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'Inclusive'
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Galaxy Henry sets
the record straight

Comment 18



Stephen
Toope

Your new vice-chancellor
on divestment,
access, and breakfast

Interview 2-3



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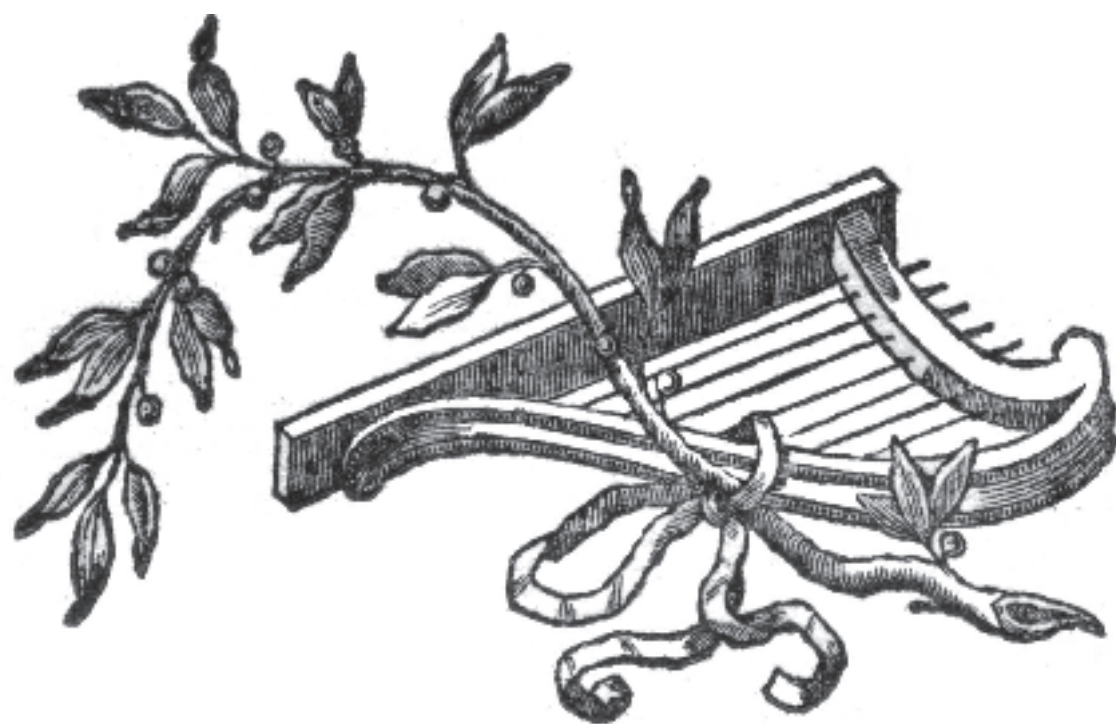
Cambridge's Independent
Student Newspaper since 1947

No. 833

Friday 20th October 2017

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VARSITY



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THURSDAY 26 OCTOBER 2017, 7:30PM PETERHOUSE CONCERT HALL

Dame Mitsuko UCHIDA, *piano*

Schubert, *Sonata in B*, D. 575
Schubert, *Sonata in A minor*, D. 845
Schubert, *Sonata in D*, D. 850

Acclaimed as the greatest living interpreter of Schubert's piano music, Mitsuko Uchida returns to Camerata Musica for the first of a series of concerts devoted to the composer's sonatas.



SATURDAY 28 OCTOBER 2017, 7:30PM PETERHOUSE CONCERT HALL

Andreas OTTENSAMER, *clarinet*

José GALLARDO, *piano*

Brahms, *Sonata in F minor*, Op. 120, No. 1
Brahms, *Sonata in E-flat*, Op. 120, No. 2
and works by Mahler

Austrian superstar of the clarinet Andreas Ottensamer combines a distinguished career as soloist and recording artist with being Principal clarinet of the Berlin Philharmonic Orchestra. He is joined by the outstanding Spanish pianist, José Gallardo.



SATURDAY 4 NOVEMBER 2017, 7:30PM PETERHOUSE CONCERT HALL

Maria João PIRES

Miloš POPOVIČ, *piano solo and piano duet*

Schubert, *Allegro in A minor*, D. 947 'Lebensstürme'
Schubert, *Four Impromptus*, D. 935
Beethoven, *Sonata in F minor*, Op. 57 'Appassionata'
Schubert, *Fantasie in F minor*, D. 940

Hailed as one of the finest living pianists, Maria João Pires, performs in Cambridge for the first time - joined by the brilliant young Serbian virtuoso, Miloš Popović.



TUESDAY 21 NOVEMBER 2017, 7:30PM PETERHOUSE CONCERT HALL

Christian GERHAHER, *baritone*

James CHEUNG, *piano*

Songs by Brahms, Britten, Debussy,
and selections from Schubert's *Schwanengesang*, D. 957.

Star of the opera house and the recital hall, Christian Gerhaher has been described by *The Telegraph* as 'the most moving singer in the world'. This is a rare opportunity to hear one of the world's greatest singers in a hall ideally suited to the intimacy of song.

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The Death of Stalin

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VARSITY

New campaign to fight sexual harassment

- *'Breaking the Silence' aims to unify existing services for students who have been victims*
- *VC calls for Cambridge to be 'social leader'*

Aoife Hogan
Senior News Editor

The University of Cambridge has established a policy on staff-student relationships, marking the university's first formal approach to relations between students and employed figures of responsibility, along with a number of other initiatives intended to convey the University's 'zero tolerance' stance on harassment and sexual assault.

The new campaign, titled 'Breaking the Silence', will be formally launched on 24th October, and primarily takes the form of a website, www.breakingthesilence.cam.ac.uk, which will collate existing policies and channels for help with new initiatives to be rolled out later this term. It is hoped that the website will serve as a memorable, assertive symbol for all students and staff – a single portal for policy information, incident reporting, preventive training, and direct links to routes of support for victims.

The widely-publicised campaign comes at a time when the '#metoo' campaign is dominating social media, and American film producer Harvey Weinstein faces serious allegations of

multiple incidents of sexual harassment over almost three decades.

Earlier this year, *Varsity* reported on a University survey which revealed that 3% of the 6,000 participant Cambridge students had reported sexual assault, with female students seven times more likely to have been the victims of sexual harassment, and nearly six times more likely to have been the victims of sexual assault, than male students.

'Breaking the Silence' marks the first decisive action by the University to instill its stance on harassment and sexual assault in the minds of the University community, and to simplify the routes for seeking help and information. It is also the first major campaign under the tenure of new University Vice-Chancellor Stephen Toope, who told *Varsity*: "Cambridge prides itself on being a leader, academically, in terms of research, educationally. It has to be a social leader as well, tackling tough problems such as sexual harassment. And I think that the leadership of the University has to send the right signals and has to be committed to directly addressing these challenges."

Continued on page 6 ►



“
Dealing
with sexual
harassment is
a responsibility
for everyone in
the community
”

New policies will support harassment victims (posed by model) (LOUIS ASHWORTH)

Tories plan crackdown against 'no-platforming'

Louis Ashworth
Editor-at-Large

The government has announced new measures to protect 'free speech' at universities, amid concerns that students are working to exclude ideas they might find offensive.

Jo Johnson, the universities minister, announced on Thursday that new higher education body the Office for Students (OFS) would be conducting a consultation aiming to "ensure students are exposed to a wide range of issues and ideas in a safe environment without fear of censorship, rebuke or reprisal".

Johnson said he wanted universities "to encourage a culture of openness and debate and ensure that those with different backgrounds or perspectives can flourish in a higher education environment".

Cambridge has been at the centre of several debates on freedom of speech and student censorship. Recently, the University drew national attention following a decision by the Beard Society, a student group at Peterhouse, to disinvite the activist Linda Bellos after she said she would question transgender politics.

Critics have claimed that concepts like preferred pronouns, microaggressions, safe spaces, no-platforming and trigger warnings are producing a generation of

Continued on page 7 ►

Bonfire of the old white men as decolonisation picks up steam

Louis Ashworth
Editor-at-Large

Efforts to 'decolonise' the Cambridge English Tripos have taken a step forward, with the Faculty beginning discussions after an open letter calling for an end to teaching which "elevates white male authors at the expense of all others".

The letter, which has received around

150 student signatures, said that a focus on white authors in the undergraduate course "implicitly reminded [BME students] that their stories, indeed the stories of anyone who is not a white man, are not valued". The letter suggested a number of changes, such as ensuring that all exam papers included "two or more postcolonial and BME authors".

English undergraduates typically study a range of 'period papers' in their

first two years, focusing on four roughly two hundred-year long blocks from 1350 to the present day. There is also a separate paper on Shakespeare. Campaigners have claimed that the current course focuses too much on 'canonical' authors – typically white men – to the exclusion of female authors and those from black and minority ethnic backgrounds, and that it offers a perspective too shaped by colonial ideas.

Minutes of the Teaching Forum, circulated to students earlier this week, noted a discussion on 5th October about the letter. The group, which is headed by faculty chairman Professor Peter De Bolla, noted: "We should be mindful of the 'afterlife' of exam papers in influencing future teaching practice, and in sending a signal to students about what they are invited to write."

It added: "Nonetheless, we should be

wary of assuming that the job of promoting equality and diversity would be done simply by including authors on exam papers; rather, the process should be a matter of opening all of what we define as 'English' literature out to critical thinking that recognises the global and interconnected nature of literary study."

The discussion notes carry a number

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EDITORIAL

Anti-free speech? Hardly.

Once again it seems that we students are out to get free speech. If you read certain newspapers or listen to certain politicians, you'd think that students want nothing more than to clamp down on any form of dissent, or shield themselves from anything that might make them feel mildly uncomfortable.

Jo Johnson, the universities minister, is threatening to blacklist higher education institutions that do not 'uphold free speech', whatever that means, while according to a recent editorial in *The Times*, taxpayers' money is being wasted "pandering to intellectual vulnerability when it should be building intellectual resilience".

What utter rubbish. What Johnson's plans, and the wider coverage of student issues in the media, actually reveal are not the corrosive effects of students wanting to shut down debate. Rather, it is that these issues are wholly misunderstood and misrepresented by groups who are determined to force the facts into the narrative they have already constructed.

Even when coverage of student politics is not as outwardly hostile, it still reveals a sense of general bewilderment. Distinct ideas such as no-platforming, preferred pronouns, micro-aggressions and content notes are assimilated and lumped together under the vague notion of 'snowflakes', with students presented as either entirely in favour of, or bravely opposed to.

There is not the space to list all of the ways in which these ideas have been misrepresented, though it is worth pointing out a few. The idea that one person having their invitation to speak at one college's feminist society amounts to a shutting down of free speech is ludicrous. There is nothing to stop them being hosted by another society in the University (and no doubt there would be one willing to have them), and it is not as if students will never come across the views espoused by this person.

Content notes are mischaracterised as allowing students to turn away from any ideas that make them feel mildly uncomfortable. The reality is that they are used incredibly sparingly, for those students who have had some kind of traumatic experience and may not want to re-live it in a lecture on a Monday morning.

What can be done? Criticism from the press should not distract us from being inclusive and caring for each other. Patience will be required: if we want the wider media to take note, we must be tireless in explaining, reiterating, and remaking the case for all of these ideas.

Stephen Toope 'We know Cambridge is a very tough academic environment'

Exclusive *The new vice-chancellor speaks to Louis Ashworth about access, welfare and beating Oxford*

We are not alone. Speaking to Professor Stephen Toope, the new vice-chancellor, I am joined by the University's director of communications, Paul Mylrea, and the remnants of freshers' flu. I feel a little outgunned.

Why Mylrea is here, I'm not entirely sure. Perhaps it's because Louise Richardson – Toope's equivalent at Oxford – had a mixed summer, putting her foot ankle-deep in her own mouth over some poorly worded remarks about homophobic professors. But Stephen Toope is not Louise Richardson.

That's not to say comparisons can't be made. In one of her many vacation interventions, Richardson defended her £350,000-a-year salary, in a climate where vice-chancellor pay is under intense scrutiny. Last week, Toope had to mount a similar defence of his own £400,000+ salary. The revelation was inevitable and, perhaps, inevitably embarrassing.

Toope's installation and arrival has been a fairly smooth affair, but now the Latin and gowns are finished with, he will have to hit the ground running. After a long period away from Cambridge since his days as a student here, his immediate experience will echo that of many the new freshers: thrust into the middle of debates about access, divestment and welfare.

The first is a complex and thorny issue, with the University constantly pulled between the challenge of marrying expanding participation with maintaining standards – usually in the form of demanding top grades from applicants. "I am pleased that over the last number

of years Cambridge has worked really hard generally to encourage greater access," he says.

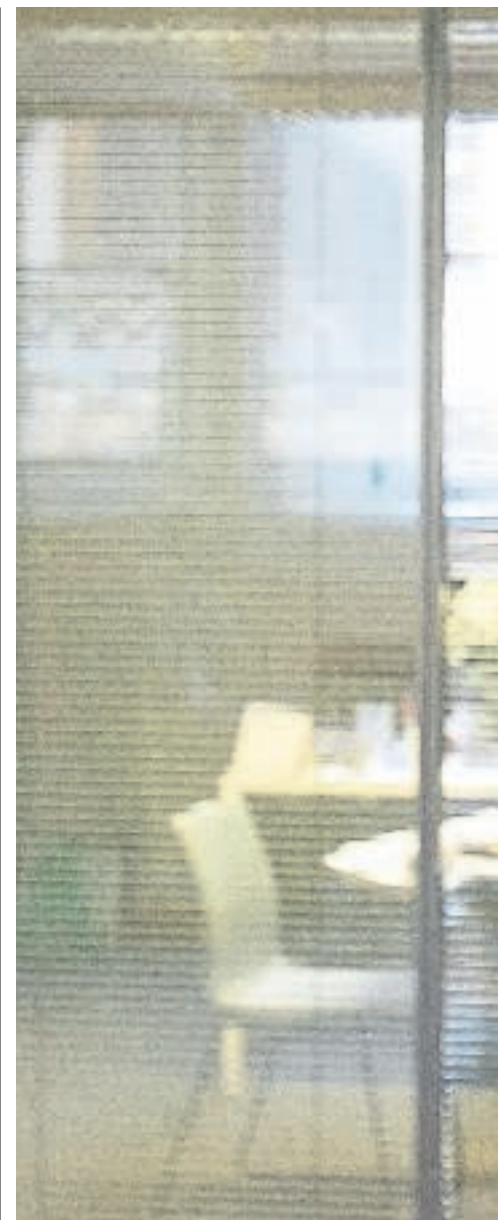
"This year apparently we have more state-educated students than we've had for 35 years" – which is true, if arguably unremarkable – "so work is being done," in the words of the vice-chancellor. "I want to be really clear that the University is taking this seriously and is trying to improve the circumstances."

Grade requirements though, he says, are "a challenging one". "We know Cambridge is a very tough academic environment. One of the things I have

always felt very strongly about is that you never want to put people into a situation where they can't succeed. One of the challenges for students coming from backgrounds where they haven't had the same kind of education opportunities – and therefore attainment – is if you then throw them in an environment where the expectation is that they will perform." He stresses the links with government, schools and not-for-profit organisations that Cambridge has to form, saying it "has to do a lot of things at the same time to try to improve this record".

All very well, I say, but surely sympathy can be drawn somewhere – what about a 'worst-case-scenario' applicant, with the biggest possible combination of disadvantages: black, educated at a badly performing school, raised in an area of low higher education participation in a poor family: wouldn't it be fair to let a clearly gifted student from that background get in on AAA? "There'd be lots of consequences to that, you couldn't simply have a system that changes overnight to say 'We're going to take people with three As' unless you had a very detailed process in place to actually allow those people to be successful while they're here. You don't want to put people in a position where, when they arrive, all of a sudden they're told: 'We want you, but we want you only on our traditional terms, and now you're failing,'" he says.

"So that would be an unacceptable response. If it were the case that the University wanted to move to any change in the admissions standards, that would have to be matched with very detailed processes to make sure that the people could succeed when here."



▲ Toope's installation (LOUIS ASHWORTH)

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He settles, as he will at several points in our discussion, on the wisdom of consultation: “I think it’s something that the colleges and the University would have to discuss in great detail; I’m sure there would be very different opinions on this – I have no doubt.”

Does he think Cambridge students are working in an unusually pressured environment? “We admit some of the most gifted students in the world, and certainly from the United Kingdom, and then we do put them into very, very demanding programmes.” He is keen to stress that he doesn’t believe the University to be unique in that regard, and warns against ‘silver bullet’ solutions like nine-week terms and reading weeks, but acknowledges a better job could be done making students aware of the services available to them.

His apparent faith in the decision-making capabilities of Cambridge’s rarely united institutions is emphasised again when I raise a new topic: the ongoing discussions at Lucy Cavendish and Newnham over whether they should open their doors to transgender students who self-identify as women, even if they do not have legal recognition. “I’m confident that they’ve looked carefully at the situation,” Toope says.

I ask whether he would be disappointed if, when the dust has settled, Newnham were to decide not to change its policies. “No, because I like the idea that colleges have an ability to take tailored approaches that seem most appropriate for what they’re trying to achieve. I think it’s very important that self-identified transgender students have access to the University, and now we have a college [Murray Edwards] that is clearly saying

they can apply.”

So far, so emollient – if Toope is planning to crack the whip with the colleges, he’s not advertising it. What about divestment, an issue where the decision-making pressure is firmly in the hands of the University Council, which Toope heads? “My starting proposition is climate change is an existential threat to the world. I believe that, and think that the University does have an obligation to do everything in its power, through a range of ways, to be addressing that issue.”

Time to pull the plug on Cambridge’s fossil fuel investments, then? “Whether or not divestment is in-and-of-itself the right answer is something I’m actually going to wait to hear from the working group,” he says. “I’m genuinely unsure, and the reason I say that is that I’ve heard – it’s not the first time I’ve been through these debates – very interesting argument on both sides. One is, you just have to make the moral statement... the other is if all of the institutions that actually feel strongly about these issues disengage from trying to be actively working with managers and with corporations, then we may actually make the situation worse, by allowing the people who don’t care to be the only people who are making the case about how the corporations should behave.”

His response treads the line between the Zero Carbon Society’s all-or-nothing response, and the more subtle, but less unassailably ethical, approach of an organisation like Positive Investment Cambridge. He speaks of a “balance” to be struck between current moral interests, and the long-term financial interests of the institution – students and staff “100

▲ Professor Stephen Toope took up his role at the start of October (LOUIS ASHWORTH)

“I don’t think you have to have consciousness to have superintelligence”

or 200 years from now”.

Cambridge thinks in centuries, and in that context the impact of a single vice-chancellor can be limited. Does Toope hope to leave Cambridge as the best university in the world? For a moment, he offers something like ambition: “If it were possible to know the answer to that question, I would love to say ‘yes.’” Immediately though, he softens: “I would love for Cambridge to be widely acknowledged as one of the very small number of top universities in the world” – but adding that he is “not a great believer in league tables”.

Toope’s tenure will involve a unique set of challenges. Beyond ongoing discussions about higher education reform, Brexit looms over many aspects of the University’s activities, particularly amid a flagship long-term funding drive. “It’s a tough strategic question for the University,” he admits. “What I would say is that the whole university sector in the UK is globally admired, and I very much hope that the government, as it’s negotiating around Brexit, thinks of the university system as one of the most important assets of the country. I genuinely believe it is.” He spoke about the “halo effect” of Oxbridge, suggesting the government should share his belief that the strength of the country’s top two universities pulls up the rest of the higher education sector, which he sees as one of Britain’s exceptional strengths. “The message that I’ve been trying to send is that I think our interests are very strongly aligned, in many, many ways.”

At the University of British Columbia (UBC), in Canada, where Toope was previously president, he apparently achieved something of a cult status among the students. When he’s not lobbying the government over our exit from the European Union, I ask, will we find him singing alongside student union leaders? “The short answer is I do want to be accessible to students.” What shape will that accessibility take? Toope’s answer: ‘breakfast meetings’ with students, something he tried at UBC. “I find it genuinely revealing,” he says.

“It is possible in these kind of jobs to become a little isolated, because the pressures of the job are really very extreme, and the demands – always more meetings, always more travel, always more need to be in London to talk with people – so it’s possible to start to think ‘everything’s just fine’. But if you don’t have meetings with students on a regular basis, sometimes you don’t know what’s actually going on.”

Breakfasts, Brexit and brokering deals within a collegiate university that often struggles to put across a united front – Toope has a lot on his plate. More so than most vice-chancellors, he may have an opportunity to significantly shape the University’s direction through a period of political turmoil. Time will tell whether Canadian’s consensus-building approach can carry it safely through.

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HEATING UP

Divestment: everything you need to know

As the University’s second working group calls on students and staff to give their opinions at ‘town hall’ meetings, Cambridge is closer than ever to a long-term decision on what to do with its fossil fuel investments: divest fully, or stay invested and try to influence the sector? **Caitlin Smith** explores the history of the issue, and the options the University has available.

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BUG-GER OFF

Can we win the battle against infections?

The battle against disease has been a focus of cutting-edge science since the dawn of the discipline. Science Editor **Jake Cornwall Scoones** speaks to disease expert Professor David Heymann about the future of global health, and battling the ‘Big One’ disease which could wipe out the world. Meanwhile, **Sofia Weiss** looks at the innovations which are changing the way we battle global disease.

