonal level, made possible.

All in all, this is a compelling production made only more impressive by the fact that such a small cast has achieved such a great impact – a feat of acting, direction and technical management that deserves recognition ●

James Coe

Fashion

The blossoming of Moschino

Vivienne Hopley-Jones takes a look at Jeremy Scott's latest collection for Moschino and his personal journey as a designer

“My clothes aren't for critics, my clothes are for people.” Known to be a Marmite figure among fashion lovers, Jeremy Scott, current artistic director of Italian label, Moschino, remains somewhat an outsider to the elite world of high-fashion to which he always aspired.

Scott's runway statements are an unusual blend of political statement and simple humour, and whilst the first half of this season's show was predictable, the second half of the Moschino runway show for SS18, held in LA, was the love child of art and botany; exquisite and intelligent, the collection was budding with potential.

The first half of the show featured looks that were typically Moschino-esque, with a jarring blend of child-like pastels and graphics, punk inspired pieces and My Little Pony tees paired with fishnets and biker jackets. However, to me, the iconography characteristic to Scott's work at Moschino (reminiscent of his first collection for the house in 2014 which consisted of garish fast food marketing) did not feel new or fresh.

Indeed, Scott has been widely

criticised by fashion's inner circle following his first collection for Moschino; this was a stark comment on a society obsessed with consumerism and dominated by fast fashion, illustrated through primary-coloured clothes and heavy use of fast food logos, most significantly merging the golden arches of McDonalds with Moschino's own logo. Yet the gaudy design and inherent sarcasm in his work is precisely what has made him a success in youth culture and among consumers, leading to the revival of the Italian label of which he is now artistic director.

Then came the second half, and Scott's efflorescent talent came into its own. I don't always speak Moschino (or Italian), but I did understand Scott's exquisite language of flowers. Models became blooming bouquets in one of Scott's most innovative collections to date. Thick white fabric was

wrapped to create dynamic bouquets as abundant, brightly coloured flowers poured out, framing the model's faces.

The boyish cropped hairstyles complimented the floral imagery perfectly. The fresh looking cuts were artistically reminiscent of budding flowers, balancing out the extravagant blooming dresses which filled Scott's runway-turn-garden.

Like everything which Scott creates, the floral-inspired collection was in no way similar to other major and traditional fashion houses' takes on such an over-saturated theme. Compared to Dior's SS17 show which, set in a fairy-tale woodland,

“Instead of the subtle pastels and faded woody colours of Dior, Scott was brazen and extravagant”

pulled on romanticism with its use of florals and inspiration from nature, the Moschino runway was much more garish in its use of nature. Instead of the subtle pastels and faded woody colours of Dior, Scott was brazen and extravagant.

There was a fierce femininity in the collection: Scott took the icon of the flower which is traditionally, in a historical and literate sense, associated with women and used it in a fierce and bold way.

The looks are unsubtle and unapologetic, and there is magnificence in their size and beauty. The structured gowns are at once beautiful and powerful; a deep violet gown the shape of a tulip stands out among the collection.

In this collection, Scott has married his daring creativity with a more mature take on fashion, and the results are breathtaking. His designs are striking and dynamic; the shape and silhouettes of the pieces are as absorbing as the beauty of the collection as a whole, reminding the fashion world of his artistic origins.

