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Artist disputes sexual nature of Newnham sculpture

Amy Batley
Senior News Correspondent

Newnham College's new sculpture attracted attention this week following an article in *The Observer* which described it as a 'two-storey vulva'. The College, meanwhile, has repeatedly asserted that the sculpture represents 'a tower of books'.

Artist Cathy de Monchaux spoke to *Varsity* about the inspiration for her sculpture 'Beyond Thinking' as the final piece was fitted on Wednesday. The sculpture, which sits beside the entrance to Newnham Porters Lodge in the new Dorothy Garrod building, will be officially unveiled this Friday.

Although its meaning has been widely debated, De Monchaux said that *The Observer* article was a misrepresentation of



(NICHOLAS FOONG)

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University waste doubled in 2017, according to report

Isobel Griffiths & Kiran Khanom

A report released by the Higher Education Statistics Agency (HESA) earlier this year has revealed that the University of Cambridge produced 19,849 tonnes

of waste during the 2016/17 academic year, more than doubling the amount produced the year before.

The amount of waste saw a 131% increase from 2015/2016, during which 8,582 tonnes of waste were produced.

This figure means that the University

produced 994.7 kilograms of waste per student last year, more than double the average for UK Universities.

To compare, Anglia Ruskin University's waste produced per student was just 240 kilograms.

The University also failed to achieve

its target of recycling at least 95% of total waste produced by 2016/17.

Joanna Chamberlain, the head of the University's Environment and Energy team, attributed the rise to "an increase in the number of capital projects", explaining that in 2016/17 the waste mass

from "other works", particularly construction, increased by 227%.

These construction projects include the North West Cambridge Development, a 150 hectare site which intends to devel-

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

Bridget Kendall talks Putin, politics and Peterhouse

Adam Rachman speaks with Peterhouse's first female master about changing Russian-Western relations

I meet Bridget Kendall, the first woman to preside over Peterhouse, in an impeccably-decorated and stately Queen Anne manor. Wooden paneling painted a delicate blue is adorned with portraits of Kendall's predecessors, who seem to consist of stern old men in white ruffs.

Kendall relates with satisfaction the comments overheard from a tour guide telling tourists that Peterhouse used to be a conservative college, but now has a "lady master". Arriving in a plush living room, it occurs to me that these rather sedate surroundings must be quite a contrast for Kendall. As the BBC's Moscow correspondent, Kendall witnessed the collapse of the USSR and the tumultuous first years of modern Russia, including the failed 1991 August *putsch*.

Ask Kendall about Russia, and she responds with a soft-spokenness and fluency that hint at an understated authority. That's understandable; Kendall has mingled with the most powerful figures in modern Russia, interviewing Vladimir Putin and maintaining a friendly acquaintance with Mikhail Gorbachev. At her retirement party, a farewell recording from the former leader of the USSR was played.

Those early years after the end of the Cold War, however, when Russia "saw the West as a partner and a facilitator", as Kendall puts it, seem very distant

now. Back in 2001 the recently-elected Vladimir Putin declared that he and George W. Bush saw "a very positive prospect for our relationship in the future". 17 years into that future, and that prospect has evaporated. As Putin begins his fourth term in office, Russia's relations with the West are at a post-Cold War nadir.

From the attacks on Alexander Litvinenko and Sergei Skripal to the annexation of Crimea, support for Assad in Syria and mounting evidence for interference in the 2016 US Presidential Election, Russia has allegedly committed a litany of offences, each roundly condemned by the West. But, as Kendall explains, what appears to us as wanton aggression is simply seen as self-defence by the Russian government, or at least as nothing the West hasn't done itself.

In his landmark 2007 Munich speech Putin checked off Russia's resentments against the West: the "serious provocation" of the 2004 NATO expansion, the "disturb[ing]" installation of anti-missile defence systems in the EU and "unilateral and frequently illegitimate actions" by the US and her allies, above all the invasion of Iraq. That antagonism "seemed to just build in the years that followed", says Kendall, with Western support for the Arab Spring taken as further evidence of its disrespect for the rule of law, which it accuses Russia of undermining.

The lesson Russia has taken is that the West is happy to push for regime



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change to serve its own interests, and now has Russia squarely in its sights. American politicians offered support for the 2011 Moscow street protests. The Russian authorities see NATO or even the CIA as complicit in the Colour Revolutions which ousted Moscow-friendly regimes in Georgia, Ukraine and Kyrgyzstan in the early 2000s.

According to the Russians, in the face of this "Western connivance" in foreign regimes, "they're just standing up for democracy". But to really grasp the Russian view of the West, Kendall stresses that you have to look to the man in charge: Putin.

Kendall draws a comparison between Yuri Andropov, erstwhile leader of the USSR, and Putin. Both were KGB agents before rising to power, "schooled in national security". Both witnessed violent uprisings against Soviet influence: Andropov in Hungary in 1956, Putin in East Germany in 1989. Putin was even "caught on the hop" by the fall of the Berlin wall—burning documents so hurriedly in the basement of the local KGB outpost that the house caught fire. It's



▼ **Peterhouse in the 1800s** (WILLIAM WINFIELD)



these Cold War experiences, this familiarity with the world of espionage, which have informed in Putin a deep suspicion of “protests from below”, and of dissidents, seen as “an arm of the West, [trying] to destroy Russia from within”.

In his struggle against the West, Putin seems to have got the upper hand. Assad, whom the USA have sworn to remove from power, is winning in Syria. Eastern Ukraine remains under Russian influence, and Crimea firmly under the Kremlin’s control. And of course, Donald Trump is busy undermining his own foreign policy establishment’s stance towards Russia. As Kendall says, this is all “very convenient” for Putin, both in projection of Russian power on the global stage, but also in terms of shoring up his domestic position. From the Russian perspective, the USA and its allies have been lecturing them for far too long on state morality; the exposure of Western hypocrisy, the collapse of America’s moral authority with the sordidness of the Trump presidency is a long-relished moment.

▲ **Kendall at an International Woman’s Day event in London**

(FOREIGN AND COMMONWEALTH OFFICE)

As to whether the actual policies of the USA towards Russia will change, Kendall is doubtful. Even after Trump’s election, new sanctions have been levied against Russia in response to the Skripal affair, which the President signed reluctantly, and the US has expelled dozens of Russian diplomats. Nevertheless, Trump has proven useful at least insofar as he has played into the Russian narrative. His equivocation as to Russian interference in the 2016 Presidential Election at the Helsinki Conference abets Russia’s denial of its own aggressive actions, thereby giving it the moral high ground.

If there is to be a *détente*, Kendall suspects it will spring first from domestic change in Russia. “In the 1990s [Russia was a] society which was on the verge of becoming utterly dysfunctional” she notes; memories of hyperinflation and brutal recession, contrasting with the relative order and prosperity of today’s Russia, have buoyed Putin. With the recent slowdown in the economy, aggravated by harsh sanctions, Moscow has begun to feel the squeeze. In response,

Putin has put forward an unpopular rise in the retirement age, which has seen his approval rating slip from 78% to 63%, a low for the decade. Nevertheless, 63% is an approval rating most leaders in the West would look at with envy, and Putin has weathered economic headwinds before. As Kendall notes, “People in the Russian opposition ten years ago said ‘we’ll just wait for the price of oil to come down.’” But the oil crash in 2014 did little to bolster anti-Putin forces. “Putin is pretty sensitive to the issues of pensions and food prices”, says Kendall, and indeed, Putin recently watered down the retirement age reforms in response to popular outcry.

But even if Putin is not going anywhere in the next few years, within the attitudes of ordinary Russians to the West lies the seeds of a rapprochement. “My own experience talking to ordinary Russians is that they’re not anti-Western at all. They see themselves as part of European culture. If they’re Russian Orthodox they see themselves as sharing a similar religious heritage.” Kendall

“*The lesson of the Cold-War is that aggression leads to “dangerous precipices”*”

contends that real hostility to the West is rare; just take the World Cup as an example. The event passed without any fan violence — if anything, English fans have been heartened by the warmth of their reception. Similarly, suggests Kendall, “Perhaps some Russians are surprised” that Western visitors are less objectionable than the Russian media makes out.

Although we must be careful not to become a “facilitator” of the Kremlin’s “intimidatory tactics”, the lesson of the Cold War, warns Kendall, is that aggression leads to “dangerous precipices”. “A part of the strategy should be people-to-people contact” — like we saw in the World Cup. The fundamental desire of those in the West, and in Russia, to get on with their neighbours, rather than to fight with them, is reason for hope. At some point old age will force Putin from office. “I think it’s quite possible that whoever comes after him might tap into the Russian mood and think ‘actually, what people would like is for us to improve relations with the West’ — not make them worse.”

News

University waste increased by 131% in 2016/17

► Continued from front page

University's Environment and Energy team, attributed the rise to "an increase in the number of capital projects", explaining that in 2016/17 the waste mass from "other works", particularly construction, increased by 227%.

These construction projects include the North West Cambridge development, a 150-hectare site which intends to provide homes and facilities for post-graduate students and University staff.

Non-residential waste mass – waste from operational university activity including teaching and research – in contrast, decreased by 16% in the 2016/17 year from the previous year, and, despite its increase in total waste production, the University has also increased the amount of waste that is recycled

131%

The percentage increase in waste produced by the University last year

Between the 2015/16 and 2016/17 academic years, Chamberlain explained, the University's overall recycling rate increased from 70% to 83%, whilst percentages of waste sent to landfill decreased from 29% in 2015/16 to 11% in 2016/17.

Particularly for operational waste, an improvement has been seen in the amount that is recycled, with 2016/17 marking the first year that the majority of this kind of waste was not sent to landfill. The University's report explained that this is because non-recyclable waste is now transformed to 'refuse-derived fuel', to be used for energy.

The recycling rate for construction projects, however, decreased this year



from 92% to 87%. It is not clear, however, what the recycling rates are for specific projects such as the North West Cambridge development.

83%

The percentage of waste recycled in 2016/2017

When contacted, the North West Cambridge Development said that they did not intend to add to the University's previous comments on the subject of

▲ The University blamed their waste increase on construction projects (UMA RAMACHANDRAN/ANYA DAVIDSON)

waste produced in their construction.

The University's Environment and Energy team did say that all projects greater than £300,000 (the North West Cambridge Development is an estimated £1bn investment) require a Resource Management Plan to cover both waste created on-site and waste made in manufacture or fabrication off-site.

When asked what action the University was intending to take to reduce the amount of waste produced, Chamberlain described activities such as "providing increased recycling options", a "bin busting audit" by students to gain further information on what goes in each bin,

and "communication and engagement activity to encourage staff and students to put the right waste in the right bin."

The University's 2018 Environment and Sustainability Report said that they had put "significant effort" into improving their recording of waste data, which would help them "better manage and control their waste outputs."

However, the report reasserted that it was the large scale construction work that caused the increase in waste produced by the University.

Having failed to meet their recycling target, the University currently intend to send zero non-hazardous waste to landfill by 2020. While the amount disposed of in this way did decrease in the 2016/17 academic year, the overall increase in waste produced may make it difficult to achieve this goal.

What is the North West Cambridge development?

The North West Cambridge Development is a £1 billion project to develop housing and facilities for post-graduates and staff.

This construction is taking place in Eddington, and is currently in its second phase. The first phase opened in 2017, with 700 new "affordable homes" for University and graduate staff, a primary school, and public green space, among other things.

The development has been criticised for budget overruns: the first phase saw projected budget overruns of £76.2 million.

The University's current deficit may cast doubt over the future of the development.

Catz JCR criticises 'rude and aggressive' behaviour at recent Freshers' bop

Millie Kiel
Deputy News Editor

Last Saturday, a Freshers' bop at St Catharine's College ended with members of the JCR escorting students from the premises, after staff were treated rudely and college property was broken.

The bop, advertised on Facebook as an opportunity for "the fresh (and not so fresh) to wave goodbye to summer with a splash", prompted an email to be circulated among students criticizing behaviour, both by college members and non-college guests.

In the email, which was sent on Monday, JCR committee members reported that "college bar staff were spoken to in a very rude and aggressive manner" and "college property was damaged due to students throwing glasses and one person breaking a light".

Members of the College's JCR and

Freshers' Committee had to "escort attendees out of the bar", and were "verbally abused and harassed" while attempting to do so.

Muhammed Khan, the Catz JCR President, affirmed that this behaviour, while there was "no justification" for it, resulted from drunkenness rather than any genuine desire to intimidate, insult or harm anybody. He emphasised that incidents of this kind are "not normal for Catz".

The email sent out to students was signed by the JCR President and both of the College's Freshers' Reps, who said that the events were not a reflection of the attitudes of most students at the college, but stressed that "being disrespectful to staff in college is unacceptable".

Following the events, the JCR decided to cancel the next scheduled bop, so that they can "find out what went wrong" and avoid future incidents. As well as investigating what happened, the dean



“
[This is] not normal for Catz
”

has requested the JCR compile a report and create a risk assessment for future college bops and parties.

In the email sent to students, the signatories noted that they "want to provide a fun and inclusive environment for everyone" and that they "believe Catz is able to achieve this".

▲ Catz JCR criticised the students' behaviour
(ROSIE BRADBURY)

This is not the first time that bad behaviour has caused future parties to be cancelled. In February 2016, Homerton cancelled all of their bops for the rest of the academic year after excrement, urine and vomit was found in several buildings, causing thousands of pounds of damage to the College.



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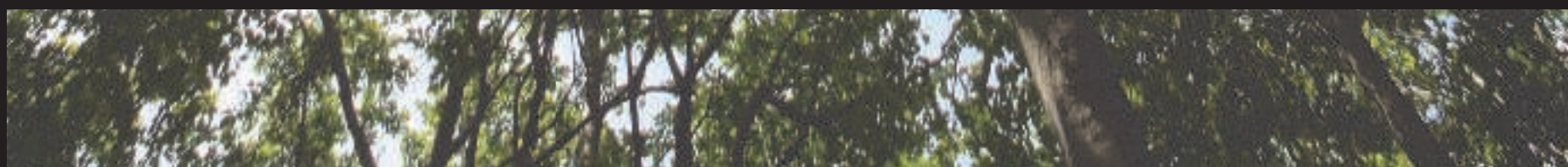
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News

Student attacked with racist slurs at Vinyl



Jess Ma
Senior News Correspondent

Oliver Moodie, a black second-year Medicine student at Clare, was verbally attacked with racial slurs at Cambridge nightclub Vinyl late last month, on Friday 28th September.

Moodie described one female of student age repeatedly addressing him with a derogatory slur referring to black people in the smoking area of the club while he was trying to make a phone call.

