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Friday 9th March 2018  
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# VARSITY

## Wei ahead in poll on final day of voting

- Newnham student takes solid lead in poll of over 700 students
- Huge single-college turnouts could mean Aspinall or MacDonald still snatch victory

Matt Gutteridge  
Associate Editor

Siyang Wei is in pole position to take the CUSU presidency as voting enters its final day, but huge turnouts from individual colleges could still swing the vote.

A Varsity poll of 734 University members shows Wei in a comfortable lead, with 41.6% of respondents backing the Newnham student. Connor MacDonald and Evie Aspinall were matched close for second place, backed by 27.0% and 25.2% of respondents respectively.

Wei's campaign has been gaining traction in recent days following a strong

showing at the hustings on Sunday. Wei has been touring colleges with their campaign team in recent days, flying in recent days at Trinity, Trinity Hall, Robinson, and King's. MacDonald, the only candidate with experience as a JCR president, appears to be trailing, having tripped up on the issue of Prevent at hustings. Evie Aspinall is in last place, but running vote breakdowns released

Who should be the next  
president of CUSU?

Siyang Wei 46.1%

Connor MacDonald 27%

Evie Aspinall 25.2%

Don't know/RON/Other 6.2%

by CUSU show that students at her college, Pembroke, have shown out to vote in huge numbers.

Crucially, Wei appears to be short of the margin of victory needed for them

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▲ Students held smoke grenades and waved banners after marching onto Senate House lawn

(LOUIS ASHWORTH)

## Old Schools occupation fails after Toohe refuses to appear

Noella Chye Senior News Editor  
Catherine Lally Investigations Editor

Pressure is building on vice-chancellor Stephen Toohe as staff and students mobilise with plans to escalate strike action, despite some concessions on his part.

Coloured smoke-bombs contrasted strikingly against the historic backdrop of Senate House as around two hundred students and striking staff gathered early yesterday afternoon and demanded Stephen Toohe make an appearance and hear their grievances.

Amid a pink and purple mist of drizzle

and smoke, rally-goers marched onto Senate House lawn, where they chanted and addressed Toohe, who did not appear to speak. Attendees raised a series of questions, from "When will men and women receive equal pay at Cambridge?"

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# Editorial

## The limits of CUSU bashing

It's fair to say that *Varsity* has always had a testy relationship with CUSU. Over the past few years, we've scrutinised every budget, carefully documented every election and referendum, and asked more questions at CUSU council than even the most audacious JCR president.

As a result of this focused and in-depth coverage of the student union, we sometimes see our work cited by the section of the commentariat who like to stress their 'disillusion' with CUSU. These students, informed by our critical coverage, present themselves as the torchbearers for apolitical students, centrists, and those who just want a 'sensible' student union that has relevance to them. Such individuals even go so far as to question the use of CUSU's very existence.

Yet I struggle to read through more than a few sentences of this sort of tripe without an overwhelming feeling of contempt. With the exception of its Oxford and Durham counterparts, CUSU is fairly unique in being a students' union in a world of college JCRs. This presents a unique set of challenges. With JCRs handling the day-to-day function of student representation, CUSU are left with only the most difficult challenges, and what's more, in a system where outcomes and information are decentralised, but decision making filters.

Low engagement with CUSU is a problem – turnout at last year's election was 22.5% – but it doesn't invalidate its legitimacy. CUSU is an advocacy organisation, not a government, and voter apathy reflects the fact that a large number of students don't feel they need to be advocated for at the University level. You can lead a student to collective action, but you can't make them engage.

The 'disillusioned' like to invoke this 'silent majority' as evidence of CUSU's irrelevance. This fashionable posture is usually either a reflection of privilege or a transparent hostility to social justice. When people talk about how 'disillusioned' they are with CUSU, I can't help but notice the euphemism. You can't be disillusioned with something you never gave a shit about in the first place.

CUSU has a lot of problems – their website is an embarrassment, and their financial situation remains precarious – but students take them seriously because we believe that CUSU can play a vital role in advocating for positive change within the university. Only a centralised organisation like CUSU can effect that kind of change, and such an institution will inevitably reflect the concerns of those who care enough to make the effort.

Democracy is not an outcome we are entitled to, but one which only exists when you put the work in.

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## News

# IWD 2018 Cambridge celebrates International Women's Day

*Stephanie Stacey reports on the groups of students gathering to celebrate across Cambridge*

**Stephanie Stacey**  
Senior News Correspondent

Cambridge's celebrations of 2018 International Women's Day took many forms, ranging from formals and social events to discussion groups and speeches. The day's importance, according to Churchill's women's officer, lies in recognising "how much feminism has achieved, but also how much more work has to be done," with an aim to "raise awareness of the extent of oppression women still face, particularly LGBT+ and BME women, and women living with disability."

CUSU Women's Campaign organised an afternoon of events honouring the Women's Strike – an international movement encouraging women to reject the unpaid work society expects them to perform – and in solidarity with women and non-binary workers currently taking part in the on-going UCU industrial action.

A series of teach-outs took place, focused on the history of working class women and non-binary people's roles in activism. After these teach-outs, many women and non-binary people of colour gave readings of poetry and essays, featuring work from writers such as Audre Lorde and Ijeoma Umehinyuo, as well as new, often deeply personal, writing. Themes ranged from the influence of colonialism on identity to the often gendered nature of care and welfare, and CUSU presidential candidate, Siyang Wei, discussed lesbian feminism.

Following the readings, women and non-binary people united to create banners for the Reclaim the Night march, set to take place this Sunday, and to write letters to those currently imprisoned

in Yarl's Wood immigration detention centre.

One woman, who chose to remain anonymous, described the event's environment as "welcoming", noting that nowhere else had she ever felt confident enough to speak in front of an audience.

A symposium took place on Wednesday evening to explore the 2018 International Women's Day campaign theme #PressforProgress, asking what work remains necessary in the fight for gender parity. Two of the speakers – Professor Nicola Padfield, master of Fitzwilliam College, and Dr Ann Olivarius – drew upon their extensive legal experience, while CUSU women's officer Lola Olufemi had an activist's perspective on the



▲ Olufemi at the talk (MATHIAS HAMMER)



matters.

Sophia Borgeest – organiser of the event and Pembroke College graduate women's officer – said that in choosing the speakers she had sought a "diverse" group of people, but noted that "what the three women have in common is that they spend a significant chunk of their professional and personal lives thinking about and fighting against injustice".

Issues discussed ranged from all-female sports teams to the culture of sexual abuse within many of our universities, in an environment of debate that, according to Padfield, "was good at pricking all our consciences and allowing us to ask some difficult questions".

Speaking to *Varsity* following the symposium, Padfield celebrated International Women's Day as a "vital" opportunity to "keep the subject of inequality firmly on everyone's agenda."

"Women's rights have advanced a long way for some women in the last 100 years, but what has been gained can so easily be lost. And we must never forget that the advances have been deeply patchy."

While speaking at the symposium, Lola Olufemi detailed the work she has done for female and non-binary empowerment over the past year in her role as CUSU women's officer, and noted the progress that must still be made. She emphasised a belief that women's advancement is "a collective task", which must be undertaken by all people, for all people, arguing that we must "decolonise" our feminist viewpoints and ensure that our movement is intersectional.

Many individual colleges also hosted their own celebrations. At Robinson, an event on Thursday afternoon promised the opportunity to "celebrate the women





in your life” in a “safe space”. During the course of the afternoon, banners and posters for the Reclaim the Night march were designed, and several speeches were given, including one on eco-feminism. The event proved popular, with one attendee noting that the JCR was “the most packed” she’d ever seen it.

Speaking to *Varsity*, Jess Henderson – Robinson’s JCR Women’s Officer – described the celebration as “an opportunity for everyone to reflect on the history of women’s struggles across the globe as well as a chance to re-energise current women’s movements for equality and liberation”.

Several other colleges marked the day with formals.

However, Sophia Borgeest, Pembroke College’s graduate women’s officer, revealed that requests to have an International Women’s Day dinner reserved exclusively for those identifying as female and non-binary were denied on the grounds that it was deemed unacceptable to “exclude men”.

Speaking to *Varsity*, Borgeest noted that Pembroke does in fact frequently host dinners for specific groups of people, citing Boat Club dinners as an example.

Speaking of the usefulness of women-only safe spaces, Borgeest said, “Men have dominated places like Cambridge for centuries. Even today, their portraits decorate our halls, their names occupy our street signs, buildings and the prizes we award to each other. Having women’s only spaces, I think, can do two things: first, it can make men aware of the history of dominance and of the privilege they inherit from it. Second, there is something incredible about women getting together, something

empowering.”

Gendered struggles are, according to one female student at the symposium, “innately political”, which was recognised at the Cambridge University Labour Club’s (CULC) International Women’s Day social. This event provided people of all genders with the opportunity to talk about the continued gender inequality within our society and the responsibility we all share to strive to overcome it.

The speakers and attendees discussed, among other things, the disproportionate amount of abuse faced by female MPs and how this restricts women’s access to politics, with speakers detailing their own unique backstories and noting that though political involvement can be “empowering”, it is also often “mentally exhausting”.

Speaking to *Varsity* following the event, Elspeth Oakley said “it is so

▲ Students gathered for banner-making in the CUSU lounge
 (STEPHANIE STACEY)

important that we platform women’s voices. All too often, men don’t realise what women experience purely because their female friends haven’t explicitly told them, or they haven’t witnessed it in person”.

Oakley offered the following advice for young women keen to get more involved in politics: “Be fierce, be formidable and be fiery”.

Many of the women interviewed by *Varsity* emphasised the need for simultaneous celebration and action this International Women’s Day. Though progress has certainly been significant, with this year marking the centenary of women’s suffrage in the UK, we cannot be complacent. The challenges facing women today remain “immense” but, as Holly Scott put it, the “widening acknowledgement” of society’s issues “promises hope of a cultural shift”.



NEWS

Who are the ‘Rebel Architects Faction’, and what exactly do they do?

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(JENNY TANG)

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## News

# Pressure builds on Toope over strikes

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to “Why are staff at Cambridge on zero hours contracts?”

After Toope failed to make an appearance, a group of both students and staff briefly attempted to enter the Old Schools building, before realising that all entrances had been barricaded and the building mostly vacated.

To a backing track of live saxophone music, students then pounded on the Old Schools’ doors, crowding around the entrance and chanting: “Whose university? Our university.”

Cambridge’s student activists came out in full force. CUSU sabbatical officers and president Daisy Eyre led the rally, although they hung back when students attempted to enter the building.

The charged atmosphere is set to intensify following the central UCU’s announcement yesterday afternoon that strike action will continue for a further 14 days around exam time if the pension dispute is not resolved.

This came alongside a declaration on Senate House lawn from a member of the Cambridge UCU’s industrial action committee, Anne Alexander, who announced the escalation of strike action by the Cambridge UCU branch in the coming days. This will consist of them “calling out to the people we’ve been working with already [...] to build a campaign that takes our democratic and just demands to the thousands of people in this university we know stand with us.” She promised the Cambridge UCU would be “expanding” its pickets, moving down to the Clinical School, and mobilising next week without waiting until Regent House convenes.

Stephen Toope released a statement on Wednesday, saying: “I will be asking the Council to accept greater risk and



cost in the short-term as a bridge to a sustainable long-term solution in the interests of the sector, the University and individual members of USS”.

The announcement came after mounting pressure from academics and alumni. Earlier in the day, over 800 alumni of the University signed an open letter to the Vice-Chancellor expressing their disappointment with its handling of the pensions dispute. They said: “As alumni of the University of Cambridge, we are

▲ The ‘Students meet VC Stephen Toope’ demonstration took place yesterday (LOUIS ASHWORTH)

usually proud to tell people where we studied”, and added, “Recently, however, we have been less proud of the role Cambridge has been playing nationally – and its treatment of staff.”

Later in the day, 100 senior academics gathered outside Senate House calling on the Vice-Chancellor to follow the lead of Oxford’s vice-chancellor Louise Richardson, who announced a reversal of the University’s position on USS risk to employers on Wednesday morning.



▲ Above top: Ben Beach addresses the rally; Above bottom: two CUCA members look on in horror (LOUIS ASHWORTH)

To the community of Cambridge student activists and union members at yesterday’s rally, Toope’s responses have not been enough. Claims of the inadequacy of his response appear to have escalated since the announcement.

Speaking to the rally, Waseem Yaqoob, UCU Branch Secretary, compared Toope’s response to that of Sally Maidstone at St Andrew’s, who wrote to UUK to call for an assessment of the pensions valuation. He asked: “Where’s the leadership

14

The number of additional days of strikes that will take place if the dispute is not resolved

of our vice-chancellor?” He acknowledged that Toope’s statement last night was a “major victory that could not have come about without staff and students standing together on the picket lines,” but added that it is “very clear that many members of University Council wanted a much stronger statement,” and Toope is “not a CEO” and should not be able to override the internal democratic governing structures of the University.

He also noted “no evidence” of Toope offering “the 6% increased distributions [...] needed” to end the dispute, which the UCU was supposedly made aware of last week.

Going forward, pressure on Toope is unlikely to diminish, as the UUK have warned of further strikes. It is yet to be seen how the position of Cambridge students, many of whom have continued to attend lectures while others have stood in solidarity with their striking lecturers, might change if strikes continue into exam term.

Varsity has contacted the University’s Communications Office for comment.

## Who are the Rebel Architects Faction?

Rosie Bradbury  
Senior News Correspondent

A group of architecture students at Cambridge has collected as a radical political movement aligned with striking staff, calling themselves the Rebel Architects Faction, or RAF, and seeking to “build a better future in the most literal sense of the term”, as one student put it.

Most recently, the group constructed a large red picket fence – which appears to be their signature colour – and chained it to Senate House last Tuesday. They have also hung red banners, which read ‘Strike to win!’ and ‘Support our staff’, across the architecture department.

Its tongue-in-cheek approach to social activism forms a core of the RAF



dynamic. A spokesperson for the group – under the pseudonym Luther Blissett – suggests “forwarding the VC coursework for marking”, and that students save money with a “summer term rent strike” as means of protest.

The group draws inspiration from the ideas of Internationale Situationniste (IS), an anti-authoritarian Marxist organisation of intellectuals and surrealist artists formed in 1957. The IS theory of creating a spectacle as a critique of advanced capitalism may be seen in their highly visual demonstrations, characterised by bright red colours.

An RAF spokesperson referred to an essay published in the journal *Internationale Situationniste* which describes the “combination of parody and seriousness [that] reflects the contradictions of an era in which we find ourselves”, in which “the most serious ventures are masked in the ambiguous interplay between art and its necessary negation”.

Commenting on the ongoing staff strikes, which the group was formed in response to, RAF believes the strike’s failure would mark “a point of no return for the total extension of the neoliberal project” into universities, while a victory would “open the way for nothing less than the total reimagining of the University as a site of learning and common good”.

The RAF’s ‘seriousness’ is evident,

“  
Its tongue-in-cheek approach to social activism forms a core of the RAF dynamic  
”

◀ The group has hung bright red banners across the architecture department building (JENNY TANG)

however, beyond its grandiloquent statements on the overthrowing of capitalism. It is rooted in a concern for the future of architecture as a discipline, troubled by “graduate [students] with unpayable debts expected to labour for free”, a growing “mental health crisis”, and a discipline seemingly “concerned only with profit” rather than for the benefit of society.

The RAF receives little funding, relying primarily on scrap project materials, as expensive protests would “just be taking money from our education – it wouldn’t really make sense”.

Other architecture students have incorporated political activist ideas into their work, according to Ingrid Schröder, a design fellow in the faculty. Speaking to *Varsity*, she explained that the lack of department teaching has “become an opportunity for testing new approaches and demonstrating to supervisors how they want to work”, and gives students a chance “to understand the impact of their activism on how we approach design ideas”.

The highly-secretive branch of Cambridge student-led activism hopes that students are encouraged by “the mass dissemination of our ideas” in taking upon themselves to protest the strikes, while they remain evasive over what, if anything, their next protest might involve.



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## News

# Magdalene bursar agrees to Kitchen Fixed Charge freeze

**Rosie Bradbury**  
Senior News Correspondent

Cambridge Cut the Rent has claimed a major victory at Magdalene, where it says College bursars have made significant concessions on accommodation charges.

Magdalene has agreed to freeze its Kitchen Fixed Charge for the next two years, and have promised to keep rent increases at below-inflation levels.

The college is also considering a proposal by Magdalene JCR to have a £50 rebate on its Kitchen Fixed Charge to be used in its hall, cafeteria, or college bar. Magdalene students currently pay an average weekly rate of £141.34 in rent and fixed charges, with rents having increased at an average annual rate of 6.47% in the last five years.

The concessions follow a petition by Magdalene's Cut the Rent campaign signed by 171 students, which demanded "material improvements in accommodation conditions". The petition called for a 20% cut in rent and a 25% cut in the Kitchen Fixed Charge. Magdalene currently charges students £190.44 per term as a Kitchen Fixed Charge, as well as £3.25 per week to cover "internet and infrastructure".

Shannon Bernard Healey, coordinator of umbrella group Cambridge Cut



the Rent, said that the announcement indicated that "Magdalene is the latest college to buckle under student pressure."

Speaking to *Varsity*, Magdalene Senior Bursar Steven Morris did not confirm the changes, as "the College has not yet formally decided upon charges" for next year, but remarked that the College is "actively considering its current charging structure for students", noting "in particular, the Kitchen Fixed Charge and how it can ease the financial burden on

our students." He said that any measures that have been discussed with students will be raised with the College's Governing Body.

Cut the Rent campaigns were also launched at Girton and Trinity Hall this week. A recent survey circulated amongst the Trinity Hall student body found that 33.6% of 110 respondents said that the price of rent at Trinity Hall "significantly affects" their "ability to pay for other necessities, such as food and transport", and that 36.4% said that they

▲ **Magdalene students currently pay an average weekly rate of £141.34 in rent** (WJH1)

have "experienced anxiety, stress, or hardships due to financial pressures".

A spokesperson for Trinity Hall Cut the Rent said in response to the survey results: "If Trinity Hall administration cared at all about providing quality education, cultivating student welfare, and improving access, the College would cut rent prices immediately".

Trinity Hall's Cut the Rent campaign has launched a petition to students, listing the following demands:

- A 20% reduction in rent prices across the board
- Provision of at least 75% affordable accommodation in line with Shelter UK's recommendation rent be less or equal to 35% of income
- A "more transparent and democratic" system for rent negotiation
- An increase in the financial support available at Trinity Hall

A recent *Varsity* investigation revealed vast disparities in college rent costs, with both Girton and Trinity Hall students paying above-average weekly rents and charges of £160 and £159.15, respectively. Girton students are also required to pay for 37 weeks a year – for an average termly rent of £1973.33 – meaning that it is the most unavoidably expensive college on an annual basis.

Cambridge Cut the Rent also has active campaigns in Robinson, Murray Edwards, Newnham, and Downing.

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# Turnout could be crucial as students scramble to grab votes on final day

- Siyang Wei has clear lead but lowest turnout from their own College, with only hours left
- Will the power of Christ's compel Shadab Ahmed to access win?

◀ Continued from front page

to win the vote on the first ballot, meaning that second preference votes could swing the election. Based on *Varsity's* poll, Wei would still be the strong favourite in the event of a second ballot; however, there remains the possibility of an upset, as supporters of MacDonald could be expected throw their weight overwhelmingly behind Aspinall in a second ballot if their preferred candidate is eliminated, given she is the de facto 'centrist' candidate in the election.