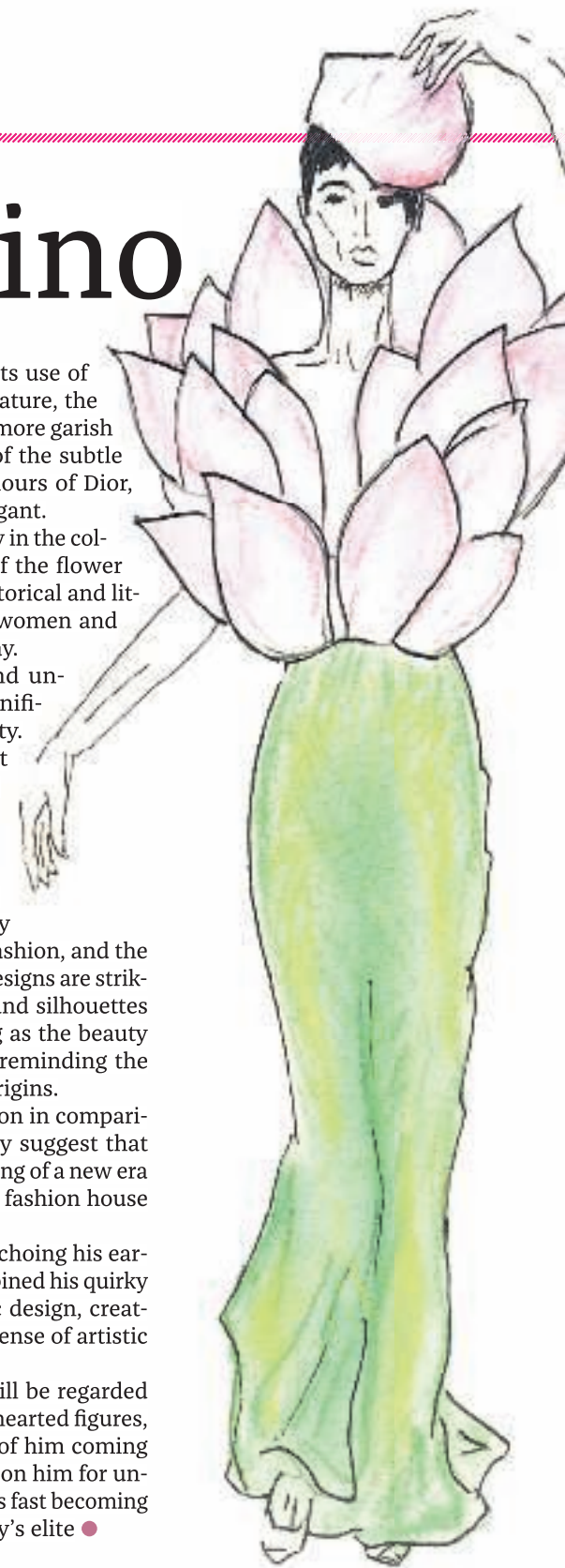
The maturity of the collection in comparison to his previous work may suggest that perhaps this marks the beginning of a new era for both Moschino as a major fashion house and for Jeremy Scott himself.

He has moved away from echoing his earlier work and instead has combined his quirky creativity with a more classic design, creating a collection defined by a sense of artistic integrity.

While Jeremy Scott may still be regarded as one of fashion's more light-hearted figures, there is an undeniable sense of him coming into his own; we can still rely on him for unapologetic, fun fashion, yet he is fast becoming more accepted by the industry's elite ●



INSTAGRAM: MOSCHINO



The beauty of ugly fashion

I'm yet to find a shoe that is as universally hated as Crocs. Everything about them reeks of ugliness; they make your feet look disproportionately large, they're unnecessarily clunky, and they are embarrassingly practical. So when Balenciaga designer, Demna Gvasalia, sent a 10cm platform-version of the monstrosities down the catwalk during Paris Fashion Week, the Internet was shocked.

But should we have been so surprised? Recent years have seen the meteoric rise in the anti-fashion aesthetic. Designers Gucci and Vetements are undoubtedly some of the most-talked about brands of the moment, with creative directors pushing, quite simply, ugly clothes. But these designers aren't alone. The various fashion weeks were rife with ugly clothing – whether Shayne Oliver's bra bags for Helmut Lang (padded and with a zipper at the top of each breast to allow quick access), or Dior, once known for its voluptuous

shapes and silhouettes, sending slogan t-shirts down the runway.

Fashion has always dabbled in ugliness. Fashion is a business, and has always been evolving to find the new must-have item to increase profits, and static ideas of beauty do not ring well for a business trying to sell you new clothing faster than your old clothing needs replacing. But the extent of the ugly clothing aesthetic truly is staggering.