▲ **Moodie is a Medicine student at Clare**
(NOELLA CHYE)

Moodie said that he had not previously met the perpetrator or her friend, who attempted to stop the verbal abuse.

CUSU BME Campaign said that they have received similar complaints of racial harassment directed at students in recent years, and added that Moodie's experience "should not be treated as a one-off incident that is out of the ordinary and unreflective of Cambridge".

Moodie told *Varsity* that he felt embarrassed over the incident as he felt he "[couldn't] react in public" after taking abuse.

He has also commented that it had found it frustrating that he had to "censor" himself: being part of a minority at Cambridge, he was afraid that his actions "can often be interpreted as representative for the entire black male body in Cambridge" and he did not want to appear to be "the stereotypical angry, aggressive black guy".

He further expressed that this incident has reinforced his belief that Cambridge is a space which he will "never belong" and made him "mistrustful" of people at Cambridge, finding that racist opinion surfaces easily.

Moodie said that the incident has "permanently marred" his Cambridge experience.

The CUSU BME campaign commented that Moodie was "one of the very few" who has decided to come forward with his experiences, as they said many remain silent to avoid further abuse after receiving little to no support.

The campaign added that "the way racist harassment and abuse is always underplayed or reactions to it as 'over-reactions' has meant that many BME students are hesitant to escalate matters."

Vinyl nightclub said in a statement regarding the racial attack, "We don't tolerate racist behaviour of any kind in our club and did everything we could on the night to support our customer, including trying to identify the perpetrator."

► **Vinyl is the newest rebranding of the popular Cambridge club 'Life'**
(ROSIE BRADBURY)



Hawking's final work on black hole entropy and 'soft hair' published online

Sarah Orsborne
Senior News Correspondent

Seven months following his death, Professor Stephen Hawking's final work has been published. A continuation of his groundbreaking research on black holes and Hawking radiation, the new scientific paper illustrates that some of the information engulfed by black holes can be preserved.

Changes in a black hole's temperature and entropy, or disorder, can preserve some of an object's information upon black hole consumption.

The new paper was co-authored by Sasha Haco, a PhD student at Cambridge, Professor Malcolm J. Perry, and Harvard's Professor Andrew Strominger.

The paper demonstrates the possibility of recording black hole entropy changes via what they dub "soft hair". The term refers to the cloud of photons, or particles of light, lying on a black hole's periphery.

These photons respond to the profound gravitational force emanating from the black hole. By recording "soft hair" behaviour, entropic information can be gathered.

Professor Perry, who works in theoretical physics at Cambridge, told the



▲ **Hawking, with his daughter Lucy, delivering a lecture at NASA in 2007, on its 50th anniversary**
(NASA/PAUL ALERS)

Guardian, "what this paper does is show that 'soft hair' can account for the entropy". However, he went on to add, "we don't know that Hawking entropy accounts for everything you could possibly throw at a black hole, so this is really a step along the way".

The evaporation of black holes throws up profound questions regarding the na-

ture of information. Quantum mechanics rules that information is never lost, but is encoded and conserved.

On the other hand, the evaporation of black holes seemingly requires physical information to be permanently destroyed. This conundrum is known as the black hole information paradox, and it has puzzled physicists for decades.

“
We don't know that Hawking entropy accounts for everything you could possibly throw at a black hole
”

The new paper seeks to address this information paradox. Perry emphasised that this "is definitely not the entire answer", but that there are "slightly fewer puzzles than we had before".

Stephen Hawking was a hugely influential physicist at Cambridge and won countless awards and honours. Up until his death he was director of research at the University's Centre for Theoretical Cosmology.

A pioneer in his field, Hawking predicted in 1974 that black holes emit blackbody radiation, named Hawking radiation.

Hawking radiation leaks from black holes, and can account for their shrinking out of existence. His theoretical work for the first time linked together branches of quantum mechanics and general relativity.

Hawking died in March, at the age of 76. Tributes were dedicated to Hawking across the world, while Gonville & Caius, where he was a fellow for 50 years, opened a book of condolence for thousands to sign in person and online.

His funeral, which took place at Great St. Mary's Church in Cambridge, drew hundreds of onlookers. A memorial was held in his honour at Westminster Abbey in June, where Hawking's ashes were interred next to Sir Isaac Newton's.

Louise Callaghan on reporting amidst a ‘fog of fake news’

The Sunday Times Middle East correspondent speaks to Belle George about the perennial significance of on-the-ground reporting

Against the sounds of horns blaring and people shouting, the Middle East correspondent for the *Sunday Times* and winner of the 2016 British Press Award for Young Journalist of Year tells me “I am stuck in the worst traffic jam ever.”

Louise Callaghan is speaking to me as she tries to get across Istanbul, her home since January 2016 and for the foreseeable future. When I ask if she sees herself staying in the Middle East, her response is enthusiastic. “Yeah, absolutely! If they let me. It’s great here, it’s very interesting. At the moment I’ve been reporting from across the region – Iraq, Syria, Turkey, Saudi Arabia. There’s so much going on and so many under-covered conflicts as well, like Yemen and Libya.”

Comparing living in Turkey to living in the UK, she confesses that “it’s extremely different”, but goes on to explain that the more she sees of the Middle East, the more she realises that “there is so much the same”, adding that “people across the world generally want the same things.”

“They want to be fed and clothed, and they want their families to be happy.” With a laugh, she adds, “some things are really similar – they drink a lot of tea here.”

Taking the never-ending tea and traffic in her stride, Callaghan has well and truly thrown herself into covering one of the most tumultuous regions in the world. Her interest in the Middle East came after university, she says. Graduating from SOAS with a degree in History and Development Studies specialising in West Africa and Swahili, she began work for the *Sunday Times* as an intern in 2013, and eventually began covering affairs in the Middle East. “At the time there was lots of really interesting stuff going on in the Middle East, especially in Turkey with the Gezi Park protests, and I kind of got interested in [the region] from that.”

Reflecting on the period where she was based between Turkey and Northern Iraq and covering the offensive to retake Mosul from ISIS, she says, “I’m really pleased that there are still people that want to invest in on-the-ground reporting. It’s really expensive and inconvenient, and in many ways it would just be easier to have people in the office that sit there and reproduce stuff that they find online.”

Callaghan insists that on-the-ground reporting remains crucial in a modern world, where it can be difficult to glean the truth from the abundance of material available online. Citing the chemical attacks in Syria, she says, “there can be so much lost in this fog of fake news, and the way that actors try to influence



public opinion over various events.” She admits there is a real danger in this manipulation of facts by powerful actors with access to the internet. “The democratisation of information means that views that are completely incorrect, or just lies, are sometimes taken as seriously by the average consumer as those which come from reputable news organisations.”

I ask Callaghan whether she thinks the ability for news about the Middle East to be selectively reported and disseminated in Europe has contributed to the anti-immigrant sentiment in recent years. “In many ways, yeah, fake news has. We can see recently with the protests in Chemnitz in Germany that misleading sources of information that are spread on Facebook or other platforms really have the power to cause rallies or gatherings of people who are responding to information that might not be true at all. And that’s really scary.”

To my question on whether she

▲ Callaghan reporting amid rubble in Raqqa, Syria (JOHN BECK)

“There can be so much lost in this fog of fake news, and the way that actors try to influence public opinion”

thinks journalists in the Middle East have a responsibility to increase understanding among those in Europe of the reasons why people are fleeing the area, Callaghan is quick to respond that she is “in no way an activist or a campaigner”, saying that journalists “have a responsibility to report the situation as it is” and let people form their own opinions.

However, she adds: “I think people too easily become numbers, and we need to show that they are real people with lives and families. They should not be dehumanised by what we’re reading in the newspapers. The news should show the reality of what’s happening on the ground, not some idea that’s dreamt up of hordes of terrifying people coming to Europe.” Callaghan’s words display a wise mix of pragmatism and compassion.

“We need to see the actual numbers and the facts, but we also need to understand who these people are, and why

“I think people too easily become numbers and we need to show that they are real people with lives and families”

they’ve left where they come from.”

I ask her whether she thinks it is becoming more difficult for journalists to operate in the Middle East. She doesn’t hesitate to answer. “It’s definitely harder, across the board, as the world becomes more globalised and the governments realise that it’s very hard to hide what they’re doing from journalists, and also from their own citizens, who can take a video during a protest and put it online. And that means inevitably that the tide turns against people who are trying to tell the truth under a dictatorial regime.”

Speaking of the nature of the profession more generally, she adds that “jobs in journalism, especially foreign journalism, are becoming fewer.” However, Callaghan remains positive for the future of the field she has immersed herself in. “There’s still definitely scope for great journalism to be done on new platforms which are opening all the time. The nature of the industry is changing, but I really hope that it will still remain.”

News

Cambridge students react to Kavanaugh hearings

Shruti Sharma, Zoe Matt-Williams, & Elizabeth Haigh
Senior News Correspondents

“It’s heartbreaking that the Senate did not take Dr. Christine Blasey Ford’s testimony seriously enough to reject Kavanaugh or even order a full and fair investigation,” commented Margaret Comer, president of Gates-Cambridge Scholars and a doctoral student, on the confirmation of Brett Kavanaugh to the United States Supreme Court amid allegations of sexual assault.

“I wish that we lived in a world where her coming forward was not an act of immense bravery – she still hasn’t been able to move back home – and it underlines the need for disciplinary and reporting mechanisms to be truly supportive, instead of confusing and re-traumatising.”

Students and fellows across Cambridge spoke to *Varsity* about how the Kavanaugh confirmation has affected them and what they feel the University can take from the process. This followed weeks of controversy after Christine Blasey Ford, a professor at Palo Alto University and a research psychologist at Stanford University, made accusations of sexual assault against the judge.

Ford alleged that Kavanaugh assaulted her in 1982 when she was 15 and at a high school party. Shortly after, Kavanaugh issued a statement saying: “I categorically and unequivocally deny this allegation. I did not do this back in high school or at any time.”

Since Ford’s accusations, two further women, Deborah Ramirez and Julie Swetnick, came forward with sexual assault allegations against the Supreme Court nominee.

“The public at large are still not prepared to value women and their experiences”, said Jacqueline Gallo, an American PhD student in the Faculty of Education who has previously worked as an administrator in several school systems.

Commenting on the power structures in society that she believes revolve around men, Gallo told *Varsity* that “women are still not believed, women are expected to ‘handle’ the ‘attention’ of men to save their careers, and men are expressing frustration at being ‘oppressed’.”

Speaking on burdens of proof for sexual misconduct cases, Gallo said: “So long as abusers do not suffer consequences for behaviour that makes for a toxic environment, it will remain difficult for victims to come forward. I believe one thing #MeToo can accomplish is to demand fair, but also strict consequences to abusers. No student should have to suffer while an abuser is let off the hook.”

Sophie Van Horne, a graduate student at Pembroke College and a US citizen, said that she found Kavanaugh’s confirmation “upsetting and completely partisan”.

“Nominations should be rejected given questionable history, especially as the Supreme Court is an institute where bipartisanship and personal politics shouldn’t have a place,” she added.

Varshita Narash, Communications Officer at Cambridge for Consent, said the appointment sends the message that women who have been assaulted “either



“*No student should have to suffer while an abuser is let off the hook*”



will not be believed when they come forward, or even if they are believed that somehow what happened to them does not matter.”

Asked more generally about the impact on Cambridge students, she said: “We want to offer our support and solidarity to anyone that has been affected by this decision and the constant media coverage that has proved upsetting and triggering to so many. Please remember if you have been affected by an instance such as that described by Dr Ford, you are not alone, it is not your fault and you can find help.”

With a similar message of support, CUSU Women’s Officer, Claire Sosienski Smith, said, “we need to keep talking about this, in order to hold the people who perpetrate and enable sexual violence to account and let survivors of sexual harassment know that we believe them.” She argued that victims of sexual

▲ **Margaret Comer (top) and Josephine Gallo (bottom) are both PhD students from the USA** (SARIKA DATTA/ROSIE BRADBURY)

assault are often “silenced” by perpetrators in “positions of power”.

“We must use our outrage over the treatment of Dr Ford to strengthen our justice work here. We continue to call out the abuses of power wherever and whenever it happens, finding strength through collective action and communities of support.”

CUSU Women’s Campaign launched a campaign earlier this year to re-evaluate the University’s student disciplinary procedure from relying on the criminal standard of proof – proof ‘beyond reasonable doubt’ – to the civic standard of proof of the balance of probabilities, which is more



commonly used by UK universities and which involves cases being decided in favour of the party whose statement is most likely to be true.

In January, more than 60 Cambridge students participated in a Time’s Up campaign – a movement to encourage women to speak openly on their personal experiences of sexual assault and harassment – by wearing black to stand in solidarity with victims of sexual assault.

In February, Cambridge University said that it had received 173 complaints of sexual misconduct in the nine months following the launch of its new anonymous reporting system, with a peak in reports having occurred when their flagship ‘Breaking the Silence’ campaign against sexual misconduct was launched in October 2017.

When asked about the notion on innocence until proven guilty during the confirmation process for a Supreme Court justice, several students like Gallo believe that unlike a criminal investigation, the process is a character assessment.

Gallo stated, “The problem with this hearing is that people are insisting that one is innocent until proven guilty. It’s flawed because Kavanaugh is not on trial; he was being interviewed for one of the most important jobs in our nation. And Kavanaugh showed in his job interview that he does not have the temperament to do the job effectively.”

Appointments to the United States Supreme Court are life long and it is expected that Kavanaugh will tip the balance of the 9-person court in a more conservative direction. Before the final vote, hundreds of protestors gathered in Washington DC, while more than 2,400 law professors signed a letter opposing Kavanaugh’s confirmation.

Margaret Comer echoed call for allegations of sexual assault and harassment to be properly investigated. She also added that Cambridge should focus on “preventing these assaults and acts of harassment from happening in the first place.”

Comer added: “This year, my department [Archeology] has held several training sessions on the prevention of sexual harassment and bullying in Cambridge and on fieldwork. I found the one I attended extremely informative, but there were very few men in the room.”

She concluded that “a good first step would be to make these sessions, across Cambridge, whether through departments or colleges, as mandatory as filling out a risk assessment or attending research skills modules.”

Cambridge University Conservative Association (CUCA) chairman Timur Coskun commented on the Kavanaugh hearing by saying that “we as a community within Cambridge can learn a lot from the events of the past

fortnight, particularly with regards to the consequences of publicised allegations that may arise before due process”.