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SELFIE-OBSESSED?

Lacan through the front-facing phone lens

More than just narcissism? **Sam Brown** looks at the selfie with a critic’s eye, and finds some surprising resonance with intellectual thought. Have we gone from mirror selfie to mirror stage? **Page 30 ►**

THE OTHERER PLACE

Why Oxford is more magical than Cambridge

It’s the *His Dark Materials*, *Brideshead Revisited* and *Inspector Morse* to our *Porterhouse Blue*. Cambridge may be topping the British tables, but when it comes to the magic factor, Oxford has us beat, writes **Madeleine Bishop**. What is it that makes the dreaming spires quite so dreamy?

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UNDERGROUND SOUND

A potted history of nightclubbing

As nightclubbing reaches its first century, **Thea Sands** looks from Duke Ellington to dubstep, and everything in between. As music has evolved, clubbing has changed with it, reflecting shifts in youth and drug culture – what does it mean today? **Page 30 ►**

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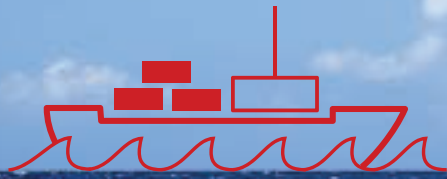
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News

Zeichner defends EU nationals in face of Tory Brexit policy



Rachel Loughran
Senior News Correspondent

Cambridge MP Daniel Zeichner has spoken against the government's new system for registering EU nationals in the UK, following an announcement made in the House of Commons by Home Secretary Amber Rudd.

Addressing MPs earlier this week, Rudd confirmed that the registration of 3 million EU nationals in Britain will begin by the end of next year, alongside a promise that the new registration process would be "completely different" from the current controversial permanent residency application system, which Zeichner has previously described as "shambolic".

Rudd said that the new "easy access" registration process will involve the recruitment of 1,200 Home Office staff. The Treasury, she said, had already raised £50m in preparation for setting up the system.

Speaking to *Varsity*, Zeichner said: "The home secretary's plan for EU nationals to have to register is hardly likely to make anyone here already feel welcome, and will make the UK a less attractive destination for students considering the UK as an option."

EU students currently make up 18% of the total student body at Cambridge; however, in a written submission to MPs on the Education Select Committee, the University said that it anticipated its annual admission numbers for EU students to fall from 1,100 to below 400.

Speaking on the potential changes for EU students post-Brexit, Zeichner said: "I think the central issue here is the complete lack of information from the government. There's been no detail

about fees, visa status, or future university funding, and this is seriously worrying. For our excellent universities, global collaboration and learning is key to attracting top talent and engaging with international research."

Zeichner's contention that British universities are on "shaky ground" is echoed by the House of Commons Education Committee's recent report *Exiting the EU: challenges and opportunities for higher education*, which urged the government to "address the specific concerns within the HE sector" or face the "risk that Brexit will damage the international competitiveness and long-term success of our universities".

As *Varsity* reported earlier this year, at Cambridge, the proportion of EU staff is at 27%, putting the university in danger of a 'Brexit brain drain', as up to 76% of EU academics would consider leaving their jobs in UK universities after the Brexit vote, according to a YouGov poll which was conducted in January. The Russell Group recently reported that staff who originate from the EU account for more than 23% of all academics at their universities.

Zeichner also suggested that "EU nationals who wish to work in the UK after their degree will inevitably be made to feel less welcome, and will consider going somewhere that feels more friendly; this will have a damaging effect on our communities, businesses, universities and public services."

With the most recent round of Brexit negotiations in Brussels having ended without major breakthrough, it is unlikely that this problem will be resolved imminently. Zeichner concluded that: "It is increasingly clear that Brexit actually means Wrexite, and that it is in the national interest to think again."

▲ Zeichner was re-elected to the seat in June

(LOUIS ASHWORTH)

New student action group uses bake sales to fight human trafficking

Isobel Bickersteth
News Correspondent

A new student charity initiative has been launched in Cambridge this term, increasing awareness of human trafficking and modern-day slavery, and raising money for related charities.

Treated Right, founded by St John's undergraduate Katherine Ladd, aims to teach students how to stand up to trafficking and exploitation by developing their awareness of these issues, as well as fundraising for anti-trafficking charities.

The fundraising will primarily be conducted through a weekly baking scheme involving 10 students. During term time, each of the 10 bakers will provide a weekly delivery of goods for 10 of their friends. Everyone who receives a delivery will be asked to make a donation of £10 to the charities supported by the initiative. The group will also provide baked goods for welfare teas run by Newnham JCR and Corpus Christi MCR.

All of the proceeds raised through this will be split equally between three different charities: Hope for Justice, Unseen and Beyond the Streets.

Hope for Justice operates in the UK, USA, Norway and Cambodia to rescue victims of modern slavery, as well as petitioning for reform by seeking policy changes, whereas Unseen is a UK-based charity which provides support to survivors of trafficking and slavery, including an emergency refuge for women in the South West of England and a men's anti-slavery project. Beyond the Streets, also based in the UK, runs a telephone line, trains volunteers and facilitates awareness days to remove the stigma around victims of sexual exploitation.

In keeping with their ethos to "sugar-coat the cakes, but not the harsh truths", Treated Right will also publish a weekly blog to highlight issues surrounding trafficking and the sex trade.

Speaking to *Varsity*, Ladd explained that "so much of what's going on, particularly in the human trafficking side of things, just seems so huge and impossible to access." Therefore, the blog aims to "offer a little insight into the exploitation which goes on in trafficking and in the sex trade, and to understand both the problems and some of the potential solutions."

Ladd explained that she started the project in her final year in order to "look beyond the university and city itself" and "to stand up for something I don't think we hear enough about".

She continued, "It seemed so horrific and so enormous as a problem, I thought there was absolutely nothing I could do for anyone affected."

"These years at uni, when we're surrounded by people full of courage and passion for different causes, is such a good moment to let ourselves hurt deeply for the things which, quite frankly, ought to hurt."

In the future, the project had begun as "a very basic idea - underneath it all there's a seven-year-old version of myself selling cupcakes at primary school". Ladd added, "I think we need to hope, dream and pray that change might be possible even when it doesn't seem to be".

In future, the group, which also goes by the alias 'Baking Legends', hope to extend their scheme. They encourage students willing to bake for their friends to volunteer to be added to next term's list. Alternatively, in return for a £10 donation, it is possible to sign up to receive baked goods from participants.



News

New campaign for victims of sexual assault and harassment seeks to centralise support



► Continued from front page

“Dealing with sexual harassment is a responsibility for everyone in the community. People won’t come forward, there won’t be an open discussion, unless there’s an environment in which people feel at least relatively safe. So each and every one of us has to try hard to create that environment.”

The staff-student relationship policy, available on the ‘Breaking the Silence’ website, comes after a Freedom of Information request submitted to all UK universities by *The Guardian* in March which revealed that 32% of UK universities, including the University of Cambridge, had no formal policy on emotional or sexual relationships between students and staff.

The report also found that there had been six formal allegations of staff-on-student harassment at the University from the 2011-12 academic year to March 2017, with five subsequent investigations and two staff members reportedly leaving or changing jobs.

The new policy “discourages” intimate relations of any kind between students and members of staff, “particularly where there is a real or perceived conflict of interest”. It is stipulated that “any such relationships have to be disclosed by the staff member to the University and the staff member must withdraw from any professional duties that could lead to accusations of unfair or preferential treatment”.

Another key factor of the campaign is the bolstering of training programs for staff and students. A flagship project is the ‘Bystander Intervention Initiative’, a program of workshops focusing on equipping students to safely intervene in situations that may lead to harass-

▲ The campaign focuses on prevention and training (posed by model) (LOUIS ASHWORTH)

‘Breaking the Silence’ website

The key features of the new website

General info

- CUSU campaigns
- Student policies
- Staff policies

Seeking help

- University Counselling Service
- Cambridge Rape Crisis, Cam Sexual Assault Referral Centre and other quick links

Training

- Bystander intervention
- Dignity at work and other staff training
- Consent workshops
- ‘Good Lad’ workshops

Reporting

- Anonymous reporting
- Formal disciplinary procedure

ment or sexual assault. A series of four two-hour workshops will be trialed in Michaelmas and Lent at seven colleges in Cambridge – Pembroke, Jesus, Selwyn, Girton, Queens’, Wolfson, and Sidney Sussex, with students from Corpus Christi also participating.

Developed by the University of the West of England, the workshops are tailored to UK universities, created following the success of similar programs in North America. In April, a *Varsity* interview with ex-student and sexual assault survivor Nathalie Greenfield probed why policies surrounding harassment and sexual assault at universities are far more common on American campuses than British ones. “The UK never caught on to Title IX,” Nathalie noted, the section of the United States Education Amendments of 1972 which states: “No person in the United States shall, on the basis of sex, be excluded from participation in, be denied the benefits of, or be subjected to discrimination under any education

program or activity receiving Federal financial assistance.”

Jan Brighting, facilitator of the Intervention Initiative at Pembroke College, said: “Through the Intervention Initiative, we will try to give students the confidence, in a safe environment, to practice bystander intervention skills so they can challenge or avert a situation.

“Being a bystander is not about walking up the street and seeing a situation and tackling it, it’s about making an intervention, a small distraction, within a student’s friendship group - it’s not about putting people at risk at all.

“It’s about changing and challenging some of the social norms around behaviours, and giving students the skills and confidence to do that.”

The ‘Good Lad’ scheme is based on a similar premise, and will be rolled out in sports clubs across the university. The University Sports Centre and Cambridge Hub are also collaborating with the Good Lad Initiative to establish a facilitator

hub in the city.

Staff will also participate in a harassment prevention programs, ‘Where do you draw the line?’, and ‘Dignity at Work: Preventing and Managing Bullying and Harassment Complaints training for key staff’.

Online consent training will also be made available for all students via Moodle, and key faculty and college staff will be trained on how to deal with student disclosures of sexual assault.

In partnership with Cambridge Rape Crisis Centre, the University is running a series of two-hour workshops for all college and University staff regarding how to appropriately respond to a disclosure of sexual assault or rape.

The new changes follow a successful bid for funding to HEFCE in March, which secured an additional £87,000 for the University to invest in such initiatives, and the establishment of the central Office of Student Conduct, Complaints and Appeals (OSCCA) in December 2016.

OSCCA offers guidance on a range of student issues from exams to intermission, and provides students with the option to submit formal harassment and sexual misconduct complaints involving other Cambridge students, and pertaining to members of staff.

Its establishment represented a significant step towards the University proactively addressing harassment and sexual misconduct in Cambridge. Prior to its introduction, no formal universal disciplinary body existed in the University, leaving the welfare of students in the hands of individual colleges, many of which still lack formal harassment and misconduct policies.

Further, a new position of ‘sexual assault advisor’ in the University Counselling Service was advertised in September; however, an appointment is yet to be made.

The new post has been established in order to “supplement and bolster the advice and support available to a student,” and provide a source of specialist help for student victims of sexual harassment or sexual assault.

In a comment to *Varsity*, a University spokesperson clarified that “the post-holder will not be necessarily trained to the same in depth level in counselling, as it is not a counsellor’s post.

“The post-holder will give advice to students about their reporting options, however, the advisor will not be involved in the decision making process of the reporting procedures of the University.”

Lola Olufemi, Cambridge University Students’ Union women’s officer said: “Sexual misconduct is often viewed as something that’s difficult to tackle but difficult problems are not unsolvable problems. A lot of people think that because sexual misconduct happens on such a large scale individual actions make no difference.

“But one of the best ways to challenge anything is to start small and to challenge in the spaces you’re in. That is how you begin to change a culture. That is the message I want students to take away from the campaign.”



Breaking news,
around the
clock
varsity.co.uk

Chaplains to host ‘radically inclusive’ services

Anna Menin
Associate Editor

College chaplains from King’s, Trinity, and St John’s colleges are holding a series of special services in their chapels which aim to provide “inclusive spaces” for LGBT+ Christians to “encounter God”.

A total of six special services have or will be held across the three colleges this term, the next of which will be King’s College’s Critical Mass service on 26th October.

Trinity College chapel will host a Compline+ service on 1st November, followed by another King’s service on 9th November. St John’s Open Table service on 16 November will conclude the series.

King’s ‘Critical Mass’ services are billed as “a new kind of worship for students” which is “radically inclusive for all who have open hearts and open minds”.

Rev’d Andrew Hammond, of King’s, told *Varsity* that he decided to hold Critical Mass following his duet with drag queen Courtney Act at King’s Affair earlier this year. He said that the reception to the duet had been “extraordinary”.

“[It] really brought home to me how widespread is the view that a priest is



bound to be rather hidebound and conservative,” he continued, “and made me realise how much work there is to do.

“King’s has been famous for its liberal approach to any number of issues, not least sexuality and more recently gender identity; and while we have felt wholly in

tune with this in the Chapel, our formal worship doesn’t really allow us to articulate it much,” Hammond added.

Rev’d Carol Barrett Ford, St John’s College chaplain, told *Varsity* that she decided to hold an Open Table service after identifying “a desire to actively pro-

▲► (Above) Rev’d Hammond with King’s Affair performers, (right) King’s Chapel

(ANJELENE WHITTIER
SIMON LOCK)

mote inclusion in the Chapel”.

The service will be part of the Open Table organisation, which describes itself as an “ecumenical Christian worship community” offering “a warm welcome” to LGBT+ people, and “all who believe in an inclusive Church”. It holds services at various places across the UK, aiming to “draw together the community and relationship life of congregations around the country”.

Barrett Ford described the upcoming service as “a relaxed and informal Eucharistic service” which might also contain “poetry, music, video clips and/or silence”. She said that it would be “a safe sacred space”, adding: “The ‘tagline’ for Open Table is ‘Come as you are’ – and it really is as simple as that.”



Johnson leads push for university free speech

Continued from front page

...‘snowflake students’, who refuse to acknowledge arguments that go against their beliefs.

Johnson told *The Times* that universities could be “fined, suspended or ultimately deregistered” if they failed to protect freedom of speech.

Student groups within Cambridge reacted strongly against Johnson’s comments, accusing him of having double standards for advocating free speech while also spearheading the controversial Prevent program.

Prevent, which is part of the government’s counter-terrorism strategy, includes measures which compel universities to vet speakers who could be deemed dangerous. It has been criticised by campaigners, who claim it is overwhelming used to target black and Muslim students and speakers.

“Johnson’s comments are part an alarming tradition of high profile individuals positioning safe spaces as a threat whilst ignoring the actual suppression of speech under things like the Prevent duty,” said Daisy Eyre, CUSU president,



▲ Jo Johnson, the universities minister (JO JOHNSON)

and Lola Olufemi, CUSU women’s officer, in a joint statement. They said that while marginalised students are being “criminalised and surveilled” under the policy, “time is wasted pushing a narrative that students are ‘snowflakes’ or afraid of rigorous intellectual debate by creating safer spaces to meet, organise and provide solidarity to one another.”

They added: “We understand that who we give platforms to reflects our values as a students union. We therefore protect the right of students (especially autonomous campaigns) to self-organise in ways that enable the crucial work they do to continue. Cambridge is not at risk of shutting down legitimate free speech nor do we think there is a ‘culture’ of no platforming.”

Cambridge’s LGBT+ campaign echoed Eyre and Olufemi’s comments, saying: “There is a certain hypocrisy to Jo Johnson’s comments, when the government he is part of would – rightfully – prevent Islamists and neo-Nazis from speaking in universities.”

“CUSU LGBT+ is in favour of defending free speech,” they said, “as it is a principle that allows for the expression of often silenced voices. Nevertheless, Cambridge and its colleges have other responsibilities, especially that of providing a safe and welcoming environment to their students. There is a clear difference to be drawn between providing an open environment for debate and allowing hate speech in universities.”

The University of Cambridge’s official statement on free speech outlines its general commitment to freedom of expression. It says: “The University fosters an environment in which all of its staff and students can participate fully in University life, and feel able to question and test received wisdom, and to express new ideas and controversial or unpopular opinions, without fear of disrespect or discrimination.”

“Cambridge is not at risk of shutting down legitimate free speech”

English dons mull practicalities of decolonising Tripos course

Continued from front page

...of practical suggestions, including that there could be an introductory lecture course in Michaelmas to “offer perspectives on the global contexts and history of English Literature”.

The letter’s author, Lola Olufemi, a Selwyn English graduate and current women’s officer of CUSU, told *Varsity* she thought the discussion was “a promising step forward that the letter is being taken seriously by the faculty”.

“There needs to be a complete shift in the way the department treats Western literature in comparison to that of the global south and non-white authors must be centred in the same way Shakespeare, Eliot, Swift and Pope are; their stories, thoughts and accounts should be given serious intellectual and moral weight,” she said.

Dr Priyamvada Gopal, who is one of the supervisors of the Part II Postcolonial Literature course, also welcomed the suggestions.

“They are a good start and I’m glad to see the Faculty responding with attention and interest to a student-driven demand for change,” Gopal said via email. “I think it is important, however, to view the ‘inclusion’ of postcolonial and BME texts not as an endpoint but the beginning of a discussion about what ‘English literature’ is and what exclusions it has always relied on.

“The curriculum first needs to make empire, race, identity more central than



▲ Dr Priyamvada Gopal (SAM HARRISON)

it has been – something students HAVE to engage with rather than are ‘allowed’ to engage with,” she added.

“Given British history, empire is central to understanding both texts and contexts. It’s a ‘white’ issue as much as it is a ‘BME’ issue. That understanding must drive changes.”

A meeting will be held on 1st November to discuss the letter and campaign plans, hosted by the Decolonising the Curriculum Faculty Research Initiative.

News

Anthony Scaramucci



“I found the backstabbing repulsive; I’m more of a front-stabber”

Josh Kimblin meets the former White House Communications Director to discuss his 10-day term in Trump’s administration

With slick-hair, a crisp shirt and an animal smile, Anthony ‘The Mooch’ Scaramucci dresses as though looks could kill. Having spent seven years at Goldman Sachs, before founding his own investment firm, he is a former wolf of Wall Street – and he is proud of it.

Scaramucci’s fame stems from his part in the White House’s midsummer madness. After the demise of Sean “Spicer” Spicer as Press Secretary, “The Mooch” became Trump’s Director of Communications, in a reign that was as bizarre as it was brief.

His tenure lasted only 10 days, between July 21st and 31st, before he fell victim to a wider power struggle within the Presidency.

Despite only featuring as a cameo, the Mooch’s performance was memorable. On Tuesday 25th, he declared that he would “fire everybody” to plug leaks from the White House. Two days later, he called a *New Yorker* journalist, Ryan Lizza, and launched an extraordinary tirade against his colleagues, whom he suspected of leaks.

He labelled Reince Priebus, the then-Chief of Staff and a rival for power, a “f**king paranoid schizophrenic” and declared that “I’m not Steve Bannon, I’m not trying to suck my own cock”, referring to Trump’s then-Chief Strategist. Scaramucci implied that Bannon used the Presidency to advance his own media agenda.

Now, the Mooch appears calmer. He claims that the *New Yorker* journalist acted “outside the spirit of the relationship”. “He knew the conversation was off the record. I technically didn’t say ‘off the record’, but he used that as a political foil and it was successful.” Scaramucci was sacked four days after the phone-call by the incoming Chief of Staff, retired General John Kelly.

Despite being the shortest-lived Communications Director ever, Scaramucci has “no regrets – zero”. “I’ve been very true to myself,” he remarks. “I was being open and honest.” He even extends some magnanimous comments towards Kelly, calling him “a great American” and “an unbelievable guy”, who “needed to impose order in the West Wing”.

Above all, the Mooch believes in “no whining in politics – you’ve got to dust yourself off and get on with it.” He even jokes that, for his next job, his objective is to “keep a post for longer than ten days”.

Irrespective of the “no whining” policy, Scaramucci is scathing about Washington’s penchant for political intrigue. “People take two pills when they go for power,” he explains. “The anti-friendship

“No whining in politics – you have to dust yourself off and get on with it”



pill, where they forget about where their friendships and loyalties were. The other pill is the aphrodisiac pill for power... people get drunk on power.”

Apparently without irony, he continues. “What I really disliked is that people would glad-hand you and pat you on the back, then they’d pick up the phone and surreptitiously leak some information about you to a reporter. That’s not serving the country; that’s sticking your own interests in front of the country.”

Scaramucci offers a number of interesting insights into Trump’s mindset, drawn from his experience of the Trump campaign. When asked how he would advise the President on his Twitter usage, Scaramucci effectively surrenders responsibility.

“It doesn’t matter what my advice is, because the President is going to use Twitter in the way he sees fit. He’s seventy-one years old... he’s not going to listen to you”. If a former Communications Director admits that he can’t direct Trump’s communications, one wonders whether anybody can.

He explains that Trump regards Twit-

ter as “the best mechanism for directly communicating with the American electorate”, cutting out traditional media. He suggests that the President’s tweets are intentionally provocative – “Molotov cocktails”, designed to “light the hair of the journalists biased against him”.

In many respects, the Mooch is a Trump mini-me. Both men are Long Island residents and wealthy businessmen. Like Trump, he narrates his life as an all-American success story: how he “grew up in a blue-collar neighbourhood”; how he started out with a \$150,000 debt; and how he has established three businesses.