With Instagram and Youtube, it seems that ugliness is the only way for fashion to stand out. The rise of YouTubers has caused the eradication of the days of teenagers with smudges of orange foundation on their neck, wonky eyeliner or heavy black eyes; many fourteen year olds now know how to contour. Instagram provides you with the perfect chance to curate your image, with many people having two Instagrams – one for the aesthetic and one for friends, so they are not contained by their personal brand.



INSTAGRAM: ELLEUK

We are now so inundated with images of beauty in magazines and on social media that ugly fashion seems an easy way to break the mould.

Beauty might be fulfilling, but its ubiquity renders it forgettable. When beauty is the aesthetic of the majority, fashion must resort to the ugly to retain its exclusivity. The rise of fast fashion has also put this exclusivity into peril.

Any Zara or Topshop/Topman will have near replicas of designer clothing mere weeks after they've been shown on the runway. H&M goes as far as literally having designer collaborations – everyone now has the opportunity into this once elusive world.

In truth, ugliness works. Whether Gucci's embroideries and snake motifs, or Vetements' jackets of gargantuan proportions, these pieces of ugliness are instantly recognisable. They're also a lot harder to replicate without look-





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Illustrations by **Mia Stern**



“Fashion has always dabbled in ugliness”

◀ Crocs have been a recent popular feature on the runway (Wikipedia: David)

ing like a blatant rip-off, meaning fashion brands can retain that aspirational quality that is so needed for high-end labels.

Ultimately, ‘ugliness’ should be welcomed. Our ideals of beauty need challenging and what better than mainstream ugliness to subvert them? Vetements’ clothes swathe the body and go against all the tenets of classical beauty with their wonky, ill-fitting style. Unfitted clothing does away with the patriarchal, classical ideal for clothing to enhance certain key features of the body. It also is more inclusive of body types that previously would be frowned upon for wearing figure-hugging clothes.

Criticism of fashion’s upholding of damaging beauty ideals has been done before, but rarely has it left the avant-garde to infiltrate the mainstream to the extent it has today. With increased creative freedom from the restraints of classical beauty and the potential to revise harmful ideals of attractiveness, it is safe to say ugly has never looked so good ●

James Dickinson

Setting the scene



FLICKR: MAIA VALENZUELA

Kate Hammond explores high fashion brands’ use of sets at their catwalk shows and how these might contribute to a collection

In 2007, Fendi hosted a fashion show on the Great Wall of China. This 2000 year-old, 45,000 km iconic landmark of Chinese history provided the backdrop to Lagerfeld’s Spring/Summer release in which models floated down the catwalk in electric red gowns. It cost Fendi \$10 million. “It’s quite fun.” Lagerfeld declared in his backstage interview. \$10 million equates to “quite fun”? Laugh if you want, but these larger than life spectacles are taking the fashion world by storm.

Now more than ever, what with fashion shows outdoing each other in illustrious fashion weeks, a set can make or break the show. Sets have the possibility to add another dimension to the world the designer wishes to create and arguably the set configuration can act as a masterpiece in itself.

Raf Simons became an icon at Dior when he covered the Louvre in 400,000 hazy purple delphinium flowers; attendees were transported into a blooming spring-like paradise as the walls inside were all awash with apricot and rose coloured flowers. The effect was one of memorising natural beauty that worked beautifully with the petal-like ball gowns that Simons had produced.

For Fendi’s 90th anniversary, Lagerfeld again became the centre of attention when he covered the Trevi Fountain in a clear plexiglass runway that stretched across the celestial waters of Rome’s most coveted tourist spot. The couture collection’s theme, ‘Legends and Fairytales’, was able to take on a whole new meaning as models quite literally walked on water.

Chanel is also a huge gamer player when it comes to themed sets. Most notable is perhaps their 2014 designer grocery stall where models could pick up everything from ‘lait de Coco’ to ‘Coco carbone’. Lagerfeld has done everything from a space station in which an immense Chanel rocket hung from the heart of the Grand Palais, to an airport coined ‘Chanel Airlines’ in which

models paraded around the chicest of airport lounges. This year, the Chanel ready-to-wear Spring/Summer 2018 set brought us magnificent ceiling-high waterfalls that cascaded down a rocky mountainside to serve as the backdrop while models emerged out of the nooks of the slate grey cliff edge.