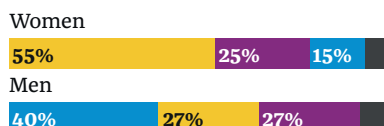
The reverse is true to a lesser extent, as voters for Aspinall, who has run on a platform of increasing engagement, may be more attracted to MacDonald than to Wei, who is seen as a more establishment candidate.

Ahead of the close of polling at 5pm today, candidates will be making the final push to win over voters. Turnout may prove key as candidates seek to mop up votes in colleges that are their strongholds.

Despite Wei's lead in the *Varsity* poll, actual turnout at Newnham (as documented in CUSU's live leaderboard), currently at 24.6%, is lower than at Emmanuel, where MacDonald studies. Both are substantially behind Aspinall's col-

- Evie Aspinall
- Connor MacDonald
- Siyang Wei
- Don't know/RON/Other

## Vote breakdown by gender



lege, Pembroke, where 37.4% of students had voted with 24 hours left before the close of the ballot.

Christ's College currently leads the way in terms of turnout, with data revealing almost 40% of the college has cast a ballot – suggesting strong support for access officer candidate Shadab Ahmed. Four more colleges – Pembroke, Trinity Hall, Gonville & Caius, and Emmanuel – have recorded a turnout of more than 25%.

All three presidential candidates have commanding leads at their own colleges, with the *Varsity* poll suggesting Wei has won 78% of votes among Newnham



▲ The three presidential candidates at Sunday's hustings (LOUIS ASHWORTH)

▼ Access and funding candidate Shadab Ahmed, whose College has seen huge turnout (LOUIS ASHWORTH)



students, Aspinall has won 77% of the Pembroke vote, and that 69% of Emmanuel students back MacDonald. While Wei was the leading candidate at more colleges than any other candidate, winning half of the colleges that submitted a large enough sample, strong performances in colleges with high turnout from both MacDonald (who our poll suggests has won a plurality of votes at Christ's and Caius) and Aspinall (the favoured choice of Selwyn students) suggests that all three candidates remain very much in the running.

There was a stark divide in the voting preferences of men and women. Turnout for both is virtually identical, and in both cases about a quarter of voters backed Evie Aspinall; however, a massive 68% of MacDonald voters are men, while 62% of voters for Wei are women. The small number of non-binary voters backed Wei unanimously.

The presidential campaign has heated up in recent days, following hustings last Sunday.

The most notable exchange came on the issue of Prevent, where Wei and Aspinall both took a strong line against the policy, calling it "incredibly dangerous" and "obviously racist" respectively. MacDonald, meanwhile, called for the

SiYang Wei is the most popular candidate at the highest number of colleges

Get all the latest news and analysis on the elections: [varsity.co.uk/cusu-elections-2018](http://varsity.co.uk/cusu-elections-2018)



policy to be "more effectively and more adequately" implemented, receiving a muted response from the hustings audience.

Elsewhere, MacDonald accused his fellow candidates of being too ready to "accept CUSU as it is". Wei suggested that misrepresented their position, while Aspinall highlighted engaging CUSU with college JCRs as her key policy.

Controversy erupted again following a blog post made by student Oliver Black criticising Wei. After being told to remove his post by CUSU's elections committee, an action that Black said amounted to "stifling freedom of speech", Black responded with a second post further criticising Wei.

Outside of the presidential race, elections are also taking place for the other CUSU sabbatical roles. Three of these, women's officer, education officer, and disabled students' officer, are uncontested elections, and will likely be comfortable wins for Claire Sosienski Smith, Matt Kite, and Emrys Travis respectively.

The access officer race has been the most active of the contested competitions. Following hustings on Sunday, Shadab Ahmed accused his opponent, Rhiannon Melliard-Smith, of defaming him, suggesting that Melliard-Smith's focus on her state school background "implied that I am not also someone from a state school background". The Elections Committee refused to uphold Ahmed's complaint, describing Melliard-Smith's comments as "not defamatory", as he had applied from a private sixth form but previously attended a state school.

The welfare officer role, also contested, has remained rather more muted than the other election campaigns, with candidates Christine Pungong and Walinase Chinula seemingly content with more conventional election tactics.

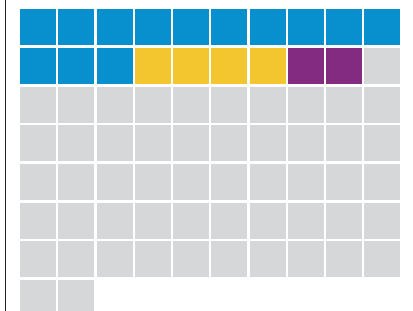
Polling will close at 5pm this afternoon, ahead of a formal declaration of results at 8pm.

## College clash?

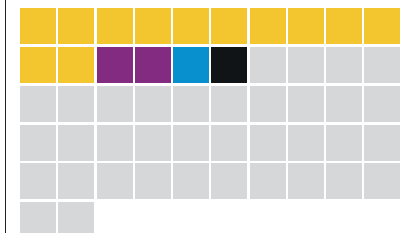
Candidates will be counting on their colleges to produce a core voting block. We used poll data, known turnout data and overall college sizes to figure out what kind of support the candidates might receive. Each block represents 10 students, rounded to nearest 10.

(DATA CHECKED 5PM THURSDAY)

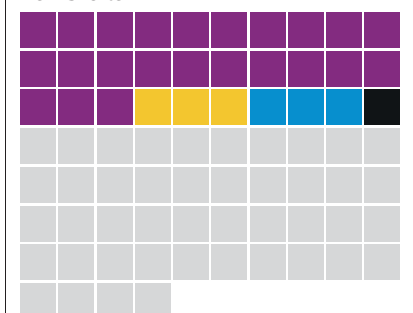
### Emmanuel



### Newnham



### Pembroke



## Breakdowns

78% of Newnhamites support Siyang Wei

76.6% of Pembroke students support Evie Aspinall

68.9% of Emmanuelites support Connor MacDonald



## News

# Decolonisation movement branches out across faculties

Catherine Lally  
Interviews Editor

Student Poppy Lindsey has described her efforts to decolonise the Classics curriculum as being “about challenging the way things have been done and the consequences of the way things have been done.”

Lindsey’s campaign, launched at the beginning of Michaelmas term with fellow students Carolyn Irvine and Abbas Khan, is one part of a mobilisation mounting steadily in various pockets of the University. This has seen campaigns in faculties where questions of decolonisation had not been previously addressed collectively, including Classics, Philosophy and Linguistics.

This term has seen preliminary meetings in the Philosophy faculty, a survey sent out to all Modern and Medieval Languages (MML) and Linguistics students, and a forum in the Classics faculty. The forum took place yesterday night, and brought together students, supervisors and lecturers to question the existing notion of Classics, and reflect on what Classics meant to them, as well as what it could be.

Most recently, the Social Anthropology department’s campaign saw a landmark achievement – the introduction of a World Theory lecture series.

As organisers in different faculties explore their ideas, decolonisation efforts have become more disparate and individualised to faculties, even if they share common goals. Speaking to *Varsity*, campaigners in the Politics department emphasised making changes in how their curriculum is taught, rather than just including more women or BME writers in reading lists.

One campaigner said: “[We realised]

that there are significant limitations to that approach because it can be tokenistic, as well as buying into the idea that just because someone has a certain skin colour they are worth reading.”

Essay questions in Politics, for example, still centre around Europe. One campaigner said that their essay choices “were all along the lines of, ‘what can Europe learn from Gandhi?’”, leaving them to wonder “why we can’t answer questions on Gandhi in his own historicised context.”

Their sentiments were echoed by Anki Deo, a student campaigner in Linguistics, who described camps in linguistic thought: there are the generativists, who focus primarily on competence – “how the brain performs language” – rather than performance, which is “how it comes out of your mouth.” They lie apart from functionalists, who emphasise the need to understand language in light of elements of human culture.

Cambridge, Deo said, falls firmly in the generativist camp. She added: “[The department] don’t mean to, but they’re glossing over [the] social impact of language,” and “there is so much to know that you can’t falsify or test, and I still think that’s valuable.”

Deo described her personal experience trying to include an exploration of the social impact of language in her essays, finding the “extra labour” as a challenge. She said this often culminates in a “throwaway paragraph” in essays because the question rarely addresses it, but she needs it “to make the piece of work feel bearable,” and like it has a purpose.

Lindsey described challenges particular to Classics: “Classics can be anything, which is why it’s a weird subject.” Her sentiments were echoed by Khan, who asked: “What constitutes a classic?”



▲ Decolonisation efforts are in full flow at the Classics faculty  
(ALICE BOAGEY)

Part of their effort is trying to answer this. “I think for me a lot of it is trying to unpick 19th century scholarship,” Irvine said. She referenced the reception of Sappho as a “really interesting” example. “She was supposed to be a lesbian poet,” and the scholarship surrounding her in the 19th century said “she was repugnant to men,” or “she was short and ugly”. Irvine said: “We have no evidence of what Sappho looked like, but we have so much evidence of what they said she was. We’re still dealing with those kinds of problematic interpretations of Classics.”

Lindsey describes two main threads in what it means to decolonise the Classics curriculum: “one way is to look at evidence we have from Europe from a different point of view; the other way is to look at other evidence”. Khan pointed out, however, that compared to English and Philosophy, where we can seek writers outside of Europe, sources outside of the Classics curriculum are scarcer.

Campaigners in the MML faculty have tried a different strategy. Galaxy Henry, a student pushing to decolonise the MML

curriculum, told *Varsity* she encountered almost no non-white authors in her first year, which motivated her to “[broaden] the perspective of the reading list,” and “normalise the non-white authors from first year, so when it is an option later on in the degree it is not some supplementary, niche option.”

Response to the campaigns has been marked by its positivity. In the Classics department, according to the campaigners, support has never wavered, even in the face of logistical hiccups due to ongoing strike action. One fellow approached them to say, “[it’s] really good, keep moving”. Henry noted similar responses in the MML faculty.

Campaigners in the Politics department noted, however, that “the biggest enemy is institutional lag.” They explained that despite not seeing “significant antagonism from the student side,” there is instead an institutional problem: “movements spring up, then don’t stay.” They said this is why they “are so insistent on an institutionalised feedback mechanism with the faculty” to prevent wasted progress.

“The biggest enemy is institutional lag”

## Profile Waithera Sebatindira

Noella Chye  
Senior News Correspondent

“The first meeting I went to in my second or third undergrad year was looking at University-wide campaigns, whereas now we’re looking at faculty-specific



▲ Sebatindira spoke at the anti-Trump rally in January last year (LOUIS ASHWORTH)

[ones].” Waithera Sebatindira, one year after ending her term as CUSU women’s officer, has been deeply committed to the university-wide Decolonise the Curriculum campaigns from the outset. There is perhaps nobody with a deeper understanding than her of how they have developed into the vocal force we see today. She went on to add: “You get students with really clear knowledge, students who are deeply invested in changing the syllabi as a whole.”

Sebatindira describes a growing landscape of the campaigns in Cambridge. Though stressing that she can only speak anecdotally, she said: “There’s been a definite surge.” This largely comes down to increased interest – “the conversation has become so widespread that people are trying to start their own things.”

“There has been a definite surge”

More broadly, she described her personal beliefs about what it means to decolonise the curriculum: “It’s a way of reimagining the University radically, and reimagined in a way that dramatically reduces its power.

“For me, I think fundamentally it comes down to opening up the definition of what a knower is and what knowledge is in the context of Cambridge, so knowers aren’t just people who think and write a certain way.”

The epistemological project is, also, a social one. As Sebatindira explained, our concepts of knowledge and those who hold it “have been used as a justification for colonialism and continued acts of domination of people of colour.”

According to Sebatindira, Cambridge has a special role to play. The questions

raised at this University, Sebatindira said, “would go a long way towards undermining the premises to patriarchal thought generally, given that knowledge produced in universities then goes on to shape societies across the world.”

She echoed a worry, however, that is currently weighs heavily on many campaigners’ minds: continuity. Her most pressing focus now, she says, is “ensuring there are better people to continue.”

The English faculty has been a source of hope. Sebatindira said: “even though it’s been going on for a while, the decolonial movement is still going strong.” One reason for this is that “students know that the going will be long and tough [...] but it’s an ideological cause that people feel strongly about.”



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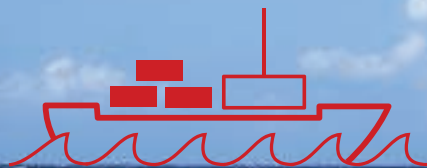
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## Interview

## Deborah Frances-White



# 'I've noticed that men often look a bit nervous'

**The founder of The Guilty Feminist podcast talks to Anna Jennings about women and feminism in comedy**

Deborah Frances-White is best known as the co-creator and current host of popular podcast *The Guilty Feminist*, a show which tackles difficult feminist issues in good humour – very literally, with an abundance of clever comedy and high profile guests. Deborah was in Cambridge to participate in a Union debate, and I talked to her afterwards about suffragettes, feminism today, and the patriarchal institution in which we found ourselves.

For anyone who's listened to an episode of *The Guilty Feminist* (and if you haven't, I strongly encourage you to), Deborah's style of comedy is very distinctive. It's clever, it's witty, and it involves a lot of laughing at the problems of the patriarchy until they seem utterly unreasonable, and therefore untenable. She brought her particular brand of brashness in spades to the Union debating chamber, quickly filling the room with laughter of a particularly self-conscious kind, given that most of her humour is directed at the white male privilege abundant in the Union itself.

Deborah was superbly at home on the debating floor, so perhaps it's no surprise that she stresses the importance of comedy and debate as a political tool. She talks of her recent epiphany while speaking at the Oxford Union: "I realised debates are a great way [forward] – because there's a formality which means you're allowed to come in a little bit harder in your comedy". She speaks quickly, going over her words to get at a better clarity: "the formality of the debate procedure allows people to express their views in a more hyperbolic way, and we don't feel we have to agree".

Ever moving on to new projects – the upcoming musical *Suffrageddon* (more on that later) and her newer podcast *Global Pillage* to name a couple – Deborah explains that she is keen to start running comedy debates. What is refreshing is that unlike some more dogmatic feminist figures, Deborah Frances-White doesn't proclaim to have all the answers: "I want to learn as much as I want to express my viewpoints," she tells me.

One of the regular features of Deborah's act is to single out a male audience member, and make comedy essentially out of making him feel uncomfortable. Fortunately, she does not disappoint, and brought this to the debate with panache. What I am more impressed by is her commandeering bravado in applying the same technique without the safety of a stage and a microphone. In the interview, a male reporter (who shall remain



anonymous) made the rookie error of asking why the show is called *The Guilty Feminist*. She is quick to call him out for never listening to the podcast – "have you heard it? I feel like you haven't heard it?" – before going on to quite patiently explain the show's opening premise.

What the whole 'Guilty Feminist' thing is about is exemplified by the show's opening feature. Deborah and guests take turns to tell stories in the format 'I'm a feminist but...'. One of my favourites is the all-too-relatable, "I'm a feminist but I just bought quite an expensive lipstick I really wanted on the grounds that the shade was called 'Activist'." One of the important take-aways of the show is to not see being a feminist as some kind of abstract ideal but to understand any feminist as, well, liable to marketing strategies and the patriarchy at times.

This kind of pragmatic, real feminism is demonstrated also in Deborah's view on the current #MeToo campaign. She says "I think it's working. I think it's creating new structures, new architecture that protects women, and allows men to step back and go 'hold on', just because this has always happened doesn't mean it's right, and to understand what it's been doing to women". But she's no idealist: "Other men are going 'oh, it was more fun before, but I don't want to ruin

my career'. And I don't really care why men stop groping women, sexually harassing them and side-lining them – I just want them to stop".

Despite the serious subject matter, she still evokes laughs with her imitations of the voices of misogynist men. She concludes, "we give brownie points and carrots and sticks to all sorts of things, so let's start rewarding and punishing the right behaviours".

Founded with Sofie Hagen, *The Guilty Feminist* has enjoyed remarkable success since its inception in 2015. Deborah describes it as a kind of grassroots growth which means they have little need for advertising – "the right people find us". What the show has been so successful in creating is a female-dominated space, in which women can be funny, clever, and speak their minds. Deborah elaborates: "it's a micro-climate where women do well because the audience are hoping, wanting, expecting women to do well. And they project the same kind of glorious positivity that is routinely projected onto men at comedy clubs, men in the House of Commons, men in various spaces".

The necessary flipside to this is that the men get side-lined. She explains: "I've noticed that men often look a bit nervous, they look like the one woman on a panel show if we have a man on.

The audience is always very warm and delightful, but I notice that women take a more central space at *The Guilty Feminist*. They step into the light, they come towards the audience and it's because it's a micro-climate".

Describing this show as a "petri-dish"-like experiment, Deborah says that "we had no idea that it would become like this". With over 28,000 Twitter followers, sold-out live audiences and its own Wikipedia page (no less), *The Guilty Feminist* now "is a place where women shine and the audience are hoping women do well. And women are safe now to speak and to say how they feel".

But as much as it's important to look forwards with feminism, Deborah is keen not to forget the roots of feminism, having recently hosted a 'Suffragette Centenary Special' with *Guardian Live* and making plans for the creation of *Suffrageddon*, a hip-hop musical designed to rival *Hamilton*. Why does this matter so much? "It matters because any movement needs to understand its history to understand where it had power, and where it excluded its most vulnerable members". She continues, "we need to be looking at where we're powerful, and where we're at times accidentally excluding, or overlooking, or even just overtly not listening to members of our tribe".

An Oxford English graduate herself, Deborah is big on emphasising her own forms of privilege. On white people, she declares "the best we can hope is that we get old and die before the rest of humanity gets sick of our shit and revolts," finding an impressive amount of humour in such an absurdly nihilistic statement. She is also knowing about the different forms of generational privilege, reminding the largely undergraduate audience that "your best shot at real estate, young people, is to wait until your parents die".

As she makes her way out of the room, someone stops to compliment her on her dress, a bold floral number. She stops to offer a final piece of life advice: "that's the only thing you need when you get out of uni: one good Vivienne Westwood dress".



▲ **Frances-White spoke in a debate at the Union in February**

(THE CAMBRIDGE UNION)

► **The Guilty Feminist was established alongside Sofie Hagen**

(TORE SÆTRE / WIKI-MEDIA)

“I’m a feminist but I bought quite an expensive lipstick called ‘Activist’”



# News



▲ The current riverside area includes The Anchor, The Mill and the University centre

(LOUIS ASHWORTH)

## Colleges reveal plans for major redevelopment of Millpond riverside area

**Devarshi Lodhia**  
Deputy News Editor

Following almost a decade of discussion, plans to redevelop the Old Press / Mill Lane area of Cambridge are set to be revealed later this month. The regeneration, proposed by the University, Pembroke, Darwin, and Queens' colleges will include retail and leisure facilities and is expected to cost in excess of £35 million.

The University has also announced that colleges are seeking to develop a substantial part of the site for graduate student accommodation in order to address the lack of available accommodation in the city for University students. Plans for redevelopment have been a long time coming.