◀ **Protesters of Kavanaugh’s nomination to the Supreme Court staged sit-ins at the hearing** (TRACIE CHING)

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News

TOASTING SUCCESS

Trinity Master dizzy from £3k Nobel sesh

Sir Gregory Winter, the Master of Trinity College, celebrated becoming a Nobel Laureate on 3rd October by paying for £2,793 worth of champagne for a party that evening, according to *The Guardian*. Winter was awarded the Nobel Prize in Chemistry, along with scientists Frances Arnold and George Smith. Winter celebrated his prize at a reception at the MRC Laboratory of Molecular Biology. *Correction: This article was edited to correct the inaccuracy that Winter spent the sum at a Trinity college event, and to note that the champagne was pre-paid for by Winter*

NUGGETS NOT MAGGOTS

Maggots found in McDonald's sauce

A Cambridge student's video of her discovering maggots in a McDonald's sauce dispenser has gone viral. Bella Ritchie's video, taken in the Rose Crescent branch of McDonald's, has been viewed by almost 50,000 people, and received 600 retweets. Ritchie, who claimed that she is "never going near the ketchup in McDonalds again", received a response from the fast-food magnate apologising for the incident. The branch of McDonald's is popular with Cambridge students, located within close proximity of several central colleges.

► Newnham's new sculpture, entitled 'Beyond Thinking' is located outside the Porter's Lodge (NICHOLAS FOONG)



FEELIN' HOT, HOT, HOT



Cambridge to be as hot as Greece


In an unexpected turn of events, Cambridge is expected to be as hot as Greece this weekend. Forecasters at the Met Office anticipate highs of 22 degrees celsius in the city on Saturday. Meanwhile the southern seaport of Nafplio in Greece will be a shivering 21 degrees, with cloudy weather. For the month of October, the average high temperature in Cambridge is 15 degrees. Temperatures in Cambridge are set to return to their typical levels later next week.

THE EAGLE WILL LAND

Council approves Eagle revamp

Cambridge city council has approved plans to redecorate and refurbish one of Cambridge's oldest and most revered pubs, The Eagle. The pub, infamous for being the site where biologists Francis Crick and James Watson announced their discovery of the DNA sequence in 1953, is now owned by pub retailer Greene King. The company has reassured locals, punters, and scientists that the revamp "will not harm the historic fabric or be detrimental to the conservation area."




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Newnham sculpture not a 'vulva', says artist

► Continued from front page

the interview, claiming that she would "certainly not" use their description of her work as a 'vulva' "because this is a sculpture of an open book".

While she noted that some of her previous work does indeed deliberately contain sexual connotations, she insists that this was not the intention of her piece at Newnham.

She notes that, when designing 'Beyond Thinking', she was "very conscious" that Newnham is "a women's college with cultures from all over the world". She was also "very conscious" from the outset that the sculpture would be on a public street, and says she "wanted to make a positive statement about women that wasn't about sex – it was about women and books."

A University spokesperson claimed that *The Observer* journalist who reported on the sculpture, Vanessa Thorpe, "chose to write something totally misrepresentative and inaccurate that was just her personal opinion".

Speaking to *Varsity*, Thorpe argued that de Monchaux did not correct her when she raised the theme of the depiction of female anatomy in her questions to the artist on the Newnham piece.

Thorpe insisted that her report was

► Figures of women are featured in each open 'book'

(ALLEN CALLENDER)

“[I] wanted to make a positive statement about women that wasn't about sex”



not misrepresentative: "It's not my personal opinion because it was the opinion of everyone in the newsroom". She added that "any news story is a reporter's interpretation of the facts, gathered and checked over [in] as much time as they have".

Dame Professor Mary Beard, a fellow of Newnham College, wrote in *The Times Literary Supplement* on Wednesday about what she interpreted as a dual meaning of the artwork, writing that the sculpture invites the viewer "to think harder about what the relationship is between writing and scholarship on the one hand and female sexuality on the other."

She argued that this reflexivity made it "a profoundly *academic* piece", and "hugely appropriate for a place of learning". 'Beyond Thinking' began from De Monchaux's passion for Virginia Woolf's essay *A Room of One's Own*, which itself developed from two lectures Woolf delivered in Cambridge, at Newnham and Girton. The essay includes discussion of the early days of Newnham College, intertwined with reflections on female freedom in education and writing in the context of wider social and economic freedoms for women.

De Monchaux explained that it took time to determine how to include the

multiple aspects of the final design.

She knew from the start that she wished to include female figures to contrast with the numerous portrayals of men in Cambridge's art and monuments. In April, a statue commemorating Newnham College co-founder Millicent Fawcett was unveiled in Parliament Square.

The other elements of de Monchaux's sculpture developed over the course of three years. The sculpture's design had to balance site constraints, as the sculpture was required to be on the Sidgwick Avenue side of the college building, where there was limited space.

Following her desire for the sculpture to represent women, Cambridge's plant vines came as the second inspiration for de Monchaux's piece. After her explorations around Cambridge colleges, she "really liked how the vines were so abundant, particularly around Cambridge's older colleges". The result was a tower of 21 open books, fitted into a niche in the brickwork.

Each book features one of four different female figures embedded into the books' spines by twisting vines.

The name, 'Beyond Thinking' was chosen to reflect "that point in academic or creative thinking when you just can't think anymore but suddenly everything unexpectedly comes together".

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News

Emmanuel bar to pay students minimum wage

Kiran Khanom

Senior News Correspondent

Emmanuel College's bar has raised their wages to the national minimum wage of £5.90 per hour for 18-20-year olds.

Earlier this year, a *Varsity* investigation revealed large discrepancies between pay at College bars, with some staff – including those at Emmanuel – paid significantly below minimum wage.

The bar, which is staffed by students but funded by the College, will now pay its staff £5.90 per hour, with shift supervisors earning £6.90 per hour. Previously, workers had been paid £3.63 per hour for four-hour shifts and £3.67 per hour for three-hour shifts.

The decision to increase wages was made jointly between Emmanuel College and the two student managers of the bar.

“I can appreciate that it's not a very arduous job and many a free drink is given out”

National Minimum Wage for 18-20 year olds. The minimum wage for those aged 21-24 is £7.38, and those over 25 are entitled to a National Living Wage of £7.83, as of April this year.

Staff wages for workers during 'Bar Extensions' – a college event held a couple of times per term which is usually fancy dress themed – have also been increased to match the amount paid on normal nights.

Emmanuel is one of few colleges across Cambridge which operates an entirely student-run bar: Sidney Sussex, St Edmund's, Newnham, Clare, Wolfson, Lucy Cavendish, and Downing also employ students in their bar.

Wages for student workers differ significantly across colleges, where most have wages set at minimum wage or above.

St Edmund's college has the only bar in Cambridge which operates on an entirely volunteer-run basis.

Lauren Turner, a second year student at Emmanuel who has worked at the college bar, said that although she previously “wasn't unhappy with the lower wages”, she was also “very happy to accept the extra money”.

She added that working at Emma bar is “genuinely very fun”, saying, “I can appreciate that it's not a very arduous job and many a free drink is given out”.

This sentiment reflects the general popularity of the bar amongst Emmanuel students, with shifts to work there often taken within a minute of the bar rota being released.

Emmanuel's decision to increase wages comes after a *Varsity* investigation into bar staff pay found that Emmanuel and Newnham staff were worst paid for their work. Newnham workers were found to be compensated only with Sainsbury's vouchers amounting to £2.50 per hour worked.

The percentage increase in hourly wage rate for Emmanuel bar workers

63%

Students had worried that raising wages would affect prices at the bar; however, according to Lauren Carneiro-Mulville, one of the two student bar managers, the price of food and drink will be kept the same.

The bar will open an hour later to compensate for the wage increase, which was felt to be the “more popular option amongst students”.

According to Katie Nelson, former president of Emmanuel College Student Union, the college bar makes an annual loss.

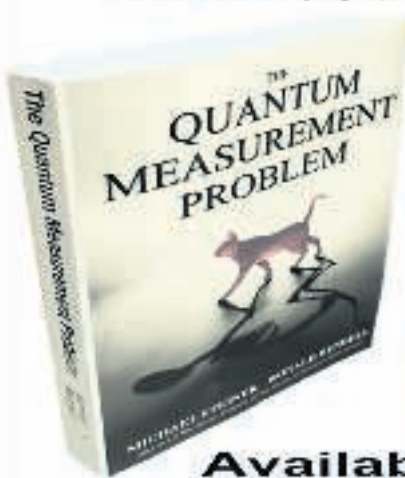
The increase brings wages up to the



▲ Emma's bar is one of the last few student-run bars in Cambridge (DANIEL GAYNE)

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Features



What makes me an activist?

Overcoming preconceptions of student activists allowed **Rebecca Loy** to campaign for the what she's passionate about

I have been passionate about environmental conservation for as long as I can remember, but coming to Cambridge, I was afraid of getting involved in activism because I didn't think I'd fit the mould of your typical campaigner. To me, the checklist went something like: loud voice, sufficient eloquence, experience in a debating or political society, and a willingness to engage in comment wars.

People would go to a rally wanting to hear from someone argumentative, persuasive, and powerful; I didn't think I was any of those things. I would listen to endless podcasts and TED Talks about climate change, unsustainable fishing practices and illegal wildlife trade, wishing one day I'd wake up with the same confidence to speak up about the changes that we need to make to save our Earth. In a campus that attracts intellectuals who know their beliefs and won't hesi-

"I was afraid I didn't think I'd fit the mould of what typical campaigner"

tate to point out when they think you're wrong, it can be terrifying.

I spent my first few weeks in Cambridge listening to exchanges full of words I'd never heard of before and feeling unsure of how my own terms could fit into the conversation. I wondered whether I could ever contribute anything constructive and considered giving up trying.

But somewhere in between campaigning for meat-free Mondays in my college dining hall, a long conversation with my Earth Sciences supervisor about the department's ties to British Petroleum and making a speech at a rally for the University to divest from fossil fuels, I started to find my voice. I realised that the message I wanted to put across was worth me getting over my timidity, worth the uneasy tiptoe into a crowded meeting room, worth stopping someone rushing out of a lecture to ask them to come to a rally. I am still finding my voice. Rather than an end in itself, it is a process of discovering what I really believe in and want to make a difference in.

Back home, I confined my campaigning to the spaces that I felt comfortable in. I kept quiet because I did not want to be offensive or disrespectful, but also because I was afraid of how people

would respond if I said anything contentious. I would share a news article about citizens of Kiribati being forced out of their homes because of the sea level rise on my news feed, but leave it uncaptioned because I did not want any of my own views about the inequality of climate change to stir up any opposition or disagreement. I hosted a talk on how plastic pollution is plaguing our oceans, but only invited people that I knew were open-minded and willing to listen, or at least cared about me enough to feign interest. Now, I know that radical change can only come out of controversy, and that can sometimes be a scary thing.

Ask me four years ago if I would ever be interested in politics, and I probably would have scoffed, "No, what does that have to do with the environment?". Now I realise that science will never have any impact without policy, while policy needs to be grounded in sound science. The past year of dialogue has shown me the debate is necessarily political, cultural and social. Just 10 per cent of the world's population is responsible for over half of all carbon dioxide emissions. 'Forced riders' such as Pakistan, Mozambique and Bangladesh are countries with some of the lowest greenhouse gas emissions and yet bearing the brunt of the devastating

▲ Illustration by Alisa Santikarn

"I realised that the message I wanted to put across was worth me getting over my timidity"

effects of climate change. Small island developing states (or large ocean states) are in a similar predicament, with the changing state of the oceans depriving them of food, destroying their homes and affecting their health. Britain and the United States are the two biggest importers of cattle raised on land that has been deforested in the Amazon, with cattle farming contributing to more than 80 per cent of all deforestation in the region.

I've come to accept that I'll never be able to 'make' myself something I'm not, but rather I am working through the preconceptions that held me back before.

There will always be a nagging voice in the back of my mind, telling me I'm not doing enough, that there are other people who are better and more experienced than me. I still might not check any of the boxes of the "Activist Checklist" that I had written for myself, but I know that there is a cause that I need to fight for, a calling to reject the status quo and make as much of a change as I can. There is so much to get involved with in Cambridge, but more importantly, it can't end here. It doesn't matter what you look like, or how you speak, as long as you have the passion to fight for something you can make a change.

Features

Leafing through our libraries



Delving into Cambridge's libraries, Investigations Editor Jack Conway uncovered some of the collections' greatest treasures

It's safe to say that most Cambridge students know a thing or two about libraries. They are (supposed to be) our first stop after receiving a reading list and our last stop after a night of studying. We spend hours roaming their stacks and even more hours hunched over in their study spaces.

But these spaces, often associated with hard work and late nights, are much more than just places to study. The libraries of Cambridge safeguard ancient Greek papyri, expertly crafted manuscripts, handwritten letters from great historical figures, and 2009 animated film *Ice Age 3: Dawn of the Dinosaurs*. In short, humanity's greatest intellectual triumphs.

So to celebrate the library, and to look at a side of them that students don't usually see, *Varsity* dove into all things libraries. What follows is what we found.

So. Many. Libraries.

Each of the University's 31 constituent colleges has a library, and some divide their collections into two libraries – one to cover everyday student needs and a second for old and rare books. There are 33 department and faculty libraries, including three at the Fitzwilliam Museum, one at the botanic gardens, and the Cambridge University Collection of Aerial Photography (CUCAP), which told *Varsity* they are currently closed, but hold almost 500,000 images that are “the result of airborne survey campaigns undertaken by Cambridge University”, from 1943-2009”.

There are an additional 23 ‘affiliated’ libraries, including the flagship University Library. Finally, there are another 18 libraries associated with the university, including the Cambridge Union's library, and the Cambridge Arctic Shelf Programme library.

In total, that's 105 libraries – more if college libraries are counted separately.

The largest college library is Trinity's, whose collection numbers around 300,000 volumes. Other big college libraries are St John's, with around 150,000, and King's with around 130,000.

But unsurprisingly, the University Library is the largest of them all. Along with the British Library and Oxford's Bodleian Library, it is one of England's three legal deposit libraries. This means it “is entitled to claim a copy of every publication in printed form published in the UK and Ireland.”

Beyond books

Though libraries are best known for their endless rows of books, most have other types of media as well – and some don't even have a single book at all! Many col-

lege libraries loan magazines and DVDs: besides *Ice Age 3*, Churchill has copies of *Legally Blonde*, *Bridget Jones's Diary*, and *The Devil Wears Prada* among the 353 classics in its collection.

The Language Centre Library also has video media – specifically a World Film collection and television in 12 languages – in order to aid in language learning by providing material to practice listening to native speakers.

Libraries may also contain pamphlets, microforms, letters, photographs, maps, ancient Greek papyri, and other media.

When it comes to letters, Christ's College benefits from its most famous alumnus: Charles Darwin. The college library holds around 150 letters from Darwin to his cousin. An avid insect collector, Darwin included illustrations of insects in some of the letters.