But what does this mean for the small players who don’t have \$10 million to drop on decorations? Arguably the clothes should speak for themselves, and therefore it shouldn’t make a difference. However, with big-budget brands domineering social media with these outrageous and flirtatious sets, it is pushing smaller and simpler start up brands out of the limelight.

Nonetheless, sets do add a new level of creativity to the show; they have the power to transform the artistic vision of a designer, conjure the mood of a collection and make it literally larger than life. Fashion has always been about outdoing the competition, and when the theatricality is this high, sets have the possibility to command attention more than even the clothes themselves ●



▲ Karl Lagerfeld often uses extravagant sets for his collections (Christopher William Adach)

Sport

A question of justification: women in sport

Chloe Merrell

This summer has been heralded as ‘a golden 2017’ for women’s sport. When we consider their successes in mainstream sport it is undeniable that the women, for want of a better phrase, smashed it. England’s women are ICC Women’s World Cup cricket champions, Euro 2017 football semi-finalists, Euro hockey semi-finalists and Rugby World Cup finalists.

Yet when it came down to the broadcasting of these significant sporting moments, a strange thing kept occurring: parallels were consistently drawn between the respective successes of the women’s teams and the men’s teams. For instance, in the build-up to the Lionesses’ match against Holland in the Euro 2017 football semi-final the reel of footage that kick-started Channel 4’s programme showed tabloid newspaper headlines proclaiming the successes of the Lionesses in the group matches. Contrasted against these images were pictures of old articles shredding the England men’s football team for their losses in previous tournaments. Against an elated Lioness side were images of Steven Gerrard crying.

In drawing out a comparison between the successes of the women’s side and



▲ England reached the semi-finals of the Euros
(FLIKR: JOSHJDSS)

the failures of the men’s side, Channel 4 was providing its audience with a justification – look how good they *actually* are! Why, they’re *better than the men!* They’re *definitely worth watching!* Across the coverage of these matches it became

apparent that there exists some mystical, unalterable standard of quality at which a sport becomes ‘watchable’ or worthy of attention, and in order to demonstrate that the women *can* reach this standard broadcasters, pundits and newspapers continually feel compelled to make the comparison between men and women. This phenomenon of justifying the worth and the quality of the women’s game to audiences was captured most aptly by Karren Brady when she stated, “in sport a woman has to be twice as good as men to be thought of as even half as good”.

The need to justify in women’s sport does not end there. There is also an element of financial pressure to this justification paradigm. Women’s sports teams are forced to succeed in order to justify to sponsors and broadcasters that they are worthy of the investment of time and money. Anya Shrubsole, the England cricketer who secured England’s victory in the World Cup this summer, expressed this very demand: “All we can do is keep being successful. Keep winning games, keep winning series, keep winning tournaments.” Women’s teams must succeed in order to ensure the survival of their sport. In men’s sides, regardless of their success, they will still be broadcasted and sponsored; for women, winning is not simply the desired outcome, but an obligation.

These are examples from sports played by both sexes, but the full consequences of this need-to-justify is most clearly exposed in a game dominated by women – netball.

The CEO of England Netball, Joanna Adams, appeared on BBC’s Newsnight during the summer in a discussion centred on the progress and future of women’s sport. Adams drew on the metaphor of the ‘double-edged sword’ in order to describe the situation that netball currently faces. While it benefits from being a uniquely female phenomenon, it also

suffers from not sharing a platform with men. Netball is forced to generate and sustain interest in the game *before* going to broadcasters and sponsors, whereas the other male dominated games do not face this burden; the responsibility for netball’s legacy rests on how hard its players and organisers are prepared to work internally, before it must begin the process of *justifying itself* to the external

20m

Worldwide number of netball players registered by the IFNA in 2011

powers of broadcasters, sponsors and viewers. This seems to be a somewhat uneasy tension given that the International Federation of Netball Associations (IFNA) in 2011 had participation in netball at 20 million whereas World Rugby announced in 2016 there were 8.5 million registered and non-registered players.