Scaramucci also shares Trump’s name-dropping habit. By the end of our conversation, he has revealed that he once had dinner with Supreme Court Justice Scalia; that he was Barack Obama’s contemporary at Harvard Law School; and that he knows Governor Scott Walker personally. So personally, in fact, that he corrects himself when he simply calls him “Scott”.

It’s easy to view Scaramucci as a semi-comic caricature of American capi-

▲ Anthony Scaramucci, former White House Communications Director (CHRIS WILLIAMSON, GETTY IMAGES)

talism. In part, he embraces the stereotype, declaring that he is “living the American Dream”. Towards the end of our interview, he cites *The Great Gatsby* as his favourite classic. I point out that the book is more often seen as an indictment of the Dream’s decadent downsides. He ignores the comment.

However, when asked whether he sees politics as a platform for personal ambition, Scaramucci equivocates. “I don’t know,” he replies. “I don’t think I have the right personality. I’m a very upfront person. I’m not going to sugar-coat things in that Orwellian-speak way. That will lead to some level of anxiety.”

The reference to Orwell is ironic, because Scaramucci is capable of extraordinary doublethink. He describes himself as “a huge believer in the freedom of the press” and rhapsodises about the need for the Fourth Estate as a check on power; then he attacks the “biased mainstream media”. He declares that he “found the backstabbing in Washington repulsive”, before describing himself as “a front-stabber”. He speaks passionately about the need to “drain the swamp of the last vestiges of the permanent political class”, while name-dropping his political connections.

On one level, these contradictions are so blatant that they are funny. ‘The Mooch’ is a character so colourful that he belongs in fiction. Indeed, he acknowledges the television parallels with the White House’s drama, when he suggests that “the screenwriters for *The Hunger Games*, *House of Cards*, and *Game of Thrones* wrote the script for Washington DC.”

This is an apposite but dangerous comparison: when we treat politicians as reality television stars, as we treat Scaramucci, we disassociate their actions from reality. We laugh anyway.

In the final moments of our interview, Scaramucci reflects on the famous courtroom scene in the film *A Few Good Men*, in which Jack Nicholson’s Colonel Jessep defends his order to have a marine murdered, telling his legal opponent that ‘you can’t handle the truth’.

“Most people really can’t handle the truth,” Scaramucci comments, “They sort of want their politicians to not be so truthful.”

On one level, this is another piece of bizarre doublethink. It contradicts Scaramucci’s usual argument that Trump’s election was due to the electorate’s appreciation of his authenticity and willingness to ‘speak truth to power’ to America’s elite. In another respect, however, it reveals a deeply cynical view of the electorate and a tacit admiration of dissimulation.

As Scaramucci ends the interview and leaves to address a full Union chamber – treated more as a celebrity than as a political figure – the phrase ‘You can’t handle the truth’ hangs in the air.

With another flash of the animal smile, both charming and lethal, the truth suddenly feels like an endangered animal – entirely at the mercy of a ‘Few Good Men’ in the Trump administration.

Oxcam play to raise awareness for LGBT+ refugees

Sophie Shennan
Senior News Correspondent

Cambridge University Oxcam (Oxcam) are making their theatre debut with 'Rights of Passage', a verbatim play by Clare Summerskill, which explores the real life stories of LGBT+ refugees seeking asylum in the U.K.

50% of the proceeds from the show will go to Oxcam's refugee 'Stand As One' campaign, which aims to ensure refugees can "get the help they desperately need to rebuild their torn-apart lives", according to the campaign website. There will also be a donation bucket at the end of the show to collect further funds for the campaign.

Oxcam was formed in January of this year, and has put on several memorable events, such as the 'punt stunt' in which a student dressed as a polar bear was punted down the river to raise awareness about climate change. Director Sneha Lala told Varsity that the society had chosen a play as it was a "creative form of social justice".

"Everyone knows about the refugee crisis but as a story largely told through statistics. Rarely are asylum seekers and refugees seen in an empathetic manner and rarely are their voices heard."

“
They are
being able
to tell their
own story
”

"Rights of Passage allows the voices of individuals who have experienced homophobia, racism, and gone through the asylum seeker process to be heard. It is verbatim, so the stories are from real people and in their own words – they are able to tell their own story which I think is crucial in a world where refugee voices are rarely heard."

The playwright, Clare Summerskill, gave a talk for Oxcam last Thursday, in which she stressed the importance of protecting refugees. A passionate advocate for refugee rights, she conducts research through face-to-face interviews, hearing their stories and what she described as examples of "criminal" and "violent" practices against them. Their experiences and words are expressed in the play's dialogue, and Summerskill stressed the importance that others develop awareness of these issues across the U.K.

"We as students in Cambridge are in an important position", said Oxcam President Miriam Quinn, "we have to try not only to understand these issues but to do something about them".

"Theatre is an incredibly powerful medium. What better way to tell a story than through the voices of those who've lived these very experiences? Nothing has been changed, nothing has been doctored."



▲ Rights of Passage runs until Saturday 21st October at 7pm in the Corpus Playroom.
(SNEHA LALA)



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News

LAWN OF THE DEAD II

Decoy birds protect Downing lawn

Downing College have introduced a flock of decoy birds around the college in an attempt to combat the spread of chafer grubs. As reported by *Varsity* last year, the insecticide-resistant grubs are responsible for college lawns being torn up by birds burrowing to feed on the grubs. EU laws prevent use of pesticide which effectively wipes out the bugs. Downing told students that the decoy birds are a temporary solution while “a more efficient lawn maintenance schedule” is implemented.

CHRIST ON A BIKE

Minister blesses city's bikes

Fifty devout cyclists gathered outside Great St Mary's on Sunday, repenting their sins and praying for deliverance from “punctures, puddles and pedestrians on phones”. Jesus College Assistant Dean Reverend Devin MacLachlan read a ‘cyclist's litany’ while attendees rang their bell. Reverend MacLachlan reportedly said that Jesus himself would probably have ridden a bicycle, had the technology been available to him. He also gave thanks to pedestrians, who he said “we also love”.

VILLAGE BUS-T UP

Cantab's bus blocks village road

The Cambridge University Hillwalking Club caused a commotion in an otherwise sleepy village on Sunday when its coach broke down in the middle of the road. The bus, in an attempt to turn around, was straddled across the road when it stopped working. This completely blocked the main route through Castleton, a village in the Peak District. Incredible drivers piled up on both sides of the bus before eventually realizing they could bypass it through an adjacent carpark.

PIZZA THE ACTION

Student wins a term of free Domino's for watching video

A Cambridge student scooped a term's worth of free pizza at Domino's after winning a CUSU-sponsored competition. Simone Pang, a third-year student who studies Geography at Downing College, was chosen from over 200 entrants who liked a video posted on CUSU's Facebook page, which introduced 2017's Sabbatical Officers.



Breaking news, around the clock
varsity.co.uk

English freshers stumped by set edition disappearing from bookshops

Isobel Bickersteth
News Correspondent

New English undergraduate students have been left struggling to find one of their key set texts following a last-minute change to the edition required by the English Faculty.

Sir Gawain and the Green Knight is a set text, used for compulsory translation questions in both the Preliminary and Part I examinations. Up until this term, the set edition used for these questions was a J.R.R. Tolkien-edited edition.

Although the Tolkien-edited edition of *Sir Gawain and the Green Knight* was included on reading list sent out to new students in August, students were notified at the end of September, a few days before arriving in Cambridge, that they were now required to use a Penguin version of the text.

However, when students attempted to buy the new set edition, they found that it was often unavailable in bookshops. Issues with supplies have also left most college libraries without the required edition of *Sir Gawain*. An email from the English Faculty to students on the 4th October said that “this edition is proving hard to get hold of this month and there are not many copies around



Cambridge.”

Speaking to *Varsity*, Professor Peter De Bolla, chair of the faculty, explained that the issues had not been anticipated: “This is a Penguin edition, so we might have been forgiven for assuming that it would be available. However, there has clearly been such wide demand for it across the country that their print run has been exceeded. Heffers [bookshop, on Trinity Street] say that it will be in stock again later in the autumn.”

He said that the edition had been changed because the previous set edition had become “very old indeed”, with critical comments that were “extremely dated”. The new Penguin edition, he said, was “more user-friendly”.

De Bolla said that the faculty library had “taken steps to remedy the situation”: “They checked our supplies, ordered some more copies, put several on short loan and immediately got in touch with our colleagues in the colleges.”

“We think that the Faculty Library is at least as well stocked with copies as we would normally be and we have moved some more to short loan and put one on reference only. The Library is also checking again for electronic copies as well.”

Scanned copies of required passages have been put online for English students to access.

▲ Medieval text edition choices are no laughing matter
(LOUIS ASHWORTH)

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News Divestment briefing

Hot debate Everything you need to know about the Cambridge divestment campaign

Caitlin Smith

Senior News Editor

Elizabeth Huang

Senior News Correspondent

The University's divestment working group has announced that it will host two 'town hall' style consultation meetings to encourage discussion on the issue of divestment and gather the opinions of staff and students. The meetings mark a further opportunity for members of the University community to contribute to the long-running debate surrounding the issue of whether the University should withdraw its investments from fossil fuel industries.

Fossil fuel divestment campaigns call for governments, organisations and individuals to withdraw their assets from oil, coal and gas-related companies. Rather than divesting fully, the University has already committed to 'blacklisting' investments in coal and tar sands companies, which means that it will never invest in these companies again. The University had also retained its investments in oil and gas companies. According to student action group People & Planet, which campaigns for divestment across the UK higher education sector, Cambridge invests £377,431,354 in fossil fuels, equivalent to 6.4% of its total endowment fund of £5.9bn.

Across the UK higher education sector, 54 universities have committed to divestment, according to People & Planet.

The University is also heavily dependent on fossil fuel industry for its research funding. According to People & Planet's statistics, the University receives research funding from companies including BP, Shell and Exxon Mobil. The group also says that, between 2009-2014, the University received over £15m in donations from the fossil fuel industry.

The debate around divestment stretches all the way back to 2008, when the University Council approved a Statement of Investment Responsibility that committed the University to invest with "concern for sustainability and its relationship with the environment". However, student interest was not mobilised until 2015, when CUSU Council first passed a motion in support of divestment. The motion stated that "it is morally wrong for the University to invest in fossil fuel reserves while leading



▲ The University received donations from companies which drill for oil (PIXABAY)

the way in sustainability research".

However, because the motion only obligated the union to take a position on divestment, rather than actively campaign on the issue, the onus has been on student-run campaign groups to catalyse calls for change. The most active of these has been Zero Carbon, who have organised a variety of protests, including covering Cambridge in red ribbon and conducting a football match on Senate House Lawn.

The University has, however, been slow to act on the issue of divestment. A Grace calling for divestment was passed in 2017 by Regent House, the University's governing body, but as Regent House does not directly control the University's investments, their decision did not have much influence in practice. University Council, which does dictate how the University invests, has historically taken a much more equivocal stance on the issue.

The new working group will consider "the different approaches the University

might take to issues associated with disinvestment from fossil fuel industries," and additionally "how those approaches might impact upon the University's mission 'to contribute to society through the pursuit of education, learning, and research at the highest international levels of excellence'". The working group aims to publish a report within a year.

The 'town hall' meetings, which will take place at 1pm on 25th October and 4pm on 9th November at Lady Mitchell Hall on the Sidgwick site, will provide a forum for Cambridge staff and students to voice their opinions.

Attendance at the events will be ticketed and the working group is currently accepting written statements from potential contributors, who will be granted five minutes to speak at the meetings. Professor Dame Athene Donald, the group's chair, said that the consultations would "offer a new departure for the University in terms of open consultation" and were a "key part" of the group's work.

Timeline Get up-to-date with the debate

May 2008

The University Council approves a Statement of Investment Responsibility.

May 2015

Advisory Committee on Benefactions and External and Legal Affairs (ACBELA) established.

November 2015

CUSU Council passes a motion in support of divestment, expressing "concern for sustainability and its relationship with the environment".

April 2016

Report from the Advisory Committee on Benefactions and External and Legal Affairs (ACBELA) Working Group recommends that investments in coal and tar sands be 'blacklisted' from the University's endowment. No such provision is made for oil or gas.

January 2017

Regent House approves Grace calling for full divestment from fossil fuels.

May/June 2017

University Council instigates and launches working group "to consider questions relating to disinvestment".

9th October 2017

60 academics and activists sign a 'submission', co-written by the National Union of Students and campaigning group People & Planet, calling for full divestment.

25th October and 9th November 2017

The University's divestment working group will host two 'town hall' consultation meetings, seeking to gauge opinions from students and staff on 25 October and 9 November.

Who's who? Key players in the divestment working group



Professor Dame Athene Donald

Donald, master of Churchill College and Professor of Experimental Physics, will chair the working group. The Master of Pembroke College, Lord Chris Smith, will also sit on the working group.



Umang Khandelwal

After being re-elected as a University Councillor, Khandelwal will sit on the working group as a student representative. She told *Varsity* that she hoped to use her role to "engage the wider University community"



Cambridge Zero Carbon Society

The society will be represented on the working group by their campaigns officer, Alice Guillaume, an undergraduate student at Newnham College. The society has organised several pro-divestment protests.

Popularity of sexual health supplies scheme soars



▲ Frazer-Carroll took up her role as welfare and rights officer in July

(LOUIS ASHWORTH)

Stephi Stacey
News Correspondent

CUSU's free sexual health supplies scheme has seen a surge in popularity, according to figures collected by welfare and rights officer Michela Frazer-Carroll.

The figures, collated as part of the scheme's annual review, showed that there had been an increase of more than

25% in the number of items distributed to students annually by the union.

Condoms remain the most popular item, offered in several varieties and sizes. The number of condoms distributed has increased by 25% since 2013, growing from 27,000 to 35,000.

There has also been a notable increase in the distribution of other forms of protection. The number of dental dams distributed, for example, has doubled,

which may suggest an improvement in provisions for LGBT+ students, as well as increased awareness of the importance of protecting yourself from sexually transmitted diseases, whatever type of sex you choose to have.

Speaking to *Varsity*, Frazer-Carroll said that the scheme, with the aim of "ameliorating potential barriers to accessing supplies for students", is "incredibly important". She continued, "It

27,000

Number of condoms distributed in 2013

35,000

Number of condoms distributed in 2016

also seems there has been an increase in conversations around responsible sex on campuses."

Until Michaelmas term 2016, all new undergraduates received a pack which contained condoms and info cards.

However, the packs were discontinued in a bid to move away from printed materials. According to Frazer-Carroll, the decision was also taken in order to make students feel less "pressured" to have sex, and counter the idea that "Freshers' Week must be underpinned by sex". The discontinuation of freshers' sexual health packs has allowed for increased distribution of supplies upon request throughout the rest of the year.

Frazer-Carroll also sought to quash rumours that the tampering of sexual health supplies left many students at risk. Admitting that there had been "one anecdotal case" of tampering in a college last year, she emphasised that "There's no evidence that tampering is a substantial problem".

"Nonetheless," she added, "we're keen to work with colleges to ensure that supplies are in the safest possible places." She suggested that vending machines be used for secure distribution.

She continued: "The motivation for a student to [tamper with supplies] is unbeknownst but I take it very seriously".

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Tickets are on sale now, head to www.thenorthpolecambridge.co.uk.

For further information, join the conversation at #winterishere and be inspired across the event's Facebook (The North Pole), Twitter (@NorthPoleCambr) and Instagram pages (@thenorthpolecambridge).

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Science



Infectious disease: the global agenda

● *In conversation with Professor David Heymann, head of the Centre on Global Health Security at Chatham House and chairman of Public Health England*

Jake Cornwall-Scoones
Science Editor

With infectious diseases seeming periodically to hit our headlines, from Ebola, to Zika, to SARS and so on, dealing with them will forever be on the global agenda. But how can we deal with them? Are some strategies better than others? And what is the real risk? I spoke to Professor David Heymann, head of the Centre on Global Health Security and Chatham House at chairman of Public Health England, to discuss the challenges of global health today.

Heymann suggests we should look at health security from two perspectives, “both collective, which means protection against cross-border events such as epidemics and pandemics,” and individual, through “access to medicines and vaccines and other health interventions which is really a universal health coverage activity.” This view, he suggests, is because during an outbreak, both the personal and the population must be considered: “You have to take care of the patients, you have to isolate them, you need to have a good health facility so you don’t spread it, as well as having detection and response systems in the field. So it all fits together in a global health security agenda.”

The horror of the 2014 Ebola epidemic is still clearly remembered across the globe. This wasn’t however our first

sighting of the disease. “Since the first outbreak in 1976, when I was present at the epidemiological investigation with from the Centers for Disease Control and Prevention (CDC/Atlanta) where I was working at the time, and from studies afterwards, it became clear that Ebola did not usually become an outbreak. In fact in the first outbreak, transmission was amplified by the use of unsterilised needles and syringes, and it was mainly a hospital outbreak.” The same story unfolded in the subsequent epidemics, including those in DRC and other parts of Africa – outbreaks of Ebola occurred because transmission was amplified in hospital settings with sub-standard infections control. “It is health facilities, improper infection control, that drive outbreaks such as Ebola, first of all into health-workers, then out into the communities. These outbreaks would not occur if transmission were not amplified in hospitals with poor infection control.” Strengthening hospital infection control seems easy in theory, but in practice, says Heymann, it a serious challenge: “Avoiding supporting hospitals to strengthen infection control is very difficult. It’s very difficult to change behaviour and to get people to change their behaviour in a way that prevents infections spreading in hospitals.”

Our world is full of debilitating endemic diseases and it has long been the aspiration of global health to eradicate them. “Eradication is very useful, not only because it gets rid of the disease but it also gets rid of the need to use antimicrobial drugs to treat these infections, which then decreases the risk of antimicrobial resistance.” This aspiration was sated in 1980 by the complete eradication of smallpox, an effort led by the World Health Organization (WHO). “For smallpox, clearly eradication was a good use of resources. The whole programme cost about \$600 million. It was a very easy strategy to follow and was very cost effective because when the US looked back at their investment in smallpox

“It is health facilities, improper infection control, that drive outbreaks such as Ebola”

eradication globally, they determined in 1983 that they were saving their investment in the smallpox eradication programme every 30 days by not having to vaccinate their populations or deal with the side effects from the vaccines.” At the WHO, where Heymann was once the representative of the director-general for polio eradication, there is an effort to emulate smallpox’s success. However he says that “polio’s been a different story. Today it’s cost over \$15 billion and will probably cost \$20 billion before it’s finished, but still in today’s terms, that’s a great investment and it’s one that will get rid of the disease that causes paralysis.”

In July this year, Dr Tedros Adhanom Ghebreyesus took over from Dr Margaret Chan as the director-general of the WHO, becoming arguably the most important figure in global health. Heymann seems optimistic about the future of this eminent institution. “I think he’s got his priorities right. One of his priorities is universal health coverage, and the second is to help countries develop their capacity to deal with disease outbreaks where they occur.” Heymann also acknowledges that public health is not just about people and disease but about the surrounding halo of politics. “I think that Dr Tedros is on the way to a very successful term because he understands political issues – he’s been a politician himself – and he understands health issues. Hopefully he will be able to succeed in bringing developing countries along with his agenda.”

So what does the future of global health look like? Everyone talks about the ‘big one,’ a disease so transmissible and so virulent that it exterminates the majority of our world. I ask Heymann what he reckons this will look like: “What big one might be in the future is impossible to say. We just don’t have a way of predicting.” He suggests that these are “swiss cheese events, as described by James Reason in the early 1990s.” “When you have four pieces of

▲ Infection control was paramount in controlling Ebola’s spread

(U.S. AIR FORCE PHOTO/MASTER SGT. JEFFREY ALLEN)

swiss cheese with holes and you want to pass a pencil through those four pieces of swiss cheese, you have to line up four holes. In public health those holes are risk factors, and when risk factors align in such a way, that leads to an event of public health panic.” These risk factors are however frustratingly elusive, and whilst a lot can be done to minimise the risks – “good hospital infection control, good sanitation among animals, and many other interventions to decrease risk” – they cannot be completely eliminated.

Further, these ‘big ones’ are not just some future speculation but also a present threat. “Certainly some of the big ones are already here. We know that antimicrobial resistance is occurring. It’s increasing.” Another is influenza, which has the potential to wreak an extreme havoc much like it did in the 1918 Spanish Flu epidemic. This time, however, Heymann suggests we will be armed with a new weapon. “Hopefully there will be a vaccine by that time. We know that there are about 18 different flu strains in waterfowl that cause a risk to humans. If a vaccine could be made that would neutralise those 18 strains, and provide long-lasting immunity in humans, it would prevent outbreaks of influenza in the future. We don’t have that holy grail of vaccines yet so what we need to do is have good surveillance, and good response mechanisms in place.” We need not fear the likes of Ebola and many other outbreaks if health facilities and health workers understand and apply good infection control measures “But if these pathogens get into hospitals where there is very weak infection control, outbreaks will occur.”

Dealing with infectious disease will always remain an uphill struggle. Yet combining our knowledge of disease evolution and molecular biology with an understanding of how people interact with disease, both on a personal and population level, will help minimise the devastation they cause.

Online



The social life of Ebola

by Jake Cornwall-Scoones

Vaccines: ultimate panacea or a lost cause?