As its name suggests, CUCAP's collection is composed entirely of aerial photographs – 500,000 “vertical and oblique” images, to be precise. The Pendlebury Library of Music has thousands of scores and around 10,000 sound recordings.

The Fitzwilliam Museum's Department of Coins and Metals contains an extensive collection of coins from different regions and time periods. One of its exhibitions includes the propaganda coins of British revolutionary Thomas Spence, and another “explores the impact that Western concepts of money have had upon Asia”.

Finally, there's Newnham, whose college library has a cast copy of renowned mathematician Blaise Pascal's death mask...which is definitely not a book.

Did you know they have books?

Besides some very cool, non-book artifacts, many of the actual books that Cambridge's libraries house are far more interesting than the ones that appear on reading lists. For one, they are much older. Corpus Christi's rare books library, called the Parker Library, has a sixth century codex of the Gospels of St Augustine. The book, gifted to the college by the Archbishop of Canterbury in 1575, is the oldest surviving illustrated gospel book written in Latin.

St John's has papyri dating from the third century BCE and manuscripts dating from the tenth century. The college's oldest printed book is a copy of Cicero's *De Officiis*, printed in 1466 in Mainz, where Gutenberg invented the printing press less than 30 years earlier.

But even St John's can't beat the University Library, which has one of the only 21 surviving complete Gutenberg Bibles. Printed by Gutenberg himself in the 1450s, these books are among the most valuable in the world.

The Physiology Development and Neuroscience Library proves a contender for interesting and old books. They told *Varsity* that they have copies of several books by Galen, a Greek physician who lived during Roman times, “dating back to 1550”. They also have a 1649 copy of Harvey's *De Circulatione Sanguinis*, a landmark work that introduced the concept of the circulatory system. They hope the latter will eventually be moved to the UL.

Slightly less old but undoubtedly still impressive is Selby's *Illustrations of British ornithology*, held by the Selwyn college



◀ Photographs of Pembroke Library, Gonville & Caius' Library, and Trinity Hall's Jerwood Library (in descending order) (AURELIA LI)

“There's Newnham, whose library has a cast copy of mathematician Blaise Pascal's death mask ... which is definitely not a book”

Features

library. Published in 1821, it is 27" x 21.5" and contains life-sized illustrations of birds found in Britain.

Turns out the most popular books are science textbooks

While college libraries' most closely guarded treasures are notable for their rarity, equally notable are the books

▼ The Pembroke Library's staircase (AURELIA LI)



that students can't seem to get enough of. To find out which books were most popular, we asked librarians for their most checked-out books for the year 2017-2018.

Molecular Biology of the Cell by Alberts et al. was the clear winner. A popular introductory textbook, it topped the popularity contest at a number of colleges and was checked out 108 times at Christ's College alone.

Another textbook, Keeler & Wothers' Chemical Structure and Reactivity: an Integrated Approach, also came up more than once, suggesting that science students read more than arts students give them credit for. Other popular books were Gray's Anatomy for Students and Intermediate Economics.

At the Classics Library, the most popular book was Old Oligarch: Pseudo-Xenophon's Constitution of the Athenians. This book, the earliest surviving Athenian prose, was written in 420 BCE and offers a reluctant defense of Athenian democracy from its oligarchic critics.

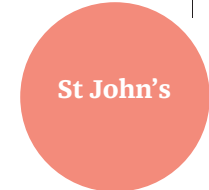
Dog people may be reluctant to visit Sidney Sussex after finding out its most popular book. Checked out 32 times over the course of the last year, it is the Guide to the Dissection of the Dog.



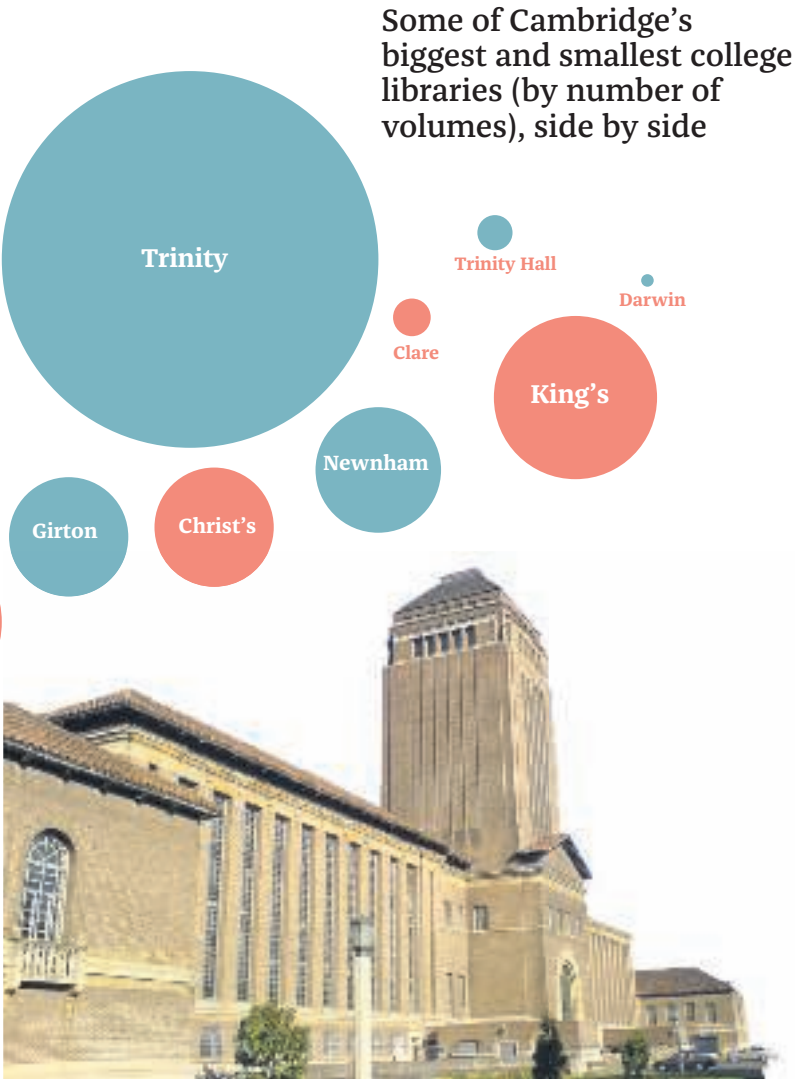
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“Dog people may be reluctant to visit Sidney after finding out its most popular book ... the Guide to the Dissection of the Dog”

”



► The University Library looms tall over Cambridge's Sidgwick Site (YAKINODI/FLICKR, MODIFIED BY CATHERINE LALLY)



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Features

Reading through my diary

Katy Bennett has kept a diary since she was 9, through her experiences with mental health issues, growing up and arriving in Cambridge, building a relationship between her past, present and future selves

I have kept a regular diary for most of my life, since I was 9 years old, and it's something that I can imagine myself doing for years to come.

At times I've wondered why I'm still doing it, and it always comes down to the value it has for my mental health and my relationship with myself. Writing a diary is a cathartic experience, a way to get thoughts out of my head and put them somewhere safe and self-contained, where I never have to return to them unless I choose to.

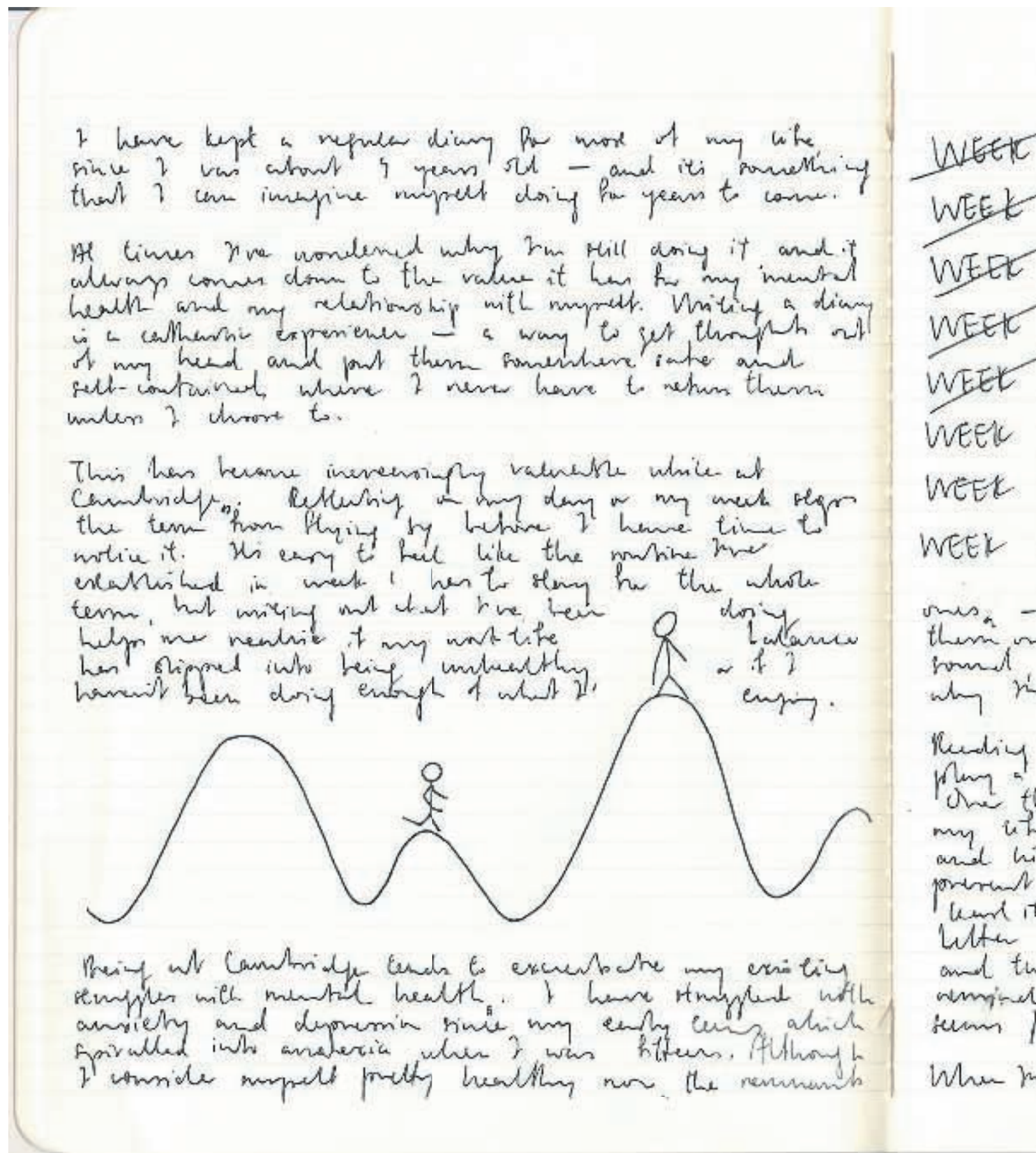
This has become increasingly invaluable while at Cambridge. Reflecting on my day or my week stops the term from flying by before I have time to notice it. It's easy to feel like the routine I've established in Week 1 has to stay for the whole term, but writing out what I've been doing helps me realise if my work-life balance has slipped into being unhealthy, or if I haven't been doing enough of what I enjoy.

Being at Cambridge tends to exacerbate my existing struggles with mental health. I have struggled with anxiety and depression since my early teens, which spiralled into anorexia when I was fifteen. Although I consider myself pretty healthy now, the remnants are something I still deal with day-to-day — and are often intensified by the high-pressure environment here.

When I'm particularly struggling, writing helps me to attempt to the bottom of why, and to regulate my thoughts. Alone in your head, it's easy to think irrational or unpleasant things about yourself and your life. Having to put those thoughts down on to a page filters out the worst ones — I'm either too afraid to write them out, knowing how ridiculous they sound, or it helps me think through why I'm feeling that way.

Reading through my past diaries play a huge part in this as well. Over the years, my diaries, like my life, are filled with low points and high points. A low point in the present can feel like the end of the world, or at least it can be hard to imagine what 'getting better' looks like. Seeing my low points get better and turn into high points again and again is a reminder that the hopelessness isn't real, even if it seems pretty convincing.

When I'm leaning towards a relapse into obsessive restriction, it helps to have a physical reminder of the unhappiness that it brought me. The raw and sometimes depressing reality of a diary contradicts the other ways in which we often remember the past — smiling photos and rose-tinted memories. The happy memories are important, but sometimes I need that reminder to not idealise



▲ Illustration by Noella Chye for Varsity

something that was far from ideal.

As a history student, my own diaries fascinate me as they are a source for my own life. It is interesting to think about the way I present myself and my life inside them (especially considering my only audience is me). When my parents divorced, I didn't write about it for months. Reading it back almost ten years later, the absence of words speaks volumes for my difficulty coming to terms with it.

This is a reminder that writing a di-

ary forces me to be honest with myself, for no other purpose than myself. The things I am reluctant to (or don't) write down tell me as much about what I'm going through as the thoughts I am able to explore, and being aware of that is invaluable to helping me deal with my mental health and the things I'm going through.

There's something liberating in writing a diary. I'm never going to 'finish', unless I abandon the whole thing. I'm the only person who's ever going to read

“I'm never going to 'finish', I'm the only person who's ever going to read it”

it, and probably never all of it, considering how many pages of writing I have accumulated by now.

For me, writing a diary is, pretentious as it sounds, building a relationship between my past, present and future selves.

When I'm struggling with my mental health, it is one of the healthiest coping mechanisms that I have. It forces me to check in on myself and reflect on my goals — and I intend to keep writing for as long as this is true.

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FEATURES *Black History Month*

Black history is British history: month to remember that?

Columnist **Daniella Adeluwoye** recounts her experience researching black history

Whenever I visit Trafalgar Square, it greets me like an old friend. The Landseer Lions sit proudly guarding Nelson's Column as the man himself looks over me. It is a place steeped in history: the Battle of Trafalgar, the Royal Mews, the English kings. But I had never considered that such a historical site could host black British stories. Delving further into books and flicking through pages, I discovered the unsung black heroes of Trafalgar: the black sailors who served alongside Admiral Nelson have been forgotten in one of Britain's most celebrated events. It made me realise that black history is not constructed from fragmented events, but instead it is deeply interwoven into British history. Black history is history that we as a nation conveniently forget about until October.

I am British. My parents were born in Britain; they too are British. But growing up, I was always asked, 'no, but where are you really from?' As a mixed-race person, I have encountered enough racial tensions to make me feel unwelcome in my own country. Though my Britishness has always been contested, my parents have always encouraged me to be proud of my heritage and to explore it in relation to identity. It was this curiosity that made me look beyond the museums and tourist attractions of central London. While I enjoy strolling through the beautifully cobbled streets of London, past Trafalgar Square and English Ren-

aissance theatres, Westminster Abbey and Big Ben, I have never felt like the history on display was my history. What I never thought I would encounter when exploring Britain's history was black and mixed-race individuals.