If there is pressure to perform in order to survive, rather than for sporting ambition alone, then how can we be satisfied with the state of women’s sport? When Andy Murray has to intervene for the nth time to remind a journalist that Sam Querrey was only the first *male* American to reach the semi-final of a Grand Slam since 2009, there is work left to do. When someone tells you that they were ‘surprised at how good they were’ there is still a problem.

The need to provide a justification for the legitimacy and quality of women’s sport is not only damaging for the players and audience but it is also, fundamentally, unnecessary. Let’s move beyond the understanding of women’s sport as a ‘progressive social trend’ trapped in cycle of constant justification and begin to appreciate it for what it truly is – great sport played by great players.

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Blues round-up			
Final scores from this week's fixtures			
Home			
Women's Hockey	0	Exeter	5
Women's Lacrosse	15	Exeter	3
Men's Rugby League	64	Derby	40
Men's Rugby Union	7	Northampton Saints	59
Away			
Women's Badminton	2	Loughborough	6
Men's Football	0	Loughborough	0
Men's Hockey	3	Bath	2
Men's Lacrosse	11	Loughborough	3
Women's Netball	40	Loughborough	29
Women's Tennis	4	Warwick	8
Men's Tennis	12	Loughborough	0
Women's Volleyball	0	East London	3

In Conversation with: Laura Dyer

Lawrence Hopkins

speaks to the president of Cambridge's netball club, **Laura Dyer**

Lawrence Hopkins
Deputy Sports Editor

Laura Dyer is a reserved character off the court, but that is not to say that she did not strike me as a driven woman. In her third year with the netball club, Dyer, a Fitzwilliam undergraduate, is aiming for a repeat of the success of last year. On the day that the netball season got underway after a positive pre-season, she and her club are ready to go.

"After pre-season, we are feeling good. We have had some excellent new additions, freshers especially. There is a good energy amongst the squad.

"A number of players have left us, but I am completely confident that we can match last year. The Blues team has been boosted by a handful of last year's second team moving into the first string team."

Despite the turnover in players, Dyer is feeling ambitious: "We want to win the league again and progress through to the Premiership playoffs. We would also like to go further in the Cup competition."



Our conversation took place just hours before the first fixtures of the season; the second team, the Jays, of which Dyer is a part, took on their Oxford counterparts: "A lot rides on today's match - we have to prove ourselves as a new team and this is a real chance to get some bragging rights."

Dyer mentions that she, and her fellow netballers, can encounter huge obstacles, and though she counts herself lucky having a director of studies that is understanding: "A lot of directors of studies will not understand; in their eyes, playing university netball is a hindrance. For us, playing is extremely helpful for our degree. It's almost a no-brainer."

Laura Dyer heads a club solely for ladies; netball itself is a sport that has traditionally been played only by women. Her take on whether the playing field is level is one of interest: "Certainly approaching sponsors is difficult; it seems as if men's sport is more appealing to corporate sponsors. It is immensely frustrating.

"That being said, we have found that university clubs are struggling with sponsorship across the board. Sponsorship is necessary for us as a club, and what we get from the university in the form of a grant, for which we are immensely grateful, just does not stretch far enough."

When pressed on whether £185 for two terms' membership represents value

for money, Dyer has this to say: "We train three times a week, two of which are with our coach who is experienced and works with regional teams. We also have weekly BUCS fixtures, so yes, I do think it represents value for money."

It is clear, then, that Dyer puts an awful lot into Netball. That being the case, she questions why the Women's Blues' Committee, fully aware of the success that Netball has enjoyed over recent years, awards players an Extraordinary Full Blue only if they meet the two cri-

on on which there may well be a seat for CULNC: "We approached England Netball about broadcasting our Varsity Match next term and it is something they are very keen on. A lot of my off court responsibilities lie with organising the Varsity Match so this development is a very exciting one."

As we discuss her personal goals for the year ahead, it becomes evident that CULNC is a caring club: "Our biggest changes this year are sessions with a sports psychologist, as well as a focus on nutrition. At Cambridge we are so obsessed with productivity so doing things right, off- and on-court, is so important. I personally think that the Jays [second team] lost the Varsity Match last year because we lost our heads. Mind and body dictate how we play, so getting this right personally is so important this year."