The Historic Environment Analysis was completed in October 2008, followed by a period of public consultation, which took place between 23 February and 6 April 2009. These discussions resulted in the adoption of a Supplementary Planning Document (SPD) at the Environment Scrutiny Committee on 12 January 2010. The SPD set out the City Council's requirements for the site's development, including the safeguarding of the "architectural, historic, cultural and archaeological importance of the site, taking advantage of its setting on the river frontage within the historic city centre."

These public consultations are set to take place later this month, with exhibitions taking place in the Cormack Room at the University Centre on 22 and 23 March. The *University Reporter* states these consultations "will be supplemented by meetings with members and officers of Cambridge City Council and other local and regional politicians,

and with environmental, transport, and architectural heritage groups, and community organisations."

Subject to approval by the University and colleges, the master plan for the redeveloped site is expected to be finalised later this year. The University has already approved the grant to Pembroke College of a long lease for Kenmare House, Stuart House, and 4 Mill Lane. Meanwhile, the approval of Regent House will be sought for the further divestment of land and buildings, as well as for the construction or demolition of individual University buildings and additional works on the site.

An additional 150 student rooms will be built for Pembroke students as a result of the redevelopment and there are also proposals for an auditorium as well as a number of meeting and teaching spaces. The redevelopment is expected to be completed in 2021/22, with the completion of the Ray and Dagmar Dolby Court - named after Pembroke alum and

his wife who bequeathed £35 million to the college in his will.

Mill Lane is the location of a number of departments, lecture theatres, and other university buildings including the Faculty of Biology, Graduate Union, and the University Centre.

In a statement, the University said: "The Mill Lane lecture block will continue to be used in the short-term and we are working on plans for the continuing provision of modern and flexible teaching spaces suitable for a world class University. The University will work with the local community to ensure that the impact of the future works is minimized."

This redevelopment is a part of a wider move by the University and Council to alleviate overcrowding and rising land prices in the city with the £350 million investment by the University on the North West Cambridge Development (Eddington) eventually planned to result in over 3,000 homes.



▲ An artist's impression of how the new area will look

### TABS TOP TABLE

## Cam lead the world in Anthropology

Cambridge has topped the latest QS World University Rankings by subject in anthropology. Oxford bettered Cambridge, ranking first in four subjects. Other British universities to top the rankings were Loughborough in sports subjects, and Sheffield in library management. Cambridge was ranked fifth in the world in the 2018 QS World University rankings, dropping down from fourth last year and dropped from fifth to sixth in the Graduate Employability Ranking.

### TERRY'S TRAIN TANTRUM

## Carter's Cambridge chagrin

Disgruntled commuter, Terry Carter, refused to leave his train, "taking it hostage" following a third cancellation in two weeks on his route. Taking the 6.17am train from Downham Market to Whittlesford Parkway, he was once again stuck at Cambridge station after his train was unexpectedly terminated early. Carter's stand gained the support of a number of his fellow commuters on Twitter, with hashtags including #WeAreAllTerry and #JeSuisTerry appearing.

### SPEAKER SHAMBLES

## Three more Union speakers cancelled

The Cambridge Union has suffered yet more speaker cancellations following the decisions by His Excellency Abdullah Abdullah, Davina McCall, and Hayley Atwell to postpone their appearances. Abdullah, the Chief Executive of Afghanistan has delayed his state visit to the UK. In a statement, the Union said: "We are doing all we can to secure new dates for these speakers". This follows cancellations by Orlando Bloom, Mike Flynn, and Pelé earlier in the term.



▲ Losses mount for Union (SIMON LOCK)

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TRINITY COLLEGE CHAPEL



## Science

# Can we cure ageing? The search for a life-extending miracle drug

Bethany Bartlett

Life expectancy in the developed world has rapidly increased throughout the last century due to rising living standards, better education, and healthier nutrition. However, we now face a new challenge from the degenerative diseases associated with ageing, which include cancer, diabetes, cardiovascular disease, and dementia. These cost the economy billions and affect virtually everyone who lives into old age, with devastating impact on quality of life.

Current research often focuses on individually targeting these age-related diseases, but it can be argued that preventing one disease simply increases the risk of contracting another. As a result, some scientists have taken a new approach, attempting to find a drug that targets the process of ageing itself.

One potential approach to extending the human lifespan is through severely restricting caloric intake, which has had successful outcomes during animal testing. However, most of us are unwilling to commit to the 40% reduction in caloric intake trialled in the majority of successful studies, which can lead to unwelcome side effects such as infertility and decreased bone density. Scientists are therefore attempting to create a drug that mimics the effects of caloric restriction, enabling increased lifespan without the harmful side effects or decreased quality of life associated with severely reducing food intake.

One possible candidate is resveratrol, a compound found in some fruit and in red wine. High doses of this substance have been shown to extend lifespans in several organisms due to the effect of the



drug on the activity of sirtuins, enzymes which control several biological pathways and are known to be linked with the ageing process. While studies on the effect of resveratrol in humans have not shown very promising results, the development of more potent synthetic compounds which target the same cellular pathways holds hope for the future.

Another potential avenue for drug development lies in testing whether some chemical present in the blood of the young is able to rejuvenate the elderly. This theory stems from experiments done using parabiosis, a research technique which involves surgically attaching the vasculature of two mice. It was found that damage to liver or muscle in an older mouse healed faster in the presence of blood from an attached younger

▲ **Substances found in the blood of the young could rejuvenate the elderly** (PIXABAY)



individual. Alkahest, a company founded by one of the scientists responsible for this original experiment on mice, are currently carrying out a trial investigating the use of plasma taken from men under 30 to treat Alzheimer's in the elderly.

It's clear that a drug capable of curing ageing is still a long way off, and there are many difficulties which must be overcome: clinical trials for lifespan-extending drugs could take decades, and it's important to ensure that any years added to people's lives are healthy ones. Despite these problems, it is an exciting time for the field of ageing research, with companies such as Google making major investments in the sector. If lifespan extension is ever achieved, the huge impact on society would surely make any amount of costs worthwhile.

“We now face a new challenge from the diseases associated with ageing”

# The hidden costs of resource-intensive research on the natural environment

Sarah Foster

Research science will surely play a critical role in reversing and mitigating the immense environmental crises we have inflicted on the earth, and the resulting health epidemics we have inflicted on ourselves. However, the current culture of research has a problem which seems to directly contradict this altruistic mission: experimental science generates immense quantities of waste.

The first, and perhaps most significant, problem lies in the use of plastic disposables. These plastic consumables save time and labour: they come pre-sterilized and don't have to be washed at the end of the experiment. After use, most of them go to landfill or into bio-hazard waste streams.

Another significant contributor to labo-

ratory waste is packaging. Laboratory supplies often come bundled in absurd quantities of material, frequently using expanded polystyrene (EPS), which is very hard to recycle.

Scientists have an ethical obligation to reduce their negative impact on the environment. Much plastic waste in labs could be avoided through simple behavioral shifts on the part of researchers: re-using glass Petri dishes or culture tubes instead of taking a new plastic one each time, for example.

Research institutes need to establish custodial and procurement policies which make it easy for labs to avoid waste. These policies would include, for example, centralised dishwashing and sterilisation services to clean reusable glass items.

A cynic might wonder if some academic science is unworthy of the envi-



▲ **Plastic waste generated in labs often contributes to landfill** (BRIAN FERGUSON)

ronmental cost of the waste it produces; in some cases, this is likely true. Unfortunately, the culture of wastefulness in science is directly tied to a long-bemoaned problem in academia: that publication numbers and impact factors often seem to matter more than scientific quality or originality of ideas. Graduate students and postdocs, many of whom are already stretched very thin, are understandably wary of anything that might seem to slow down the breakneck pace of their research.

Science will always be resource intensive, but scientists can produce excellent, elegant work without the careless attitude that academic research currently takes towards the environment. The scientific community should surely endeavour to produce science in such a way that does not continue to contribute to the very problems it strives to solve.

## SPOTLIGHT

### The highlights of this year's Cambridge Science Festival

This year's science festival will take place between the 12th and the 25th of March, with a programme of over 300 events covering a vast range of disciplines. Activities on offer include exhibitions, talks and hands-on experiences, and are targeted at all ages and levels of scientific experience. Here is Varsity's pick of the bunch:

#### A taste of the polar regions (12th March)

The polar explorers endured harsh conditions and restricted rations on their expeditions. This event will feature talks and activities designed to give attendees the opportunity to understand the food on which these explorers survived, including the first official tasting of a 100-year-old sample of Sandow's Cocoa.

#### The seduction of curves: the lines of beauty that connect mathematics, art, and the nude (17th March)

Perhaps the sauciest event in the festival's programme, this talk by Allan McRobie, reader in the Department of Engineering, will explore the connection between the stability of oil rigs and the aesthetics of the human body, suggesting that we can better learn about studying curves in a life drawing class than in a laboratory.

#### Something Fishy (17th March)

Dr Helen Scales has a rather apt surname given her career as a marine biologist. In her talk, she aims to convince us that fish are more fascinating than their reputation suggests. Scales promises to engage her audience with a plethora of obscure information, including the fact that some fish can communicate using farts.

#### The top ten ways to die in space (18th March)

We all know that survival in space is extremely challenging, and Dr Michael Parker plans to explain his ten 'favourite' ways in which space can obliterate us. This event is listed as "great for families," which I'm taking to mean that I might actually be able to understand some of it.

#### Tales of being an alien in sport: Impairing common sense(s) (24th March)

Thomas Irish, a deaf athlete currently studying sport at Anglia Ruskin University, will discuss his background and suggest possible methods for sport to become more inclusive for disabled athletes.

#### The science of sleep (24th March)

Perhaps particularly relevant at the end of term when we're all desperate for some rest, Professor Richard Wiseman's talk will include discussion of the powers of the sleeping mind, and the meanings of our dreams. Wiseman also promises to reveal "the secret to a perfect night's sleep".



# Opinion

## For East Asian students, the privilege of being between complicates claims to BME identity



Ning Sang Jessica Tan is in her first year studying Law at Lucy Cavendish



“BME is a race-based British term assigned to all people of colour that carries loaded political significance”

(SOPHIA LUU)

Ning Sang Jessica Tan

This academic year has seen a series of high-profile activism-related events, such as the ongoing UCU strikes. It is interesting that some of the most vocal criticisms on both sides of these activist issues are from international students of East Asian heritage. While several frontline organisers are from this demographic, so is the student who wrote to the Pembroke MCR requesting a “White Majority Officer”. In this article, I share my experience as an international student of East Asian heritage with experience in American and British campus politics to illustrate the complex relationship that this foreign demographic has with the UK domestic label of ‘BME’.

I grew up as an ethnically Chinese woman in a conservative business family in Hong Kong. After graduating from an American international school in Hong Kong, I studied at a radically left-leaning liberal arts college in California. I was immediately categorised as a ‘Woman of Colour’ upon arrival. Being denoted as ‘coloured’ in America is effectively the same as being labelled as ‘BME’ in the UK; it is similarly politically charged with implications of oppression, powerlessness and injustice. But I was confused because I had never explicitly experienced these things as a majority ruling

class member of my own society. I further struggled to understand why people of colour were asked to express solidarity for one another: it was not intuitive that my being ethnically Chinese (from East Asia) had anything to do with domestic political issues like Black Lives Matter.

While trying to navigate this foreign notion of “being coloured”, I experienced much cognitive dissonance in realising that I sometimes identified more with white men than with women of colour. One reason is that my family’s ruling class position in Hong Kong meant that I occupied the same seat of power in my own city that white people did in America. Furthermore, my American education in Hong Kong more closely resembled the mostly white college prep education experience than the public education experience that my working-class peers of colour had. A third reason is that I often felt excluded and alienated from certain activist circles because of my status as an international student. The progressive campus culture meant that many students of colour blithely refused to engage with anything related to white people, whether it be historical intellectuals like Kant or Arendt, white professors, or white classmates. When I tried to challenge what I saw as an essentialising and non-rigorous

way of thinking, my comment was immediately shut down “because I was an international student”.

Despite identifying with the positionality of white people, I have never felt comfortable occupying white spaces as a non-white person. Coming to Cambridge, where there is a larger concentration of international students of colour (i.e. students from the Global South), I have experienced some profound solidarity and empowerment with other students whose personal and family histories involve colonisation and/or transnational migration.

Similarly, reading (post-)colonial theory and Black Feminist thought has given me language to express frustrations and achieve personal liberation in profound ways. For example, the literature helped me see that my status as a “global cosmopolitan elite” with other white and non-white students from elite education backgrounds will forever be tainted by the imbalanced power dynamic embedded in the fact that I was born as a British colonial subject.

I recognise that historical and geopolitical reasons further explain why international students of East Asian heritage identify less strongly as ‘BME’ than other students of colour. BME is a race-based British term assigned to

all people of colour that carries loaded political significance relating to British guilt, coloured people’s empowerment, interracial solidarity, and a history of shared suffering. However, arguably, East Asians have suffered less systemic harm by white people than their counterparts in other parts of the Global South.

Prior to the Industrial Revolution, China was a global superpower. During the peak of colonialism, though China experienced their “century of humiliation”, the overall degree and extent to which East Asia was colonised paled significantly in comparison to the sub-continent and sub-Saharan Africa. Furthermore, during modernisation, Japan was the sole non-white country that was deemed ‘modern’ by Western standards. The Cold War era saw the rise of the Asian Tigers; indeed, South Korea has emerged as one of the most successful examples of recent development. Given the large amount of Singaporean and Hong Kong students in Cambridge, it should be recognised that the ‘international’, ‘modern’ and ‘cosmopolitan’ elements that make these city-states economically prosperous are the result of Chinese men inheriting the benefits from colonial administrative structures. Most recently, China’s ambitious Belt and Road initiative demonstrates a clear re-assertion of power.

In other words, there is a large gap between the UK domestic students’ understanding of ‘BME’ and how international students of East Asian heritage view themselves, as most students of this demographic do not see themselves as oppressed. However, both the loose understanding of ‘BME’ and the relatively privileged position of most students of this demographic means that we can comfortably occupy both BME and white spaces without much questioning. In contrast to ‘white privilege’, I suggest that we possess ‘the privilege of being between’: of being able to easily slide between spaces of dominance and resistance without consequence and at our personal convenience.

I think occupying this ‘between’ space without careful and nuanced consideration of our individual positionality and our ancestor’s histories is very dangerous, because this privilege is not interrogated, not held accountable, and can enable people to receive lots of self-seeking advantages. The point of this article is to interrogate the British label of BME and its applicability to the specific demographic of international students of East Asian heritage in hopes that it allows us to be better social and political agents in this fast-changing world in we are required to play a bigger role than ever before.

“I have never felt comfortable occupying white spaces as a non-white person”



# Queerness doesn't fit stereotypes



Cait Findlay is in her second year studying English at Newnham

Cait Findlay

Female queerness occupies, as it has always occupied, an uneasy space between invisibility, acceptance, and fetishisation. Responses to coming out as a queer woman are coloured on a spectrum from 'but you don't look gay' to 'so how do lesbians have sex?'. Additionally, levels of (in)visibility affect the perceived legitimacy of our identities, as well as how comfortable we feel within the community. As the epitome of the stereotypical tomboyish lesbian with short hair, I never feel that I'm not 'gay enough' to occupy LGBT+ spaces, but know many a queer gal who bemoans their 'straight-passing' appearance. It's difficult to tease out the strands which make up the complicated and inconsistent mess of attitudes towards queer women, standing at the intersection between queerphobia and misogyny.

At Cambridge, there seem to be a few specific problems, perpetuated from without and within the LGBT+ community. The most serious in recent terms have been reports of queer women being harassed at clubs. The most frustrating are instances where bouncers reprimanded queer women for kissing, even at Glitterbomb, Cambridge's only LGBT+ club night. Apparently they interpret displays of affection between two female-appearing people as representative of drunkenness: this is erasure and ignorance at its most blatantly sexist. Reporting harassment is not as straightforward (pun intended) as it should be; queer women are understandably reluctant to put in the emotional energy necessary to explain what has happened, particularly when they are wary of dismissive responses and insufficient preventative measures.

From within the community, we need to do more to support women who are questioning, who are on the verge of coming out, or who don't feel 'queer enough' to access LGBT+ spaces. From my perspective as the outgoing Women's Officer of CUSU LGBT+, a major barrier



▲ Cambridge recently celebrated LGBT+ History Month

(MATHIAS GJESDAL HAMMER)

to inclusivity and participation within the community is the assumption that coming to Cambridge somehow liberates students from restrictive school and home environments, meaning that we can all blossom into confident queers comfortable with the visibility and exposure that might follow from attending LGBT+ events. Not everyone starts at university entirely self-assured and ready to bounce along to LGBT+ events; we need to create spaces where everyone feels welcome, no matter how many toes they have out of the closet. It's important to recognise that feeling welcome in queer spaces is a privilege that not everyone enjoys.

Even in a relatively accepting environment like Cambridge, it's difficult

to lay out distinct measures to counter these issues because so many of them are, as I have outlined, couched in the nebulous interactions of invisibility, acceptance, and sexualisation. The immediate concrete action we need to take is to protect and stand up for victims of harassment, while remaining sensitive to their potential reluctance to report and challenge queerphobic and sexist behaviour. More generally, it's important to recognise that female queerness is not a uniform identity, just as it doesn't have a uniform appearance. If the watchword of the LGBT+ community is inclusivity, we need to follow through on our promises and ensure that everyone under our broad umbrella feels safe, welcome, and celebrated.

# Taking up space in a man's world



Vivienne Hopley-Jones is in her first year studying HSPS at Fitzwilliam

Vivienne Hopley-Jones

Gender is something which often appears external. However, the way our bodies are gendered is also deeply internalised. The way we move, speak, sit; what we engage with, where we go, what we desire; the things that feel most personal to us as individual beings are also defined and influenced by a socially constructed gender. Yes, gender is 'out there', but its effects and implications are deeply personal.

That we hold a day to celebrate women's achievements and history is notable as it highlights by contrast the fact that every other day of the year is 'international men's day'. Men have 364 days of the year while women have one.

Debates about the inequalities between the sexes have been prominent in the news in the wake of the mounting recognition of the sexual abuse and harassment which infiltrates almost every industry, whether it's film, politics, or aid organisations.

In reaction to the coverage of 'women's issues' – issues which are not new but certainly are only now beginning to

receive the attention and outrage that they deserve – Matthew Parris on BBC Radio 4's *Today* Programme asserted that he was tired of what he saw as the over-coverage of 'women's issues' in the media of late. I find it ironic for a man to make such a complaint when our society tends to be filtered through a male perspective by default, and this male narrative is considered 'universal'. This highlights the deeper issue at fault: the way in which there are differing expectations of the genders in relation to the occupation of space and time, news and thought. Girls often internalise a deeply embedded sense of guilt at the thought of occupying space. This can be seen in the 'manspreading' phenomena and surrounding debate, or perhaps more acutely in the idealised 'size 0' woman, a physical manifestation of the idea that women ought to take up as little physical space as possible.

Our feelings of self-worth and our sense of entitlement to the spaces we inhabit profoundly affects the scope of what many individual women can achieve; this is as true in relation to gender as it is to class, race or sexuality.

Personally, I repeatedly have to remind myself that I have a right to be in certain spaces, a right to certain opportunities. The consciousness of this process is something men do not necessarily experience.

Thus, on this International Women's Day we need to remind ourselves that we have the right to celebrate our existence every single day.