● **Sofia Weiss** investigates how innovations in vaccinology are changing how we deal with infectious disease

Vaccines are among the most effective interventions in modern medicine's arsenal. Ever since Edward Jenner's ingenious inoculation against smallpox in 1796, their use has become indispensable to the eradication of disease; indeed, this same disease that claimed over 375 million lives in the 19th century alone has, after the completion of a successful eradication campaign in 1978, taken no more. Vaccines represent both the least expensive and most simple way to protect against devastating epidemics. Despite such a stellar legacy, many point to the enduring extraordinary toll exacted on humans by infectious diseases as evidence that vaccines have yet to realise their full potential – but perhaps, as new research suggests, not for long.

Many technologies under development are likely to improve the simplicity and effectiveness of vaccine delivery. To make a vaccine that only needs to be given once, for example, it must either be very powerful, or be packaged in such a way that its contents are released intermittently once it has been administered. Under development are multilayer particle technologies and alternative adjuvants, which have the potential to remove the need for multiple shots. Such a 'one shot wonder' is currently showing particular promise in the treatment of HIV, with Beatriz Mothe and her team at the IrsiCaixa AIDS Research Institute utilising their new vaccine-based therapy to leave patients virus free. Although it is early days, one participant is already approaching 12 months without medication. This is no small accomplishment: the vast majority of those infected with HIV need to take anti-retroviral drugs (ART) every day to thwart replication of the virus and its deleterious consequences to their immune system. Further, these must be prescribed over a lifetime, since the virus' sly methodology means it can hide away in tissues, quickly reemerging as soon as ART is halted. In this context, and with her innovation's current promise, we can only hope that Mothe's prediction that she's "on the right path" will prove correct.

Further novel methods of vaccine delivery are also coming to the fore in 2017 – some, exquisitely quirky. Debra Kristensen at PATH focusses on such developments. Her latest project is in-

tended to treat pathogens that enter the body via the mucosa, the mucous tissue lining the nose and mouth as well as reproductive and gastrointestinal tracts, which have historically proven a challenge to target with vaccines. Oral drops are the easiest alternative to administer, but many vaccines are compromised by stomach acids. Utilising lateral thinking, her unique formulation may solve this problem. Called a sublingual gel, it begins as a liquid solution, but when dropped under the tongue, it turns into a gel. The vaccine is easily absorbed by the thin tissue under the tongue, and because it's a gel, it won't be swallowed. Now in the testing phase, it could potentially help to prevent and treat pathogens from diarrhoeal diseases to polio.

Jenner created the successful smallpox vaccine by building on an observation in nature: milkmaids who were exposed to cowpox were resistant to smallpox. Vaccines of the future, like those outlined above, will need to go beyond mimicking natural immune responses and into the realms of generating unnatural immunity. Advances in the medical and biotechnologic ma-

trix, if well-matched by the collective effort of governments to ensure their accessibility, will almost certainly lead to unprecedented success in preventing disease and preserving public health by alleviating death and suffering from numerous microbial threats. Vaccinology may just be about to enter its second golden age.



▲ (above) A US Airman receives a vaccination, (right) A child with smallpox (US AIR FORCE PHOTO BY SENIOR AIRMAN JASMONET JACKSON, CDC/JAMES HICKS)

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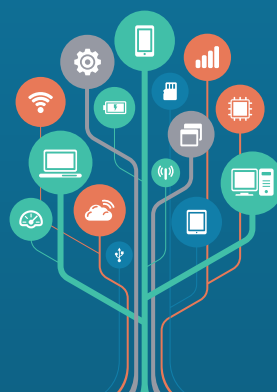
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Comment

More celebrities at the Union doesn't equal accessibility

Thrusting TV stars into arcane parliamentary debates is a poor way of making the Union more accessible



Lauren Pilley is a second year MML student at Magdalene

Lauren Pilley

In an effort to increase accessibility and continue to provide a continually fresh menu of entertainment, this academic year sees an impressive troupe of ex-state leaders, MPs, royals and Supreme Court members debating and speaking at the Cambridge Union. There's an injection of 'celebrity', too: stars of *Made in Chelsea* and *Love Island* abound, and the term card even features a former member of the Kardashian clan.

On their website, the Union boasts of "defending free debate since 1815", and I would be inclined to concede that this is accurate. Given that the Union is far from free in a monetary sense (though the entrance price has been reduced), it's clear that 'free speech' can be found echoing inside its chambers on an almost daily basis. The Union is indeed liberal with who debates and what is debated. For example, when Katie Hopkins came to speak at the Union, the president at the time wrote an article defending the decision to invite her despite her views. But it's the debate itself that I'm concerned for.

Of course, diversifying the range of speakers that come to the Union can only be praised. More female speakers, speakers who are closer to our age, that aren't white, that aren't cis and that didn't go to Oxbridge will definitely make the Union more accessible. Georgia Toffolo, a star of *Made in Chelsea*, who spoke last term, is obviously going to inspire and

“New voices and new perspectives need new spaces”



▲ The Cambridge Union (WIKIMEDIA COMMONS)

engage different people to Boris Becker, in addition to challenging perspectives in a way successful old white men, in general, cannot.

Problems arise, however, when the Union thrusts these figures into parliamentary-style debates. Doing so only serves to highlight the inherent, time-honoured inaccessibility of these characteristically formal events. I was the first person into the Union debating chamber when they announced a debate between the stars of *Love Island* and *Made in Chelsea* and Cambridge contestants from University Challenge, but quickly found the format was totally unsuited to the participants.

The speeches of the reality TV stars quickly descended into Q&A sessions which disclosed little more than the reassurance that there were pros and cons to being a reality TV star, but that overall the celebs were glad to be rich and successful. With little to debate against, all four Cambridge students' arguments centred – boringly – on their desire not to be on *Love Island* and have their identities become 'public property'. They made the occasional concession that, if beautiful and hilarious and given the opportunity, they could not guarantee they would remain of this opinion.

Not only was this string of predictable jokes uninspiring, it was uncomfortable: it was obvious that the reality TV stars, having done the unthinkable and aired their most private of moments on live television in front of millions, were nervous in front of the relatively tiny number of Cambridge students in front of them. Likely this was because they realised

that what they had to say, though relevant and interesting to many, would be compromised when presented as part of a parliamentary debate.

Installing underprepared public figures in a debate to draw people in with 'celebrity' is not a particularly promising way to change the image of debating in Cambridge – an image defined by the hierarchical organisation of the Union (I often imagine the juicy *House of Cards* spin-off the Union could inspire), the black tie and the membership fees. It also risks debasing the aspects of the Union that we should celebrate, the quality debates it fosters on topical subjects between experts.

Entertainment is defined as something that can provide amusement but also enjoyment, and that does not necessarily require a laugh a minute. A good debate should be an intricate dance of rebuttals, burdens and 'points of information', and speakers should be able to engage and persuade their audience without feeling obliged to intersperse their speeches with trite jokes so that they 'entertain'.

Happily, the Union seems to have anticipated my foreboding with the Union+ initiative, which will put on events other than speakers and debates, such as panels and workshops. These will be available to all members of the University, and therefore truly free in every sense of the word. New voices and new perspectives need new spaces. Hopefully the initiative will fulfil its potential as such a space, and the Union will continue to arrange world-class debates between well-prepared and passionate minds.

Forget the signet ring – why has no one made a fuss about 'Sign On'?

John's students don't live up to their political stereotype, so why has this classist sports chant persisted?

“Sign on, sign on, with tears in your eyes, because you'll never be at John's.” The first time I heard this college chant, I wanted the ground to eat me up. This was a tribe I was part of and the song was emanating from the mouths of my lovely new friends. It's incredibly easy to be swept up by group behaviour, and university life is littered with similar examples.

The song isn't original, and it's not a very historical college tradition. It was born amongst Man United fans in response to Liverpool's 'You'll Never Walk Alone', and has always carried a very explicit reference to recipients of Jobseeker's Allowance. It originally goes “Sign on, sign on, with no hope in your heart, because you'll never get a job.”

A loathing towards those receiv-

ing benefits represents a cruel attitude within society; that of the 'striver vs. skiver.' It ignores the structural mechanisms of privilege, and blames the poor for their poverty.

There is also no reason why academic or sporting success should be related to economic privilege. Thus, I've tried to figure out why the song has survived. Those partaking in singing 'Sign On', either: (1) are genuine snobs – they really do view those who receive benefits as inferior, (2) are ignorant – they don't understand that it refers to signing onto JSA, (3) are torn bystanders – they understand the classist and snobby connotations, and might even feel uncomfortable with this. But they sing along because they want to support their rugby team and enjoy the communality of sports chants, (4) believe it's harmless – they understand the

Katherine Males is a second year studying HSPS at St John's



song's connotations, but don't think this matters – it's only banter!

I can't imagine that many students at John's actually fit into the first category. Despite the college's socially conservative reputation, there is a general consensus that 'Sign On' is politically incorrect. Yet the tribal mentality of sports matches can sweep anyone away, and I'm certainly not innocent. By preserving this song in sports culture, we're massively letting ourselves down; the song's survival indicates that we don't think the political implications of the song matter enough.

It can seem harmless that one Cambridge college would sing the song to another, as both represent elite institutions. But John's is the second wealthiest Cambridge college, and by playing into its reputation as socially elite and conservative, it is made less accessible

“The tribal mentality of sports matches can sweep anyone away”

to students from socio-economically underprivileged backgrounds.

The belief that it is harmless to sing 'Sign On' suggests no consideration that any student present might receive benefits or have parents or relatives on the dole.

It is sung with the assumption that the entire population of St John's is wealthy and will be wealthy in adulthood, equating achievements and talent with wealth. It goes without saying that this is insensitive, elitist, and uncompassionate.

This feels like an incredibly obvious article; however, the fact that I considered that it might represent social suicide reiterates the importance of open discussion about sports culture at Cambridge. Good people shouldn't be associated with toxic attitudes, and we must reject such classist phenomena.

Comment

Ciaran Walsh



Cambridge's association with dumb royals reinforces the elitist stereotypes

Underqualified royals are treated exceptionally by the University. Prince Edward's return reminds us that this injustice needs to end



Lorcan Canavan is a first year Historian at Selwyn

Lorcan Canavan

On 10th October, Prince Edward returned to Jesus College – his alma mater – to open West Court, their latest development. What appeared to be a relatively harmless, if a bit pompous, event served as a fresh reminder of Cambridge's darker side of unrestrained, blue-blooded elitism.

The Ronald Coyne incident from a few months ago certainly typified Cambridge exclusivity; a white, aristocratic youth flaunting his privilege at the expense of a homeless man. It is perhaps unsurprising Cambridge has recently engaged in an intense publicity campaign, desperately trying to advertise its accessibility to students from all backgrounds, not just the well-connected and well-endowed. But allowing a famous royal to engage so openly with university life, alumnus or not, only reinforces the negative stereotypes.

If Prince Edward was entirely deserving of his place at the university, this piece would probably read quite differently. Cambridge is and should be open to everyone, including to royalty, so long as they are able to fulfil the entrance criteria. But Prince Edward achieved grades CDD at A level, at a time (the 1980s) when the standard offer from Cambridge was straight As. This rightly caused a lot of controversy. Like Prince Edward, I too chose to study history, a course in which

“Cambridge should really consider any future public involvement with the royals”



▲ HRH Prince Edward (WIKIMEDIA COMMONS)

this year offers were as high as A*A*A, a course I worked hard to get the opportunity to study, he was allowed to do just because of who he was.

Edward didn't come up to Cambridge on the train last week; he didn't drive, and wasn't even driven. No, he arrived at Jesus in his private helicopter. This could have been partially for security purposes, but for young people from disadvantaged backgrounds who are considering attending Cambridge, this image is understandably a little off-putting. It is hard to believe that Jesus could not have picked a more appropriate alumnus to open their new development. Perhaps the philosopher Roger Scruton, or the author and journalist Stephanie Theobald, would have been better choices for the role. Cambridge, a university that has in the recent past shown itself to be an increasingly open and diverse community, should really consider any future public involvement with the royals.

Cambridge's questionable links with royalty don't end with Edward; Prince William also had a fling at the university in 2014. At an initial glance, his time as a Cambridge student looks relatively innocent: he embarked on a ten-week agricultural course, mainly taught at St John's College. But on closer look, Cambridge's elitism really stands out. Upon arriving at John's, he was received privately by the then-vice-chancellor and master. It is unclear beyond his lineage why he should have had such a special welcome; many graduate students at Cambridge would love the opportunity to have a private tour from the vice-chancellor and master of their college. Furthermore, the

course itself was designed explicitly for William's requirements (undoubtedly taking into consideration his various royal duties). Graduate students are busy people and live varied lives; why shouldn't they have the opportunity to design their own courses too?

If Cambridge genuinely wants to remove its elitist façade, a good place to start would be ensuring that there is a level playing field for all applicants to all courses. Of course, William and Edward were well within their rights to study at Cambridge, but they should have been treated like any other student. Perhaps, with William, Cambridge wanted to be able to advertise the fact that it has educated the future king. But given the university's immense reputation, this seems unnecessary.

It is important to recognise that the royals have, in some minor ways, become more in touch with the normal world, especially in the case of the Duke and Duchess of Cambridge. Images of William driving Kate and George from the hospital following the birth were very well received. But, let's not forget that he was driving the latest Range Rover, and was flanked by an entourage of security personnel and vehicles. Prince George, Princess Charlotte and royal baby number three will certainly have more 'normal' childhoods, relative to those of past generations of royals. However, one would hope that if any of them decide to apply to Cambridge, or Oxford, or any university, they will be subject to the same process as the rest of us have been, and accepted on their merit alone.

Comment

Cambridge traditions are by no means open to everyone

Columnist *Galaxy Henry* considers the alienating and exclusionary nature of Cambridge's much-vaunted traditions, and looks at who they leave behind



LOUIS ASHWORTH

For as long as quirky tradition is prized above all sense and sensibility, Cambridge will remain one of the UK's most socially exclusive universities. Tradition has become the new form of social oppression, a code-word employed by the privileged to justify their excessive displays of decadence, and to mask their complete disregard for those less fortunate. The importance placed on tradition in Cambridge relies on the antiquity of these socially divisive practices to coerce us into acquiescence, and to encourage conformist behaviours.

If studying at Cambridge is the only aspect of your existence that makes you prone to social prejudice, then still please understand that it is not your place to decide what is, and what is not, socially inclusive. The fact that having access to the best academics, the best educational resources, and the best prospects can somehow be depicted as a social disadvantage is baffling, and comes from a place of pure privilege.

What is infuriating about the prevailing social inequality at this university is that it is largely perpetuated from within the student body. The exclusive nature of Cambridge tradition is far from a myth, and for every state school student who manages to transcend the class barrier by taking part in so-called bonding activities – which do little more than prove that, in order to be socially mobile, one has to buy into the culture of the dominant class – there are countless others who are unable to do the same for various socio-economic and moral reasons. As students, we all know that Cambridge is weird, and that the language, the gowns and the formal halls are all very divorced from reality. Under no circumstances do we need a white male to 'explain' this

to us. Yet, it is often these same culprits who are given the power to dictate the narrative, to define what counts as socially acceptable, and to ensure, by means of their insistence on maintaining and defending tradition, that nothing will ever change.

Nothing can prepare the average person for the money-fuelled madness they will experience at Cambridge. Whilst an uneventful gap year may give you ample time to mull over the disadvantages of holding a place, for many this is not even an option. At the age of eighteen, some students may already be facing financial pressures, and may therefore feel the need to go to university as soon as possible so as to access their student loans and provide a source of tax-free income for their families and for themselves. This also means that, when at Cambridge, they cannot afford to throw money away on Union memberships, May Balls, and 'wavey garms' for the latest Arcsoc event. And although it truly is heart-warming to be made aware that there are certain people amongst us who have managed to slip seamlessly into the whirlwind that is Cambridge life, we cannot ignore the plights of those whose existence here continues to be a daily struggle.

Let it also be said, that white men have absolutely zero right to decide whether histories of oppression affecting women and people of colour are outdated or not. To deem exclusive Cambridge traditions as merely remnants of an unfortunate past is to imply that the specific conditions that facilitated the inequalities of yesteryear no longer play a significant role in student life.



“We cannot ignore the plights of those whose existence here continues to be a daily struggle”

Repeatedly, one finds oneself confronted with someone whose self-conscious desire to ignore the persistence of social inequalities, which are deeply rooted in the University's history, is simply unbearable. Why is it that instead of seeking to put an end to discrimination, we often feel the need to either deny it, or justify its existence? On what planet is it logical to counteract concerns that women are excluded from certain spaces within the University with the assertion that the same fate befell nineteenth century Catholics and nonconformists?

Often, members of minority groups are accused of 'playing the victim' when simply highlighting the oppressions they face, and in Cambridge, students from modest backgrounds are often condemned for not being grateful for having received access to an elitist institution which systematically undermines their cultural identity. Attending a state school does not automatically place one in a position to give Cambridge the 'all clear' when it comes to social accessibility. Everyone has a different story, and nobody should be made to feel as though theirs is invalid.

One thing is certain: it is indeed pointless to waste time stewing in guilt when active steps can be taken to unravel the web of social inequality which acts as a safety blanket for many privileged students. Nevertheless, it is unsurprising that those upholding oppressive social structures with their careless behaviour and their failure to use public platforms to advocate for the implementation of equality are the same people who advise that we direct our anger towards what can often become an abstract target – the government – when our efforts would be put to much better use if they were focused on challenging the micro-level oppressions we face. Now, Cambridge is not the most socially inclusive university in the UK. However, with drastic change, there may come a time when that sensationalist headline actually rings true.



Sofia Weiss is in her second year studying Medicine at Emmanuel

Sofia Weiss says the Weinstein case is a wake-up call to create a society that believes victims of abuse. For her, like so many, the issue is personal

Open any newspaper (now, including this one), and the furore surrounding Harvey Weinstein's sexual misconduct is impossible to miss. He is a storybook villain: a putrescent soul who, knowing he had the power to make or wreck the careers of up-and-comers in his business, abused his position to molest them. Nevertheless, this case has tragically taken nearly two decades to come into the public consciousness. What this shows us, then, is that we must work together as a society to build an atmosphere where women feel that they can speak out against sexual assault, and, crucially, be believed. For me, and for countless others just like me, the revelations and their context carry particular gravitas. They lead me to admit a fact I never thought I'd make known even to my closest friends, let alone in a public forum. When I was 18 years old, I was raped.

Just like – I'm sure – many of the women trapped in the Weinstein case, I fell down the rabbit hole of believing that the incident was somehow my fault. I must have been 'asking for it', in the same way so many rape survivors are often accused

We must build a society in which victims of sexual abuse feel able to speak out



of doing, including by the authority figures who are supposed to protect us. The severity of this violation meant my well-being was difficult to salvage. I'd regularly wake up sweating from nightmares. Self-directed accusations of being a slut permeated my daily life, and without even realising it, my relationships. From their own accounts, the young women who Harvey Weinstein damaged have been feeling the same way, as have many of our friends and peers – many whose stories still go untold.

Indeed, extended silence is something I can relate to. For the two years that followed, and up until four months ago, I was essentially selectively mute on the topic. Even then, when I told my family and a couple of close friends about the incident, I still felt at best like an imposter, and at worst an outright liar. In this context, I am not alone. In fact, many of the women abused by Weinstein share these terrible feelings. For false rape accusations loom large in the cultural imagination. Whilst research suggests that only between two to ten percent of rape allegations are false, over 50 percent of those cases reported to the authorities are treated as being fabricated. These are huge discrepancies which reveal a heartbreaking moral blind spot that society must tackle. The consequences are too great not to.

Given this appalling dissonance, the women who fought back against Weinstein's raw intimidation should be wholeheartedly supported and commended. I sometimes wish I had been so valiant. In my own case, I decided at such an early stage that I bore responsibility for my abuse, and chose not to speak out. With hindsight, I was wrong. In my silence, I cast the man who abused me into an outsized lead role in my own life's narrative, just as Weinstein assumed in so

▲ Harvey Weinstein
(WIKIMEDIA COMMONS: ZFF2012)

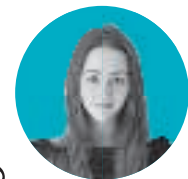
many of his victim's lives. It is this context, then, that leads me to believe that somehow women must be brave enough to speak sooner. If we don't, we run the risk of giving undue power to these men, of which Weinstein is a prime example. However, the conditions in which we feel brave enough must be created. Weinstein's abuses were allowed to continue for far too long. A society that effectively muzzles women by almost immediately labelling them liars enables exploitation, even at the highest levels of organisations and society; Weinstein was, after all, one-time king of Hollywood.

What proves critical is that this is a question of principles, and not of outcomes. In the Brock Turner case, some have said that because he only served three months in prison, the 'verdict' was wasted. While I vehemently believe that his time in jail and sentence should have been longer, it is – at this stage at least – the fact that he was taken to court and penalised that counts, and that his victim was believed and listened to. All of us must do better at teaching our daughters true empowerment, and creating an environment in which they feel they can speak up against injustice.