Laura Dyer is driven. That much is obvious. She cares about her players and her club, and wants them shown the respect and recognition she thinks they deserve for their hard work. In a challenging climate for university sports clubs, as sponsorship money dries up, she is doing her level best to keep CULNC going down the right track with a full head of steam.

With victory over Oxford for her Jays on Wednesday, 54-37, all the signs suggest that this could be another positive year for the Cambridge University Ladies' Netball Club.

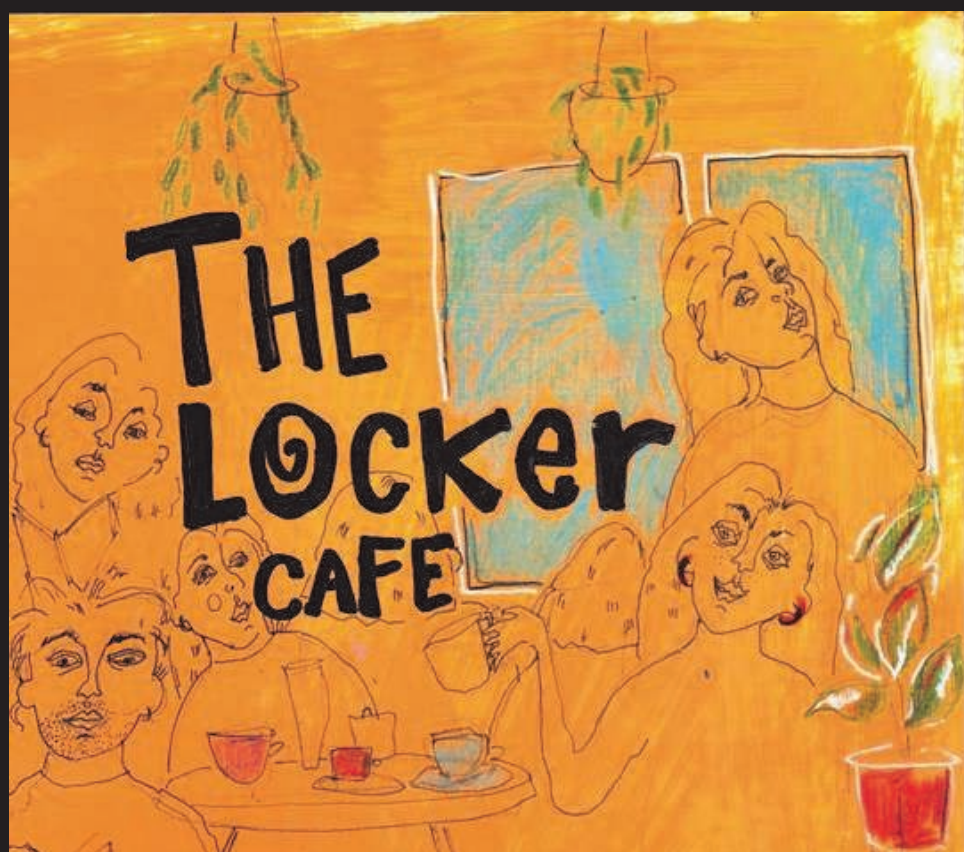


The number of last year's Varsity-winning side returning to play for Cambridge

teria of winning the Varsity Match and coming in the top four of the BUCS league, otherwise the Blues players must make do with a half.

"We try every year to convince the Blues' Committee of our worthiness for Full Blue status. Netball is the most popular sport for girls at school. I struggle to see why a Full Blue is as conditional as it is."

Netball may not yet be a Full Blue sport, but the sport as a whole, not just here in Cambridge, is on the up: England Netball is in the second of a four year deal with Sky and this a bandwag-



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Netball In conversation with Laura Dyer, President of CULNC 35



CUVC 3

DUVC 1

Harry Normanton Sports Reporter

An impressively coordinated Cambridge men's volleyball team opened their season with a victory, coming from behind to beat Derby by three sets to one. It was a triumph of teamwork over individual brilliance, with the Light Blues' balanced approach winning out over a visiting side that relied heavily on star outside hitter, Cody Wood.