ROB KALL



## Belle George The Cambridge interview and gendered inequality

Editor's Take

We all have memories of our Cambridge interview – nervous, flustered and full of self-doubt. I was interviewed twice – two vastly different experiences; something I've only come to reflect on during my second term.

One interview took place in a foreboding office, decorated straight out of the 18th century. I tried to maintain proper posture on the world's squishiest sofa while looking upwards at the two men sitting opposite me on armchairs. Surrounded by paintings of old white men and being drilled by two old white men about a quote from Winston Churchill (surprise, another old white man) I felt as if my comfort zone was earth, and I'd somehow found myself on the moon.

In my other interview I sat across a desk, looking straight into the eyes of the woman interviewing me. The difference was palpable; I felt far less intimidated, and the interview was a discussion, not an interrogation.

My point is that environment and intimidation hugely affect how people, especially women and minorities, perform in interviews. This is an aspect of access which is rarely discussed. How do we make interview environments more comfortable? What needs to be done to recognise how white, middle-class males are likely to feel more at ease before they've even been asked the first question?

I don't have the answers. But the more we discuss how we can make women and other minorities feel at ease, the closer we will be to finding them.



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## Opinion

## Why are black people still 'playing the race card'?



Yvonne Addai is a first year studying Law at Pembroke



◀ Despite Obama's presidency, racism persists (MASTER SGT. CECILIO RICARDO)

Yvonne Addai

'Playing the race card': a phrase often bandied about when black people speak out on their experiences of discrimination. This phrase implies that black people manipulate racial tensions to turn arguments in their favour, unfairly alleging oppression and tarring all white people with the same 'racist' brush in angry red lettering. The assertion that black people trot out their race as a trump card in order to win arguments serves only to silence those who speak out on their experiences.

The ridiculousness of the phrase 'playing the race card' is plain to see. As a black person I can tell you that being black isn't something you can hide. Somehow people tend to notice. Your blackness is never something that can be 'whipped out' when the occasion calls.

When faced with discrimination, one should be able to express their anger and hurt without others trying to abruptly end the conversation and delegitimise one's experience. We shouldn't stop talking about race until equality is achieved. Frankly, those who have never experienced the discomfort of being treated differently because of their race have no place shutting down such discussions. Making people feel 'uncomfortable' is the only way to confront deep-rooted prejudice in society, prejudice so ingrained that one might not even realise when forming a judgement based on unconscious bias.

How can we expect people to check themselves if their views are never challenged? Oppression doesn't have to come in the form of bonds and chains for it to exist.

Therefore, the notion that we live in a 'post-racial society' is ill-informed and highly dismissive of the racism that is still present in today's society. Claiming not to 'see' colour is ignorant and not 'woke' as people who say this think. Not having to 'see' colour is a privilege arguably afforded to white people, benefiting from a system that has long favoured lighter skin over darker and as a result have the privilege of being oblivious to the prejudice people are still subjected to. While most of the people I've heard say this mean that they personally do not contribute to and perpetuate racial inequality, claiming not to see colour is a misguided observation.

Making such a statement constitutes a failure to acknowledge the issues associated with race, and thus allows those who make it to remain in a perpetual

state of ignorant bliss.

Those who lauded the engagement of Prince Harry and Meghan Markle as a sign that Britain is no longer racist should take off those rose-tinted glasses and swap them for a magnifying glass. They are evidently missing the subtle yet detrimental racism that continues to exist in Britain today.

While we should not ignore the progress made towards racial equality in this country, we cannot deny that there remains much more to do. I'm left stunned by those who claim that black people in this country benefit from a 'black privilege', citing positive discrimination. Positive discrimination isn't about giving people of BAME backgrounds an advantage over others, rather it seeks to thwart both conscious and unconscious racial biases that historically have prevented bright BAME individuals from entering many industries. Getting a foot in the door doesn't stop the discrimination that black employees may face in the workplace, where even the most able candidates are passed over for promotion time and time again.

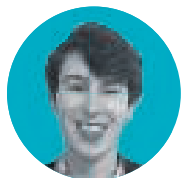
While writing this I was conflicted about how best to approach the question, not knowing whether I needed statistics to most adequately 'support' my argument. Then I realised, discrimination is not something that can be quantified. Facts and figures cannot adequately portray the damage prejudice in all its forms can have on an individual and for the black community as a whole.

Despite the fact that race relations in the UK have improved dramatically from the days of my grandfather and many other immigrants like him, we cannot ignore the subtle racism that continues to exist.

Accusations of 'playing the race card' will only add to tensions instead of promoting healthy, honest discussion.

“  
Accusations of 'playing the race card' will only add to tensions  
”

## Women's role in activism shouldn't be underestimated



Cecily Bateman is a first year studying History at King's

Cecily Bateman

Women and activism have been inseparable throughout history. Although this is most obvious in protests for women's rights, it is equally true of activism for all causes. The contributions of women to protests have been downplayed in two ways, however. Firstly, although women have nearly always been present on the frontline, the narrative of protests as told by the media and history books has often erased them. Furthermore, women have taken on the majority of the behind-the-scenes work, a fact which is largely overlooked.

Consider the 1984 Miners' Strike: 23,000 women marched through London, whilst many others ran soup kitchens and brought food parcels, but the familiar narrative of the strike ignores female input. One woman is, of course, represented. Unfortunately, that woman is Margaret Thatcher.

The fact that women take on the heaviest burden of behind-the-scenes activism is particularly relevant to Cambridge right now, given the biggest news of the moment: the UCU strike. Large,

publicity-grabbing acts such as demonstrations are unmissable; people see the banners, smell the smoke and hear the chants. What is often overlooked, however, is the groundwork needed to keep these protests and strikes going. Women are hugely overrepresented in this work, which involves sorting out supplies of food, hot drinks and hand warmers. The first time I did the breakfast run to the picket line, there were approximately eight women and non-binary people volunteering... and one man. For the hot drinks run later, when the temperature hovered around 2°C, the volunteers were entirely women and non-binary people.

In this kind of weather – the picket line continued in spite of snow and sub-zero temperatures – these kinds of supplies are a necessity. Nevertheless, they are often overshadowed by grand marches and rallies. The disproportionate representation of women has been reiterated again and again by female and non-binary activists. This experience was not a one-off, but part of a wider trend.

In Cambridge, however, we can be

“  
Let's raise a glass to all the women taking action right now  
”

proud that women are no longer under-represented on the frontline and, on the whole, there is not an absence of female leaders. In the UCU strikes, the actions of Cambridge Defend Education have often been headed by women; the speakers at the rallies included Daisy Eyre and Lola Olufemi. Other prominent campaigns such as Cambridge Zero Carbon Society feature women in visible positions of authority such as Alice Guillaume, ex-representative of the society on the Universities Divestment working group. At the top level of student organisation in the university, both of the female and non-binary candidates for CUSU president have been leaders in social activism. It is a sign of how far we've come that women feature prominently as some of the most known people in social activism around campus, but as ever, there's always more to be done.

Women are also leading smaller activist endeavours. Just this week, a friend of mine started collecting money within her college to buy sanitary products for homeless women in Cambridge. As soon as the call for donations was posted on

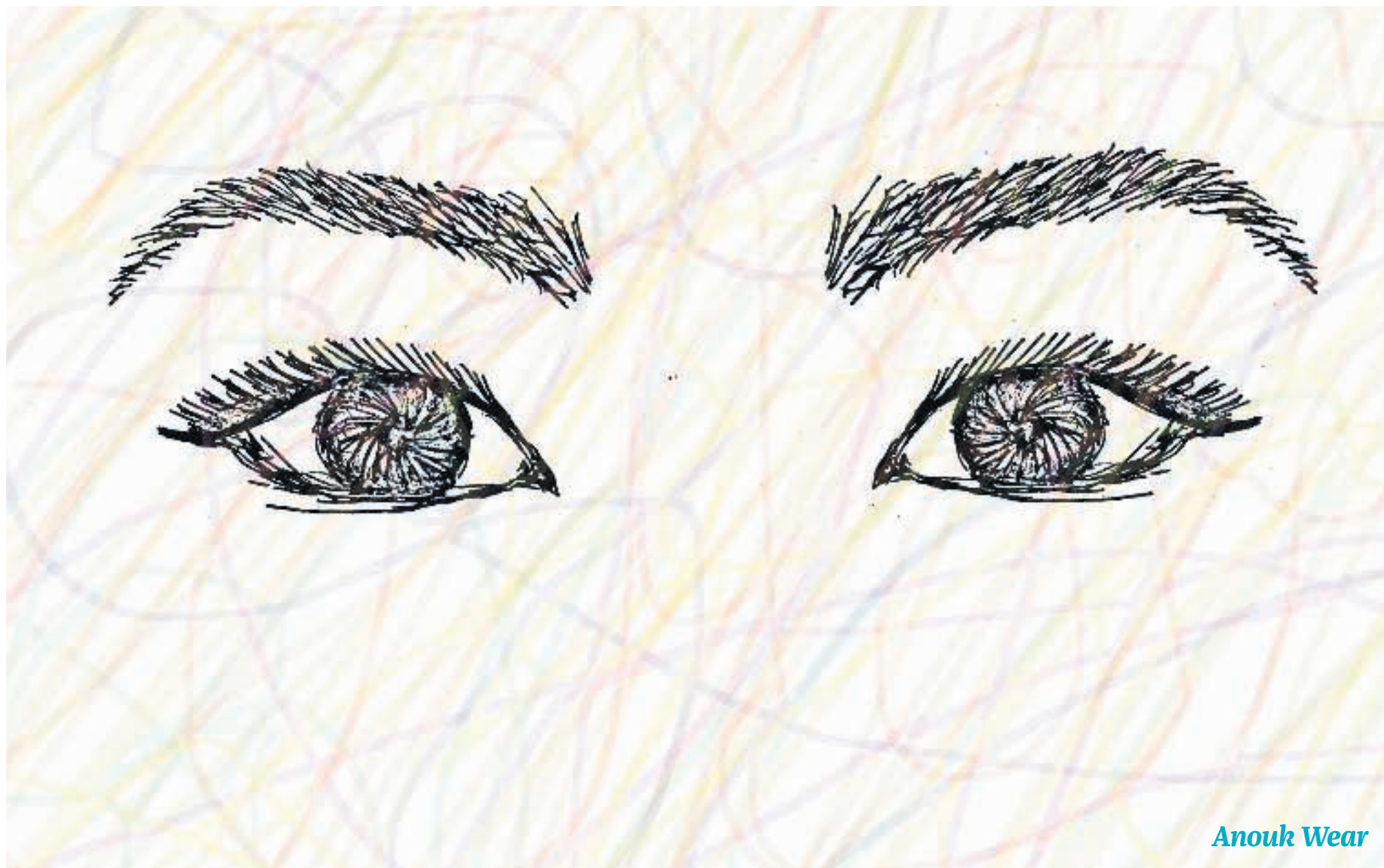
the college group chat, another woman offered to help and gave suggestions on appropriate products, drawing on her experience with a similar project in her home town. It is this kind of small, collective action that makes a huge difference to people's lives, even if it isn't on the front page.

For International Women's Day, in addition to celebrating how far we've come and the successes of women activists in history, let's also raise a glass to all the women taking action right now – the good fight would never succeed without them.



(MATHIAS GJESDAL-HAMMER)





Anouk Wear

# Give Irish women agency over their own bodies



Nadia Hourihan is a second year studying English at Trinity

Nadia Hourihan

If I were to draw a diagram of female reproductive organs as they exist in Ireland, I would include not just the ovaries and the fallopian tubes, but the Irish constitution.

I know that my body is not really my own. It belongs to the state.

This is because, even if your child will not survive its first breath outside the womb, even if you have been raped, even if your unborn fetus is the product of incest, or even if you are dead, you cannot get a legal abortion in Ireland.

I wish that were hyperbole, but Irish doctors kept a rotting body 'alive' because that body was host to an unborn fetus. The doctors deferred to the Eighth Amendment of the constitution, which affords equal rights to the mother and the unborn child.

Only when the high court ruled that the brain-dead woman's life support could be switched off could the doctors allow for her body to be returned to her grieving family.

The Eighth Amendment can make some people feel a lot less like people, and a lot more like incubators.

The Irish people suffer from the fact that none of our political heavyweights has ever seriously articulated the case for liberal government, for a government that doesn't stick its head into your pri-

vate life and look to legislate for personal morality.

Historically, the Irish political classes have excelled at 'holier than thou' brinkmanship. Quite literally.

The church and state are still very much entangled in Ireland.

However, I have no issue with whatever anyone believes, as long as those beliefs do not take away from the freedoms of anyone else.

It follows that I have no qualms with anyone who follows the teaching of church on the issue of abortions, but that I have serious qualms with anyone who wants to legally impose that teaching on me.

If you cannot convince someone that life begins at fertilization, and therefore that abortion is evil, you cannot expect to win this moral argument by legislative force.

A liberal democracy should not base its laws on the moral teaching of one religion. It has to tread lightly, so as not to stomp on a pluralist society which allows for people to make their own choices. The state needs to be wary of its unusual capacity for violent interference in the lives of its citizens.

There is no single authority, religious or otherwise, that has the final say on when life begins; it's a philosophical and

moral muddle.

The assertion that human life begins at fertilization is arbitrary. Given this flimsiness, you cannot take your own moral compass and brand it onto the bodies of your fellow citizens.

Potential to become life does not equate to life itself. That is why nobody seriously considers translating the Monty Python sketch 'every sperm is sacred' into law. It's not just because it would be impossible, not to mention pretty icky, to police.

As it stands, the Eighth Amendment does not prevent Irish abortions in practice. Since 1980, over 150,000 terror-stricken individuals have had to travel across the sea for safe, legal abortions.

If they couldn't afford that, and abortion is very much a class issue, many resorted to incredibly dangerous, incredibly traumatic, means of procuring terminations.

Today, many place their trust in the dark web. And as soon as you take a punt on pills procured from the dark web, you risk 14 years in prison, should this ever be reported to the police.

Instead of being able to have a serious discussion about their health with a GP, young people have had to interpret the medical mysticism that criss-crosses the walls of public bathrooms.

“The church and the state are still very much entangled in Ireland”

It's not good enough and I encourage your outrage, but not your condescension.

In the early 90s, the current Foreign Secretary Boris Johnson, then a journalist in London, ridiculed 'Irish Mullahs' for their draconian views on abortion. Johnson's unhelpfully haughty analysis neglected to mention that Northern Ireland, which has so often bristled at the thought of divergence from Britain, also has an outright ban on women having abortions.

In May (a date is yet to be set), the people of Ireland will have to vote to repeal the eighth amendment, and to put to bed the view that we are a fixedly antediluvian nation.

If the Eighth Amendment is repealed, the government has pledged to put legislation allowing abortion in the first 12 weeks of pregnancy.

If (and I'm now nervous that, like Hansel and Gretel, the trail of conditionals I've scattered is not quite as secure as I might like), this legislation becomes a reality, Irish people must not grow complacent. Instead we must strive to expand access to free, safe, and legal abortions elsewhere in the world, and we must work so that liberal voices continue to shape national politics in Ireland.

But then again, these are big ifs.



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MATHIAS GJESDAL HAMMER

## Bunker Mentality

by Molly Montgomery

In the middle of the Cold War, if the Russians dropped bombs on Cambridge – a strategic target, considering the twenty-six Royal Air Force bases in Cambridgeshire – over three hundred local government workers were to make their way to a two-story multi-winged three-thousand-square-foot bunker on Gilpin Road. There they would remain indefinitely. Scientists, firemen, police officers, home officers, civil defence officers, the ministry of health, the ministry of agriculture and fisheries, the ministry of labour, the ministry of transport, treasurers, illustrators, and stenographers would rush in and settle down and continue the work of running the county, safe behind 1.5-metre-thick concrete walls.

If you receive orders to enter the building now, you're most likely a University employee. The University bought the building in 2008 with the intention of converting it into a storage space, according to Steven Matthews, the University facilities manager. Ten years later, throughout the next several months, renovations will finally begin. "There's been two projects before to look at renovating it, and at the time it wasn't deemed necessary due to the fact that the University still had storage space," Matthews said. "Now, as it's gotten tighter, it's gone up the list." He noted that "there's an awful lot of work that would need to be done to transfer this into storage." What, exactly, the university will store here is unclear. "Could be paperwork," Matthews explained, "could be anything."

**Continued on page.22**



# Vulture

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### **Vulture film awards**

If you're feeling bereft of award season buzz now that the Oscars are over, fear no more. Our own Film & TV Editor rounds up the first Vultures.

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### **Music, art or literature?**

Three writers take on the challenge of arguing their case for the highest form of art. Which one of them provides the most convincing argument?

## 28

### **At the movies**

In light of International Women's Day, the Fashion section takes a look at the women who have changed the fashion world for the better.

## 30

### **Put out to dry**

The Cambridge collective *Warm Laundry* recently played its final gig. The stylistic powerhouse will certainly be missed.



## Meet Regina José Galindo, Cambridge's artist in residence

A look at the conceptual artist behind the strange King's College sculptures

**Georgie Kemsley-Pein**

If you happened to have ventured into King's College this Wednesday in the early hours of the afternoon, you would have been confronted by a series of people standing on individual plinths in the centre of Front Court, all veiled in a thin cream fabric. Silent, unmoving and strongly silhouetted, these figures brought to mind giant chess pieces dotted asymmetrically around the court, or even conjured up images of Muslim women dressed in burqas. The piece, called *Monument to the Invisibles*, revolves around notions of anonymity and empowerment, as the title suggests.

This was the work of Regina José Galindo, Cambridge's current artist in residence whose video documentation *Tierra* (2013) is currently on show in Kettle's Yard's new exhibition: *Actions*. She's had two performance pieces in Cambridge this week: *Hide and Seek* and *Monument to the Invisibles*. Firmly locating herself within the tradition of performance art, Galindo prepared both pieces for their respective spaces: the former taking place in an underused attic room in Jim Ede's house. This comprised of Galindo lying down on a floor directly above the viewer, with only a hole linking her to her audience. For a period of three hours, she hung her long black hair through this gap. Amy Tobin described this as an act of "mute" presence, emphasising how Galindo wants the audience to take away their

own subjective interpretation. Autonomy lies with the viewer instead: a notion that is commendable in many ways, but inadequate in others. Other audience members commented on the uncanny, almost haunting effect; Galindo could be heard breathing above them although she was not to be seen.

*Monument to the Invisibles*, too, harnesses this notion of muteness as the performance artist and her collaborators (in actual fact, students of the university) incorporate their own bodies to create a kind of living presence in the work. Galindo briefly summarises the objective of the piece performed: "Those forgotten/those that do not matter/those that do not count./Those who despite their greatness they are still small/in the eyes of giants."

I find performance art generally baffling. The term conjures up bizarre non-compos mentis installation pieces conceived and carried out by individuals who explore extreme spirituality in their art, but often pepper it with strong elements of pretention. Oddly, despite its fundamental use of the human body – the thing we should be the most familiar with – performance art is conventionally misunderstood, lambasted as nonsensical and too abstract for our liking. It's invariably linked to celebrity personalities like Marina Abramović, a Serbian performance artist who continually stuns her audiences with her endurance and pain-inflicting pieces such as *Rhythm 0* and, more famously, *The Artist is Present*.