When I was at school, a substantial part of my studies was perceived through the myopic and Eurocentric lens of the curriculum. As a student of a British state school, I was forced to study Pepys, Shakespeare, Austen and Pitt to name a few, but not many black historic or literary figures. It was only when I was allowed to focus on colonial identity for my English Literature coursework that I was presented with the opportunity to escape the sanitised version of Britain's history, and accidentally stumble upon Ira Aldridge, widely renowned as the first black actor in 19th century Britain. This initial spark of being allowed to explicitly study Britain's colonial legacy, within an institutional educational framework, sent me on a journey to uncover this remarkable figure.

Aldridge was an American-born stage actor who rose to prominence in London and Europe primarily by playing Shakespearean roles. Of the 33 actors who are honoured with bronze plaques at the Shakespeare Memorial Theatre at Stratford-upon-Avon, Aldridge is the only actor of African-American

▼ Darcus Howe, Barbara Beese, Alethia Jones-LeCointe, Marcus Garvey, Ira Aldridge (From left to right)

(YOUTUBE/WIKIMEDIA COMMONS)

descent represented. He had also received top honours from various European heads of states, such as those from Prussia and Russia. Indeed, Ira Aldridge's achievements are so extraordinary that I have often wondered why he has largely been forgotten in Britain's literary and cultural consciousness. Why are there no theatres named after him in the West End or Broadway? Why aren't there theatrical schools to honour his legacy? Surely someone with his level of achievement should be worthy of such public and national remembrance? But this is precisely what happens with so much of black history in Britain: it is neglected to the point of oblivion.

Despite Aldridge's legendary status, finding information about him for my coursework proved very difficult. However, the few works that I found alerted me to the problems which he faced in European theatres. In particular, Lolita Chakrabarti's contemporary play *Red Velvet* (2012), which covers the biography of Ida Aldridge in taking the role of *Othello*, helped me better appreciate and understand the difficulties that Aldridge faced as a black person and particularly as a black artist in 19th century Britain.

In *Red Velvet*, there is a scene when the character Aldridge is in the private space of the theatre dressing room, putting on white paint to play the character of *Othello*. Chakrabarti explains how the usage of white paint marks the destruction of Aldridge's identity, as the white paint exemplifies the literal erasure of Aldridge's blackness. This depiction of Aldridge, the theatre's literal erasure of his blackness, was pivotal to me because it exemplified how the theatre — an entire arena of art that is central to the cultural production and propagation of the constructed notion of Britishness — completely refused to acknowledge or accept any degree of blackness.

Reading Chakrabarti's literary analysis made me realise how British theatre exemplified a broader narrative in which British history simply fails to portray the harsh realities of race relations by simply erasing it from its story.

It often seems like my conflicting experiences of identity are virtually insignificant compared to the difficulties

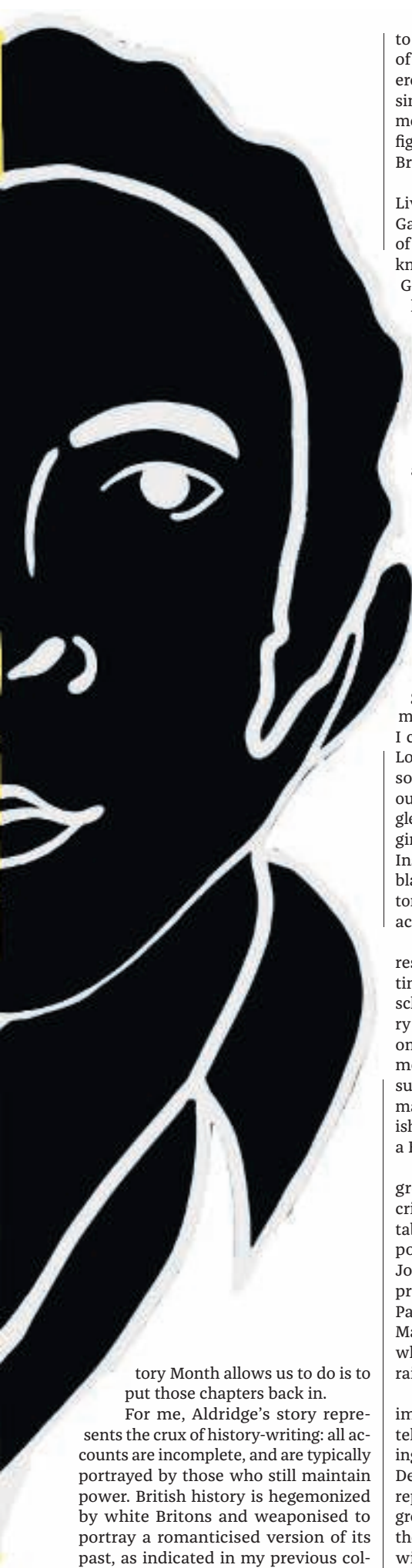
“It continually frustrates me to realise that I walk around in complete ignorance of my own history”

ties which Aldridge encountered; but my encounter with Aldridge's story itself has stirred something more important in my search for identity: it helped me recognise that black history is clearly missing from our textbooks and national curriculum. What Black His-

▲ Illustration by Lisha Zhong for Varsity



story: why do we need a



to study Aldridge as a part of my course of study helped me realise that a heterodox, black British history exists. That single opportunity has further spurred me to independently explore other black figures who have been transformative in Britain's history.

I decided to begin at my doorstep. Living a bus ride away from the Marcus Garvey library in the London borough of Tottenham, I went to explore this unknown figure to me at the time. Marcus Garvey was a Jamaican-born political leader, black nationalist and supporter of Pan-Africanism in Britain who spoke frequently at Hyde Park and at London's many street corners in the early 20th century. Though there existed several African activists interested in African diaspora and African affairs before Garvey, Garvey advanced a specific philosophy that called for a global Afro-centric mass movement and economic empowerment that is now known as Garveyism. Indeed, his ideas served as inspiration to the well-known Black Power Movement of the 1960s.

Given the key role that Garvey has played in global black history, the question arises as to why Garvey's story has only been delegated a footnote, instead a part in the main body of London's history. As far as I can tell, Garvey is marginalised from London's history because he symbolises something too radical for this nation's outright denial of the black British struggle. But we should not see London's marginalisation of Garvey as a single story. Instead, Garvey should remind us that black British history is not a singular history, but rather a normalised, regular and accepted part of Britain's history.

Following what I learned from my research on Garvey, one day while sitting on the tube on my way home from school, I decided to watch a documentary about the Black Panthers – figures synonymous with the Black Power movement in the US. Identifiable by their suave black leather jackets and berets, many do not know that we too had British Black Panthers who also represented a British Black Power movement.

The British Black Panthers were a group formed to combat racial discrimination in Britain in the 1960s, notably prominent for their stance against police brutality of black folks. Alethia Jones-LeCointe and Darcus Howe, both prominent figures in the British Black Panther movement, helped to form the Mangrove Nine, a group of nine activists who protested racially motivated police raids in 1970.

The Mangrove restaurant was an important meeting space for black intellectuals in the Notting Hill area during the British Black Power movement. Despite having no evidence, the police repeatedly raided the restaurant on the grounds of drug possession. In response, the black community staged a protest, with 150 people marching to Notting Hill's police station on 9 August 1970.

► **Barbara Beese, a member of the Black Panthers, at a march** (THE NATIONAL ARCHIVES)



Clashes between police and protestors led to several arrests and a prolonged trial of 55 days on charges ranging from 'inciting racial hatred' to 'incitement to riot'. All were acquitted of the most serious charges, and the Mangrove Nine case became the first case to judicially acknowledge behaviour motivated by racial hatred in the Metropolitan police.

As I excitedly continued my research online of these black British heroes, what was even more inspiring for me to discover were the black women who led the Black Power movement. Among them were Altheia Jones-LeCointe, Beverley Byran, and Barbara Beese: prominent, vocal, intelligent, black women who refused to let their bodies be subjected to further abuse. In most writing about Black Power in the 1960s, black women have been traditionally written out of history unless they are characterised as passive resisters, whilst men form the images of the movements. To therefore see such strong women be leaders of black resistance in Britain gives me encouragement as a woman of colour to also aspire to be such a strong and vocal leader of my people.

However, because these British activists signify something very different to how Britain likes to present itself as honourable Queen of Commonwealth nations, they are in danger of being forgotten. Indeed, our broader collective lack of awareness about the British Black Panthers demonstrates how the mainstream version of British national history

“*Black history is history that we as a nation conveniently forget about until October*”

“*Black women have been traditionally written out of history unless they are characterised as passive resisters*”

is insistent on erasing any sign of blackness and particularly black struggle. This further perpetuates the narrative that Britain is innocent from propagating any form of racism, delegitimising the existence of past and current black Britons, further marginalising the black community from the firmly established notion of white Britishness.

Every October, I encounter numerous stories of inspiring black Britons, and it continually frustrates me to realise that I walk around in complete ignorance of my own history. For all these reasons, the month of October remains particularly important to me because it enables me to properly explore my identity in ways that school and national education would never allow me to do.

It is my hope that one day we will no longer have to celebrate Black History Month because the history of people of African descent in Britain is fully assimilated into our everyday stories as British people. But until black history is celebrated as mainstream history, October remains an important month in my navigation of identity to understand more about my own roots. In the words of Marcus Garvey: 'A people without the knowledge of their past history, origin and culture is like a tree without roots.' Let us hope that with every passing October, we will increasingly become a nation that resembles a tree with rich, deep, intertwining, intersecting, overlapping roots.

story Month allows us to do is to put those chapters back in.

For me, Aldridge's story represents the crux of history-writing: all accounts are incomplete, and are typically portrayed by those who still maintain power. British history is hegemonized by white Britons and weaponised to portray a romanticised version of its past, as indicated in my previous column. However, having the opportunity

Opinion



Don't tell me that words can't hurt

Verbal racial abuse cannot be “brushed off” - it is a targeted attack on my individuality

Oliver Moodie

Last Friday I was verbally racially assaulted in the smoking area of the Cambridge nightclub Vinyl. I use the word ‘assaulted’ because that’s exactly what it was. Being called a ‘nigger’ repeatedly in the club by a white female reinforced the insidious sexual stereotype of the black male, and reduced us to an objectified monolith. The fact that racial expletives could be used so brazenly in a public space truly shocked me, and proved that Cambridge is not as progressive as we like to think.

Over the past week, I have been subject to many people (including friends) belittling my abuse, telling me to ‘brush it off’ or ‘just move on’. Racial abuse just doesn’t resonate powerfully enough with people who cannot be subject to it. This week has made me feel a great deal of anger, upset, embarrassment and isolation.

My perpetrator was a student who used sexual stereotypes embellished with racial pejoratives to try and get my attention. Racial fetishism is a serious problem. Having a ‘thing for black guys’ is not a compliment - we are not objects for your sexual gratification. By using

these ideas, black males are reduced to offensive Jim Crow-era stereotypes. Some ask, “what’s wrong with people thinking you’re well-endowed or sexually assertive?” To this I say - how would you like your identity to be constantly assumed by strangers? To have your experiences and opinions ignored? To have your magnum opus reduced down to a single line? That is what happens when my individuality is supplanted by these one-dimensional stereotypes.

This reduction of identity is something black men have tried so hard to abolish. By using racial stereotypes, we are taking two steps backwards, even if some think them ‘flattering’.

Like most people, I worked extremely hard to earn my place at Cambridge. In my hometown, I was told by many that I was only accepted to Cambridge because of affirmative action.

Being in Cambridge, I carry around the idea that I was fundamentally unable to gain entry based on my own merit every day. The fact that I am still addressed with some preconceived notions of my character based on my blackness - in an environment I previously thought of as ‘safe’ - is just another sign that tells me,

‘you will be tolerated, but not accepted’. It reminds me that for some people, no matter what I achieve, the colour of my skin will always define me. That I will never enjoy the privileges of true individuality which others possess. That I am not expected to form my own narrative. I was once told that “when you’re white the sky’s the limit, and when you’re black the limit is the sky” - never have these words rung truer in my mind.

What is just as disconcerting as racial abuse in Cambridge are people’s reactions to it. My abuse came as these things often do, like a gunshot on a quiet street. After small reverberations, the problem is forgotten. But it doesn’t disappear when you forget about it, and something that seems small to you doesn’t mean the victim will forget it. The amount of people who have tried to justify her actions has astonished me. Being drunk is no excuse for sexual or physical abuse, and nor is it for racial abuse. Being thick-skinned is not synonymous with accepting abuse and, as much as I appreciate the need to highlight the positive steps taken by Cambridge with respect to inclusion, we cannot ignore the experiences of those who still undergo discrimination.

▲ Oliver Moodie, photographed by Noella Chye for Varsity

Being BME entails quite a different experience. To those who deny that racism is an issue at Cambridge, I implore you - first get your facts straight, then challenge them at your leisure. In Cambridge I have been singled out for identification on numerous occasions: I’ve been told that I “don’t look like a medic” and “not to hold a scalpel like a shank - this isn’t South London”. Walking around with a label of ‘potential threat’ and being judged based on stereotypes that evolved decades before I was even born saddens me.

Just because you don’t observe racism doesn’t mean it isn’t something BME students experience on a weekly basis. Be it explicit or implicit, intentional or otherwise, any form of racism affects the subject much more than you realise. The fight for racial equality is achievable, but can feel somewhat Sisyphean. To my abuser, I hope you understand the enormity of what you said: no amount of goodwill can be a panacea for the pestilence of hate crimes experienced by BME students. I hope you understand the dehumanising effect words can have, and how they play into a wider narrative of racism in the student body.

“I have been told ‘not to hold a scalpel like a shank - this isn’t South London’”

Varsity Editorial

Student drinking culture is in the spotlight. Cambridge cannot slip past that.

Content note: This article contains description of sexual assault

Christine Blasey Ford's testimony to the United States Supreme Court this week was a solemn reminder that university campuses around the world continue to be riddled with lax standards for drinking cultures in the name of youthful indiscretion, and a status quo of silence.

"They were laughing." Ford's testimony has resonated with experiences of intense drinking cultures so prevalent on university campuses. The hearings last week pushed drinking culture into the limelight as two more women, Deborah Ramirez and Julie Swetnick, came forward with allegations of sexual assault by Supreme Court nominee Brett Kavanaugh.

Make no mistake: what Ford described at a high school party, and what Ramirez described at Yale, happens here too.