It was Derby who had the better of the early exchanges, though, as Cambridge struggled to deal with a barrage of vicious 'spikes' (leaping, overhead hits) from Wood. In volleyball, each team is allowed to touch the ball a maximum of three times consecutively. Typically, the first hit is used to defend the opponents' shot, the next is used to 'set' the ball (push it high in the air), and the third used to spike it. In the first set, Derby repeatedly used this approach to devastating effect, in large part thanks to the powerful hitting of Wood.

The muscular Derby outside centre had a strikingly explosive leap, propelling his shoulders to the same level as the imposing 2.43 metre net. From there, he had the leverage to be able to thwack the ball anywhere on the court, and his aim was unerring. Again and again the

booming arc of his right arm thwacked the ball beyond the Light Blues' defensive dives.

In spite of Wood's brilliance, Cambridge were able to hang on to Derby's coat-tails for much of the opening period, before the visitors pulled away, claiming the first set 25-16. The Light Blues' captain, Max Stammnitz put this down to the squad's lack of court time together. The Light Blues have five new players in their squad this year, an unusually high intake, and volleyball is a game that relies above all on communication and coordination; during play the court echoes with a cacophony of calls, and even before points the players shout to each other about the alignment of their opponents, trying to figure out the best strategy for the next point.

If Cambridge were still finding their way in the first set, though, Stammnitz said his team did not panic. While their opponents relied heavily on spikes from Wood and had a squad of just eight players, Cambridge spread the ball around and were able to rotate between a squad of 12, keeping all their players fresher. In the second set, their more varied approach began to bear fruit. Spectacular spikes from Stammnitz, player/coach Sam Dunbavin, and Pawel Budzianowski propelled Cambridge to a 12-9 lead. After

the match Stammnitz was quick to credit setter Gianmarco Raddi for his role in galvanising the Light Blues' attack: "He had an amazing day... he set me middle balls so I could choose where I wanted to hit it." Derby fought their way back to 13-13 through more strong hitting from Wood, but it was the hosts who held their nerve in the closing stages to win the set 25-20.

The third set produced more tight, hard-fought volleyball. Little by little, though, they were beginning to negate their visitors' biggest threat. Stammnitz and Roberto Correa Lafaber came up with some towering blocks (stopping a spike at the net just as it is hit) and libero Jirka Kucera produced several spectacular diving digs (sprawling, underarm stops). Still, Derby hung in the game, and the set was hanging in the balance when they called a timeout at 21 all. The Light Blues chose then, though, to produce their finest volleyball of the day. A cheeky tip (gentle prod over the net) from Pavel Budzimovski left three Derby defenders sprawling, then a huge spike took the score to 23-21 Cambridge. On the next point two blocked spikes eventually led to an unforced error from Wood, sparking visceral roars from the Light Blues. They clinched the set with an ace on the next point.

▲ CUVC currently compete in the BUCS Midlands 1A (HARRY NORMANTON)



From then, Derby imploded, a positional error throwing their formation out of sync for the whole of the fourth set. Perhaps this was one of what Wood would later lament as "young mistakes", made by a team still gaining experience. But Wood too seemed to be tiring, unsurprising given his heavy workload for the whole game. Cambridge, meanwhile, remained calm and assured in claiming the set 25-14, and with it the match.

Afterwards, Stammnitz said he was most pleased by his team's resilience, after a frustrating 2016-17 season in which his side was relegated from the top BUCS division. He put this down to two things. Firstly, excellent coaching from Sam Dunbavin, back after missing last season on a year abroad. Stammnitz says that Dunbavin reminds the team of "basic things you often disregard", emphasising, "we don't need to play [complex] Brazilian combination to rock this game". Secondly, the Light Blues' captain stressed the value of the new players: "Our team lives on its depth".

Cambridge:

Kucera, Raddi, Stammnitz, Correa Lafaber, Bitterlich, Dunbavin, Taisz, Buckton, Budzianowski, Mihaylov

Derby:

Lee, Kempinski, Sudell, Wemsing, Cordon, Contreras, Wood, Lee

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