While Galindo's piece at Kettle's Yard seems more opaque and elusive (explanations of Galindo's work are very tentative; meanings are generally evaded), *Monument to the Invisibles* clearly has an underlying purpose,





and it's refreshing to see such a creative act taking place in one of the most quintessential Cambridge colleges. As Galindo's own words impart, the individuals who display themselves subvert and somewhat defy conventional authority. Placed on plinths – both metaphorically and physically – in a space which is ordinarily forbidden, the performers yield considerable power over their audience, and, as the Kettle's Yard pamphlet argues, this "prompts us to ask who and what should we commemorate in our streets and institutions". Their presence is palpable, too. In the front few individuals, I can make out the vague outlines of a face, but it is still fairly indiscernible. The power, therefore, also lies in the performers having the sealed veil of protection: they cannot be seen, but they see us ●

▲▼ **Five figures occupied King's College on Wednesday; Hide and Seek at Kettles Yard** (GEORGIE KEMSLEY-PEIN; ELEANOR COSTELLO)



What's On This Week



MUSIC 10TH, TRINITY CHAPEL

**Kreisler & Elgar**  
In this lunchtime concert, Trinity Choral scholar Karolina Csáthy performs Kreisler's *Recitativo* and *Scherzo-Caprice* and Elgar's Sonata for Violin and Piano.

MUSIC 11TH, TRINITY

**Jazz in the Bar**  
Grab a drink and relax to some of the most inventive jazz Cambridge has to offer from ensemble 'Better than TV'.

ART 12TH, KING'S CHAPEL

**Dark Water, Burning World**  
A Syrian art exhibition, including Syrian chant, poetry – including that of Ruth Padel's *Lesbos 2015* – and an art installation by Syrian artist Issam Kourbaj.

THEATRE 13TH-17TH, CORPUS

**BOOM**  
In this quirky and poignant tale, Jean Tay skilfully conveys the sense of dislocation and loss felt in many Asian cities in the unrelenting march of development.

RADIO THURSDAYS AT 3PM, CAM.FM

**The Vulture Show**  
Our hosts Pany Heliotis and Martha O'Neil bring all of *Vulture's* culture chops to the airwaves, with interviews, previews, and all the best stuff from our print edition.

TALK 10TH, TRINITY

**David Yates x FMS**  
The director of the Harry Potter and *Fantastic Beasts* films will be visiting the Fitzwilliam Museum Society and Trinity Arts Society to discuss his work.

FILM 10TH, TRINITY

**La Piscine**  
In the final Ciné Club of term, the film shown will be Jacques Deray's 'La Piscine', a classic of the French 'Nouvelle Vague' era. It's sure to be an amazing evening!

MARCH 11TH, CAMBRIDGE

**Reclaim the Night**  
A march intended to reclaim the bodily autonomy and space stolen by gendered violence. \*For self-defining women and non-binary people only\*

ART 12TH, MAGDALENE

**Fleapits presents**  
The opening night of this exhibition includes live jazz and words of wisdom as well as art of all kinds: drawing, poetry, photography, film, music and sculpture.

ART 15TH, HEONG GALLERY

**six seven issue 2 launch**  
The launch of the second issue of a magazine featuring photography work by students at Cambridge and Anglia Ruskin.



From our Chief Designer...

Need some artistic inspiration? Our Chief Designer Sophia Luu is here to help

Graphic novels are more diverse than ever: think about Craig Thompson's *Blankets* or the visual communication of Chris Ware. I have been inspired by *99 Ways To Tell a Story*, which takes a tale of going to the fridge and retells it in 99 comic narratives from the perspective of the fridge to the point of view of an outsider. Try without words or on another planet! This week, take an everyday action and tell a story. Then tell it again, differently. You'll be amazed what you find.





**ONLINE THIS WEEK**

MY RELATIONSHIP WITH THE ENGLISH LANGUAGE

# A cold war bunker, converted into University storage – but for what?

Complete with unopened milk cartons, asbestos, and photos of mountain scenery, the bunker has lain unused for twenty years

**Molly Montgomery**



[Continued from pg.19] Built between 1953 and 1955, and extended in the sixties, the bunker belonged to a government office complex along a tributary of the River Cam, off of Brookland Avenue. According to Matthews, the building was in operation through the First Gulf War, when it served as “a communications centre,” until it was declared outdated in the late nineties. Private contractors bought the strip of land, erecting rows of modern apartments with big windows and stone walls. Of the original complex, only the bunker remains. It has stood undisturbed since the contractors used it “as their site offices” while they were developing the property. Matthews has “heard rumors that... to knock it down would be a million [pounds].”

Concrete extensions cover three major vents on the building’s eastern face. Two of the vents are smaller, positioned across from each other over the third like eyes above a gaping mouth, the extensions angular eyelids and lips. The wings of the building are textured with patches of ivy, smaller vents, and silver pipes. The vents lead to a plant room, where large centrifugal fans connect to switchboards. A sign hangs on the wall displaying careful instructions on how “to restore normal ventilation” in the event of a “FIRE!” or “GAS ATTACK,” and which switches to flip during “continuous occupancy” to “ensure full fresh air ventilation.” A nearby room is full of rows of nickel-cadmium batteries, which, Matthews explained, were “back-up, so that if they lost power, they would have emergency lighting.”

The bunker is as dank and dark as a mole hole. Equally unsurprising, given the demographics of local government in the 1950s, is that the building was clearly designed to house far more men than women. If you stand at the entrance of the men’s dormitory and peer through the parallel doorways of the six sections it looks as if you are peering into infinite funhouse mirrors – room reflecting room reflecting room. The women’s dormitory is a single chamber.

But what you might not expect is that the doors and all of their frames and heavy bolts are painted soft, Easter pastels – faded rose, eggshell yellow, mint green. So are the bathroom walls and the bases of the kitchen counters. “You think if you were locked in here, potentially for months, you’d need something,” Matthews pointed out. Old photographs of the green rolling countryside, a squirrel, a jaguar, and American mountain ranges are pasted to the walls of the clerical pool room. In the fire office hangs a poster of two naked women clutching tennis rackets in front of a net, backs to the camera. Matthews wasn’t certain which period the pictures belong to – Cold War, Gulf War, or the in-between, when the bunker “was kept as an emergency operations centre.”

Had the bombs fallen, and had you been, in Matthews’ words, “one of the people with the knowledge that could help the local population,” it would have been a life of hallways and routines, interrupted every so often by emergency reports. Down the hallway from the dormitory to the office to the cafeteria, where you might be served coffee from the

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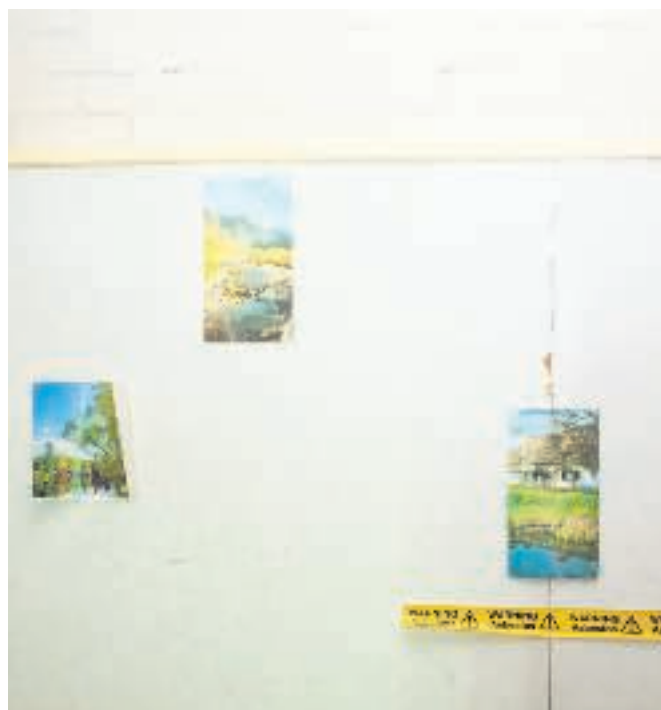
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“The bunker is as dank and dark as a mole hole”

tall steel steamer or soup from the drum-like vats. Presumably the food would have been well-preserved. An ancient unopened carton of milk still sits in one of the cabinets. Down the hallway to the office to the dormitory. There's a good chance a mirror hung on the wall of the office reserved for you – the closest thing to a window in this hermetic world, discounting the windows between feeder rooms and control rooms.

Probably you would have spent some time in one of these feeder rooms, or perhaps even the control room. Telephone wires connected the chambers. Rounded soundproof glass windows serve as one of the walls of each room, which would have allowed the workers a view of the control area. Beneath the glass are tiny doors. Matthews explained that officers and members of ministries would pass the information they gathered through the hatches. Then “the control team would make decisions – where the water was going, where the food was going, how information was to be used, whether it was relevant and what they needed to order and operate.” There you would sit, governing the local population from a glass tank in a concrete block, your notes passed to the next room, your voice zipping through a telephone wire that connected to a post in the next room.

This is what the bunker currently stores – a dusty, echoing portrait of wartime hypotheticals, complete with mustard-colored 1950s leather lounge chairs and asbestos. The University will determine what the Cold War concrete will hold next ●

▲ **Built between 1953 and 1955, the bunker has been unused for twenty years – but debris remains** (MATHIAS GJESDAL HAMMER)

## Reminders of grief exist everywhere

### Ana Ovey



One of the things often neglected in talk of grief is that the inexplicable and mundane can easily set it off. This is something I've struggled to articulate to people who haven't known it, but equally something I fail to acknowledge to loved ones also bereaved.

Back from Australia after the death of my dad, when laying the table for dinner, I found myself clinging on to the edge of the drawer in which we kept the cutlery, my back turned to the rest of my family, who pottered about the kitchen behind me. My eyes had suddenly become a swim of tears, my face stung with heat, the crown of my head felt tight, my chest constricted around my lungs and heart. I felt the reason for the sudden sickness of this change to be irrational, that it was mortifying such a banal thing could affect me so, and that, therefore, it was needless to upset my family by letting them see me.

I'd been taking cutlery out from the drawer and had instinctively picked up five sets, instead of four. I'd forgotten that not all my family would be eating, that day. I'd forgotten why. We'd forever have one less place at the table, which in that moment, was an impossible pill to swallow. I realised my mistake in an instant – yet the problem was, I'd forgotten it in an instant, too – and then a handful of knives and forks had brought the shock of our new reality crashing in.

One of the most inexplicable aspects of bereavement is that you do not always remember you are bereaved. Sometimes this does not always feel like a bad thing: in our old home, I would walk past what once was my dad's study and, if the back of his chair was turned at the right angle, I could pretend that he was working at his laptop, or reading, or gazing pensively out the window. The truth can be something that we hide from, because it can sadden us immeasurably.

That picking up one too many knives and forks could cause such a painful reminder of the sudden loss of my dad, and moreover, could cause such an intensely physical reaction to it, was ridiculous – at least I thought it was. I felt ill and disjointed – even though it was reality, not illusion, that had suddenly broken the previously busied seams of my mind. I was being distracted by grief; it was barging in, un-knocking, certainly unwelcome at the time – but it was not the last time that it would do so.

Working at university and continuing to mourn in a way that acknowledges feelings, but doesn't allow them to overwhelm, is a knotty and demanding line to navigate. It is not always possible for me to get all my work done, it is never easy for me to forgive myself for this. There are days where not crying in front of a new friend is a victory. There are classes and supervisions where an idiom, a

fleeting reference to a poem or film or philosopher will remind me of my dad. And being reminded of my dad is not a bad thing – not necessarily. But it is often a *hard* thing.

Reminders exist everywhere, which is not something I could have ever anticipated – and even in sleep, I cannot always escape the sorrow I have for the death of my father. I know that I am not alone in dreams and nightmares because of grief, that friends and family suffer and have suffered these also. It's a difficult and alarming thing to feel as though your subconscious is working against you, and yet, as with all things concerning death, there is a strange multiplicity to it.

I am frustrated by my dreams of my dad because they are often nightmares, because even the ones that aren't quite nightmarish disorient me when I wake up, and I begin a new process of grieving all over again. They undo the conscious work I do to process, to heal, when I am awake. And yet, if I have a dream about my dad, I often regret whatever wakes me and wish I could have another, because I miss him, because I want to see him again. It's a morbid and grim reality, and ugly work muddling through a day after a dream, especially a nightmare.

But none of us are alone in this. Grief is physically and emotionally draining work. Yet alongside the sad and hard reminders exist happy ones: there are things that are a joy to reflect on; there are things that taste bitter-sweet. There are aspects of who my dad was, and who he was to me, that I am glad to be reminded of. The human mind is a mind of associations, and when we've lost someone dear to us, the truth is that not all those associations will be good. But with all the bad, with all the painful, there exists a great deal of good – and more than this, you, if you are bereaved, deserve a great deal of credit for muddling through it, however messy and difficult it may feel ●



▲ **“None of us are alone in this”** (ANA OVEY)





FULL REVIEWS ONLINE  
 VARSITY.CO.UK/FILMANDTV

# Burning billboards and frying fish with the *Vulture* Film Awards 2018

Forget the Oscars and the BAFTAs, **Lillian Crawford** presents the first set of Vultures to a different heap of celluloid gems

As the curtain fell on a somewhat bizarre ceremony featuring Armie Hammer firing a hot dog gun and Jimmy Kimmel asking Steven Spielberg for pot, all at last seemed well in the cinematic world. Unlike the BAFTAs and the Golden Globes, the Academy saw sense and bypassed *Three Billboards Outside Ebbing, Missouri* for the immensely superior and genuinely affecting *The Shape of Water*.

While failing to surprise in the acting categories, the resplendent *A Fantastic Woman* triumphed in the foreign language category, and the satanic 'This Is Me' was magnificently defeated by the Lopez duo and their vivacious 'Remember Me'. Unlike last year's *La La Land* snub, critics could sleep easy once more.

But what did the fine folks of Cambridge make of this year's nominees? Following the BAFTAs, we opened up voting to our readers to select the finest features of the past twelve months, and we are now proud to present the winners of the *Vulture* Film Awards 2018, affectionately nicknamed the Vultures.

Starting off behind-the-scenes in the highly contentious creative categories, it would seem that *Blade Runner 2049* has largely emerged supreme. The blockbuster sequel to Ridley Scott's cult classic picked up your votes to win both Best Special Visual Effects and Best Cinematography, as well as storming ahead to achieve Best Production Design, despite the award being given to *The Shape of Water* at the Oscars and BAFTAs. Del Toro's masterpiece performed somewhat less exceptionally in the survey, being the recipient of only Best Make-Up and Hair, leaving the multi-award winning *Darkest Hour* trailing behind.

Further disparity between the Academy's choices and ours include *Baby Driver* defeating *Dunkirk* in both Best Sound Design and Best Editing, its breath-taking use of a compilation soundtrack clearly leaving an impression on cinemagoers. While *Phantom Thread*'s Mark Bridges was surely a guaranteed front runner for Best Costume Design anyway, composer Jonny Greenwood also managed to take Best Original Score over the otherwise unstoppable Alexandre Desplat (*The Shape of Water*). Indeed, had it not been for the latter, Greenwood may well have seen his first Oscar win at long last.

Rounding up the first set of awards was Luca Guadagnino's *Call Me By Your Name*,



▲ **Call Me By Your Name, Blade Runner 2049, and Phantom Thread**  
 (SONY PICTURES CLASSICS; WARNER BROS PICTURES' FOCUS FEATURES)

which accumulated most of the remaining prizes in the second round as well. The contest in Best Original Song was largely fought between Sufjan Stevens and Sufjan Stevens, although it eventually went to the delicate 'Mystery of Love' (even *Fifty Shades Darker* received more votes than the popcorn ballads of *The Greatest Showman*). James Ivory further dominated the Best Screenplay, Original or Adapted field, yet Jordan Peele's work for *Get Out* proved a close second, winning the original award last Sunday.

While largely ignored during awards season, the heartfelt romance carried on its streak in the acting categories, seeing Timothée Chalamet receive both Best Newcomer (along with his hilarious turn in *Lady Bird*) and Best Leading Performance. Despite Frances McDormand and Gary Oldman collecting most

“  
 Cambridge prefers sun-soaked romance and heartfelt nostalgia of times gone by  
 ”



of the archaically segregated statuettes this year, both were beaten by Sally Hawkins and Daniel Day-Lewis in our poll as well. *Three Billboards* put up more of a fight thanks to Sam Rockwell for Best Supporting Performance alongside Laurie Metcalf for her role in *Lady Bird*, but were again beaten by *Call Me By Your Name*'s dashing Armie Hammer, albeit by only a couple of votes.

Its final award was for Best Feature, trampling much of the other contenders besides *Dunkirk*. Perhaps the most notable shift in the voting was the almost unrivalled victory of Christopher Nolan for Best Director, his immense skill and command over a sea of extras clearly moving our readers. The other main categories saw a tie between *Elle* and *The Handmaiden* for Best Feature Not in the English Language, *I Am Not Your Negro* for Best Documentary Feature, and another unchallenged win for *Coco* as your Best Animated Feature.

Even though we each have our own favourites, these awards reveal winners strikingly contrary to the greater trends seen over the past few weeks. Evidently tired of protests and billboards, it would seem that Cambridge prefers sun-soaked romance and heartfelt nostalgia of times gone by, revelling in their escapist landscapes. Well, perhaps they are not that surprising after all ●



# Flying back home to a late bloomer in the awards race

## PERSONAL RESPONSE

### Lady Bird

Dir. Greta Gerwig  
In cinemas now

**L**ady Bird It was (for a while) the 'best reviewed film' ever on Rotten Tomatoes and has since been nominated for five Academy Awards, including Best Picture. Amid all this anticipation, I read *Varsity's* meagre three-star review of the film, leaving me, albeit momentarily, disappointed. Since

► **Saoirse Ronan delivers a moving performance as Lady Bird**

(A24)

watching it, however, my despondency has turned to pity; it would be a shame for anyone to miss out on such an affecting and original piece of cinema.

The error made in the review was its failure to recognise the film as a reflection. Gerwig explicitly created this semi-autobiographical masterpiece with the intention of it being a memory. While this perhaps limits the impact of the film to those capable of relating with the past Gerwig is reviving, for those in-the-know, the reconstructed narratives make the characters instantly identifiable.

Nothing about the film is intended to be fact, it is supposed to stimulate a certain aesthetic nostalgia. The reason Lady Bird's love interests come across as two-dimensional and stunted? Because that is how they would be constructed in the memory of a teenage girl. A scene half-way through solidifies this as Lady Bird loses her virginity. The memory feels edited, as though Gerwig has thrown in her adult-self's deriding take on the situation. The tender humour and rare honesty of the scene make it a unique triumph.

The central relationship explored throughout the plot is that of Lady Bird and her mother. The intense, fast-paced, and distinctly fractured relationship between them captures perfectly the con-

“We remember how heartwarming the camaraderie of teenage girls is”



fictual personalities of mothers and daughters. It is a difficult dynamic to get right, but when the final scenes play, Gerwig's success is obvious.

The humour of the film is subtle, but refusing a knowing chuckle as Lady Bird is forced to learn all the lessons one now knows is difficult. *Lady Bird* is funny in the way that laughing retrospectively about mistakes one has made is; it requires a bit of cringe and emotion.

It makes us smile too, as we remember the pettiness of friendship drama and how heartwarming the camaraderie of teenage girls is. When we come out of the fictitious world Gerwig has created, the next three hours are spent remembering our own.