Our culture that seldom confronts, even celebrates, and all-too frequently forgives, the behaviour of abusers cannot be allowed to endure. It is the work of a morally sentient humanity to prevent sexual miscreants from taking over the savannah. Weinstein's case serves as a reminder that belated indictment, brought about by women feeling they can't come forward, does too much to acquit accomplices and abusers alike. We must transform this society which never gave him a reason to change, to the benefit of women like me, and like his. Two years or twenty, both are too long to go voiceless.

“All of us must do better at teaching our daughters true empowerment”

How do we explain the growing student cult of Jeremy Corbyn?



Blue Bates
Cambridge is in her first year studying linguistics at Newnham

Blue Bates Cambridge says the Tories don't speak to students, leaving Jeremy Corbyn free to mop them up

“I'm gonna fight 'em all – a seven nation army couldn't hold me back.”

This line, screamed by students in nightclubs from Edinburgh to Exeter, sets up a defiant hero pitted against an ambiguous yet powerful opposition which seeks to put him down at every turn. It seems oddly fitting, then, that this song has become somewhat of an anthem amongst young Labour supporters, with the iconic riff perfectly suiting the thumping cadences of the chant: “oh, Jeremy Corbyn!”. But, in a society where a reality TV star controls the direction of US foreign policy, and politicians are critiqued on their performance in Saturday night's *Strictly*, is the line between popular culture and politics becoming insurmountably blurred? And what does this say about the growing 'Corbynmania' amongst UK students?

The answer to the first question is: almost certainly. It's difficult to pinpoint exactly when politicians decided to harness the power of youth culture, but it's indubitable that it's a time-honoured tradition, as typically cringe-inducing as your grandma inadvertently using inappropriate emojis on a public Facebook post. But in 2017, young people have begun to use popular culture as a driving force in our politics, and Jeremy Corbyn, through this, has metamorphosed from an “unelectable” back-bench maverick in 2015 into a political force to be reckoned with, destabilising Theresa May's Tory majority through an unprecedented surge in Labour support – the largest increase since 1945 and their best vote for a generation.

It would be very easy to dismiss the 'cult of Corbyn' as a juvenile rebellion against the traditional parameters of conservative society – like getting a nose piercing or voting Green – but those who view Corbyn as nothing other than a trendy pop-cultural token are inherently depoliticising his support base. And it's patronising and snide attitudes like these which, ironically, drive students towards Corbyn. The Conservative Party and all its austerity measures are traditional and antiquated; it's quite literally in the name. Nowhere was this made more clear than in their recent party conference, where the discussions about charming students back into conservatism descended into elegies for the 80s and dismissals of student political issues, such as the impending privatisation of the NHS and the inaccessibility

of tuition fees.

On the other end of the spectrum sits Jeremy Corbyn on the floor of a controversially empty Virgin train, engaging with students and fighting for social justice. Is this what's earned him the greater proportion of student votes in the UK, with 60% of 18-24 year olds backing a Labour government in 2017? It seems credible that the reason for his success would be his continual efforts to engage with young people on the topics we prioritise, like education and health cuts, welfare reform, and a successful Brexit deal after its neither strong nor stable launch.

But tackling pertinent societal issues isn't the defining trait of the Labour Party; after all, the Lib Dems proudly carry the flag of the anti-Brexit resistance, handing out promises like lollipops from bouncers after a particularly rowdy club night. It's clear that Jeremy Corbyn held a unique position; as a struggling underdog in the Labour Party hierarchy, his plight attracted thousands who viewed him as a figure of hope and resilience against adversity, against slander, against an indefatigable seven nation army, of sorts. His 2017 election story has been inspiring for so many because of the way he represented a resistant hero – his resemblance to Obi Wan Kenobi seems no coincidence – guided by his unfailing principles; he faced his fellow party members undermining him with a vote of no confidence and publicly calling into question his fitness to lead, and he stood up and campaigned while other parties spread smear campaigns using out of context footage and click-bait articles. It was from this position of unfailing strength of character that we saw a leader.

Like Corbyn, we students are still filled with impassioned idealism, still ready to see justice enacted for all and equality delivered in our society. And whilst we secretly know that one day, we will become old and cynical and defeated, and in 2077 we may be staunch nostalgists for the halcyon days of Katy Perry and dabbing, Jeremy Corbyn remains a figurehead for such idealism. His sincerity of spirit and principle is a reminder that viable opposition to harmful conservatism exists as long as we, the quixotic youth, step into the political ring in the way that Tories and other such political heavyweights have long been encouraging us against. We can fight 'em all.



WIKIMEDIA COMMONS: JOHN LUBBOCK



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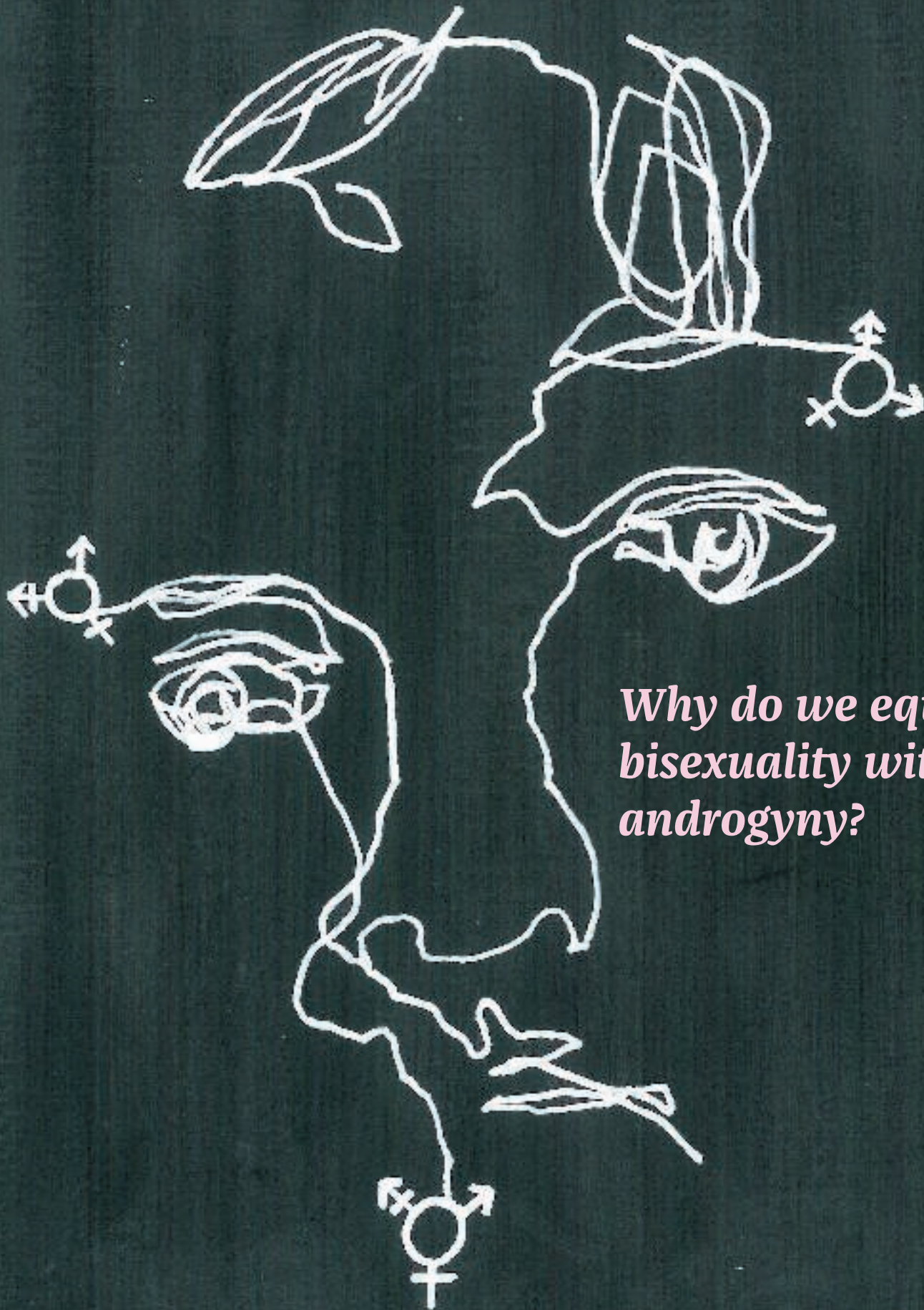
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*Why do we equate
bisexuality with
androgyny?*

22

Is bisexuality androgynous?

Bisexuality should not be dismissed as a trend, says columnist *Joel Lucyszyn*

"But for, they say, she hath both kinds in one,

Both male and female, both under one name..."

The Faerie Queene

Androgyny and bisexuality are seen to go hand in hand. Stretching back through millennia, bisexuality has often been seen as symbiotic – if not synonymous – with androgyny, the aesthetic combination of masculine and feminine characteristics. Classical and Renaissance art presents androgyny as an almost transcendent fusion of opposites – a perfect state in which the masculine and feminine cancel one another out, leaving behind the world of gender and sexuality to form the 'androgynous'. Early theorists of sexuality, notably Carl Jung, examined this figure in our artistic traditions and applied it directly to the study of bisexuality; like many of our modern biphobic sentiments, the confusion between bisexuality and androgyny originate in psychoanalytic discourse. In order to understand our modern day conflation of androgyny and bisexuality, we need to examine where these thought patterns originate.

"It is remarkable," Jung remarks in his 'The Hermaphroditism of the Child', "that perhaps the majority of cosmogonic gods are of a bisexual nature". And so it starts. From the beginning of his analyses, Jung collapses the androgynous of literature and art with the emerging definition of 'bisexuality'.

In Jung's mind, bisexuality is a manifestation of the unconscious pull towards androgyny. After Jung and influenced by his work, this equivocation only grew in strength, and 'androgyny' soon became a buzzword in discussing and defining bisexuality.

The sexual revolution and its aftermath took this conflation to the literal forefront of our vision: on our television, magazines and stages artists such as Prince, David Bowie and Sinéad O'Connor

"Bisexual people can be feminine, masculine, or neither"

had their revolutionary, valuable androgynous style become symbolic for their sexual experiences and orientations. The work these artists did for LGBT people is invaluable – but they were not necessarily androgynous because of their sexualities.

Androgyny is a predominately visual delineation of gender boundaries that can be incorporated into our lifestyles and fashion. Bisexuality is an orientation, and although sexuality heavily intersects with gender, the two are separate. The incorporation of androgynous style and identity into the lives of bisexual people can be liberating – just as they can be for straight, lesbian or gay people – and the importance of this cannot be overstated. Fundamentally, however, this is an individual choice, and the deeply entrenched association of bisexuality and androgyny seems to necessitate a bisexual way of dressing and behaving. Bisexual people can be feminine, masculine or neither – the right remains with the individual to self-define their identities and sexuality. To treat bisexuality as synonymous with androgyny is to define bisexual people before they are allowed to define themselves.

There are more dangerous consequences to the archetype of the androgynous bisexual. The aesthetic, mythological background of the androgynous has a long history of being idealised and eroticised. The alignment of androgyny with bisexuality has contributed to the fetishizing of bisexual people: the concept of the bisexual chic, partly due to cults around figures such as James Dean, has led to the consideration of bisexuality as an ideal state of promiscuity, flexibility and eroticism. The experiences of bisexual people are invalidated by this relentless mythologizing, with monosexuals treating our sexuality as less 'real' and denigrating the

Illustrations by *Marina Scott*

threat of biphobia through sentimental portraits of bisexual people. As much as I may want to be, I am not a nymph.

Every bisexual person I have met has encountered this form of biphobia. In schools and universities especially, bisexuality is denigrated as a 'trend' that people choose to embody. I remember various responses to the knowledge of my bisexuality along the lines of "oh – of course you are, you're an arts student" and "that must be fun". I love my sexuality, but it's not something I picked up casually, or chose to become. These stereotypes have also led to the particularly obnoxious comments of straight and LGBT people alike, who think they're being supportive and friendly when they proclaim that they'd "love to be bisexual!". Remarks of this nature are patronising, ignorant and erases bisexual people – and often come with little to no knowledge of the largely unrecognised discrimination that bisexual people face every day.

It's important to note that this isn't an attack on androgyny, in fact, it is quite the opposite. When Adrienne Rich responded to questions of her identity with "I am the androgynous", she was not wrong to do so, as it was a vital component of her own queerness. Androgyny can be at the core of a bisexual person's identity: it can be radical, non-conformist, exhilarating and beautiful. But androgyny is not the collective possession of bisexual people, and we need to begin delineating the androgynous and the bisexual while continuing to recognise its power ●



Read more online at varsity.co.uk/features

Why are consent classes still a question?

Zoë Barnes reminds us that the Harvey Weinstein case did not occur in a vacuum

On Thursday 5th October, I offered to write an article about the importance of consent classes and whether they are, “fit for purpose”. On the same day, an exposé was published in *The New York Times* accusing bigshot film producer Harvey Weinstein of sexually harassing a number of women and, three days later, designer Donna Karan stepped forward to voice the opinion that maybe women are “asking for it” based on the way they present themselves. Clearly, the need for consent classes is a pertinent issue to discuss right now. The effects of years of perceived sexual standards, where a woman just learnt to grin and bear the ‘odd grope’, are deep-rooted.

Many people argue that these opinions are ones not shared by the Freshers who will be taking these consent classes, and that, more than anything else, it is patronising. Is this true? While 69-year-old Donna Karan’s opinions may very much appear to belong to an older generation, they do not exist in a vacuum. A third of people believe women who flirt are partially responsible for being raped and there is still variance in opinion as to what consent actually means. It is important to constantly expose and educate, even if some people consider that it is obvious when someone is or is not giving consent.

In 2015, the BBC brought together 24 teenagers to watch and discuss a drama entitled ‘Rape on Trial’. Shockingly, a few of them didn’t think forced oral sex actually counted as rape and others suggested that the perpetrator might have had reason to believe consent had been given since the couple had had consensual relations in the past. This comes in the same year as a study revealing that one in three teenage girls will have been pressured into a sexual act by a partner. It is a lie to suggest that our society has reached a point where there is a universal understanding as to what consent means.

There is still great disagreement over what implies consent and what some people argue they would do when faced with sexual assault. Both are harmful. The former implicitly suggests that the way a person dresses or the way they carry themselves and what they’ve had to drink signifies that they are ‘up for it’ so to speak. The second does not explicitly condemn, but still contributes to issues of

▲ Cambridge students take part in the annual ‘Reclaim the Night’ march (Jess Lock)

shifting culpability and shaming survivors. We all like to think we would scream our heads off and reach for the nearest heavy object, but it is well known that even the most assertive person can completely freeze up in such scenarios. Belonging to the one third of female students in the UK who have experienced sexual harassment or assault, I can attest to this. As someone who has experienced sexual assault and who understands that I did not give consent, I still feel guilt. Guilt because I felt that I’d put myself in an unsafe situation by being ‘too trusting’. Guilt because, even though I had been asleep when it started, I couldn’t help but wonder if I’d really been vocal enough once I realised what was happening. I know that I should not feel this way, yet I do. Years of suggestible media and entertainment content, as well as social influences, have taken their toll.

It is important for people of all genders to be reminded that consent is more complex than a ‘yes’ or a ‘no’. People must be assured that where they may be sexually assaulted, there can have been no confusion as to whether there was consent, removing the mentality of guilt. It is hard to think that we have to consider ‘cases where there may be sexual assault’ as part of the consent discussion, but the truth is that we really should be doing so. The facts and figures speak for themselves.

Dare I say that it is also important for people who may potentially be on the other side of the power dynamic. I know a few people who have expressed genuine worry that they may come to misconstrue a situation and

cause someone harm. While I’d be eager to point out that their discomfort is nothing to the discomfort of being assaulted, they too have been brought up in a society rife with contradictions. After all, this time last year an episode of BBC series *Poldark* saw the romantic lead forcing himself on a woman in what was ostensibly an act of passion, while ‘Blurred Lines’, a song believed by many to trivialise consent, was the best-selling single of 2013. Consent classes are a tool designed to enlighten those who attend them, and ensure that we are all on the same page.

The real question here isn’t whether we should be having consent classes at all, but whether consent classes are enough. We should be asking if they’re doing enough to make universities a safer place for students of all genders. The existence of consent classes sends a clear signal as to the stance of the University and colleges but, at a time when only around 15% of those who experience sexual violence are willing to report it to the police, students should also be provided with an understanding of university protocol in instances of rape and sexual violence.

Currently, this is not strictly the case. Societal constructions and a history of victim blaming are so ingrained into the popular psyche that a single consent class during Freshers’ Week should only be the beginning in addressing and fighting a pernicious sexual dynamic. We should now be discussing further steps that need to be taken ●

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Mirror, mirror on the screen...



The selfie has dramatically altered our notion of identity and has forever changed our sexual politics, writes columnist **Sam Brown**

In a 21st-century reimagining of the classic fairy tale, Snow White's stepmother wakes up every morning, reaches groggily for her iPhone X and asks Siri: "Mirror, mirror on the screen, who is the fairest that has ever been?" "My queen," it replies, "you are the fairest one ever seen." She is pleased. She is validated. She works quickly to Snapchat a candid photo. Caption reads: 'I woke up like this #morningfeels #notsoGrimm'.

Human beings have forever been obsessed with our own reflections. Viewing oneself in a mirror, in water, or in a shop window is a crucial part of self-actualisation. It helps us to get around the perplexing notion of our own consciousness, merging bodily self with that of our mind. French psychoanalyst Jacques Lacan theorised that our fascination with self-image begins early. He argued that the human ego starts forming during the so-

called 'mirror stage', a period of development beginning when a child first starts to recognise its reflection in a mirror. The child begins to associate the jerky movements of its own body with the image in the mirror, creating the roots of its ego.

The selfie will irreparably alter this stage in child development. With the proliferation of smartphones – and hence easy access to a front-facing camera – psychologists are worried that children's ability to capture and manipulate self-portraits from an early age will breed a generation of extreme narcissists. Toddler selfies could lead to tomorrow's teenagers being constantly and anxiously aware of the 'imaginary audience', a term used to describe how avid social media users act like they are being watched even when alone. Had Lacan lived to see our digitally obsessed age, the 'selfie stage' would now be his jargon.

Similarly, the screen serves as the modern mirror, and social media is the means by which your own ego becomes advertised. Through the profile picture you can now see, snap, and share your 'unified' and 'stable' self with the online community, in effect an alter ego which is mobile and malleable. As we all know, however, behind the perfect 'pp' lies a fragmented ego, but it is simple human nature to continue the façade regardless. Perfecting one's public self is, of course, not a recent craze: rulers from Cleopatra to Kim Jong-un have manipulated portraiture to enhance perceived power and sexual appeal. Yet, with the selfie, this ability to alter how people view your ego reaches new heights.

While posting affirming selfies may be empowering to some, readjusting the industry beauty standard, to others it is epitome of narcissism and can breed unhealthy social habits. For example, a quick perusal of DJ Khaled's Snapchat exploits suggests that avid selfie takers and bloggers have an inflated sense of self and view their pictures as mapping out a form of daily 'reality television' for their viewers. In turn, a study by academics Jessica Ridgway and Russell Clayton found that excessive selfie sharing correlated to less intimacy in 'real world' relationships and interactions.

Tied-up with this psychology of the selfie is the realm of sexual politics. Through the manipulation of camera-angles and filters we can now take selfies specific to the person we

are attempting to attract, presenting a persona that is either dominant, submissive, or supportive. Florida State University psychologist Anastasia Makhanova found that people manipulate camera angles when taking selfies as an 'impression-management' strategy.

Specifically, Makhanova found that heterosexual men would often take selfies from below to emphasise their jawline, facial hair, and physical height when messaging other men – an practice to 'express dominance' and ward-off competition. Perhaps more controversially, the study also found that heterosexual women messaging men in a romantic context would take photos from above, supposedly to 'enhance perceived submissiveness'. Dubious as this may seem, Makhanova's study gives a fascinating insight into the sub-conscious evolutionary practices we adopt when taking selfies.

Innocent as it may seem, the digital self-portrait is a sexually-charged and socially complex art. With nearly half the world's population owning smartphones in 2017, the self-validating mirror of the Snow White story has been placed into the hand of the everyman. Such a phenomenon will change our notion of the self, allowing us – from a young age and the 'mirror stage' – to obsess over our aesthetic at any moment. It truly scares me when psychologists argue that selfies will breed a generation of 'extreme narcissists'. How much more narcissistic can we possibly become? ●

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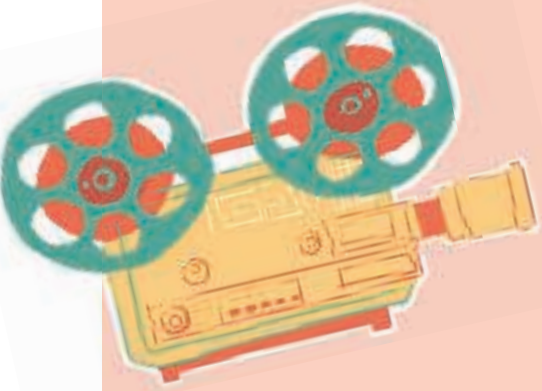
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What's on

By **Georgie Kemsley-Pein**
Illustrations by **Anna Palma Balint**



Cambridge Film Festival
Various locations
19 October – 26 October

Returning for their 37th annual run, Cambridge Film Festival runs for a week, hosting an eclectic range of films, from classics to documentaries which will be shown at different locations around Cambridge. Check out their website for more on the programme.