Last term, a leaked video of members of now-disbanded Trinity Hall drinking society, the Crescents, revealed a student making classist remarks. This video sparked the largest public debate Cambridge has seen so far on a culture of bullying and sexual harassment within drinking societies. Yet unspoken issues in Cambridge's drinking culture extend far beyond that.

Why have so many Cambridge rituals, such as fining and penning, gone undiscussed?

The act of fining someone, often revealing a person's sexual acts to a crowd, removes the autonomy of those involved, taking information about their sex lives –



▲ Calendars have taken on a special significance since Kavanaugh's diary from high school appeared on the front page of the New York Times (NOELLA CHYE)

which may have been told in confidence – out of their control. There's a pressure to be okay with it, and a power imbalance against taking issue with what everyone else at the table sees as harmless. No one wants to be the person who can't take a joke. Especially freshers.

Swaps, too, are charged with pressures to have a certain openness about your sex life – to be blasé in personal, intimate details becoming public knowledge, and sometimes a punchline.

The pressure to drink, and the social setting weighted with the clear expectation of coupling up, egg each other on. There's a novelty to these traditions, of Cambridge quirks. And we're all too comfortable participating in these traditions because they're couched in an archaism we can brush off as harmless.

Penning is similarly dismissed with an acceptance of Cambridge quirkiness. The practice of encouraging forced, excessive drinking is disguised in the perceived sophistication of formal halls and of wearing a gown. Beer keg parties in

“Why have so many Cambridge rituals, such as fining and penning, gone undiscussed?”

The struggle against precarious work is all of our concern

Students must stand alongside those striking to protest low wages and the casualisation of work

Stella Swain

Last Thursday, in an unprecedented action, staff at McDonald's, Wetherspoons and TGI Fridays went on strike for £10 an hour wages and union recognition. The sheer scale of this strike by workers who have not traditionally been unionised shows the drive towards, and urgent need for, collective action in the workplace.

In a generation that is frequently being denied access to secure, fairly-paid jobs, not to mention affordable housing, while being saddled with extortionate levels of higher education debt, the ability to collectively organise for change is imperative.

British Trade Unions underwent near decimation in the 1980s, with Thatcherite policies specifically designed to curtail their power. In particular, 'sympathy strikes' were outlawed, preventing unions from striking in support of other groups of workers. Workers have had to find new forms of solidarity action for the modern day, new ways to use our collective power to drive material change. And this is what these strikes are demonstrating: that there is a possibility of coordinated strike action

“Young academics are in reality not paid the £10 an hour living wage that workers have been striking for”

between different businesses, but also the possibility of mass solidarity in the struggle for workers' rights across all industries. The fact that this strike has taken place across stores nationwide, already winning some wage increases, proves once more that it is by working together – by collectively standing for the change that we know is possible – that we can win.

The struggle against precarious work is relevant to all of us; thousands of workers are on zero hour contracts with no sick pay while their bosses line their pockets with the benefits of this precarious labour. As students, many of us are not so very far away from these workers who are striking for £10 an hour. This is not to suggest that all Cambridge stu-

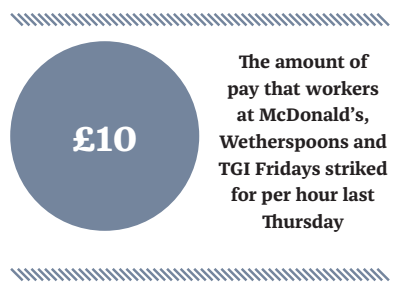
dents experience anything comparable to the levels of precariousness experienced by many of these striking workers, but that some students will work in these kinds of casual jobs, and the categories of student and worker are not always completely distinct.

When we talk about workers' rights, we generally do not annex students into these discussions. Our conversations follow the assumption that there is a distinct economic difference between the two groups. However, given the ever-increasing ties between the economic marketplace and the University, with increasingly research-led teaching and corporate-funded research meaning that the content of courses is dictated by businesses – our degrees function as training for the workplace. This training leaves poorer students in thousands of pounds of debt, whilst those who can afford to pass through university without taking out a single loan are given yet more of an economic advantage.

Indeed, the collective action we have witnessed in the last year by the University and College Union (UCU) underlines the fact that we cannot ignore the fights that these hospitality sector workers are

now facing. Across the higher education sector, according to the Consumer Price Index, real-terms pay has fallen by more than 12% since 2009. Young academics, because they are paid by teaching hours rather than working hours, are in reality not paid the £10 an hour living wage that workers have been striking for this week. This is a particularly pressing concern in Cambridge – dubbed the most unequal city in Britain – where sky-high house prices, only aggravated by new developments like the North West Development, are making living here increasingly unaffordable.

There are questions to be asked when the same university that is eager to pour money into a housing development does not seem to be paying its staff – academic and domestic – fairly, or ensuring its workers have decent pensions. We can no longer allow corporate interests to be prioritised over workers' rights. It is only by understanding that our struggles are linked, by extending solidarity to those who are on strike and offering our support to the actions they take, that we will truly build a movement to counter the forces of casualisation and marketisation.



Opinion



Our faculty's hands have been tied. Students are left to bear the burden.

Charley Barnard

We should not need to feel responsible for the safety and academic stability of our peers

In a Varsity article two weeks ago, two students came forward about the lapses in their colleges' disciplinary procedures. Where the law prohibits the University and its faculties from taking steps to adequately protect its students, this burden has fallen upon the students themselves.

Unsurprisingly, this disproportionately affects minority students. Women, who like one of the anonymous students claimed, have to sit through their supervisors "demonstrating fingering someone" and are shot down when complaining. LGBTQ+ maths students who will have to walk into a lecture hall, after seeing the Varsity coverage on Aron Wall, knowing the comments he's made about our "unnatural sexual acts." Disabled students with sexual trauma-related PTSD or anxiety, who must decide whether they wish to attend lectures given by sex offenders.

Freshers studying French had their first lecture scheduled with Nick Hammond, the lecturer mentioned in last week's article, who is a convicted paedophile. For their very first experience of their degree, freshers were taught by someone on the sex offenders' register, and the faculty was unable to warn them.

In 2008, when Hammond returned to work in the MML Faculty, the University reportedly assured the press that only students who consented to work with Hammond would be taught by him. Yet in order to consent to something, you need to know the full story. When first year students are not told that their lecturer is on the sex offenders' register, they are not able to consent.

The faculty is in a sticky spot. According to the Rehabilitation of Offenders Act of 1974, once a conviction is spent, an individual must be treated as though the crime never happened. If the MML faculty warns students or makes alternative arrangements for the lectures taught by Hammond, it risks being labelled as discriminatory. That means no warnings, no lecture recordings, and no extra supervisions for people who may want to sit out.

The law is falling short here. The feelings of students are not being given due consideration in favour of protecting one individual. One in four girls and one in six boys will be sexually abused before they turn 18 years old. Statistically, there

will be victims of childhood sexual abuse in Hammond's lectures. Instead of giving these people the right information to make the choice to attend these lectures, the faculty is forced to remain silent.

Thus, the reality is that lecturers' dark pasts must be passed on through student memory and word of mouth. The burden is on untrained, emotionally-unprepared older student to inform new intakes, and even then, they can only give them the information they need to make the choice between going to the lecture or sitting out. One fresher told me that they felt they were in "the uncomfortable position of having to choose between [their] moral integrity and [their] academic stability."

I first realised that my college daughter was going to be taught by Hammond when she mentioned that her lecture the next day was on Hammond's speciality text. I had less than 24 hours to decide when and how I was going to break the news. Freshers then had to decide quickly whether they wanted to miss their very first lecture at a university they've worked so hard to get into.

Due to demand, I ran a study group at the same time as the lecture. I made it clear that no judgement would be passed either way, it was just important to me that students had a choice. While it's wonderful that students (especially a brand new intake) can be radical and organised enough to attend these kind of groups, I feel responsible for running them, and that should not be the case. I'm not an expert on the subject, and yet I give up my time because the faculty has not arranged alternatives.

The MML faculty's hands are tied by the law in this situation, but for cases such as the appointment of Aron Wall, the University and the Faculty of Mathematics should take into account the way in which LGBTQ+ students have responded to this decision to prevent ad-hoc study groups and a division of the student body. In the testimony given in last week's article, one student reported her inappropriate supervisor to her college: "They told me I'd have to keep going to [his] supervisions or I'd have to intermit." In the cases of these individuals that came forward, insufficient care was taken to prioritise the wellbeing of students. Students feel unsupported, and we have been left at a loose end.

“The burden is on untrained, emotionally-unprepared older students to inform new intakes”

◀ The Raised Faculty Building houses the MML department (ROSIE BRADBURY)



Opinionated?
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The take-home from the closure of a print paper doesn't have to be gloomy

We must remain aware of new media's growing influence upon how we choose to interact with news

Nick Harris



This week, it was reported that *The Cambridge Student* would move to an online-only platform. From *The Independent* over a year ago, to the more recent demise of the printed *NME*, the ineluctable trend from print to digital continues. Only in the memories of whisky-sodden journalistic dotards does the vision of

newspapers as the nation's media nervous system persist. The only crumpled remains of a commercial printed tabloid industry are found in London, where the *Evening Standard* and the *Metro* cling to profitability as freesheets, while other tabloids decline. Even Rupert Murdoch admitted his newspapers were "struggling" and that the diversification of the

media landscape had "been damaging to print". The picture is increasingly abysmal, as a 200-year old tradition of printed media seems to be at an end.

But to see this as decay relies on a particular image of print media, in which it is the only conveyor of news. With this service now free online, it would be foolish to expect anyone (let alone students) to spend money on it. It is not an act of theft to scroll through the *Guardian* app, only one of economic rationality.

What is more interesting is what kind of journalism everyone will pay for. The one area of print media which is currently growing is the niche of periodicals. Historic titles including the *New Statesman*, *The Spectator* and *Private Eye* have all experienced recent upsurges in their circulations, with *Private Eye* recording its greatest ever readership (250,000) in 2017. These costly publications, sometimes costing upward of £5, rest their representations on the wit, insight and prestige of their contributors. They provide something worth paying for, an unassailable métier of politico-cultural commentary which retains its market share.

◀ **The Cambridge Student, a CUSU-funded newspaper, made the switch to online-only after a 19 year print run**

(LOUIS ASHWORTH)

“Rather than worth paying for, student newspapers have to remain worth reading”

The same holds true for student journalism. Student newspapers have to remain worth reading, providing content which engages the students they serve. Cultural content, investigations into injustices around universities, reviews of events happening in a university town – these are what makes student journalism indispensable and therefore desirable.

The take-home from the closure of a print publication does not have to be gloomy. This is because the trajectory of print is not universally downward. As with any marketplace, consumers choose what they want to pay for. At a national level, that is no longer current affairs, and publications which only provide that will find a print existence unsustainable. In the case of *The Cambridge Student*, print became the wrong fit. Indeed, with TCS Telly it is evident that the newspaper is trying to connect with its audience in a different way. Incisive and enjoyable content can keep newspapers worth buying, even if we must consider whether this is the only platform on which journalism can be produced.

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Virginia Woolf

An exhibition inspired by



'Streaks of goddess-like women' wreath the exhibition inspired by Virginia Woolf, writes *Connie de Pelet*

It feels particularly poignant that this triumphant exhibition celebrating the work of Virginia Woolf has made its way to the Fitzwilliam Museum. Much of it is centred around ideas raised by Woolf's *A Room of One's Own*, a work born from lectures delivered by Woolf to Girton and Newnham in October 1928, and which was donated to the Fitzwilliam after

“All are framed by the writing table”

Woolf's death.

The works, ranging from paintings to ceramics to film, have previously been exhibited at Pallant House Gallery and Tate St Ives, and will now be on show at the Fitzwilliam Museum until 9th October.

Stepping into the gallery space is, frankly, joyous. The first room, 'The Self in Public', is strikingly light in contrast to the imposing deep blues and reds of the other rooms in the Fitzwilliam. Immediately we are confronted with Gisèle Freund's photograph of Woolf's writing table in the garden of her home, Monk's House, in the sleepy town of Lewes, East Sussex. Notebook, ink pen, a vase of flowers and a ceramic ashtray — all are framed by the writing table, just as the photograph itself is framed by a view of the hall of women ahead.

The walls themselves are wreathed with il-

“Isolated hands grasp, profiles muse, eyes gaze”

lustrations by France-Lise McGurn: a rainbow of shades streak goddess-like women across the room. Most are naked, apart from a pair of trousers perhaps, or a buttoned jacket. Mirage-like, they fade in and out of one another, joining hands and feet and faces as they stretch languidly, beautifully. Isolated hands grasp, profiles muse, eyes gaze. They smoke and stare and reach. Their brilliance is an inviting one, but equally one that demands respect.

The works in this room are musings on selfhood; female artists taking control of the presentation of themselves and their subject. Paintings and photographs line the walls, including a portrait of Dame Ethel Walker, famed for her representation of Britain at the Venice Biennials of 1930 and 1932. There are three-dimensional pieces in mixed media like Penny Goring's *Pyre*, 2016, a rendering of femininity in phallic shapes in the sexualised

▲ The Fitzwilliam exhibition runs until 9 December (FITZWILLIAM MUSEUM)

► Penny Goring' artist of 'Bad Penny' pictured, is featured in the exhibition (PENNY GORING)

her writings



textures of velvet, satin, leather, faux fur and PVC, overlaid with snatches of embroidered text, reminiscent of Tracey Emin. Rebecca Warren explores similar ideas with her *Manliness Without Ostentation (I learnt From What I Heard and Can Remember of my Father)*, 2017: a subtly masculine form in pink neon tubing, veiled by thin copper wires and backed with the earthy texture of wood washed in a delicate cream.

The room as a whole is a portrait of womanhood, produced by women. Investigation of gender was ever-present in Woolf's work, from her rendering of the inner mind of Mrs Dalloway, to Orlando's seamless transition from male to female. The second room is entitled 'The Self in Private' and tackles the 'numerous ambitions, desires, concerns and private contradictions of artists who have followed a similar path to Woolf.' It show-

cases Lucy Stein's 2017 *Book of Shadows* - a vast oil, collage, and charcoal piece framed by a series of ceramics lined up beneath it. Hannah Wilke's *Sweet Sixteen* also uses ceramics, rendering sixteen yonic shapes in a vivid candy pink.

Ceramics play an important role in this room's reflection on Woolf's conviction that 'A woman must have money and a room of her own if she is to write fiction.' The collection of pottery, furnishing fabrics, and the hand-painted motif that spans the walls of this room (*Shrimp Shell*, Eleanor Smith, 2018), brings to mind the highly decorated and carefully curated interiors of Charleston, the so-called home of the Bloomsbury Set. Mothers, sisters, goddesses and icons stand hand in hand, all as women of value in their own right. This exhibition is a visual manifestation of everything that Woolf has come to represent.