The icing on the cake is how central the talent, experience, and hard work of women is to this film. It is Gerwig's directorial debut and her incredible success leaves one in awe. Ronan and Metcalf are deserving of the nominations they have received. Maybe I am biased in loving this film, and maybe its market is more niche than I am doing justice. But it is an integrally personal artwork and I cannot help but pour myself into it and relish in the warmth it gives back ●

**Eli Hayes**

## FILM REVIEW

### A Fantastic Woman

Dir. Sebastián Lelio  
In cinemas now

★★★★★

**T**he sea can be at once both a turbulent beast, and calmly majestic in its serene beauty. It is a symbol of life, proclaimed by our heroine's name, Marina, and she will remind us of that through every toss and turn. *A Fantastic Woman* opens with spraying water, and fades into the heat of a sauna named 'Finlandia'. Like Sibelius's tone poem, it is the setting of a great internal struggle, but is ultimately resolved with the tranquillity of a hymn.

It is unfortunate that Marina is forced to remind people of her name so often. We see her misnamed and deadnamed, casual transphobia cutting like a knife. The harrowing nature of these verbal attacks reveal the power of words, most people she meets unhesitant in their acceptance – of course, because Daniela Vega exudes such innate femininity those who do not respect her humanity appear intentionally malicious.

The plot initially appears to be a dual one, as the prejudice Marina is subjected to stems largely from her relationship with an older man, Onetto. By opening with the couple on a date, director Sebastián Lelio provides breathing space for us to look past age difference and observe the genuine love between them. The tide turns quickly, however, and their romantic evening is cut short by Onetto's death, setting the remainder of the film to tackle his vulgar relatives. Aside from the gentle Gabo, who in her frustration and bereavement Marina largely resists, their response allows for a meditation on fears of fetishisation and per-

version grossly unfounded.

Onetto's ex-wife Sonia is the matriarch of this circle of hate, obsessed with her self-perceived normality. She spits it at Marina, shared with her daughters who burst into tears at the sight of her. Lelio refuses to let the audience to look away, however, the camera closing in to allow deep inspection of every detail of her expression. Marina is on the surface a stoic woman steadfast in her movements, never permitting herself to appear vulnerable.

When the world appears her enemy, at last she finds solace in the arms of a loving sister, familial support transcending discrimination. All this is communicated by Vega without the need of dialogue, delivering a tremendous performance that puts most of this year's Oscar contenders to shame.

Flowing through the sun-drenched streets of Santiago, riffs of an aria are fleetingly heard, finally projected in Marina's climactic performance. She faces the unimaginable on her way there, a forensic examination overseen by a sadistic social worker and a forced removal of identity that will set the heart pounding with abject fear.

As Marina experiences her nightmares, so too does she soar into flights of fantasy – a show-stopping dance number, a trembling mirror, battling the winds of change. All is shot with an exquisite tenderness by Benjamin Echazarreta, combining with Matthew Herbert's delicate flute motif to elevate *A Fantastic Woman* to a higher cinematic pedestal.

Much has been made of comparisons to Pedro Almodóvar, which largely seem unjustified. While his *The Skin I Live In* may end with a more poignant message of trans identity, it is a work of pure fiction that plays to sexualisation as a tool for criticism. By contrast, Lelio has made his picture profoundly realistic, shooting the everyday during an episode of tragedy in the life of an ordinary woman who proves understatedly extraordinary. Passing the viewer by in the haze of a dream, Vega has declared herself indisputably fantastic ●

**Lillian Crawford**

Email [filmandtv@varsity.co.uk](mailto:filmandtv@varsity.co.uk) if you're interested in reviewing over the Easter break

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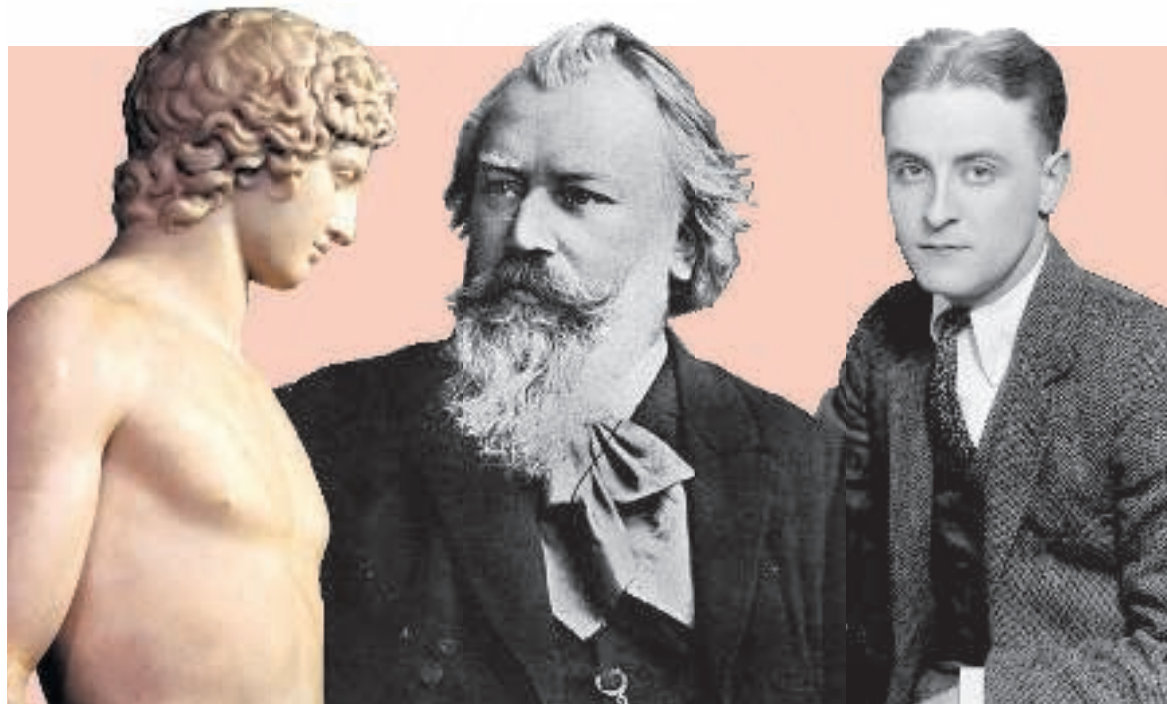
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# *Il Paragone* An unending discourse in discerning the highest art form



After Millennia of debate, the question of the highest form of art remains unanswered. Three writers argue their case  
**Lucian Clinch, Ellie Howcroft & Georgie Kemsley-Pein**

## Music

"All art", said Walter Pater in *The Renaissance*, "constantly aspires to the condition of music". Aiming to impose a hierarchy on the arts is a dubious task. It rankles one's liberal mind, drawing arbitrary comparisons between forms of art that bear little relation to one another. But if we indulge our inner conservative aesthete, we see that music is different. Pater saw music as an end in itself. Music conveys its message in purely aesthetic terms, without the necessity of words or representational symbols. It has no recourse to traditional methods of communication, and yet still it moves us. Music unifies form and content: what you hear is all there is.

Consider, for a moment, these quotations. Tolstoy said that "music is the shorthand of emotion". Heine thought that "when words leave off, music begins". Music forms the soundtrack to our daily highs and lows, transcending our worldly existence. Translated from a score into our ears, it is at once grounded yet ethereal. It does away with the necessity of words; an autonomous form of communication that Wackenroder believed highlighted the inadequacy of language.

One does not need to be musically literate to engage with music, to be moved by it or to understand it. We needn't read a biography of Mahler to discern the anguish that underlies his music; the first plodding chord of Mozart's *Requiem* tells us more than enough to work out the mood of the coming work. Or alternatively, take the first seconds of Brahms' Violin Sonata No. 1. We are moved without quite knowing why. The same might go for Louis Armstrong's classic *What a Wonderful World*. Even without

Louis' huskiness, we'd be uplifted.

In literature or painting, representation is filtered through one more level – the text, or colour on a canvas. Music bypasses this. It is direct and unfiltered and pure. In music subject and form are one: the highest form of aesthetic expression.

## Art

In the 5th century BCE Zeuxis and his pal Parrhasius had a competition to see who could paint the most realistic painting, since neither Instagram nor the Royal Academy Summer Exhibition had been invented by then. Clever Zeuxis painted a pair of grapes so lifelike that birds flew at the picture and tried to peck at the fruit. In 2017 the Twitter account 'TabloidArtHistory' noticed the uncanny resemblance between Britney Spears at a Del Taco drivethru, 2007 and *David with the head of Goliath* by Caravaggio, c. 1607.

And so, throughout history, we see that, as Oscar Wilde opined in his 1889 essay *The Decay of Lying* (or as Will Gompertz discussed in his weekly five-minute BBC art vlog in 2015, if you prefer) "art imitates life just as much as life imitates art". No truer mimesis can there be than that of the visual arts. I refer you to Ed Sheeran's 2015 biopic *Photograph* for a fuller exploration of the Early Modern practice of keeping miniature portraits of one's beloved worn in a locket.

We all know that a picture is worth a thousand words, which makes your average weekly essay worth no more than two postcards and your funniest ever tweet – say, 20 words, and therefore 2% of a picture – worth about a squared-centimetre of your average

profile pic. If this hard logic hasn't got you sufficiently convinced, let us turn to the ad-tech company, Adaptly, who recently claimed that a single minute of video content (which yes, I'm claiming for art) is the equivalent of 1.8m words.

As Private Eye pointed out, this makes the entire corpus of Shakespeare worth a mere 30 seconds of video content. QED. If only the Bard had used Snapchat, things might be different.

Whether you believe that art is what you can get away with, the only salvation from the horror of our existence, a lie to make us realise the truth and/or all of the above, you'll find that only the paragone only really can be answered by Horace, who famously declared "ut pictura poesis" – which roughly translates to "idk, do memes count?"

## Literature

Literature is about stories and human experience, in a form which is so familiar to us. We all use language of some sort in everyday existence, the medium arguably being the most traditional method of communication and the most enduring. It requires no musical instrument or paintbrush: in short, no material essence. It is told from man to man, unadulterated and unpolluted, enabling identification in a way which is so human. In the words of the inimitable F. Scott Fitzgerald: in literature "You discover that your longings are universal longings, that you're not lonely and isolated from anyone. You belong."

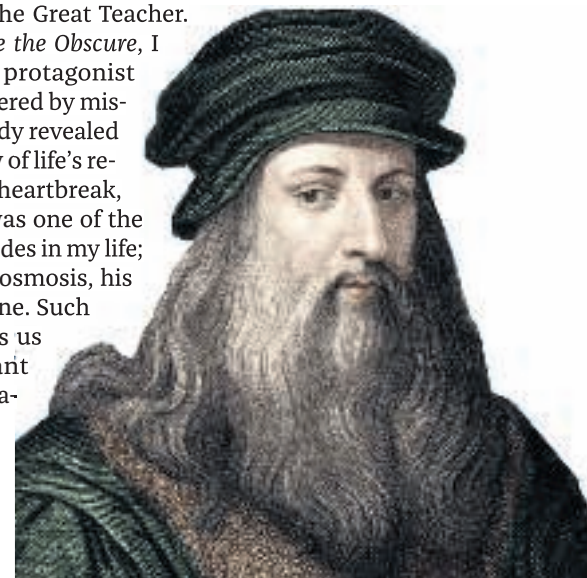
What a sage you are, Fitzgerald; shared experiences, emotions, and situations are the quintessence of literature. But it's also about projecting our imaginations into other realms, allowing us to dissociate ourselves from the present, traveling back to Shakespeare's Elizabethan era, the Victorian world of Charles Dickens, or the post-war "age of anxiety", replete with icons like T. S. Eliot and Virginia Woolf. There's an element of transportation. Who ever knew mankind would still be reading the interminable epics of a figure who died thousands of years ago? Writing is thus timeless, and a-situational.

Literature also plays a sacrosanct role in our education: it is The Great Teacher.

Reading Hardy's *Jude the Obscure*, I journeyed with the protagonist through a life beleaguered by misery and hardship. Hardy revealed the muddy underbelly of life's reality: death, suicide, heartbreak, failed ambitions. It was one of the most depressing episodes in my life; through a process of osmosis, his problems became mine. Such identification enables us to develop important emotions such as empathy, joy, sorrow, and pain. Stendhal was indeed so apt when he wrote: "A good book is an event in my life." ●

“A picture is worth a thousand words, which makes your average weekly essay worth no more than two postcards and your funniest tweet”

▲ ► **Sculpture of Antinous, composer Johannes Brahms, and Jazz Age American novelist F. Scott Fitzgerald; Leonardo da Vinci**  
(WIKIPEDIA)







# Nine-month programs

# Taught in English

- **Economics**
- **Finance**
- **Competition and Market Regulation**
- **Economics of Public Policy**
- **International Trade, Finance, and Development**
- **Macroeconomic Policy and Financial Markets**
- **Data Science**









**ONLINE THIS WEEK**  
MOTHER'S DAY SHOPPING GUIDE

# Who runs the (fashion) world?

To celebrate International Women's Day, *Vulture Fashion* takes a look at the new, the iconic, and the timeless women dominating the world of fashion

Since International Women's Day in 2017, a lot has changed. Women's voices are finally being heard, and not just in Hollywood. The shake-up has justifiably seen careers end, but it has also cleared and solidified a platform for women to succeed. The fight is nowhere near over, but in 2018 we are celebrating the women who are shining in amongst all the darkness; the up-and-coming stars of fashion, the iconic stars who made their mark, and the unsung female heroes of the industry. Happy International Women's Day, and remember Marilyn Monroe's sage advice: "give a girl the right shoes and she can conquer the world."

## Classic characters

### Katharine Hamnett

Hamnett is an English designer best known for her political t-shirts. She's been referred to as 'London's Activist Fashion Warrior' and definitely lives up to her reputation. She credits *The Sun* as the inspiration for her bold tees, saying their headlines are impossible to ignore when walking down the street.

### Vivienne Westwood

Westwood is hardly unfamiliar with praise of her politics, but her staunch activism on topics such as the environment, AIDS, and PETA afford her a place on our list. Ever the convention-crusher, she even accepted her OBE from the Queen in 1992... wearing no underwear. The press even got a twirl.

“*Maria Grazia Chiuri made waves as Dior's first ever female creative director in the brand's 70 year history*”



### Natalie Massenet

Natalie Massenet founded high-fashion online shopping website Net-A-Porter in 2000 from her own flat, which has since become a global phenomenon, confirming Massenet as one of the most successful businesswomen in fashion. In 2004, Net-A-Porter won the best shop award at the British Fashion Awards and is now worth £350 million. In 2013, Massenet stepped down from the company to become the chair of the British Fashion Council.

## Rising Stars

### Angela Luna

Luna is a promising young designer who originally had high-fashion goals. In the wake of the Syrian refugee crisis, however, Angela's passion was changed. She used her senior project to create Adiff, a collection of functional and life-changing outdoor gear for refugees. The jackets can transform into tents, sleeping bags, flotation devices, and backpacks.

### Hoda Katebi

Iranian-American fashion blogger Hoda Katebi studied international relations at the University of Chicago. In 2013, she launched her blog JooJoo Azad, meaning 'Free Bird', which shows an interest in subversive fashion as a means of resistance. She has also published *Tehran Streetstyle*, the first printed collection of Iranian street style photography.

### Charlotte Knowles

Charlotte Knowles, a Fashion East designer, is a Central Saint Martins graduate like many of her successful contemporaries in the industry. Knowles is determined to break down the male perceptions of female sexuality, showing this through her collections with fresh takes on stereotypically feminine lingerie and sheer materials. Her SS18 collection took on hypocrisy within male and female swimwear, assuring us we can expect more of this refreshing attitude to women in the near future.

▲ **Westwood's AW11 campaign saw the designer take to a wasteland to bring attention to sustainability**  
(VIVIANNE WESTWOOD)



KATHARINE HAMNETT  
VIA FACEBOOK





### Feminist flashbacks

#### Chanel SS15 Show

Karl Lagerfeld staged a 'feminist revolution' for the finale of Chanel's 2015 Fashion Week show. The models, led by Cara Delevingne, marched down 'Boulevard Chanel' with placards reading, "Ladies First", "Make Fashion Not War", and "Feministe Mais Feminine" ("Feminist But Feminine"). Commercialisation of gender politics or genuine feminist expression, it definitely made an impact.



INSTAGRAM: CARA DELEVINGNE

#### Planned Parenthood Pins on the Runway

At New York Fashion Week in 2017, attendees, designers and models could be seen wearing pink badges made by the CFDA (Council of Fashion Designers of America) saying 'Fashion Stands with Planned Parenthood', in backlash against Trump's opposition to the organisation. While wearing a badge may seem only a small gesture, the collective effort of the industry to show solidarity with Planned Parenthood undeniably made an impact.

#### ▲ Models marched down Boulevard Chanel in the finale of their SS15 show

(INSTAGRAM: CHANEL)

#### ▼ Feminist slogan t-shirts were a popular, though controversial, feature in the collections of several designers

(INSTAGRAM: CFDA)

#### Maria Grazia Chiuri's 'Feminist' T-shirts for Dior

Though Maria Grazia Chiuri is sending of graphic tees with feminist slogans down the Dior catwalk undeniably caused a stir, it got people talking about what it means to be a feminist today, especially in the fashion industry. While criticised for being not representative of true feminist values, Grazia Chiuri has nonetheless made waves as Dior's first ever female creative director in 2015, already having presented several successful collections ●



## STYLE FILE

### LOYLE CARNER

Fashion Editors Robyn Schaffer and Eli Hayes spoke to Brit award nominee Loyle Carner about his trademark laid-back look, football shirts, and black tie



Benjamin Coyle-Larner, better known these days as Loyle Carner, makes an effort to maintain a down-to-earth and personable attitude when he talks to people about his music. His main influences include his parents and friends; he's humble and family-oriented, despite the acclaim that his unique brand of South London hip-hop has received over the past year. His debut album, *Yesterday's Gone*, was nominated for the Mercury Prize and catapulted him to the forefront of the British music scene. His aesthetic seems to echo his chilled-out manner, his London roots, and his fondness for football.

#### Who are your top three style inspirations?

Ben responded without missing a beat. "My grandad, my dad, and my girlfriend."

#### Which brands and labels are your favourite right now?

"Carhartt, Carhartt, Carhartt." Carner chuckled, although the nervous undertone suggested maybe we'd put him on the spot. "No...I don't know, I don't wear much, man. Vans, Carhartt, Patagonia...a very important brand."

#### Your outfit at the Fashion Awards was distinctly casual. Do you consciously try and nurture a relaxed, care-free aesthetic?

"Accidentally, like I knew it was a black tie [event], but I went the year before and everyone there was so annoying, I had to go back just to see." A cheeky grin flashes on his face. Something of a troublemaker inside the 23-year-old is exposed. "[It was] something that was comfortable, but I wasn't supposed to be announcing an award. If I'd have known I was announcing an award I wouldn't have gone [in the outfit]. I did look a bit like a fisherman, on reflection."

#### Your family, particularly your mum, obviously have a huge impact on the music you create. Do they influence your style in the same way?

"Yeah, massively so. Just because my mum would always, well, not tell me what to wear - when I was younger she'd tell me what to wear." Ben isn't helping the momma's-boy character he's developed for himself. "Yeah, mum always wanted me to look smart; my grandad, my nan always wanted me to look smart. If I was going out and had any trousers on it was always, 'don't have them too baggy'."