Cambridge University Botanic Garden celebrate Diwali as part of the UK/India Year of Culture, marking the 70th anniversary of Indian independence. The autumn evening features light installations by the artist duo Studio Carrom, and Indian musician and Mercury prize winner Talvin Singh, with opportunities to contribute to large-scale outdoor artworks.

India Unboxed Presents: A Festival of Light
Cambridge University Botanic Gardens
25th October, 6:30-9pm



In conversation with Dorian Lynskey
Music Room, Downing College
25 October, 6pm

The Blake Society hosts its first speaker event of term with Dorian Lynskey, music critic for *The Guardian*, *The Observer*, *GQ*, and *Empire*.



Volunteer for Cambridge
Cambridge Guildhall
21 October, 11am-4pm

Organised by Cambridge City Council, 90 local charities will gather under one roof, providing information on how students and local residents can get involved in good



Love's Labour's Lost
ADC Theatre
24-28 October

The ADC mainshow this week, this is Shakespeare with a twist, with this production of *Love's Labour's Lost* being set in Cambridge in the year 1938.

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Arts

Basquiat: Boom for Real

Ruby Reding asks whether *Boom For Real* chronicles an important moment in art history, or panders to a cult of personality

Boom For Real at the Barbican is an exhibition of Jean-Michel Basquiat's work, a retrospective of an important neo-expressionist, graffiti artist who had an intense but short art career in the late 1970s and 1980s. Basquiat created huge paintings that are part Rauschenberg, part Twombly, part graffiti, part poetry, part biology. Despite the absence of a solo show in the UK for twenty years, Basquiat hasn't been forgotten – queues of people have turned up on a Friday morning. It is an exhibition caught between Basquiat's brilliant work and a nostalgia for 1980s New York pop culture.

It's important to contextualise Basquiat's work. It is sociable and outgoing and New York is a character on his canvases. Some interesting pieces include a graffitied fridge, a painted American football helmet, a bizarre film Basquiat stars in where his voice is dubbed. I love what this exhibition does with mediums – anything is a canvas and objects relate to each other in a really interesting way. The viewer gets a feel of the engulfing, manic

action of Basquiat's brush strokes.

In a recent article in *The Guardian*, which has interviews with the people he knew, one comment really stuck out to me, his past girlfriend recalls: "Because he had no money for canvases, he painted on the detritus he dragged in from the street – doors, briefcases, tyres – as well as the more permanent elements in his flat: the fridge, the TV, the wall, the floor". His work 'escapes the frame', moving around inanimate objects. His work refuses to be classified – it exists in public space and in national galleries.

Graffiti is where Basquiat's earliest work began with his friend Al Diaz, in the form of his 'SAMO©' tag. 'SAMO©' is a character, a corporation, a religion, an attitude. It is a play on the phrase 'same old shit'. One tag reads 'ANOTHER DAY / ANOTHER DIME / HYPERCOOL / ANOTHER WAY 2 / KILL SOME TIME'. The hype generated around the character made 'SAMO©' renowned and it put Basquiat on the map of the art world.

The tags began with anonymity and mys-

tery, but the names behind the graffiti were revealed. Eventually Basquiat alone declared 'SAMO© IS DEAD'. This seems to sum up the cult of Basquiat: as he exploits the sensation of the 'I' in artist, perhaps wanting of attention, so magazines and critics followed, declaring Basquiat iconic. As Al Diaz says in the *Rages to Riches* Basquiat documentary, "he wanted fame", and "he [had] become SAMO©".

The problem is that most large, corporate-sponsored exhibitions have the issue of overcrowded space or 'hype' over substance. At times *Boom for Real* is guilty of this. The pitfalls of the exhibition perhaps parallel the ironies that also exist in an artist who played with the idea of logos, capitalism and commercialised art, but at the same time he himself craved it, sought money and fame. Two recent Banksy pieces appeared on the walls of the Barbican, paying homage to Basquiat and marking out some of these hypocrisies. One room is called *The Scene*, with photographs of celebrities, such as Madonna and Klaus Nomi. Even now, almost thirty years after his death, Jay Z owns one of his paintings, has written him into lyrics and dressed up as him for halloween.

Basquiat – the pseudo-figure, the celebrity image, seems one that he will never be able to shake. However, it is clear he was not passive in this role – as one annotation reads: "Basquiat went to see and be seen". *Boom For Real* has some more nuanced awareness of these ironies. Basquiat painted many self-portraits, often under guises. He wears a mask, takes the form of a skull or appropriates the name 'Aaron'. One room, which features the 'self-portraits', reveals the ways in which Basquiat had fun with his self-image, shaping and criticising the idea of an artist's brand.

“
Basquiat did not attend art school, but said he learned how to make art through 'looking' all his life.
”

Other areas of the exhibition that I felt deserved attention were the *Beat Bop* room, which focussed on Basquiat's musical influences. The *Art History*, *Encyclopaedia* and *Notebook* rooms give in-depth insight into his inspirations. The extensive look into the sources of his work is interesting and shows method to his madness. *Encyclopedia* points out Basquiat's interest in positioning 'high' and 'low' culture beside one another. One painting is titled *Leonardo da Vinci's Latest Hits*.

The emphasis on a variety of source and archival material, even the title *Art History* itself, refutes previous criticisms of his work as unintellectual, unconsidered or unaware. It should be recognised that Basquiat was black and frequently experienced prejudice at the beginning of his career, dismissed by many art critics who thought he had no awareness of the art history that came before his work. This was clearly very dismissive and simply incorrect. In fact, his inspirations come everywhere from Ripley's *Believe It Or Not!*, to jazz, newsreels and poetry. Basquiat did not attend art school, but said he learned how to make art through 'looking' all his life.

He had television screens playing and books open when he painted. The combination of poetry, paint and screens is everywhere in Basquiat's paintings. You can view them and read them, be taken in by them. Something about them feels very present, they are grounded in the contemporary chaos of mass images, somehow in control of and influenced by over-stimulation.

In all its contradictions, *Boom for Real* is both a must-see exhibition and at the same time commercially exploitative. Remove the celebrity, and his work might not reach as many people. Remove the celebrity, and perhaps you lose a little bit of what Basquiat himself indulged in. But more than anything, remove the celebrity, to truly view his work, to let yourself be deceived by his identity games, by the layers of paint and culture and history.

Go and view a great, big, shouting, singing Basquiat painting – I promise it will inspire you ●

Basquiat: Boom for Real is open at the Barbican Art Gallery, in London, until the 28th of January 2018.

◀ **Basquiat's Untitled (Football Helmet)**

(MUGRABI COLLECTION, © THE ESTATE OF JEAN-MICHEL BASQUIAT. LICENSED BY ARTESTAR, NEW YORK)



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Dreaming spires and rational rooftops

Madeleine Bishop charts the representations of Oxbridge in literature, and gets to the bottom of why they're more mystified than us



As a Cambridge English student, I'm not infrequently confronted with the arts vs. sciences stereotype that some use to distinguish the two functionally indistinguishable entities that are Oxford and Cambridge – what Sheldon Rothblatt calls “the party games of more than a century that contrast cool, rational, sober, scientific Cambridge to aesthetic, literary, playful and dreaming Oxford”.

Over the summer I went into my local sixth form college to advise Oxbridge applicants interviewing for English; among the twelve or so students I talked to, only one was applying to Cambridge. I can't count the number of times I've been asked why I didn't apply to Oxford.

There is considerable precedent for this: historically, Cambridge has taken a much more modern approach to the sciences, and at one point, even Classics students were required to take tests in mathematics. Cambridge has produced more Nobel Prize winners and Oxford more prime ministers. Our region is known for the Silicon Fen. On the other hand, Cambridge has had, and continues to have, a rich and thriving literary tradition – Byron (pictured), anyone? Milton? Wordsworth? Zadie Smith? Let alone our legendary theatre scene.

And yet there is no denying that Oxford

has captured the literary imagination. In fact, it seems to me that the representation of Oxford in literature – its representation as ‘dreaming’ – might have something to do with its lingering association with the arts, and with English in particular. Matthew Arnold, of course, coined the phrase ‘dreaming spires’ in his poem *Thyrsis*, but think of *Brideshead Revisited*, *His Dark Materials*, even *Inspector Morse*. There are many more besides. A study by Ian Carter showed that of the 206 novels featuring British academic life published between the years 1945 to 1988, 119 depicted Oxford while only 26 depicted Cambridge.

The literature written about Cambridge that first springs to mind – and it does require more thought – seems of a somewhat different type or tone to that of Oxford.

Porterhouse Blue, *Dirk Gently's Holistic Detective Agency*, Rupert Brooke's *The Old Vicarage*, *Grantchester*, Clive James's memoir *May Week Was in June*. Maybe it's flawed to take myself as representative, but that's the best I could do without a bit

of Googling. These works don't really glorify or elevate Cambridge – if anything, they foreground its ridiculousness. Oxford fiction is also often satirical, but is generally mixed with more intense

aesthetic attraction to the city and what it represents, in the manner of *Brideshead*. Taken to admittedly simplistic extremes, it's the difference between Arnold's soaring *Thyrsis* and Brooke's *Grantchester*, which playfully subverts aspects of the nostalgic-pastoral tradition within which Arnold worked. Far from celebrating dreaming spires, Brooke longs “to smell the thrilling-sweet and rotten / unforgettable, unforgotten / river smell” of Cambridge. The literature that he chooses to invoke – something that could be highly mystifying – is Chaucer's comedic and somewhat rude tale of a Cambridgeshire miller's encounter with two young students. The effect is one of touchingly grounded, clear-sighted and domestic fondness for the area, a celebration which is not a glorification.

“Oxford is Oxford,” wrote E. M. Forster, an alumnus of King's, “not a mere receptacle for youth, like Cambridge. Perhaps it wants its inmates to love it rather than to love one another.” The character he is writing of here is in love with the idea of Oxford, and ‘understood it all the better because it was empty’. The mystification of Oxford and its dreaming spires is ultimately empty because it is a love of abstraction, of greatness and in some way of unreality. This is not a phenomenon peculiar to Oxford; Oxbridge as a whole is something of a construct beholden to the myth of itself, and

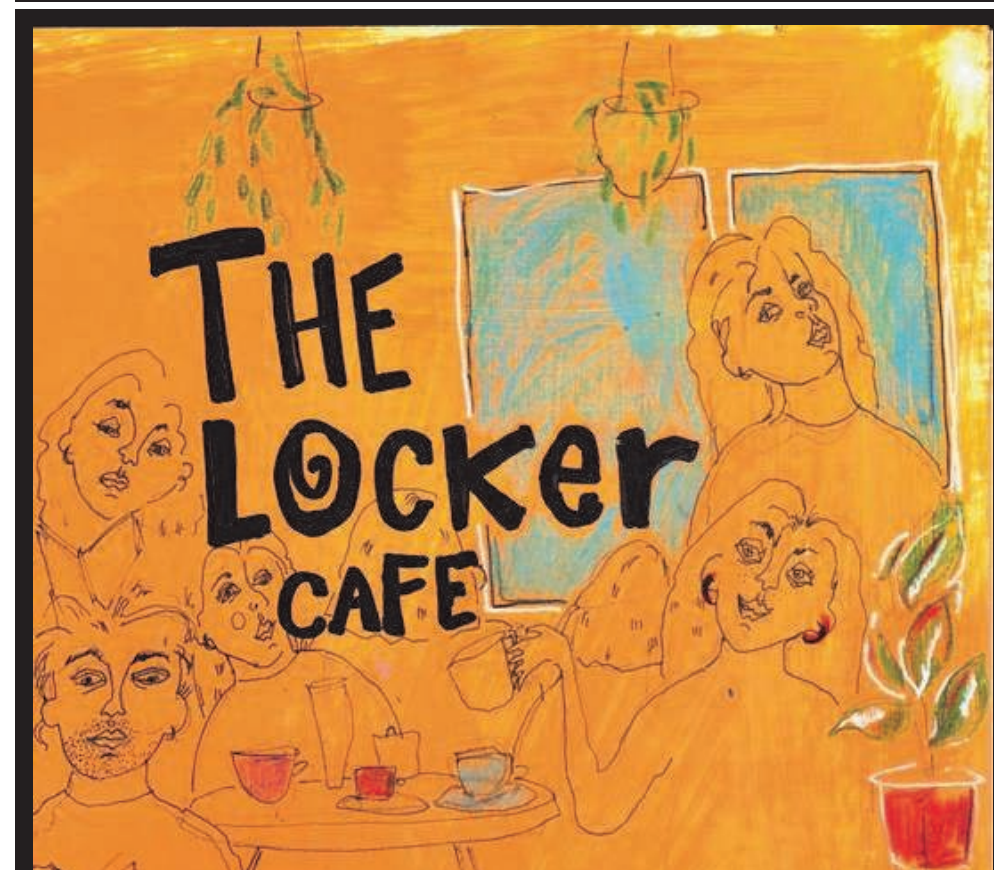
the University of Cambridge as an institution can often be self-congratulating and lacking in self-criticism. Nonetheless, I would suggest that ‘Oxford the idea’ constructs its own myth more aggressively than ‘Cambridge the idea’, which in my experience takes more care to foreground its own constructedness and often arbitrariness.

I'm talking about literature, but also in part about popular culture. There is perhaps a relationship here to the Memebribe attitude, the self-reflexivity with which we simultaneously congratulate ourselves for being part of the Cambridge myth and point out both its foibles and its more serious failings. I certainly both feel the weight of ‘Cambridge the idea’ and understand it to be a construct. Lars Lyer once wrote that “Only the tourists really understand Cambridge... Cambridge is only there to be photographed: that's what they grasp. Cambridge is a collective fantasy.” Oxford is just a bigger fantasy, one which is maybe a little less self-aware. But I might be wrong about that – perhaps I'm placing too much importance on the fact that we have no equivalent word for ‘Tab’.

Maybe the difference – if there is indeed one – is in the scientific scepticism of the Cambridge tradition: the cool, rational sobriety that Rothblatt alludes to. But I would argue that this attitude is in fact playful, and more literary in its self-reflexivity than scientific ●

◀The Radcliffe Camera, Oxford

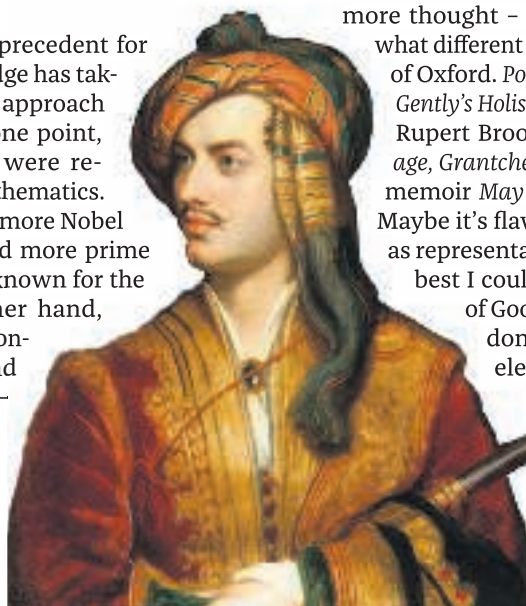
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Film & TV

Designs for living in *Kékszakállú*

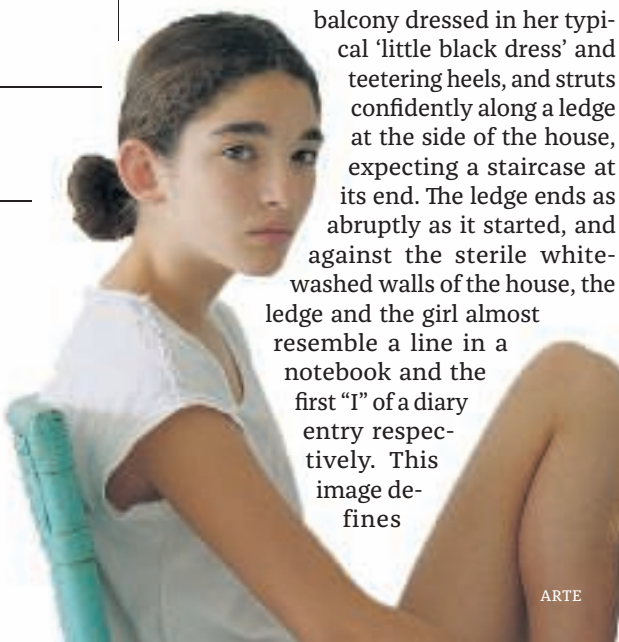
Madeleine Pulman-Jones takes from this Bartók opera-inspired film a uniquely empowering tale for modern women

Dir. Gastón Solnicki
Cambridge Film Festival
★★★★☆

Lines dominate the visual dialogue of emerging Argentinian auteur Gastón Solnicki's debut narrative feature, *Kékszakállú*. At the centre of one of Solnicki's immaculately composed shots, a girl processes polystyrene pipes in a factory; in another, a younger girl tentatively creeps towards the edge of a blocky white diving board; while a different girl rotates her notebook over and over again,

meticulously drawing line after line for one of her industrial designs.

The most striking linear (or perhaps not quite so linear) movement in the film appears during another young girl's attempt to find her way downstairs to a party at her summer-house. She walks out onto the balcony dressed in her typical 'little black dress' and teetering heels, and struts confidently along a ledge at the side of the house, expecting a staircase at its end. The ledge ends as abruptly as it started, and against the sterile white-washed walls of the house, the ledge and the girl almost resemble a line in a notebook and the first "I" of a diary entry respectively. This image defines



ARTE

as well as any the essence of Solnicki's feature – a feature peopled with adolescent women who are about to fall off the cliff of adulthood but who are already building a bridge to the other side.

Kékszakállú (or *Bluebeard*) takes its title and main source of inspiration from Bartók's opera *Bluebeard's Castle*, a recording of which drifts in and out of the otherwise soundtrack-less film. One would be excused for wondering how this might possibly be true, given the drastic difference in tone and register between the two works.

Bartók's opera tells the story of Judith's arrival at Bluebeard's castle. Judith is intent on opening all the doors in the house to let light in, but Bluebeard asks that she love him unconditionally and leave the doors closed. Finally, she gets her way and, opening the first door, finds that it leads to a torture chamber drenched in blood. Disgusted, she perseveres in opening the doors which lead to yet more unexpected horrors, culminating in the discovery of Bluebeard's other three wives. By contrast, Solnicki's film features a group of unnamed adolescent girls all on the brink of adulthood, forced to confront questions such as what degree to study, what job to get, and how to properly boil an octopus.

Solnicki's predilection for architectural structure is less surprising when one discovers that he based the film on an opera whose main dramatic device is the opening and closing of doors. Nevertheless, his fascination with the practice of drafting things, of making things with one's bare hands, goes far beyond having someone curious about architecture and industrial design. In Solnicki's film, everyday acts become a kind of architectural practice. An octopus must be dunked three times into a pot of boiling water, inspecting the curvature of its tentacles after each rinse. Standing under a cold swimming pool shower – a visual and sonic explosion defining otherwise empty space. The new relationship to each other that strands of hair take on when splayed out at the surface of a swimming pool.

At 72-minutes, the film is notably short for a festival circuit release. However, a cut any longer might have stretched the *avant garde* and intimate concepts that make the film so unusual into contrived choices made for the sake of spectacle rather than artistic merit. Artistry aside, the film is notable for its admirable portrayal of young women. The characters in Solnicki's film (unusually sensitively performed by

the youthful cast) eat dinner together, they try on dresses together, they steal extra photocopies of lecture handouts for each other, they work together. Films designed to empower women in an accessible yet slightly didactic way such as *Wonder Woman* (2017) are important, but what Solnicki achieves, which is perhaps more crucial and far harder to arrive at, is the elevation of the mundanity of women's day to day lives to poetic importance.

The quotidian experiences of men have been centre stage of art-house cinema since time immemorial, but more and more attention is being paid to the understated, woman-centred cinema of Eric Rohmer, Chantal Ackerman and Mia Hansen Løve, among others. Is it time we added Gastón Solnicki's name to that list? ●

Kékszakállú is being screened as part of the Cambridge Film Festival at 18:00 on Saturday 21st October at Downing College, and at 10:30 on Sunday 22nd October at the Arts Picturehouse



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Back in the USSR: in praise of *The Death of Stalin*

Lillian Crawford finds Armando Iannucci's latest endeavour a raucous and thought-provoking break from her historical studies

Dir. Armando Iannucci
In cinemas now
★★★★★

When one considers historical periods that might inspire comedy, the totalitarian dictatorships of the twentieth century do not immediately spring to mind. Then again, neither would the dealings of the Department of Social Affairs or local radio in Norwich, but somehow Armando Iannucci has made a name for himself in these subjects as something of a comical genius. It might also be deemed bold of the writer-director to take his trademark political incorrectness out of the BBC and into the film studio; thankfully, this is not a quality of which Iannucci seems to be deficient.

The Death of Stalin opens with red, and silence. The following 107 minutes barely pause for breath in what can only be described as a torrent of side-splitting satirical farce. Yet there is an awkwardness to films that begin

this way, with audiences not knowing whether to continue their menial mutterings or start paying attention. No one dares move for fear of disrupting others, unknowing of when proceedings will commence. Into a Soviet concert hall, overseen by a fretful Paddy Considine, and the airs of Mozart pour into the auditorium. We begin with literal orchestration, and continue to follow the conductors, puppet-masters, and musicians throughout. Suppose something so carefully micro-managed was to collapse, its composer dead. 'Muddle instead of music' will inevitably ensue.