Vivienne Hopley-Jones reviews the Fitzwilliam's latest exhibition which places Virginia Woolf in a complex web of female artists

Wandering around the large, familiar rooms of the Fitzwilliam museum, the building breathes with a new lease of life following the opening of its latest exhibition. Curated by Laura Smith, the environment of 'Virginia Woolf: An exhibition inspired by her writings' is vivacious and inspiring. Sprawled on the floor in a corner, a young woman sketches in a dark notebook. It takes me a moment to register that the group of women sat on stools, fervently drawing, are not part of the exhibition also.

Two other visitors stand together, whispering and staring intently at the silk canvas upon which artist Emma Talbot has scrawled "Paintings by OLD MEN covered the WALLS. They lurked By their WORK in THICK KNIT jumpers". I can't think of any words more pertinent to highlight the distance this exhibition achieves from the standard experience of gallery-goers.

Your head is left swimming in a vast pool of female creativity and talent - swimming because, despite going to the exhibition with a view to celebrate the life of an inspirational woman, you are left realising just how many female artists you remain completely oblivious to.

Having studied art before university, I was reminded of the limits of the education I had received. I was not ready for the reminder that everything I had been taught had been filtered through a pervasive male lens. This is hardly news, but Smith's exhibition tore away any remaining misconceptions I had been fed about the historical contributions of women to the arts. I realised art produced by women exists within a singular contextual history that runs parallel to the dominant mainstream world of 'male' art.

Instead of a historical walk through the life of Virginia Woolf, Smith chose to structure the exhibition thematically. Rooms encase themes spanning the 'the self in private' and 'still life, the home and a room of one's own'. The towering white walls become canvases, across which the female form dances and sprawls. The lines of the human bodies guide you through the otherwise blank walls of the gallery, tracing a history of female artists which the content of the exhibition also follows.

The collection is about much more than the author's life story which is so often the focus of retrospective collections on Woolf. Instead, she becomes one within a rich legacy of female artists.

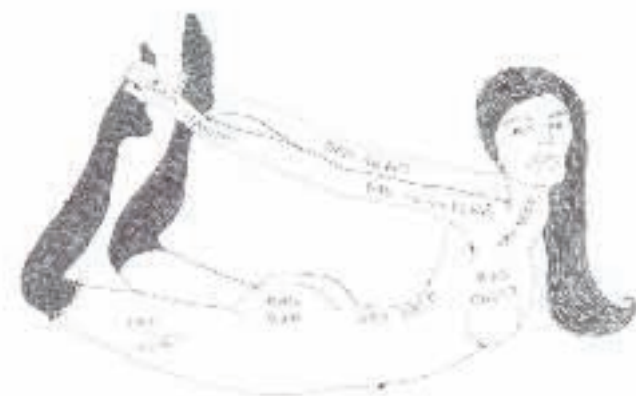
Exhibitions celebrating female artists often focus on the successful female artist as 'the exception' - as a rare case of a woman who managed to break through the mould of masculine dominance in the arts. Here, Woolf is

used as a point of access to the vast world of female art within which she is situated.

The artwork ranges from paintings of the writer in the author's own home crafted by her sister Vanessa Bell, to more modern works such as Penny Slinger's 'Read My Lips' or Hannah Wilke's sculpture 'Sweet Sixteen'. Vast swathes of the display play on female form. Surrealist paintings sit alongside Wilke's sculptural representations of vulvas. Collages follow on from photo-realism and Bell's acrylic portraits or ceramics. The artists and styles featured span the globe and history.

With no clear linear narrative, the diffusive influence of Woolf can be grasped. Her memory is surrounded by the art that inspired her, the art that was influenced by her, and the art that bears no explicit link but is situated in this continuum of female creativity. It becomes an exploration of the collaborative nature of inspiration in art in a refreshing and raw way. It made me reflect on the artistic and literary scenes within and outside of Cambridge today beyond the new sculpture at Newnham.

Smith's structuring of the exhibition allows



viewers to reflect on their own place in this history of womanhood. For me, ideas about space took the forefront. Woolf's seminal essay 'A Room of One's Own' was never far from my mind, especially with the exhibition centring on the original manuscript of the text which was bequeathed to the Fitzwilliam following Woolf's death.

Debates about our feelings of right to space are as lively today as they were at the time of Woolf's writing of the speech she gave to students of Newnham college. Feeling 'at home' in two cities as a student, navigating spaces within and outside my University I sometimes fear I don't deserve access to, trying to carve out an identity in a world that feels unstable and confusing; Woolf's words still spoke to me through the exhibition. The exhibition allows you to take what you need from it.

The comment of the friend with whom I visited the exhibition returns to me: what is beautiful about the collection is that it refuses to place Woolf in isolation.

We are situated within a web of experience, life and womanhood. Woolf may have been calling for a room of 'her own', but Smith succeeds in expressing a sense of unity that under rides the work of all of these artists.

"One only has to go into any room in any street for the whole of that extremely complex force of femininity to fly in one's face". These words plastered on the walls of the Fitzwilliam Museum speak to the exhibition. The complexity of a deep history of womanhood, femininity and female artists flies in your face. You aren't left with anger, simply beauty and wide eyes.

Virginia Woolf: An exhibition inspired by her writings runs at the Fitzwilliam Museum, Cambridge until 9 December 2018



▲ Sandra Oh (left) plays Eve, and Jodie Comer (right) is the villainelle Oxana (BBC AMERICA/YOUTUBE)

Killing Eve, mother of sleuths

The BBC's newest drama is exactly the series Iris Pearson has been waiting for

A detective series with a female protagonist. Two female protagonists even. It's what we've been clamouring for, filling a space in a world which so often fails to express female experience. But there is so much more to 'Killing Eve' than just ticking boxes and satisfying quotas. The BBC's newest drama does something really special. From the first episode I was captivated; I felt as if this was this what I had been waiting to watch for so long.

Bafta-winning writer Phoebe Waller-Bridge allows her women to be women. Even while Oxana (Jodie Comer) is a ruthless assassin and Eve (Sandra Oh) is part of a secret investigation, their moments of professional seriousness are interspersed with discussions about shades of lipstick, sleeping with men, or the style of their coats. These conversations don't demean or reduce the characters, they rather respond to a reality of self which is full of paradox and pleasure, and which cannot be destroyed by stereotyped roles.

Let's start with the character of the villainelle. Her identity is no secret; there are as many scenes of her life as there are of Eve's. Waller-Bridge has created in her villainelle an incredible paradox. Oxana (Jodie Comer) is terrifying in her ruthlessness, chilling as she smiles over her victims' blood-soaked, mutilated bodies, unafraid to stare into a man's eyes and shoot him in the head: but she is also, terrifyingly, charming.

Oxana doesn't seem to feel things, but there is also something decidedly endearing about her which draws in the audience and makes us powerless to stop watching. We

don't necessarily want her to be free — even when she is in prison; we don't believe she is innocent — how can we? We just want her life to continue to be visible to us. As she sits in a pink tutu in the middle of the grey of Europe in winter, eating a sandwich as she unpacks Eve's stolen luggage, we cannot help but be charmed by her.

The relationship between Oxana and Eve, if it can be called a relationship, is dominated by these 'feminine' images: Oxana sends Eve clothes and perfume, and during the confrontation scene Eve is dressed in a tightly-fitting black and white dress, as if she has dressed up especially for this moment. That Eve's marriage begins to break down as she comes closer and closer to finding Oxana is no coincidence. The villainelle replaces the husband. When the two women face each other in the forest, the music evokes the sense of a love scene, and the close-up shots create a certain sensuality which runs through the scene. In one of the show's final scenes, the two lie side by side on a bed, juxtaposed but also in a wonderful kind of harmony.

It is important that each of these moments is inevitably and suddenly punctured by violence: in the forest, the villainelle draws a gun to break the intensity of eye contact; Eve stabs Oxana as they lie side by side on the bed. Violence

and blood drench this series, but it is a violence aestheticized, romanticised, executed with skill and a certain beauty which both horrifies and captivates the audience. We want to dismiss it as completely barbaric and murderous and contemptible, but we are unsettled because we cannot.

What Waller-Bridge has created is something entirely new, brimming with female strength but also female vulnerability. There is a naturalism to her scenes which express a detail which makes it almost impossible for us, the audience, to decide who we want to survive: Eve or Oxana. It becomes clear that

neither of these women can decide either, as each negotiates a professional pursuit which brings them together and develops into a kind of obsession, an erotic fantasy. The final note is one of violence. Violence streams through this show, yet, despite its set-up as a detective drama, the laws of depraved murderer and moralising detective are up-ended, and it is never obvious who should be held responsible. What are we left with, then, is the story of two women just trying to live their lives.



The Cure: two hangover fixes

Rhea Gupta's got the fix for those mornings you just can't leave your bed but need something scrummy

It is hard to deny how powerfully memorable our first few weeks at university are. Between meeting an overwhelming number of people, adjusting to Cambridge's various idiosyncrasies, and settling into a new environment far from home, it is unsurprising that the little things - like what we eat - often slip from our minds. The exception is, of course, when - in vivid, gruesome detail - we experience our Matriculation dinner in reverse, owing to an evening of college-provided wine and small portion sizes. The next morning is rarely pretty. You stumble out of bed at some point between 10am and 4pm, bleary eyed and haggard, with your brain throbbing in your skull. You re-watch your hideously cringy Snapchat or Instagram story (the first of many) of you and your friends posing in gowns. You continue to repeat this sequence of events at least twice a week until December.

Since we don't live in a utopia where

brunch is served in college every day for at least the first month of Michaelmas (a revolutionary idea, really), here are some hangover cure foods to soothe your homesick, party-worn soul.

Indian Omelette Sandwich
(serves a very hungry 1, add an extra egg and more bread for 2)

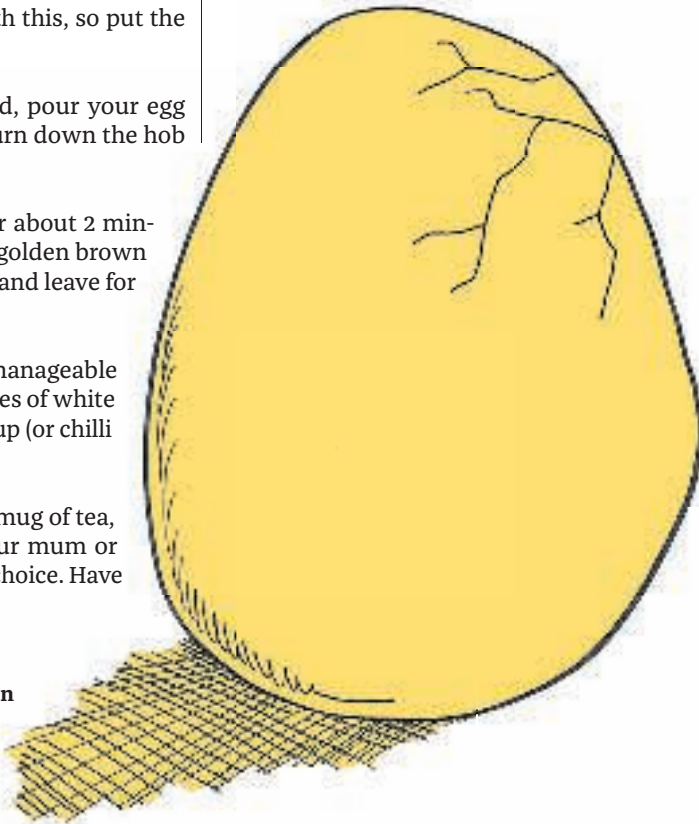
Ingredients:
2 eggs; 1/3 red onion (or a couple of spring onions); fresh chilli, to taste (my favourite is Encona); white bread (weirdly, the cheaper and 'worse', the better); salt and pepper; ketchup; oil

Optional extras:
A small handful of chopped, fresh coriander; chilli powder; fresh vegetables (tomatoes, peppers and spinach work well, although if truly suffering I'd just have a Berocca and call it a day)

Method:
1. Crack 2 eggs into a bowl. Finely chop the onion and chilli (plus any extra bits) and add them to the eggs, along with a healthy pinch of salt, pepper and chilli powder

2. Whisk everything together until the eggs are thoroughly beaten

3. Add a teaspoon of oil into your frying pan and preheat it until it's hot enough for the egg to sizzle when it hits the oil
4. You're having a brew with this, so put the kettle on now
5. Once the oil is preheated, pour your egg mixture into the pan and turn down the hob to a medium heat
6. Leave the egg to cook for about 2 minutes, until the underside is golden brown and it's puffed up, then flip and leave for another minute or so
7. Cut your omelette into manageable slices, pop between two slices of white bread and smother in ketchup (or chilli sauce)
8. Eat in/on bed, with your mug of tea, whilst on the phone to your mum or watching trash TV series of choice. Have a nap.



► Illustration by Zoe Matt-Williams for Varsity

Constrained by your humble hob? Katy Lamkin has a simple and cheap recipe to save you on those desperate days

Before I came to Cambridge, I wasn't much of a cook. I could churn out a pizza well enough or throw a few things into a pan for a stir fry, but I avoided anything more complicated as much as I avoid olives (AKA food enemy no. 1). I ate almost exclusively in the college buttery for the first term, until I realised I actually *enjoyed* cooking. Here's one of my favourite recipes.

Chickpea curry
3-4 servings; ready in 20 minutes

Ingredients:
2 tablespoons of oil; 1 onion, diced; 2 cloves of garlic, chopped finely; an inch long piece of ginger, skin removed, chopped finely; spices; pne 400g can of chickpeas, drained; one 400g can of chopped tomatoes; rice, to serve

If you want to jazz it up:
1 potato, cut into 1cm cubes, placed in a pan of water brought to the boil and simmered for 10 minutes, then drained; naan bread, grilled in an oven or toaster. I have

“
I ate almost exclusively in the but-
tery for my first term until I realised I actually enjoyed cooking
”

► Illustration by Alisa Santikarn for Varsity



been known to use plain white rolls if I needed to use some up, and I imagine that pitta bread also works well; fresh coriander

Method:
1. If you don't want to start your rice cooking straight away (it will take about 15 minutes), put it in a pan with cold water and leave it to soak.
2. Heat the oil in a large saucepan and add the onions, garlic and ginger. Stir regularly until the onion is soft (it will look slightly translucent).
3. Add the spices. You could toast the whole spices off beforehand, but adding them now is perfectly reasonable. Stir for another minute, but move on if anything starts to burn.
4. Add the tomatoes and stir into the onion and spice mixture.
5. Add the chickpeas and potato if using. Congratulations: you can't really do yourself any harm if you only cook it for a few minutes, but it will taste better if you cook it for more.
6. If you haven't put the rice on yet, do it now!
7. Once the curry is bubbling away, reduce the heat (this may take some time on an electric hob). Cover, but stir regularly.
8. Cook the naan bread about five minutes before the rice is ready.
9. Stir the coriander into the curry.
10. Drain the rice and serve with the curry. Sprinkle a little garam masala on top, add more fresh coriander, and don't forget, like I have more than once before, about the naan bread.
11. Ta da!