#### Lastly, what item of clothing do you treasure most?

"My dad had a Cantona shirt, like a football shirt, that he got outside a Man United game, so that would be the thing I would never want to lose. It's been signed by Eric Cantona now as well, so it's very important."

For the full article, visit [varsity.co.uk/fashion](http://varsity.co.uk/fashion)





FULL REVIEWS ONLINE  
VARSITY.CO.UK/MUSIC

# “Adieu Warm Laundry, We’ll Miss You”

## The quirky collective departs Cambridge



**James Martin** says goodbye to one of Cambridge’s most memorable nights of music

Warm Laundry, Warm Laundry, Warm Laundry. I said the name of Cambridge’s independent label-cum-curator to myself three times on the way to their final night at the CB2 Bistro. Warm Laundry. A simple pleasure. Warm Laundry. Clean, but not clinical. Warm Laundry. You will be put through the wringer. Co-founded by philosophy finalist Tiernan Banks, Warm Laundry is some, all, or none of these things. I have oceans of goodwill for the Warm Laundry family, not only because they seem nice, but because they’ve hosted some of the best gigs I’ve seen in Cambridge. By slotting together

ambient dream-pop, avant-garde electronics and ferocious guitar bands into single sittings, they prove that genre means nothing, and style means everything. If you’ve got that laundry-warm swagger, chances are your laundry’s warm enough for Warm Laundry to laud warmly.

That diversity was exemplified by the first act, local legend Pete Um. Sat behind a sound desk on the stage in a raincoat and sunglasses, Um introduces his miniature songs with a trademark ramble, punctuated by eponymous hesitation. Each 90 seconds of music is a different story, and with twenty-two years of work behind him, Um has no shortage of pieces on love, politics, and the irrepressible banality of now. “I know there are a lot of younger people here tonight, and you’re probably all polyamorous or in some weird cult”, he quips, before diving into a song written, he tells us, in the name of straight-up romantic love. Long may this quirky and thoroughly contemporary songster grace Cambridge’s independent venues. It’s not to everyone’s taste, but neither, you imagine, is everyone to Pete Um’s.

Cavernzz, the moniker of Luke Bolitho, is a perfect choice of name for his act. In the dim basement of CB2, the singer-songwriter’s voice and guitar float on a chthonic background of bass and electronics, unlike either of the acts bookending his appearance. I got the chance to listen to a copy of Cavernzz’s upcoming EP before the gig, *Nothing Left* (release is set for 5th March). It’s a seductive

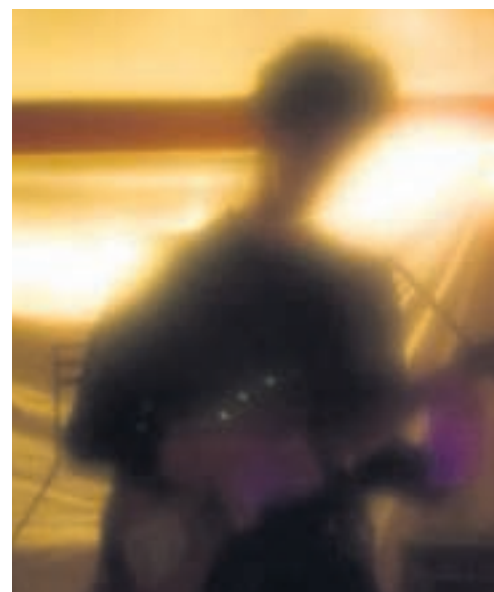
sound-world, composed of molten dream-pop that melts on the tongue. Cavernzz typifies the response of 21st-century pop to an accelerating world: it’s hazily unspecific in its subject matter, and wearily ironic in its tone. It was hard not to find Bolitho’s bashful stage presence charming. Like Pete Um, each of his songs was announced with a delightfully idiosyncratic delivery. It felt wholly genuine and inspired a suitably genuine response from a warm crowd.

The finale to the evening arrived in the form of Jerskin Fendrix, a.k.a. Joscelyn Dent-Pooley. For the past year, Fendrix has been descending into an electronic netherworld that pits ironically crass instrumental backings against some of the wittiest lyrics you’ve heard this week. Fendrix did not disappoint, dressed to impress and roaring his poignant tales of heartbreak through a wall of affectation and effectuation. Few crowds can fail to enjoy his J-Pop inspired hit ‘Onigiri’. By modulating his voice up an octave with a vocal transformer, Fendrix performs a clever deconstruction of the traditional masculine breakup song: the angrier he gets, the squeakier his voice becomes. It’s a poignant and wickedly funny idea. But a more typical Jerskin offering is the recently-released ‘Manhattan’, which manically veers between chirpy piano hooks and growling synth textures. Fendrix’s performance style is rooted in the broiling physicality of first-wave emo and rock groups of the 1990s. At one point he swears at a member of the audience for laughing during one of his more melancholy tunes. But don’t assume this Jerskin’s no fun; a bitter comedy plays out in the background of this cathartic drama that rewards multiple listens with a host of in-jokes and references. It was a joy to watch him perform in his final Cambridge gig and I expect to hear of him in the near future. “I knew that guy was going places when I saw him in that basement in 2018”, I’ll say to disbelieving folks at bus stops.

Warm Laundry gigs have been strange affairs, by and large. The rhythms of the night are inevitably dependent on the choice of venue, the inevitable delays of staging several emerging acts, and the strange mix of overenthusiastic dancing and cool, intellectual appreciation that their audiences display. We can expect them to refine their trademark formula in coming years, though with the backbone of the acts setting up shop in London or elsewhere it’s unlikely that they’ll be revisiting Cambridge any time soon.

But I’d go a long way for a night of such unremitting newness and *bonhomie*. Adieu, Warm Laundry. You’ll be sorely missed ●

“I knew that guy was going places when I saw him in that basement in 2018”, I’ll say to disbelieving folks at bus stops



▲ Warm Laundry saw a diverse range of musical stylings  
(JAMES MARTIN)







## Loyle Carner

*His 'breakthrough' status, student recipes and record sampling*

Speaking at the Union on Sunday, Loyle Carner was met by a crowd giving perhaps the warmest reception I've ever seen for a speaker. He discussed inspirations, his upbringing and struggles with grief and dyslexia. It all felt so incredibly genuine, reflecting the unfiltered honesty that has been so central to the success of his debut album, *Yesterday's Gone*. Carner, explaining how this confessional honesty has always been part of his life, declared "I've always been a rapper because I've always been a writer".

Discussing his childhood, Carner reflected on the huge impact his mother and step-father had upon his music upbringing. He grew up listening to a range of music that "told stories", citing Dylan and the Rolling Stones. In his own music, Carner calls upon a range of influences for his own creative storytelling.

Speaking to *Varsity*, Carner discussed his reaction to fame, his creative processes and his culinary tips.

A few weeks ago, Carner attended the Brits, nominated for Best British Breakthrough Artist. When asked about whether being dubbed a 'breakthrough' puts a lot of pressure on him, he explains that it doesn't stress him at all. "It's cool, but at the same time I don't think about it too much".

"I've always seemed to slip under the radar". Even at the Brits, Carner joked that he felt like the "peeping Tom". He then went on to stress that didn't mean anything dodgy.

Carner's music incorporates a wide range of samples, from old records to spoken word. During his talk at the Union, Loyle discussed incorporating his late father's own music alongside his mother's poetry on the track, 'Sun of Jean'. When sampling other tracks he takes to record shops ("We buy records whenever we can") while he and Rebel Cleff, friend and fellow artist, regularly browse vinyl collections together. "If it's good, we'll try and make music out of them", Carner explains.

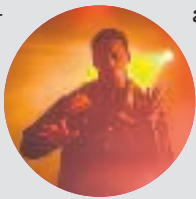
Outside of music, cooking is Carner's great passion. Diagnosed with ADHD at a young age, Carner explained how cooking was something that he was able to immerse himself in.

Collaborating with GOMA collective (a project focussed on benefiting the environment), he has been running cooking classes for young people with ADHD. He is passionate about getting kids to eat "better versions" of what they already like.

When asked about an essential recipe for students, Loyle took the question very seriously.

His answer? "Italian Roast": puttanesca pasta sauce cooked with cuts of meat.

We then moved on to the essential question – his favourite dip. Here Loyle disclosed a "sad thing": He's actually allergic to nuts which means tahini is a no go. This was met with shock and dismay. The answer he settled on was guacamole – definitely acceptable ●



## Adorno's strange distaste for Jazz

**William Poulos**

An interest in Marx has re-emerged lately, like a spectre haunting Europe. Unlike the ghost which troubled Hamlet, this one is silent; I never hear about the "exploitation of labour" or the "alienation of the worker." I'm sure they're still happening – maybe the fellows at King's can tell me about it.

While waiting for my invitation to a formal dinner at King's, I passed the time by reading about jazz, and discovered that Theodor Adorno thought it was inherently alienating and dehumanizing. We know that jazz can tell us about the oppression caused by racism, but how can it tell us about the oppression caused by capitalism?

Writing in the 1930s, Adorno began by denying that jazz had any of the qualities for which it was praised: it was not expressive and spontaneous. Rather, he thought it was essentially formulaic, banal, and – worst of all – fashionable. He granted that the tunes were syncopated, but pointed out that they were played over a rigid beat, always marked by the kick drum. Jazz may have its roots in African music, but any forms of authentic African expression must be attenuated or removed so that the music can be a mass-produced. As Adorno put it, "even yesterday's music must first be rendered harmless by jazz, must be released from its historical element, before it is ready for the market." The improvised solos were merely "a pasted on ornament" to the "most dismal products of the popular-song industry," meaning Tin Pan Alley, which produced 32-bar songs as if it had an assembly line. Like, say, a piano concerto, jazz was a musical form which claimed it reconciled an individual part (an improvised solo) to a whole (the rest of the song). Adorno rejected this idea as a bourgeois illusion; all tonal music pretends to reconcile part to whole, which cannot happen in the modern world.

A second problem is that, unlike other tonal music, jazz is not "dialectic". In other words, elements do not progress or develop out of one another; they merely occur after one another. (Although, ideally, solos within a jazz track are meant to be variations on the same theme, I find that this is rarely the case, and the better the individual players, the more distinct their solos.) Organic progress and change based on interactions between individuals were integral parts of Adorno's ideal society, and he deplored any art which merely juxtaposed different elements, such as the collages and montages of Dada and Surrealism. A collective, authoritarian society aims to make dialectic impossible because it produces criticism. Thus, without dialectic, jazz was the worst product of the pop music industry: it was a commodity, and commodities destroy all relations between people and all genuine feelings. (Adorno seems not to have known that people in occupied Czechoslovakia used

jazz to subvert the authority of the Nazis.)

In sum, for Adorno jazz was a banal commodity. He thought the differences in jazz tracks were variants on the same old formulas, like the superficial variants on the same factory-produced car. He celebrated Schoenberg, whom he thought liberated music from tonality, because only the avant-garde could save art from mass-produced kitsch. Jazz developed a branch of avant-garde well before his death in 1969, but Adorno never revised his initial thoughts which stated that jazz was merely a product of the pop music industry.

In fact, jazz began to deviate from popular music in the 1940s, only a few years after Adorno wrote his first article about it. Ralph Ellison spent some time with the jazz musicians of the 40s and reported what he learned in an article published in 1959. He found that most jazz musicians were isolated from their audience: they wanted to play what they called "jazz," which was already very unpopular. Like everyone else, they wanted a decent wage and a steady job, but found that they must please the "squares" (i.e. play pop music) to get one. The choice between playing jazz or having money bred resentment. They hated their audience. They didn't want to look at them or associate with them. A stage provided welcome separation from the audience, and when one wasn't available the musicians erected a barrier made of chairs. They developed a language ("geetz," "gigs") to separate themselves from the rest of society, and quickly discarded it if it became too widely-spread.

For the Marxist, then, isolation seems inevitable. If you play popular music, you're a part of the commodity which is isolating people and chaining their spirits to the capitalist machine. If you play unpopular music, you begin to hate your fellow human beings because they won't pay you to play what they don't want to hear. In every case, a man is isolated and can have no effect on society. Is that why I haven't been invited to King's? ●



▲ **Adorno condemned jazz as a genre**  
(WILLIAM GOTTLIEB)



FULL REVIEWS ONLINE  
 VARSITY.CO.UK/THEATRE

# Successful staging

## Highlights of Lent theatre

This term has certainly been a strong term on the theatrical front, and as ever students have not disappointed in the range and variety of the productions staged. We've seen inflated condoms on the ADC stage (*Porterhouse Blue*), computer-generated Shakespeare (*Neural Notwerks*), and a play so secretive I can't tell you what it was about (*White Rabbit Red Rabbit*).

Choosing highlights, then, was no easy matter, and we received nearly 50 submissions nominating shows and individuals across 10 different categories. This is not an attempt to decide what has objectively been the 'best' theatre of the term, but rather to celebrate and commend just some of the fantastic things happening on the stages of Cambridge. The best part, of course, is that the term is not yet over ●

**Image credits:** Alex Power, Johannes Hjorth, Laura Wells, Ed Banks, Robert Eager, Evelina Gumileva, Amaya Holman

### Actors



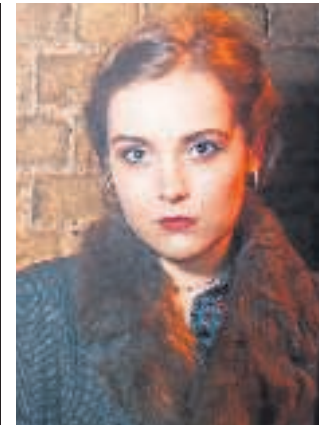
**Matilda Wickham** received high praise for their interpretation of Juliet in the Cambridge Arts Theatre production of perhaps Shakespeare's most famous tragedy. Our reviewer lauded Wickham for playing a Juliet who is "a highly aware, intelligent woman struggling with the irrational emotions provoked by her star-crossed encounter with Romeo".

Wickham was also commended for being one of the performers in *White Rabbit Red Rabbit*, and for filling in as lead in the opening night of *Boys Will Be Boys*.



**Connor Rowlett** made an impression this term for his role as Eamonn in *Bromley Bedlam Bethlehem*, a piece of student writing about a family living with the potentially devastating effects of paranoid schizophrenia. *Varsity* described his performance as "fantastically convincing"; his depiction of age and "stiff-jointed physicality" required a highly skilled performance.

Elsewhere, Rowlett also put in a strong performance in *The Lieutenant of Inishmore*: another role which required an Irish accent.



**Rachel Kitts** has collected five Camdram credits this term, both behind the scenes (as Assistant Director and Movement Director) and on stage. She attracted particular praise for her parts in *STORMFACE*, *Pomona* and *the Oresteia*.

In *Pomona*, Kitts played Ollie, a girl searching for her missing sister (who may or may not exist). In a glowing review, *Varsity* praised her "wonderfully vulnerable and endearing performance as Ollie". Kitts navigated well the ambiguity of the role, acting "with just enough edge".



**Tom Taplin**, like Kitts, starred in *STORMFACE*, and was nominated for playing his part in a way that was "so moving, truthful, light and heavy at once", capturing well the depth and nuance of the character R.

A veteran of the Cambridge theatre scene, Taplin also starred this term in the *CUMTS Gala Night*, *White Rabbit Red Rabbit* and the *CADS monologue clash*, showcasing impressive versatility from musical theatre to solo acting. His performance in the monologue clash received particular praise.



### Message

**Boys will be Boys** received the largest number of nominations for a show with an important message. This ADC lateshow was an examination of the culture of toxic masculinity and gender politics in the finance industry. Our reviewer captured its importance well, speaking of its "resonance" to society today.

Particular mention is also due to ***Sizwe Banzi is Dead***, which brought South Africa's most famous playwright (Athol Fugard) to the Corpus Playroom in a nuanced and challenging production.

## Vulture Review Round-up

### Snow Orchid

★★★★★

7.45pm, ADC Theatre



EVELINA GUMILEVA

Violence stalks, transfigures, but crucially, does not consume, familial love. The Lazzarras make poignant attempts to paper over the gaping chasms with the trappings of happy family life - tacky party hats, upbeat music, amateur horticulture. A shout-out is due to Lucia Revel-Chion for managing to find some of the most unconvincingly positive music to play as the pretence of domestic normality implodes. Rather than a

heavy-handed portrayal of an abusive family, we get one that is far more nuanced, sensitive, and true to life.

Sophie Leydon deserves immense credit for putting this production together. The subtle finishing touches on this play can no doubt trace their genesis back to her directorial vision, while the character work she did with the cast has obviously borne fruit. On the whole, *Snow Orchid* is exhausting to watch, but, at the same time, I could not look away ●

### The Clean House

★★★★★

7pm, Corpus Playroom



CLEAN HOUSE COMPANY

Though styled as a 'romantic comedy', *The Clean House* takes an unusual stance towards laughter. While the actors' interactions are consistently comic and well-pitched to the audience, their characters display an unusual amount of respect and reticence towards humour. Matilde (Victoria Zanotto) sees her parents' marriage and, consequently, her heritage as utterly steeped in joke-telling, Virginia (Jessica Phillips) is afraid of her own laughter as an ugly



★★★★★ = AMAZING  
 ★★★★★☆ = GREAT  
 ★★★★★☆ = GOOD

★★☆☆☆ = OK  
 ★☆☆☆☆ = BAD  
 ☆☆☆☆☆ = ABYSMAL



## Aesthetic



Praise for aesthetic design is well-deserved by ETG's production of *Much Ado About Nothing*, a show which toured Europe over the Christmas holidays before coming to the ADC stage. The entire set was packed in a white box, which the cast opened up at the beginning of the play to reveal an explosion of colour. Careful attention was given to colour coordination in props and costumes, making for an extremely visual pleasing production.

A shout out is also due to *Assassins* for creating one of the most ambitious and complex sets of the term with its multi-tiered structure.

## Technical features



*Porterhouse Blue* is worthy of commendation for managing the technical feat filling the ADC auditorium with inflatable condoms and creating an impressively realistic explosion live on stage. What was impressive also was that this did not feel like an extravagant gimmick, but a necessary and humorous part of the plot.

The number of different

shows which received nominations for their technical features is testament to the amount of talent and ambition among Cambridge students. *Varsity* was particularly impressed by the collaboration between student and professional technicians in *Romeo and Juliet*. *STORMFACE* and *Pomona* were also creative in their use of special effects.

## Publicity drive



We can't talk about publicity without highlighting *Team Building Conference (Attendance Compulsory for all Employees)*, a show which succeeded in turning itself into a meme before the opening performance.

Ruby Keane and Ania Magliano-Wright created

mock publicity in the style of their characters Marko and Larry, including a video trailer. Their dedication to publicity even expanded to *Varsity*'s own nomination form, which received a somewhat suspicious number of nominations for this show in every category.

## Honourable mentions

There have been so many fantastic shows this term that we couldn't pick just one, but there are some additional commendations due to shows not yet mentioned.

*Coriolanus* was an innovative reimagining of Shakespeare's Roman tragedy, using a tight and talented ensemble cast to create a "refreshingly different and compelling" production.

*Wander* brought student writing and devised theatre to the ADC mainshow slot, and delighted audiences with its beautiful set and imaginative storyline.

Female and non-binary improvisors took the spotlight in *Comic Sans Men*. Performing in front of a packed auditorium, the comics created new sketches and gags each night. Credit must be given to the directing duo (Elise Hagan and Marie Moullet) for training the cast, many of whom were new to the art of improvising.