The more culturally aware will have recognised that allusion to Pravda's condemnation of Shostakovich's *Lady Macbeth of the Mstensk District* in 1936, and as much as the reviewer is cognisant of their audience, so too is Iannucci. Soviet historians delight, for the film is smattered with such indulgent witticisms, including Nijinsky-esque corpse-lifting and Malenkov's beauty rituals. For those who have spent hours flitting through historiographical

doorstoppers, watching Khrushchev run about in his pyjamas and Zhukov curse with a Yorkshire accent is a dose of comic relief so desperately needed in all its absurd incongruity.

Naturally, were the film to be accessible only to those who have read extensively of the days following Stalin's demise, it would

most likely fail miserably at the box office. Typically, the historical genre aims to educate mass audiences on overlooked lives with grotesque gratuity, and this is certainly not the case with *The Death of Stalin*. Beria, of course, is well known to have allegedly kissed Stalin, although may have participated in less chest-bumping than displayed (then again, who knows what went down in the corridors of power?). It is certainly the latter in which Iannucci finds a wider appeal, and the surprisingly welcome physical comedy drives much of the laughter.

Unlike Iannucci's sitcoms, there is undoubtedly a cinematic quality to the film – Spielberg

could just as easily use the set-pieces for a second commie-bashing follow-up to *Bridge of Spies*. Most impressive is Stalin's elaborate funeral, and Christopher Willis's stirring score elevates it to rousing heights. So convincing are the quasi-Shostakovich themes in his debut film soundtrack that one might be fooled into believing the great composer had written it himself (well, almost). Replicating but shifting reality onscreen asserts deception and historical subjectivity as the film's major themes, and as the credits roll alongside censored photographs, the message allows it to transcend its debauched toilet humour.

It is a rare feat for a director to make an audience laugh to the point of crying. It is even scarcer for them to do so before delivering a breath-taking punch to the gut, turning those tears from hilarity to sorrow. None of the ensemble are more capable of this than Simon Russell Beale, who portrays Beria with remarkable sensitivity, and whose unrivalled dramatic talents find as welcome a place onscreen as onstage.

In light of current Hollywood scandal, his harrowing abuse of power breaks down the wall of distance the audience has from the past, and the modern parallels swell in the foreground.

With its smile-swiping finale, *The Death of Stalin* moves beyond even the historical comedies of *Monty Python*. Just make sure you remember to keep applauding once it is over ●



EFONE FILMS

Bad acting and woeful editing in *The Party*

Hugh Oxlade is left confused by inexplicable artistic decisions and unfunny wit in this work

Dir. Sally Potter
In cinemas now
★★★★★

The Party is a mirthless, stultifying, and abhorrently lazy production. Seven characters, varying from insufferable to utterly hateful, and none of them in any way convincing, spend just over an hour saying things neither funny nor insightful, and then it stops. It is screened in black-and-white, for no particular reason, and takes place entirely on the ground floor, as well as the modest garden, of an inner-suburban semi. The setting utterly fails to create a sense of intimacy or claustrophobia, instead seemingly testifying to a crippling lack of ambition.

The film contains many scabrous insults, which the writers clearly believed were hilarious when they spent the ten minutes or so it probably took to bash the script out, but these put-downs are entirely hollow when delivered on screen. The director, Sally Potter, seems to have been perfectly content to move on after the first take of every shot, regardless of how the lines had been delivered.

The editing is woeful. The film has no rhythm, no crescendos, no sostenutos, no sense of attack, and most definitely no surprises. Timothy Spall spends all his time on camera pulling such a ludicrous hangdog grimace that I would gladly have punched his character in the face even had he not been having an affair with my wife. Kristin Scott Thomas is required to display some emotions,

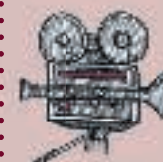
not that anybody could possibly care, but struggles to pull them off anyway.

Being kind to the rest of the cast would involve suggesting that their maddeningly ineffectual performances were the result of slapdash direction and pathetic post-production. Being less kind would involve implying that they were acting badly. My sense of generosity towards this film is sadly not sufficient for me to imply the former.

In the opening credits, the cast was listed in alphabetical order, and intriguingly, Kristin Scott Thomas was listed ahead of Timothy Spall. This got me wondering whether Helena Bonham Carter would be placed ahead of Gabriel Byrne in a similar listing. Or Philip Seymour Hoffman ahead of Billy Bob Thornton, or Jeffrey Dean Morgan ahead of Jackie Earle Haley. This mental exercise at least resulted in some amusement, to which *The Party* was an active impediment ●



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Music

Underground with Mandy, Charlie, Crystal & Corbyn: The evolution of clubbing

Thea Sands explores the hedonistic history of the nightclub and the music behind it

As Acid-Corbynism envelops the Labour Party and its disciples, the echoes of literal party politics resoundingly reverberate around us and our musical antics, like the deep, warping bass of a Roland TB-303 synth. Jeremy Gilbert's belief in a collision of the radical New Left with their revived 'improvisatory creativity' and the psychedelic musical experimentalists of the '60s and '70s serves as a key example of the power of rave and club culture to mark social and cultural change.

Rave is a religion of dance, music and drugs. It is a social phenomenon capable of creating ad hoc communities, all united in the collective joy of worship and ritual of dance music in atemporal atmospheres. Linked to emancipation, liberation and freedom of the self, it serves as an escape into another world, another reality – a contemporary version of the sacred, baptised by MDMA.

But today's climate for rave seems an entirely other world away from the illegal frenzied parties of the 90s. Focusing on idolatry and image, club culture is increasingly fetishised and manipulated into the mainstream, institutionalised by youths as a subcultural activity, but commodified and dealt in broad daylight by capitalists.

God is a DJ, producing the political, social and cultural master mix of our lives as a product/consumer hybrid. DJs create a community of literal movers and shakers, all buzzing their way through heart-warming, friendship-forming amphetamines, tirelessly revelling in the timeless mechanical maze of unbroken beats and ecstatic electronics. These concepts oozed into the bloodstream of humans from earliest jazz clubs. After the big bands of the '20s roused jiving, swinging and singing communities on the dance floor, jazzers like Charlie Parker brought about a clubbing culture led by the sax and a predilection for dance on a lifeline of marijuana and opium. Touring jazz musicians developed a ceaseless cycle of sumptuous tunes, smooth moves and slick grooves in the first British all-nighters at pop up underground clubs like Cy Laurie's Jazz Club in Soho.

After this, the flailing limbs of rave and its delirious drug-fuelled all-nighters swung into the UK in the '50s and '60s with Northern Soul. Mods took to the underground to tune out from their purgatory-like existence of unfulfilled aspirations and simply danced the grey away. Although this was the first

complete blueprint for rave, it was the pan-demonium of package holidays in Ibiza that fully ushered in the new age of acid rave and ecstasy in the '80s.

In New York it was the funky soul of disco that commanded an army of dancers into formation. With a flaming energy, its fusion of styles burned through the global dancefloor and led the way for hip-hop, the mind-spinning delirium of Chicago's hedonistic acid-house beats and Detroit's trance-inducing techno in an underground spirit of freedom and togetherness.

While Ibiza and clubbing holidays occupied centre stage, British youth culture dropped into a new age in 1988. Revolutionised by the jaw dropping effects of ecstasy, the haze of acid-house engulfed youth culture and their addiction to music and dance, providing a united platform to transcend the social division and unemployment that Thatcher left sizzling on the back of their tongues.

The May of 1992 saw the anarchist collectives such as *Spiral Tribe* and 30,000 other thrill seeking devotees lose themselves on a helter-skelter of narcotics and big beats for a week of Woodstock-goes-AWOL on Castlemorton Common in Worcestershire. Consumed by a moral panic attack, John Major evidently couldn't find his neon vest, whistle and trainers when he passed the Criminal Justice and Public Order Act in 1994.

This quashed the hedonistic debauchery of the 'free party' movement and outlawed its raves by banning public gatherings, "wholly or predominantly characterized by the emission of a succession of repetitive beats," alienating an entire generation from mainstream political culture.

Today's rave culture has been consumed by the mechanical monsters of high capacity super clubs in our entertainment economy. Rave itself is a form of sub-cultural capital, a marker of social standing, taste and adventure. We dance and gurn in packs, in tribes, to the globalized mixes, samples and beats of dance music which blurs the boundaries between musical hierarchy, authenticity and social distinction. The countercultures of the '60s, '70s, '80s and '90s are now an ingrained part of our cultural heritage and clubbing, music festivals and pirate radio are controlled and worshipped elements of youth culture.

Through dance music and clubbing you can let your political voice loose, so, please – rave on ●



REVIEW

St. Vincent
MASSEDUCTION
Loma Vista
★★★★

It was halfway through the title track of the new St Vincent record, amid wailing guitar fuzz and the continuous repetition of "mass destruction" and "mass seduction", that I fired off atext. "I can't decide if this is brilliant, or a complete car crash." As you can tell, I came to my senses and realised it can only be the latter.

This much anticipated fifth release by the US songwriter, real name Annie Clark, sees her refining an already very unique brand of music that seems to evade all labels; even the Wikipedia entry lists pop, new wave, glam rock, and techno. Indeed, MASSEDUCTION is hard to figure out. It's at turns heartfelt, melancholic, sentimental, sexual and destructive. But through it all it manages to be utterly captivating.

Previous albums took a kind of ambiguous, angular indie rock, and slowly refined it into pop music that always sounded like now but retained a kind of alien otherworldliness. Here, Clark takes this formula to its logical conclusion with a renewed commitment to pop songwriting via the influence of Lorde collaborator Jack Antonoff. Many were surprised, even critical, when the first single from the album, New York, emerged with its driving piano and rousing chorus. But as the recent DAMN. by US hip-hop artist Kendrick Lamar demonstrates, an accessible sound does not mean the loss of thematic depth.

Clark has always had a talent for hiding universal human sentiments behind her esoteric and off-kilter soundscapes – this just uncovers them for all to see. The album's centrepiece and emotional core 'Happy Birthday, Johnny' is a tender and quiet ode to a wayward family member, Clark's voice wavering across the static piano chords like a piece of paper in the wind: "Annie, how could you do this to me? / Of course I blame me." Never before has she attempted something so stripped back and personal, and yet she pulls it off with ease.



NEDDA AFSARI

She does it again only a few songs later on the gorgeous 'Slow Disco', where a drifting string quartet and warm vocal harmonies provide the backing for a regretful contemplation of lives not being lived: "Slip my hand, from your hand, leave you dancing with a ghost."

Despite the touching brilliance of these slower moments, MASSEDUCTION is of course not just an album of ballads. 'Pills', produced with the aid of Kendrick Lamar collaborator Sounwave, is one of Clark's unusual songs to date – a dystopian advertising slogan careering off a technicolour instrumental before disintegrating into a 70s-rock breakdown complete with sax and wailing guitar. 'Loss Ageless', by turn, throws stomping electronic drums beneath a sing-song vocal part from Clark and a breakdown that shows why she is still one of the best guitarists in rock music. It's a towering and cathartic examination of loss and heartbreak set against the backdrop of a post-apocalyptic America that looms all too near.

If all of this sounds like a car crash, it's because it's the sound of Clark smashing soul-wrenching, personal songwriting against a chaotic mix of ideas at high speed and leaving us to survey the beautiful wreckage. Given the abstract nature of the lyrics and Clark's recent high-profile relationship with Cara Delevingne, many will be content to pore over the album for clues like investigators. But what really matters is that this is her magnum opus: a grandiose work of sex and death scrawled in neon guitar fuzz. "It's not the end," she sings at the conclusion of the album. We should hope so

Ben Adams

Theatre

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varsity.co.uk/theatre



There are many forms of theatre, and the boundaries between various styles fluctuate over time depending on who you ask. Anyone who has an appreciation of art and the more experimental forms of theatre may feel that sometimes, defining the exact boundaries between theatre and performance art can be complex.

Most arguments seem able to be justifiably countered. For example, performance art is presented within a fine art context, but so too can be theatre. Whether a scripted performance staged in an art gallery, or an installation work where an audience can move through the performance at their leisure (taking as much or as little time as they choose to experience it) theatre can be just as immersive.

My initial thoughts were as to whether 'performance art' was theatre heightened to pure creation, or an ephemeral form of art, subject to the caprices of the human body, but it is more complex than that.

A polarising opinion, and one which should be offered due deference, belongs to Marina Abramović, the *grande dame* of the performance art world. In 2010, prior to beginning a 700-hour-long performance at the Museum of Modern Art in New York, she was asked what the difference between performance art and theatre was, to which she replied: "To be a performance artist, you have to hate theatre. Theatre is fake... The knife is not real, the blood is not real, and the emotions are not real. Performance is just the opposite: the knife is real, the blood is real, and the emotions are real."

Performance art pushes the body to extremes and seeks not to fake emotion, but to use art as a way of releasing emotion. This is an arguable difference between theatre and performance art. At the same time, this statement comes in the wake of a number of theatrical techniques of method acting that shy away from fake emotion, and demand emotionally sincere and expressive performance.

Actors train their body and mind to adapt to the psychology of characters, and the preparation that goes into these works of theatre are almost, in themselves, performance art, pushing the human body to the extremes of experience or empathy.

Is theatre without narrative, however loose, therefore performance art? Experimental theatre can be surreal and difficult to understand, but it does still tend to have a narrative unto an end, and even if the actors are playing themselves and improvising wildly, they are still character-based constructs.

Performance art is more insular and, rather than emulating or experiencing life as it is, seeks to create new boundary-pushing experiences. Vito Acconci, a performance artist who died earlier this year, was the originator of *Seedbed*, during which he would position himself in the confined space under a specially constructed ramp and masturbate, allowing the sound of the visitors walking above him to inspire him in his sexual fantasies.

While he may well have been forcing himself to focus on these fantasies, he wouldn't invent them, but instead, give way to the extreme sway they could hold over him as a human being. This highlights the notion that performance is selfish and highly individualistic, even when performed as a group, where a performer with their own idea will delve into their own mental and physical con-

Defining the exact boundaries between theatre and performance art can be complex, writes columnist Zoé Barnes



▲ **The Artist is Present: Marina Abramović's take on the debate is polarising** (PHOTO: FLICKR: ANDREW RUSSETH)

“Performance art pushes the body to extremes and seeks not to fake emotion”

struction, insensible to the reaction created. It isn't repeated or constructed as theatre is, and it is not an emotional construction as such, but dependant upon the mental and physical extremes to which the performer is willing to go.

The paradox of this is that, though it is up to the viewer whether or not they respond to a performance art piece, the very nature of performance means that an audience should be present, because the work is done for the audience and, without an audience, there are certain worlds of performance art which cannot climb the summits without reaction to stimulation and cannot therefore have meaning.

Of course, it depends on the piece in question. A similar paradox exists in theatre which does not necessarily need to have an audience at all and may still reach its heights (take, for instance, theatre within a rehearsal context) but without the perceived integrity of performance art.

It is also noteworthy that theatre can end up borrowing from and being greatly influenced by performance art, which has developed from visual arts originally in a way that theatre, existing since time immemorial as a means of telling stories, has not.

Besides that, does the presence of a living body in a work of art necessarily make it a work of performance art? Take Yves Klein and his *Anthropometries de l'Époque bleu*, in which naked models are used as paintbrushes to make paintings and the body was an instrument, like a paintbrush. This has been decried by some as sexist, reducing women to tools, but that detracts from the expressive beauty inherent in the movement of the body.

On the one hand, the installations resulted in the creation of works of art. On the other hand, the installations were performances and works of art in themselves. In this case, the latter also gives the models used autonomy

and joint ownership of the works of art created. They must therefore be called artists and not merely models.

In videos of the pieces, Klein hardly gives any directions, and rather lets the artists follow a few given instructions and then make the work themselves – they do so in front of an audience whilst musicians play 'Monotone Symphony', a single note played for twenty minutes, followed by twenty minutes of silence. To not call the models 'artists' dehumanises them, and to avoid this dehumanisation, one must consider that the use of any human body in a work of art created for an audience must be performance art.

Theatre and performance art both expose the human body residing at the core of creative function and exaltation, but they seek to expose the body in different ways and to allow the body to explore its relation to life and experience in varying forms. Vocalisation, setting, narrative and authenticity all shape that which is created and give clues as to the intentional style and purpose of a work.

In the end, though, perhaps the very clearest way of being certain as to what you are supposed to be responding to is to see how the artist in question responds to it themselves, and respecting that they have the knowledge and autonomy to do so ●

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Fashion

Uniform: uniting or oppressive?

Vivienne Hopley-Jones discusses the history of uniformity in fashion and how this affects our own personal style

Fashion is inherently woven into the fabric of our society; individual style is both a personal and societal reflection of political, cultural and moral values, traditions and trends. Through our clothes we project a vision of ourselves onto the outside world: this is who I am, this is who I choose to be. This artistic expression of the individual is the empowering personal nature of fashion. Yet how truly free are we in choosing our clothes?

The dichotomy is in the fact that with the opportunity for expression and individualism comes the possibility for the opposite, that is uniformity and repression. The emphatic potential of clothing in relation to power has not been lost throughout history: the origins of uniform within the military were a direct consequence of the increasing ownership of soldiers by their superiors. There has always been an inherent link between uniform and ownership, especially in this militaristic sense.

This militarism and uniform has been explored artistically by creatives on the runway. American menswear designer Thom Browne produced a bold and brilliant collection at his spring/summer 2014 menswear show inspired by military history. The show was set in the historic and grandiose École Militaire, a Paris-

ian military school within spitting distance of the Eiffel Tower. Browne's collection lived up to its iconic setting; striking and playful, doll-like men marched through passages of the iconic baroque Parisian building. Strong, bold and stereotypically 'masculine' figures were interlaced with sharp waistlines and fine, delicate frills, while broad-shouldered jackets top curved, yet substantial, skirts. The porcelain skin of the model 'soldiers' with their bold red lip evokes both a sense of nationalism which fits with the scheme of the collection, but also adds to this doll-like image. The models became toy soldiers in a toy castle, a Gulliver moment brought to life before the fashion scene.

When looking at the modern fashion industry itself, in an external and un-artistic sense, the issue of uniformity is unavoidable. Tall, incredibly thin, and preferably white and blonde is still the unrealistic and unrepresentative ideal of beauty which society hails and to which, from birth, we are all indoctrinated to conform. The uniformity of the industry can also be seen in fast fashion, which contributes to the devaluing of clothing. The speed with which high street brands mass produce the same 'on trend' items can make it incredibly hard to achieve any sense of individual style. In this way clothes become something we can hide behind: instead of standing out and expressing ourselves, we can blend in and, in fact, we are often encouraged to do so. Uniforms are employed in schools in the United Kingdom with the purported aim of cultivating a sense belonging. However, what constitutes belonging? And where is the line drawn between this and ownership?

Ties between belonging and ownership are considered in Margaret Atwood's dystopian novel *The Handmaid's Tale*, recently made into a series for Channel 4. The red uniform of the Handmaids which Atwood envisaged are

“There has always been an inherent link between uniform and ownership”

brought to life with a pressing vitality. The colour red brings with it juxtaposed connotations of desire and violence and the strict uniform itself signifies the Handmaids' subordinate rank. It is a symbol of their belonging to the 'Commanders', to whom they are sexually and emotionally enslaved, a terrifying exemplar of the ways in which clothing can be used to create repressive uniformity and restrict individuality.

But the show also suggests the possible revolutionary identification that this uniform creates between the women, perhaps indicating in a crudely Marxian sense the power of a self-realised class. As Offred states, “they shouldn't have given us a uniform if they didn't want us to be an army.” This epitomises this debate and leads to the conclusion that clothing, including uniform, cannot be assigned into binary categories. Unity and alienation, ownership and belonging, freedom and oppression: clothing is inseparable from its social and political context ●



INSTAGRAM: BALMAIN



Are sliders here to stay?

Love them or loathe them, the leading summer fashion faux-pas was the old-school pool slider, which saw a resurgence in popularity, becoming this season's 'it' shoe. No longer confined to the poolside, plastic slip-ons originally designed by Adidas became the go-to footwear item for fashion influencers. The rise of utilitarian 'athleisure' coupled with high-fashion innovation saw sliders re-enter the fashion narrative.

Originally designed in the 60s, the iconic Adidas Adilette sandal was created for use by the German national football team as an après-sport slide. Consisting of a contoured footbed with a synthetic textured bandaged upper, the slide was developed to protect players from the less-than-inviting floors in communal changing rooms and showers. The original navy blue and white Adilette slide was first released for public consumption in 1972.

Today, the slide is not only an item of footwear essential for professional athletes but has become ubiquitous at festivals, in university dorms and gyms. The Adilette slide is probably one of the most recognisable footwear items, yet this popularity has encouraged numerous copycat versions, from the likes of Italian fashion house, Gucci, with their less than subtly named Pursuit '72 slides.

Utilitarian athleisure, the amalgamation of sportswear and casualwear, has been experiencing a renaissance that few could have predicted, and world-renowned fashion houses have capitalised by turning a fashion taboo into a fashion essential. Despite a lack of aesthetic appeal, sliders have received a high-fashion reinvention. The orthopaedic rubbery sandals, now embellished with floral prints, feathers and rhinestones, have been paraded on catwalks globally.