*Cambridge University Queer Players* received several nominations as a new theatre society for their endeavours

to bring queer narratives to Cambridge. This term, they have staged *Snow Orchid*, a highly successful ADC mainshow.

Exciting performances have taken place in a range of venues this term, including the Judith E. Wilson drama studio and in-college venues. The Fitzpatrick Hall (Queens') has had a particularly strong term, with Charlotte Cromie's play, *Sofa on the Mile*, and the all-BME production of *The Taming of the Shrew* attracting large audiences.

▼ **Adam Mirsky slams Seun Adekoya during a rehearsal for Coriolanus**



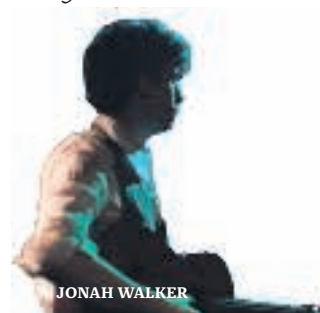
sound best kept under wraps, and Ana (Isabel Siragusa) confronts her recurrent breast cancer with a last wish to die laughing.

The script's reflexive attitude towards comedy thus demanded a performance style that teased out the conceits and humour from each character in a self-aware manner without completely dispelling the naturalism of their interactions. This posed quite the challenge for the actors, but the cast rose admirably to it ●

### After Juliet

★★★★★

9.30pm, *Corpus Playroom*



Some moments worked very nicely, and the scenes in which Rosaline bitterly addresses Juliet (who was clearly meant to be stood at Corpus corner) were well delivered by Mary Butler, while her suitor Benvolio was equally well executed by Jamie Sayers: it must be said that their scene in the crypt was the closest the performance got to an emotional exchange that felt genuine. Archie Williams must also be praised for his turn as Gianni, whose moments on

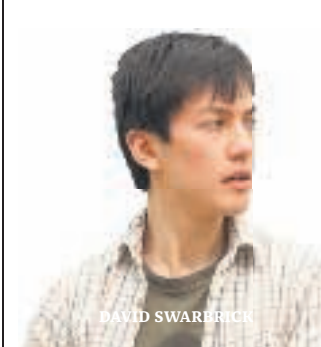
stage outshone all others, and who was the only person that was completely convincing in his role.

This show was frustratingly close to being good, but the actors failed to convince me that they had faith in the script, and the whole piece lacked motivation or charisma. In fairness, this is a script which is particularly difficult to work with, stuck between wanting to uphold the tradition of *Romeo and Juliet* and to bring something new ●

### Spoiler Alert

★★★★★

11pm, *ADC Theatre*



Overall, this is a very fun show. Cromie's script tracks well as a story, carries us along with plenty of laughs and still leaves us with an uplifting message at the end. The performances only help this: they are consistently charming and funny, and the whole production comes together effectively to both tell a nice story and ably entertain an audience. Buy a ticket and go see this show but, spoiler alert, you'll have a really good time ●



### Writing talent

Regulars to Cambridge's theatres will be no stranger to *Kate Collins'* writing. Her play *STORMFACE* delighted audiences this term, with one nominator describing it as "an incredibly personal and ultimately encouraging piece" for the way it tackled difficult themes.



### Great direction

*Jessica Murdoch* has made her directorial debut with *Pomona*, one of only two shows to be awarded five stars so far this term. Her direction created a nightmarish and hyper-real space; and a show which was "intriguing and horrifying to watch".



### Laughs aplenty

In terms of comedy, special mention is owed to *John Tothill*, who shone in this year's *Footlights Spring Revue*. Watch out for Tothill's two-hander *Final Cut* in the last week of term, which looks set to be an exciting evening of character comedy.



## Sport

# England must embrace change if it wants to win the Six Nations Crown once again

Ben Cisneros

After a dispiriting defeat in Edinburgh, England find themselves five points behind championship leaders Ireland with two rounds of the 2018 Six Nations remaining. Games away against France and at home against Ireland will provide a stern challenge, but they remain in with a chance of winning the tournament for the third year running.

After a first-half in which they were torn apart by Scotland, many claimed 'a wheel had come off the chariot'. Things aren't quite so bad, especially considering that Scotland were particularly outstanding two weeks ago. It is a puncture, perhaps, but one which is easily repairable. Here are ten things England must do if they are to win a record third consecutive Six Nations.

**1. Bonus points:** The introduction of bonus points was met with an element of scepticism and played only a minor role last year. This season, however, they could be vital in deciding the final table. After England failed to pick up a losing bonus against Scotland, and Ireland gained a bonus point by scoring four tries against Wales, the gap between the sides has become five points. Should Ireland win with a bonus against Scotland, they will win the tournament if England cannot do the same in Paris. Whatever happens, England should leave Paris with a full 5 points, else a losing bonus may prove enough for Ireland to take the title on St Patrick's day at Twickenham.

**2. Rest:** Since the autumn, England have looked extremely tired. Whether this is due to the Lions tour or the relentless Premiership season remains to be seen. A sneaking suspicion, however, is that Eddie Jones is flogging his players too hard. He constantly speaks of the need to become fitter, and ex-players have commented that England training sessions are unlike anything they have ever seen. The work being put in may see fitness become England's greatest asset in Japan 2019, but if Eddie wants to win the Six Nations, he should give all his players some more rest.

**3. Breakdown:** England must improve at the breakdown. They were outclassed in this area at Murrayfield, but it is not a new problem. Against Samoa in the autumn, they struggled, and it was where they lost the Grand Slam in Dublin last



▼ As the Six Nations reaches its conclusion, England have plenty to do to catch Ireland  
(HIROBI/PIXABAY)

year. It has fast become their Achilles heel, and their opposition are exploiting it. They need to adapt to the referee, but they also need to improve their technique: arriving to rucks quicker, supporting their ball-carriers, and clearing out would-be tacklers. Though Jones hasn't made any changes to his starting back-row for France, James Haskell and Sam Simmonds come onto the bench to provide extra power around the ruck in the second half. I might have started with Haskell but, as ever, Eddie knows best.

**4. Penalties:** England have to cut the number of penalties conceded: 13 against Scotland and 10 against Wales is too many. Penalties disrupt attacking flow, and concede possession, territory, and sometimes points. It may partly be due to fatigue, but England must read the referee better. As against Italy last year, England failed to adapt to the way the game was being refereed in Scotland, and it cost them dearly. They need to maintain focus and be more accurate: penalties for coming in at the side, going off feet and taking the man out beyond the ball are all avoidable and rather criminal on the international stage.

**5. Defending:** Against Italy, England were exposed out wide defensively, while Scotland broke on the flanks and through the middle. Their defensive positioning across the park was poor and must improve at the weekend. The French have dangerous wingers, and powerful centres, so England will be found out if they are not on their mettle. Ireland, too, with Jonny Sexton at

10, are masters at exploiting space and creating tries.

**6. Restarts:** In England vs Wales, Rhys Patchell varied his restarts, sometimes going short, putting England under immediate pressure. They didn't deal with them well and must improve in this area before facing Ireland: Jonny Sexton is one of the world's most accurate kickers and is a master of the short kick-off. England, for their part, seem predictably intent on long restarts. A shorter kick allowing your own players to challenge for the ball has been a trademark of the All Blacks for years, and England would do well to add it to their repertoire. You could imagine the French being caught out.

**7. George Ford needs to improve on the back foot:** We have seen it several times in a Leicester shirt this season and now we have seen it in the white of England. When his pack aren't on the front foot, George Ford doesn't look a great player. The best 10s control the game under any pressure and, if Ford can adapt the way he plays in those games, it would be a real asset to England. Alternatively, Owen Farrell could move to fly-half.

**8. Owen Farrell's Tackling:** Though I praised Farrell for looking more like an international 12 in the Wales game, against Scotland he was worryingly exposed. His poor attempted tackle on Stuart McNally led straight to Sean Maitland's try, while his miscommunication with Nathan Hughes let Huw Jones through for his second. His high tackling

▲ England will face these scenes at Twickenham, if they do not match Ireland's performance this weekend  
(ARUN MARSH/FLICKR)

“George Ford needs to improve on the back foot, if not Farrell could play fly-half instead”

technique means he is often bounced off or ends up swinging an arm, which has seen him sin-binned in the past. Going high on Matthieu Bastareaud is unlikely to have any positive effect, so he must adapt quickly.

**9. Kicking game:** England's kicking game against Scotland was nothing like it was against Wales, and they must replicate those high standards in the final games. It will be crucial to match the kicking of Ireland, whilst it could be a threat against France – to move their big pack around. A drop goal attempt once in a while would not go amiss.

**10. Selection:** After a chastening defeat, Jones has made plenty of changes to his 23, giving it a more exciting, dynamic feel. Injury has forced Dylan Hartley to miss his first game under Eddie Jones, meaning Jamie George gets just his second start, while explosive Exeter hooker Luke Cowan-Dickie waits on the bench. In Hartley's absence, Farrell will lead the team out, and will be joined in mid-field by the muscular Ben Te'o – a move clearly designed to halt Bastareaud. In the back-three, Mike Brown is dropped to the bench, meaning Anthony Watson moves to full-back and Elliot Daly returns from injury on the wing alongside Jonny May. It is an incredibly pacy back-three. On the bench, I'm delighted to see Kyle Sinckler make a comeback – his dynamism, alongside that of Cowan-Dickie, Haskell and Simmonds, will be some weapon in the last quarter. This is a side designed to attack, which is just what England need.





# Stop the criticism of ArsenalFanTV

Angus Parker

It's Sunday afternoon. Brighton have just beaten Arsenal – inflicting the fourth consecutive defeat on the North London club. It's only the second time in Arsene Wenger's tenure as manager that his team have lost four in a row – but it is not so much the result as the reactions of the fans which fascinates me as I indulge in my guilty football pleasure – my weekly fix of ArsenalFanTV.

The concept is simple – a presenter, a cameraman and an Arsenal fan. Whilst this may sound like the start of a joke, this format has proven to be very successful over the five years that the channel has been operating. It now has over 700,000 subscribers – a figure that has doubled over the past year.

They do what other media outlets rarely risk doing by delving into the opinions of the fans. It gives the fans a voice, enables them to be heard and

creates a space for a different perspective to the familiar tones of pundits who have dropped off the pitch and straight into the studio seat. In this sense, the channel has successfully exploited a gap in the market.

Like with many videos of this type, the channel has spawned various regular characters – each with their own distinctive traits. Whether it be Claude's infamously strident rants, Ty's consistent defence of Arsene Wenger or Troopz 'fam-filled' outbursts, there is compelling nature to ArsenalFanTV which makes it inherently watchable.

The channel is not without its critics. It has certainly divided the Arsenal fan base but even Arsenal players have openly criticised the channel. Hector Bellerin made comments at the Oxford Union last month claiming that the channel's success was fed off failure and that the fans who were featured could not, therefore, be real supporters. Gary Neville has also labelled the channel "embarrassing".



▲ **Regulars on ArsenalFanTV have become stars of social media through their criticism of embattled manager, Arsene Wenger** (YOUTUBE - ARSENAFANTV)

In a way, Bellerin's comments do make some sense. I, for one, only search out the videos when Arsenal lose, so in this sense the channel's popularity is probably partly built off the desire of opposing fans to watch Arsenal supporters' reactions when their team lose. Furthermore, it remains to be seen how much success the channel would be getting if Arsenal were not beginning to struggle or if Arsene Wenger's tenure had come to an end. However, to question the loyalty or passion of the fans, as Bellerin did, is unfair – whilst some videos might be slightly unconvincing, there is genuine emotion and passion infused in the rants and frustrations of the regular fans.

The other factor that many people appear to be overlooking is that the channel is, perhaps inadvertently, giving the club an added level of exposure which, when football clubs are becoming increasingly business-oriented, should not be discouraged. Additionally, whether you

agree with the channel or not, it is clearly entertaining in some form otherwise it wouldn't have received the coverage that it has. If it is a format that works, then why shouldn't it be encouraged?

Finally, and perhaps most importantly, the channel represents more than an avenue for angry Arsenal fans to vent their frustrations. In fact, if football is to see necessary change, for example in relation to ticket prices, we need more outlets like ArsenalFanTV which generate pathways and outlets for the fans to

700,000

ArsenalFanTV has plenty of followers, double the amount it had last year.

be heard. It is a very direct way for the voice of the football fan to be heard and goes beyond the banners in the stands, the chants from the terraces or the random phone calls to a radio station. It places fans' opinions (and anger) front and centre of news feeds, media streams and eventually (one would hope) club's administrators – after all, if the players are seeing, or at least acknowledging it, then it must have some pervasive influence. If change on aspects such as ticket prices is sought, then such sentiment and similar channels need to be encouraged and promoted not ridiculed and demeaned.

# Biggest donation in history of Cambridge sport a boost for hockey

Devarshi Lodhia
 Deputy News

Cambridge Sport has received a £2.5 million donation for the construction of two new floodlit hockey pitches at Wilberforce Road. As well as being home to the University Hockey Club, the Wilberforce Road sports ground also currently comprises an athletics track.

The planning permission to expand the Wilberforce Road complex was initially granted by the council in 2017, with a third pitch still under consideration.

The donation, from Chris and Sarah Field, is the largest in history to University sport from private philanthropy.

The University will share the pitches with the Cambridge City Hockey Club in an attempt to encourage greater youth participation and create a "hockey hub" in the city.

The Cambridge University Hockey Club was founded in 1890 and is the biggest sports club in the University. Both 1st XIs hold Full Blue status and compete at the highest level of regional hockey, with the Women also playing in Premier League BUCS hockey.

Despite threats of cancellation due to the 'Beast from the East', this week's Varsity matches went underway, with Cambridge falling to defeat in both games. The Dark Blues triumphed 2-1 in the Men's match and 3-1 in the Women's – a repeat of the 2017 results where Ox-

▼ Cambridge hockey has enjoyed mixed successes this season (CARL LOMAS)

ford also prevailed in both games.

The Light Blues, however, claimed bragging rights in the 2s/3s/4s matches, winning four of the five fixtures. The Bedouins, Squanderers, Nomads, and Blunderers all claimed victory, with only the Wanderers losing.

The pitches are a part of a wider move to improve sports facilities across the University, including updating facilities at Grange Road and the construction of a swimming pool at the West Cambridge site.



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**Six Nations:** England can still win for the third time if they make the necessary changes **34**



# Light Blues knock Oxford out of the park

Harry Normanton

A superb pitching performance from starter Alex Williams (7 innings, 5 runs, 11 strikeouts, 10 walks) and a seven-run explosion in the sixth inning helped the Light Blues to win the first ever Varsity baseball match, clinching the win despite Oxford's furious comeback.

On an overcast but mercifully mild day at Coldham's Common, it was Cambridge, who got off to the better start. Williams made an imperious start to the first innings, showing excellent command to strike out three batters while walking just one. The Dark Blues' pitcher was slower to find his groove. Lawrance Chiang led off with a walk, then showcased the lightning speed that would wreak havoc on the basepaths throughout the match to steal second and third. After Tom van Haaren struck out swinging, captain Martin Lippert swatted a hanging curveball high into centre field, where it was dropped, allowing Chiang to give the Light Blues the lead. They added a second as aggressive, savvy baserunning from Lippert saw him steal second and third, then race home on a wild pitch.

Oxford battled back. Another electric inning from Williams, taking advantage of a low strike zone to whiff three more batters with blazing fastballs in the bottom corners, kept them off the scoreboard in the top of the second. But in the bottom

of the second, the Dark Blue pitcher also began to settle into his rhythm, using a nasty slider to strike out two and quickly despatch of the bottom of the Cambridge lineup. And in the top of the third, the Light Blues ran into trouble. Struggling for the first time in the match, Williams walked the first two batters he faced, and a sacrifice bunt from number three hitter Tom brought one of them home for Oxford's first run. Number four Mach dribbled an RBI single to third, before a wild pitch allowed another runner to scamper home, giving Oxford the lead for the first time in the match.

With two runners on base and just one out, the Light Blues were in a jam, but two excellent defensive plays saw them out of it. First, catcher Lippert stood his ground to tag the imposing Mach as he attempted to thunder home. Then, third baseman Ryan Limbocker scooped up a bobbling grounder and fired a precise throw to first, where a stretching Dean Ashley gathered to ball on the bounce to end the inning.

Going behind seemed to spur Cambridge on. They levelled the match in the top of the fourth, then scored three in the fifth. First Williams rocketed a from an 0-2 fastball into left field. The ball just clipped the fence as it sailed out of the park, turning what would have been a grand slam home run into a double. Still, it brought two runners home, and Limbocker scored another in the next at bat with a line drive single to centre.

While the Light Blues were busily accumulating runs, Williams was dialling in to shut down the Oxford offence, fanning four between the fourth and sixth innings and conceding just one run on a sacrifice fly to centre. Still, it was a close, tense game, with Cambridge leading 6-4, when the Light Blues unleashed carnage in the bottom of the 6th.

With the Dark Blues' starting pitcher tiring, they brought on reliever Mach, and Cambridge immediately took advantage. Lippert led off the inning with a towering double that sailed over the centre fielder's head, then rattled off two steals and scurried home on a wild pitch. Williams walked, and Limbocker wore a wayward fastball to join him on base. Second baseman Henry Cousins snuck an RBI single past the shortstop, and Ashley ripped a ground ball past the second baseman to score another run. When left fielder Roman Rzycki drew a walk, the bases were loaded, Cambridge led 9-6, and Oxford were yet to get the first out of the inning. Mach managed to strike out right fielder Ward van der Schoot with a low fastball, to gain a semblance of control, but shortstop Chiang forced another run over by drawing another walk, and then Ashley scored on a wild pitch, sliding home to beat the tag by inches. The Light Blues managed another two runs before the inning finally ended with a strikeout by Williams, giving them an imposing nine run lead.

The end was not as straightforward as it

▲▼ Cambridge held on to win the first baseball Varsity

(ABOVE: XAVIER TAIT; BELOW: KARI JACKSON)



could have been for Cambridge. It began to rain, at first gently, but with increasing persistence, making it more and more difficult for pitchers to grip the ball, and turning the already saturated diamond into a boggy morass. And Oxford refused to buckle. They loaded the bases in the seventh, and it took a spectacular catch from Limbocker, diving to his left at second to snag a blazing liner to end the inning. In the eighth they then took advantage of a tiring Williams to load the bases again. Limbocker was brought on in relief after Williams walked a run in, but was unable to hold the runners and Oxford scored four in the inning.

Light Blue nerves really began to jangle in the ninth, as Oxford scored two runs and had the bases loaded with two outs. But closer Henry Cousins kept his cool in the pounding rain to quench the rally, securing the final out and sparking jubilant celebrations from the sodden Light Blues.

Cambridge: Martin Lippert, Dean Ashley, Polly Bradford-Corris, Lawrance Chiang, Henry Cousins, Robert Gammage, Koyo Harada, Bang Cong Huynh, Hanqiao Kang, Ryan Limbocker, Karry Normanton, Roman Rzycki, Tom van Haaren, Ward van der Schoot, Alex Williams, Bara Zavadilova. Oxford: Jaeyoung Park, Luke Hand, Hisashi Hashimoto, Daichi Hibi, Machmud Makhmudov, Kean Murphy, Shu Wei Ng, Karandip Saini, Joe Tulloch, Khairulanwar Zaini, Yanfeng Zhang.