The beginning of the 'ugly shoe' phenomenon can be traced back to Christopher Kane's super-luxe interpretation of the humble pool slide. His metallic leather and jewel-embellished slides set a precedent; the fashion narrative was moving away from uncomfortable towering stilettos to comfortable, chunky and un-aesthetic sandals.

If, then, we look at Phoebe Philo's collection at Paris Fashion Week in 2013, Philo presented a mink-lined version of the slider. Despite entering the fashion consciousness in 2012, the introduction of sliders into mainstream fashion can perhaps be attributed to Barbadian singer, actress and, more recently, fashion designer, Rihanna.

After being recruited as creative director for Puma in 2014, Robyn Rihanna Fenty launched her Fenty x Puma fur pool slides. Producing a more wallet-friendly take on the class slider silhouette, Rihanna's luxe faux-fur design sent the fashion world into a frenzy with her collection, selling out in a matter of seconds. In a press release prior to the release of the Fenty x Puma collection, Puma acknowledged that Rihanna designed the sliders “with comfort and style in mind, having to travel extensively as part of her busy lifestyle”.

Following the success of her debut collection of pool slides, the Barbadian's burgeoning design career took an experimental turn with a jelly and satin bow-inspired version of the pool slider. Rihanna and Puma released a lightweight design of the slides with F.U. (Fenty University) branding in a collegiate font.

Once the summer shoe of choice for dads





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WIKIPEDIA



FLICKR: DISNEY ABC TELEVISION GROUP



◀ Sliders are now no longer just for the poolside (Wikimedia)

and granddads alike, the rise of pool sliders did not come as a surprise. The fashion community has been renowned for reinventing 'ugly fashion' to spark trends and grab attention, when in reality the results are not so easy on the eye.

Granted, a high fashion makeover can add a sense of class, but is it worth parting with hundreds for pool sliders which are undoubtedly more impractical than cheaper, less attractive versions of the silhouette? As 'ugly fashion' continues to have its say in the fashion narrative, we can certainly expect more of these trends to come and go ●

Raghav Manchanda



INSTAGRAM: EVACHEN212



FLICKR: DENNIS POPE85

From tutu to tweed

Kate Hammond looks back at some of *Sex and the City*'s best fashion moments from over the years

“A relationship is like couture – if it doesn't fit perfectly, it's a disaster.” No one can deny the importance of fashion on the iconic show that was *Sex and the City*. Following four friends with very different outtakes on life, the fashion is what seemed to pull them together. For every time that Carrie 'wondered' about her past relationships or her current flings, there was a perfectly-matched outfit to suit.

Each woman brought a different style to the table, enabling HBO to capture the iconic fashion moments of the nineties and noughties. Carrie was more of an eclectic dresser, Miranda and Charlotte preferred sophisticated pieces and Samantha provided the scantily-clad pieces that defined the 90s.

So let's look back at the best, boldest and most outrageous fashion statements from the show, from Carrie's iconic opening credits tutu to the barely-there nude dress of Season One. “We keep dresses we'll never wear again, but we throw away our ex-boyfriends,” Carrie writes, and as we look back over the four women's love lives, the outfits are certainly what we keep in mind.

Carrie was the leader of the pack, from the very first scene of the pilot episode when Carrie wanders around New York City in a ballet-style nude pink tutu with her ringlet hair running wild, we knew we were in for a treat. She has provided us with the best of New York fashion, and the most outrageous and daring. Carrie is a bona fide style icon, whether she's hailing a taxi or finishing an article in her one-bedroom apartment, she's always looked fabulous. From her 90s black crop tops, to the newspaper wrap dress, her eccentric and sometimes ridiculous outfits always captured the attention of fashionistas worldwide.

Samantha was definitely the most sultry of all the women; favouring backless dresses in bold colours, her outfits seemed to scream sex appeal. A mature, sensual woman, Samantha always dressed with confidence and charisma. From sequin dresses to extreme colour blocking, Samantha's style was out there and luxe,

with a penchant for gold tones, whether we saw this in her jewellery, her clothing or her envied gold locks.

Charlotte York was an advocate for classic, feminine beauty. Sickly sweet, she adored simple silhouettes in the form of pencil skirts and shift dresses. With never a hair out of place, Charlotte was tailored and contemporary even when selling art in her New York gallery. Charlotte was the epitome of prim and proper and always classic; favouring headbands, pearl necklaces and corset dresses, she always remained composed and sophisticated. Charlotte's wardrobe consisted of all the timeless pieces, including a Burberry trench, a Chanel tweed suit or a DVF wrap dress.

Miranda is a working woman through and through. Her myriad of sharp suits in checks and stripes combined with that iconic red bob meant that Miranda's preppy ensembles remained contemporary and cool. Miranda favoured chunky roll necks with lapelled leather jackets and always had a great pair of wide leg trousers on. Her androgynous outfits and tailored dresses made her a power dresser to the max. A pioneer of the 90s pixie cut, Miranda will not only be remembered for her lethal one-liners and unconventional friendship advice, but also her smart, cool and seriously stylish wardrobe ●



▲ Carrie Bradshaw, played by Sarah Jessica Parker, was renowned for her bold style choices which defined some of the biggest trends of the 90s and early 2000s (Instagram: lilmixedlibra)

Sport

No more 'Hucy' as Hughes and Lucy split

Matt Gutteridge
Deputy Editor

Hughes Hall and Lucy Cavendish have announced their decision to form separate boat clubs, ending a fifteen-year alliance.

Hughes Hall and Lucy Cavendish College Boat Club (HHLCCBC), which was formed in 2002 following several years in which the two graduate colleges repeatedly lacked the depth to produce competitive women's crews on their own, will be dissolved with immediate effect, with women's crews from both colleges to compete independently in future.

The two clubs trained separately over the summer, ahead of the formal split. A joint statement from the two colleges indicated that "with the recent increase in student body size, both Hughes and Lucy now have adequate numbers to run their own clubs".

When HHLCCBC was formed, both Hughes Hall and Lucy Cavendish were struggling in Bumps, with Hughes Hall's first boat languishing at the bottom end of Division III of the May Bumps, and Lucy Cavendish only competing in the less prestigious Lent Races, where they finished third from last in 2000 after sinking eight places in four days' racing.

Since the merger however, fortunes



▲ Lucy and Hughes will now operate separate women's boats
(HANNAH SPRY)

have been completely reversed. Four sets of blades from five May Bumps between 2005 and 2009 saw HHLCCBC race up the charts, and they currently sit in eighth place in the second division. The club's position is even more favourable in the Lents, where bumps on Peterhouse and Queens' in 2017 took the club to 15th on the river, an all time high for any boat from either college.

Lucy Cavendish will inherit these positions in Lents and Mays, as well as taking over the combined club's W3 position, which will become Lucy Cavendish W2. For Hughes Hall, this means that they will drop more than a full division in both sets of Bumps races to take up the position of the combined club's sec-

ond boat.

Cooperation between the clubs will continue, as the two clubs currently share space in the boathouse of Emmanuel College; however, a benefaction to Lucy Cavendish has allowed the college to build its own gym, meaning that the college's rowers are no longer dependent on sharing facilities with Hughes Hall. Meanwhile, Hughes Hall Boat Club told Varsity that they are "actively seeking to acquire a new women's boat", as two of the combined club's three women's boats are owned by Lucy Cavendish College.

In recent years, the two colleges have been a constant presence in the University crews, with at least one rower

from Hughes Hall or Lucy Cavendish representing the Light Blues in each of the last four Women's Boat Races. Last year's crew, which dominated Oxford to win by eleven lengths, featured two rowers from Lucy Cavendish - newcomer Melissa Wilson, and Myriam Goudet, a veteran of the famous 2016 race where Cambridge very nearly sank.

2002

Hughes Hall and Lucy Cavendish have shared a boat club for 15 years

Commenting on the split, Lucy Cavendish Boat Club President April Bowman said: "Whilst the women's team has grown under the joint Boat Club, commanding some impressive places in the bumps and beyond, Lucy is very excited to stand on her own and looks forward to seeing the Hughes ladies on the river."

Nazhif Zaini, president of Hughes Hall Boat Club, similarly said: "Having built a formidable rowing programme from amongst friends and as a joint boat club, the Hughes Hall women rowers will now on their own no doubt keep that rigour and determination alive. I wish Lucy Cavendish Boat Club well on the river."



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Rugby for Rio: 'Supercuppers' to raise money for Brazilian charity

Fionn Dillon Kelly

History will be made at Grange Road this coming Sunday, the 22nd of October, as it plays host to the inaugural UmRio Supercuppers between St John's College, Cambridge and Keble College, Oxford. With both sides winning a league and Cuppers double last year this promises to be an exciting match with both teams electing to play a mix of new freshers alongside the more experienced members of last year's teams. Supercuppers hopes to answer the age old question (for this year at least) of which Oxbridge college is the best.

However, even more importantly, this event is designed to raise awareness and funds for an incredible charity UmRio/OneRio. UmRio operates in the isolated favela of Morro De Castro using rugby as a tool for social development, providing a rare safe space of hope and encouragement for over 300 young people. Founded in 2011 by Robert Malengreau, an Oxford graduate, UmRio has forged strong links with both Oxford and Cambridge rugby clubs, receiving a number of volunteers from each over the past few years. The charity has grown from humble beginnings of conducting two hours of rugby training in a bid to drive social inclusion, to a flexible social program improving the lives of the residents of Morro De Castro through its Five Pillar Development Program.

This integrated programme tailored to the specific needs of the targeted community works to engage with the multifaceted challenges faced by its participants. UmRio's Five Pillars Model

works to provide young people with the options and supportive influences they need to overcome some of the obstacles they face to achieve success. The model revolves around combining project-based education, rugby and improved access to healthcare to support young people where society's central institutions have failed them.

Whilst UmRio's holistic methodology has won international awards and been the subject of educational research at some of Brazil's foremost universities, it has done so with effectively no external funding. Consequently, we need to continue to raise funds in order to guarantee this programme's sustainability and ensure that UmRio can continue to provide opportunities to young people in Morro De Castro.

Supercuppers is the latest UmRio fundraising event following on from the incredibly successful 24 hour touch tournaments in both Oxford and Morro De Castro. Entry costs £5 on the gate with all proceeds going to UmRio/OneRio. So get yourself down to Grange Road this Sunday at 3pm to watch some great rugby, get a queue jump to Sunday Life, and to support an amazing charity.

▼ St John's won both the League and Cuppers last year
(IMRAN MARASHLI)



In conversation with: Kshitij Sabnis

Lawrence Hopkins

speaks to the president of Cambridge's Modern Pentathlon Club, **Kshitij Sabnis**

Lawrence Hopkins
Deputy Sports Editor

Modern Pentathlon is an event with which very few are familiar. Anyone can run, most can swim, but few combine this with shooting, fencing, and horse riding. Prior to arriving in Cambridge, the now President of CUMPC, Kshitij Sabnis, was a stranger to the combined event, but his passion for a sport that has only grown as a presence in his life both as an undergraduate and a graduate, is greater than ever. Fresh from an informal training camp with some returning Cambridge athletes in the Dominican Republic, Sabnis is already focused on the year ahead.

CUMPC hold a Novice Varsity Match, this year on Saturday the 28th of October, and Sabnis has high hopes for the event: "We would like to get as many people as possible out to compete. It's open to a complete range of people: we have no riding, specifically because it is the part of pentathlon which takes the longest time to learn, and we want



to level the playing field for everyone. It is always great to see people being able to compete against Oxford having only been involved in the sport for such little time."

Levelling the playing field is something of great concern for the President. Modern Pentathlon is unfortunate in that the resources required for the multi-discipline event can represent the sport as elite, as the preserve of only a fortunate few. At the 2017 BUCS Championships, only Oxford and Cambridge entered teams – of three – in the pentathlon competition.

"With regards to BUCS, the fact that teams must be of three disadvantages so many universities: athletes go to a wide range of universities after school and so getting a team together in what can be a niche sport is challenging for places that do not have the same setup as Oxford and Cambridge.

"I am also aware that, yes, pentathlon is not the cheapest sport but the club does substantially subsidise training and I believe that learning to ride through pentathlon is one of the cheapest ways to do so. We are also partly supported by University grants, and if anyone needs further financial support to take part then the college system is there."

When it comes to changing the image of the sport by making it as accessible as possible, it would appear CUMPC is doing all it can: "Anyone can pull on a pair

of running trainers and go for a run, so it is difficult, of course. But, we are trying to make it more inclusive: as mentioned, our Novice Varsity has no riding, and we run a laser-run Cuppers competition that is proving popular."

For those who are not up to the task of all of Modern Pentathlon's disciplines, membership too is geared to being as inclusive as possible: "We are quite lucky as a club to not have to charge that high a rate for membership. We charge £70 a term for tetrathlon, while pentathletes

testing waters: "We have a long-standing relationship with Ernst & Young, one which has changed over time – we now give a lot back to the company. Since 2012, we have put on a competition of sorts for EY, and club members go along and help with coaching of shooting and some of the other disciplines."

Away from his administrative responsibilities, Sabnis has an eye on training with revenge the order of the day after defeat for both men's and women's teams in last year's Varsity Match: "We are going to keep training as hard as we have been, especially in riding where the element of luck is great, we are going to work as hard as ever this year. It can be frustrating sometimes, but it's just part and parcel of the riding that things sometimes go awry. Obviously, like anyone, I would like to achieve a Full Blue this year, but my main goal is for the team to win."

Kshitij Sabnis, as President of CUMPC, is prepared for a year of hard graft as defeat in the Varsity Match looks to be avenged, but his responsibilities stretch beyond leading his club to victory. Modern Pentathlon is a sport which can appear to be open only to the elite, but Sabnis is up to the challenge of making his sport the preserve of the many, not the few. The first order of business, however, is Novice Varsity on October 28th. High turnout and victory here would set the standard for the year for CUMPC.

13

The number of novices competing in last year's Novice Varsity match

pay £130 a term, which covers three free riding lessons and subsidised ones thereafter. And we do encourage anyone to come for a few sessions to see what pentathlon is like."

What is clear from this feature is that a multitude of sports clubs in Cambridge are facing immense challenges when it comes to funding; corporate sponsorship is moving away from institutions like Cambridge. Perhaps this is due to concerns that being tied to Cambridge is too elitist and reflects poorly on the company in question. Pentathlon is one of the few lucky clubs not to be treading in

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Modern Pentathlon In conversation with Kshitij Sabnis, president of CUMPC 35



Harry Normanton
Senior Sports Reporter

St John's 15
Robinson 17

A missed conversion from the final kick of the game handed Robinson's rugby team their first ever win over St John's. Having played most of the game with 13 men, and spending most of the final 15 minutes frantically defending their line, Robinson seemed to have been denied at the last when the Red Boys' inside centre crashed over to bring them within two points. But the conversion pinged off the right hand post, prompting wild celebrations from the team in blue and yellow.

Going into the game, the odds seemed stacked in St John's favour. After claiming a clean sweep of trophies last season, and winning the start-of-the-year sevens tournament last week, Cambridge's traditional rugby powerhouse must have been confident, especially given their opponents were only able to field 14 players, seven of whom were debutants. But it was Binson who started strongest. A combination of decisive running from the backs and indiscipline from John's won them a penalty on their opponents' five yard line. They opted to tap and go,

forgoing the chance of three points in pursuit of five, and their bravery was rewarded when lock Alfred Jacquemot, playing his first game for Robinson, blasted his way over from three yards out after picking the ball up at the back of a ruck. Wing Edward Butler-Caddle missed the conversion. Robinson led 5-0.

Their score came at a cost, though. Talismanic number eight Max Kotz was injured in the build up to the try and forced off for the rest of the match. Undaunted, Binson proceeded to dominate the half. The Red Boys levelled at the 20-minute mark, but Robinson hit straight back, flanker Piers Crowther – excellent all game as the only member of the Binson back row – scooping up a loose ball and diving over in the corner. Butler-Caddle made a stupendous conversion from the far left wing, and Robinson led 12-5. That would be the score going into half time, as St John's' attempts to attack were frustrated by a stream of knock-ons and penalties. St John's came out for the second half seemingly determined to make amends. Although, for all John's' renewed intensity, it was Binson who struck next. Picking up the ball from a ruck on the halfway line, scrum half Max Orviss darted past the first defender then swerved around two more,

before releasing Butler-Caddle, arriving inside at pace. The wing pounded into his opponents' 22, and his deft offload to Birch just before he was brought down took Robinson to the brink of the Red Boys' tryline. After a succession of short blasts from the forwards John's resolute defensive line finally cracked, and Jacquemot burrowed over for his second try of the game. A missed conversion meant the score was 17-5 to Robinson with 25 minutes remaining.

John's were not going to go down quietly, though. They continued to run with determination and were more disciplined at the breakdown. Robinson were buoyed by the belated arrival of Alistair Dewhurst, but their two-man disadvantage was quickly restored when captain Rowan Saada was shown a yellow card for a desperate high tackle. A long period of sustained pressure culminated in the Red Boys ploughing over in the right-hand corner. After missing a difficult conversion, that made the score 17-10 to Robinson with ten minutes to play.

And now the game descended into the surreal. Having held out heroically, Robinson were falling to pieces. Half of the team was hobbling, more than running. But still they kept hurling themselves before wave after wave of John's' attackers, who, sensing an unlikely vic-

▲ Robinson beat St John's for the first time in their history
(HARRY NORMANTON)



tory, were crashing into contact with renewed vigour.

As fatigue turned into exhaustion, though, Robinson's defence became increasingly undisciplined. With three minutes to play, Birch was shown a yellow card for a high tackle, hauling down the Red Boys' right winger just short of the line. Within the next two minutes, two more Robinson players were shown yellow cards for repeated infringements, as John's won penalty after penalty in search of the final breakthrough.

When St John's finally broke through as the clock expired, the Robinson 22 resembled something like a battlefield, strewn with the broken bodies of defenders. But despair quickly turned to elation as the conversion was missed, securing a victory that will go down in college folklore.

Speaking after the game, St John's captain Russell Hughes said he was not disheartened: "The way we came back into the game in the second half and gave Robinson a run for their money... I'm really proud of them."

Robinson, meanwhile, were simply euphoric. Captain Rowan Saada captured the mood best when addressing his team in the immediate aftermath of victory: "That was team sport at its best boys. It's beautiful. It's just beautiful."

CAMERA SEASON 2017/18

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QUATUOR ÉBÈNE

Beethoven, *Quartet in G*, Op. 18, No. 2

Bartók, *Quartet No. 4*, Sz. 91

Beethoven, *Quartet in E minor*, Op. 59, No. 2 'Razumovsky'

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Jean-Guihen QUEYRAS, *cello* Alexander MELNIKOV, *piano*

Beethoven, *Variations in F*, Op. 66

Beethoven, *Sonata in A*, Op. 69

Beethoven, *Sonata in C*, Op. 102, No. 1

Beethoven, *Sonata in D*, Op. 102, No. 2

World-renowned French cellist Jean-Guihen Queyras returns to Camerata Musica for an all-Beethoven recital with Russian virtuoso Alexander Melnikov, whose solo recordings are listed by the *BBC Music Magazine* among the '50 Greatest Recordings of All Time'.



SATURDAY 28 APRIL 2018, 7:30PM TRINITY COLLEGE CHAPEL

Matthias GOERNE, *baritone* Alexander SCHMALCZ, *piano*

Schubert, Lieder (programme details to be announced)

Widely acknowledged as one of the finest baritones currently performing, Matthias Goerne's most recent accolade is the 2017 *Gramophone* Award for the best vocal recording of the year.



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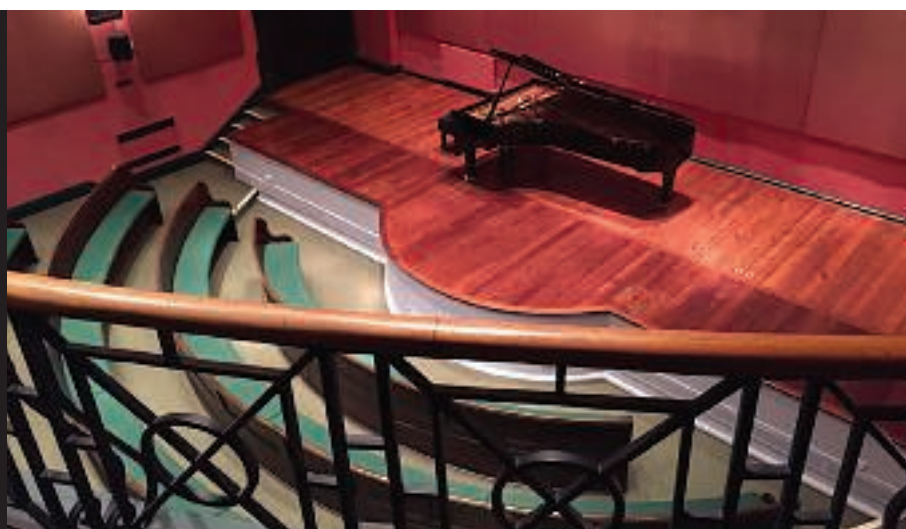
Tickets:

A Reserve: £49 — Student price: £10

B Reserve: £37 — Student price: £5

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