The problem with immersive theatre

Niamh Curran

With only a short time at the Fringe this year, I had to prioritise which shows I went to see. On the Fringe website, I was able to narrow my searches by topics of interest, topics like women, horror, and clowns (I have very broad interests). Among those selections was immersive theatre.

I love immersive theatre. I love how it makes you feel part of something, how it allows you to become part of and see the same story from all angles. It makes us close to the action and allows us to be truly removed from our life for a little bit. I am so excited for immersive theatre to make more of an impact on Cambridge theatre and the wider world.

Yet when I left *Flight*, the last show I saw at the Fringe, it felt like I'd missed a joke. While I enjoyed the immersive experience and the general spooky vibe, there was something deeply lacking in the performance. This illuminated for me the major flaw I had seen in other immersive plays like this, which before then I'd never been able to quite put my finger on. It's actually basic one: these shows don't have a substantive story line; I was missing a joke that wasn't even being told..

You might assume a storyline is far too basic to be overlooked, but not having a real storyline of any kind leaves an audience just so painfully dissatisfied. This is not an argument



▲ It remains probably my favourite production I have done in Cambridge (JOHANNES HJORTH)

to say that all plays have to 'satisfy' audiences, just that if they don't exist it's hard to feel anything about a play except 'why'.

I enjoyed aspects of these shows, the sensations they evoked, and the tones they created. But what is the point of a show that is meant to take you on a journey, is meant to remove you from your own life, and instead of doing this just quotes some Yeats at you, or tells you what a Schrödinger's cat is, as if being vaguely philosophical makes up for the effort of story?

This is not to say that all immersive shows will end up like this – but it seems to be a common failure. I have seen some really impressive immersive shows that don't fail on this account, most notably (and probably the most famous still-running immersive show) *Sleep No More*, a version of *Macbeth*. This show is highly technical, and includes dancers but no script. It is unique in that it has a clearly massive budget, so the set is an entire hotel which you can either explore alone or by following one of the characters.

I was in an immersive production in Cambridge, one of Dylan Thomas's *Under Milk Wood*. It remains probably my favourite production I have done in Cambridge. *Under Milk Wood* and *Sleep No More* have something in common: a pre-existing story line. If an audience found our production of *Under Milk Wood* confusing, it was because Dylan Thomas is confusing, and not because we had elastic bands on our faces.

For those who want to do immersive theatre, but think some huge budget is needed, this provides a great opportunity. If you have a coherent-enough story, and bring your audience with you in a creatively low-budget way, then you have done a better job than most of these shows with huge budgets. This is an opportunity for student theatre, especially in Cambridge. When we did *Under Milk Wood*, it was in a Basement in Trinity, and it worked. There are a million impressive rooms that could transport the audience to a different world, and make for an amazing experience.

Embracing immersive theatre seem to be the next big step in modern theatre. There is great opportunity in it, and something which at the moment seems to be being overlooked by the misconception that it needs to have a high budget. I would encourage those who want are interested to try it: immersive theatre can give an audience a truly special experience when done correctly.

Just dance to A Star Is Born

Miles Ricketts

It dawned on me that Bradley Cooper may be something of a musical prodigy when scouring YouTube late one night. Even Jimmy Fallon's inane background cheers couldn't deter me from gazing awestruck as Cooper proceeded to air guitar the entirety of Neil Young's blistering solo from 'Down by the River'.

While played for laughs, the sincere dedication suggested frank attachment to the figure of the rock star; perhaps even jealousy. Fast forward to the opening notes of *A Star Is Born*, and Cooper swaggers out on stage and unleashes a series of distorted blues licks. Young's current sideman Lukas Nelson has even been recruited by Cooper to accompany his beefily-named Jackson Maine in attempt-

ing to satisfy a comically wild crowd.

During these first few seconds, the atmosphere is indeed exhilarating, and the soundtrack doesn't fully capture the dynamic sweat and energy of Cooper's American rock fantasy. It is a slight shame then, that when Maine leans in to the mic, he sounds rather like one of those bizarre country entries that the Netherlands persist in enrolling into Eurovision. For the most part, Cooper's voice just about gets by; he's thrown a lifebelt by Americana hero Jason Isbell contributing original material, while aspiring Nashville overlord Dave Cobb sits at the production controls.

Just getting by is not really good enough, however, when it appears that the film's core musical message relies on the 'truth' of Maine's songs. Whatever his faults as a man (numerous), Maine is ultimately saved by the fact that, when the listener tunes into his words, they apparently 'say something'. According to the music of *A Star Is Born*, it appears this is only possible if your song falls within the bounds of intimate country or show-stopping torch song.

If Maine is the falling star, then Lady Gaga's Ally is the icon birthed. However, the slick pop songs that transform Ally into a Grammy-win-

ning superstar are overwhelmingly, even intentionally, bland. The star's big break on live television features her purring, "Why do you look so good in those jeans?" As Maine watches his muse from the wings, it's impossible to blame the poor guy for pouring a stiff one. So much is repeated nowadays about the diversity and intelligence of modern pop music. It seems to be an ingrained part of the student experience to have someone (perhaps drunkenly) elaborate on the various cultural insights and significances of Taylor Swift – more often than not I'm out of my depth. Given this, it's unexpectedly mundane watching Lady Gaga of all people dance around on screen as a distinctly unmemorable caricature of the 21st century pop idol.

You can't help feeling that *A Star Is Born* really hasn't got its finger on the pulse; then again, maybe this wasn't intentional. Mirroring the talent supporting Maine's country bravado, Ally's musical character has been created by a patchwork of contemporary industry mainstays which includes Mark Ronson and Andrew Wyatt among its creed. There is no excuse for the film's tired suggestion that Ally loses her



▲ Lady Gaga and Bradley Cooper in *A Star Is Born* (WARNER BROS)

way due to her inability to 'say something' in her neatly choreographed pop songs.

Naturally, Ally's narrative is meant to demonstrate the toxicity of fame and the corrupting influences that court you upon entering the spotlight; Gaga herself has spoken extensively of being overwhelmed in the first stages of her career. But then, at the height of her early powers she had the nerve to release something as daring and distinctive as 'Bad Romance', a truly unique record complete with curiously overt Hitchcock references and plenty of 'rah rahs'. *A Star Is Born*'s soundtrack gives so much time to Ally's generic songs while simultaneously telling us that they're untrue to her real lyrical voice, contributing to an awkwardly confused perspective on what really makes someone a star.

If at one end we find Jackson Maine's leaden heartland ramblings, and at the other Ally's vapid warbles, then it appears the only time a star is truly born is when the two come together. In the film's centrepiece, 'Shallow', Cooper and Gaga find a middle ground that works astonishingly well. Yes, this song will do the Oscar rounds, but the conflicted emotion Gaga conjures when Ally discovers her willingness to set her talent loose upon the world is a truly spine-tingling moment. As Maine fades into a supporting role, the song swells into a thrilling climax.

With this potential entrenched at the heart of the music of *A Star Is Born*, it is baffling that it treats pop music as if it were incapable of reaching these highs. Perhaps Cooper can be forgiven for the unremarkable vocal talent which weighs down his solo numbers; after all, he turns in a quite gut-wrenching performance as the troubled aging rock star. But for Lady Gaga to come across as uncustomarily plain when given free rein in her field? Enough to compel me to start skipping large chunks of the soundtrack whenever I hear those insipid beats start to emerge? That's a crime.

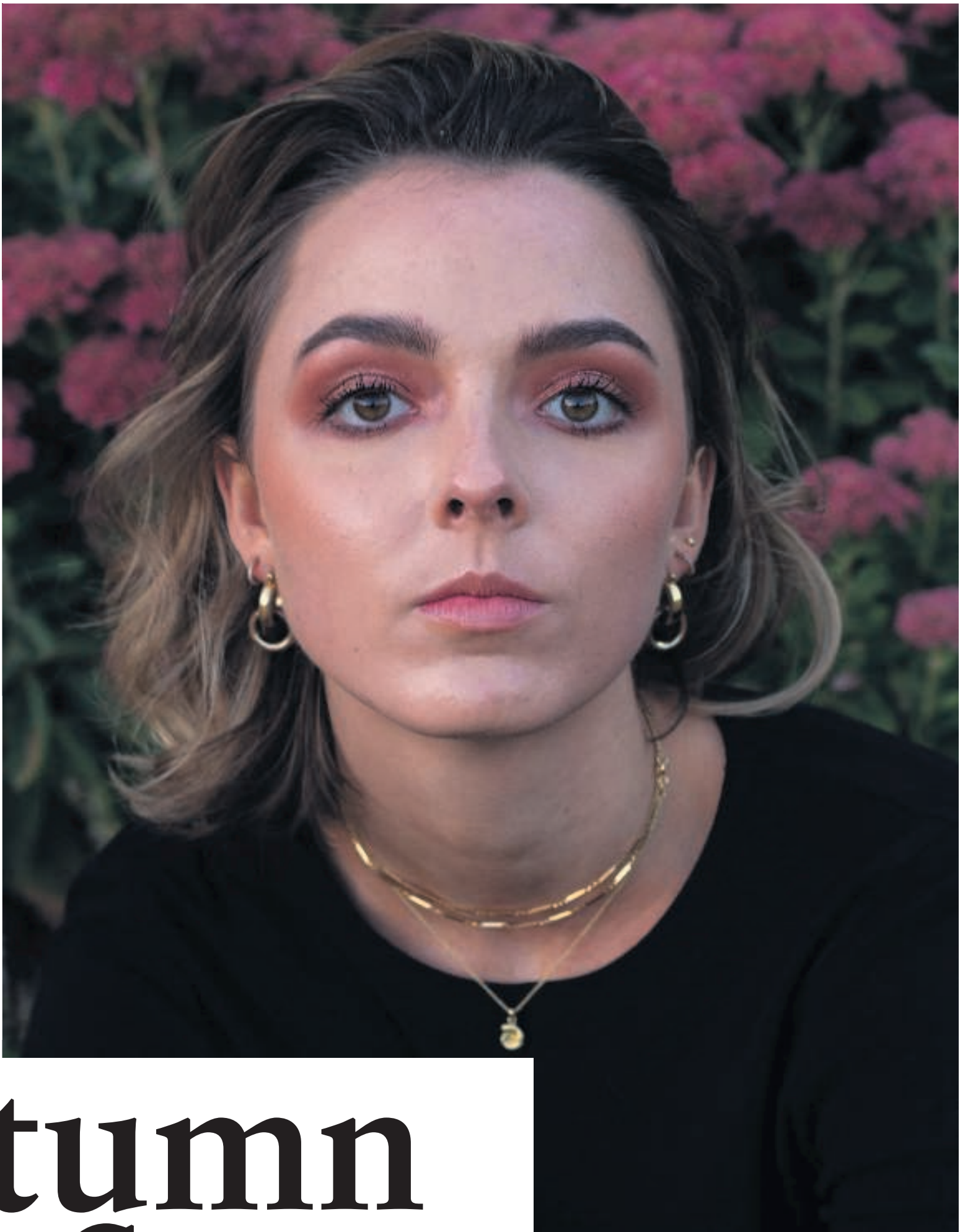


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Autumn flora

Go behind the lens with makeup artist Majida Begum. She writes: “A bold lip or smokey eye is only one element of Autumn beauty. Autumn is also shades of rust and taupe tones. Or, peachy pinks and salmon infused with gold and bronze glitter.”

Read the full tutorial on varsity.co.uk/fashion

▲ Combine rusty bronze shades with fresh skin, subtle lips and bushy brows for a minimal yet stunning autumn look. Dress it up for formals and nights out or down for lectures and coffee dates (SARIKA DATTA)



▲ Urban Decay Naked Heat eyeshadow palette, £39.50
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Science

Keeping your finger on the pulse

Bethan Clark has your Michaelmas guide to Cambridge's science events

Looking for something to pique your interest in scientific topics beyond your lectures? Science societies have released their shiny new Michaelmas termcards, and the annual Cambridge Festival of Ideas is right around the corner. No matter what your interests may be, there's something for everyone this term – for scientists and non-scientists alike. Take a look at our top picks below.

Conservation

"Is Conservation Good for Your Health?"

Wednesday 17th October, 7pm, The Locker Café

This short talk by Rory Gibb, an up and coming biologist from University College London. His work is concerned with the ecological and biodiversity consequences of global climate change. His talk will cover the latest research addressing the potential to prevent future disease outbreaks. This is part of the Café Sci series, which promises lively and informal talks and discussion.



"How Polar Maps changed the way we view the world"

Thursday 18th October 6pm-7pm, The Polar Museum

Maps have more power than you

think. Discover the impact of polar maps during the Renaissance in this talk at the Scott Polar Research Institute.

Science and culture

"Ensembles and Embryos"

Saturday 20th October, 4pm-5pm, Faculty of Music Recital Room

Making music and making an embryo are not as different as you might first think. Or so this performance hopes to persuade you. Featuring live music and stories of the beginning of life, this intriguing Festival of Ideas event is not one to miss.



History of science

"The Sciences of Prejudice"

Saturday 20th October 3pm-5pm

Scientific thought has been used throughout history to justify racial, ethnic, religious and gendered prejudices. This event aims to bring intersectional perspectives on this deeply important topic.

"What is the Cultural Value of Species?"

Wednesday 24th October, 6.30-8.30pm, David Attenborough Building, New Museums Site

If you're interested in the reasons to conserve threatened species, this interdisciplinary panel is for you. Artists and conservationists come together to discuss the role of these species in our culture and why we should care about their extinction.

Life as a scientist

"The Ideas Spectrum"

Wednesday 24th October, 12am, University Centre Wine Bar, Granta Place Mill Lane

This informal evening promises to celebrate diversity within the arts and sciences, with Cambridge LGBT+ researchers talking about their experiences of

being out in academia.

Psychology

"Of Monsters and Humans: The Social Psychology of Extremes"

Saturday 27th October 1.30pm-3pm, Anglia Ruskin University, East Road

One of the later Festival of Ideas events, this panel sets out to cover an ambitious range of examples of the extremes of human nature, ranging from mass suicides, reactions to the McCanns case, and #WomeWhoVoteTrump.



Policy

"Policymaking during health crises"

Wednesday 31st October, 8pm, Bateman Auditorium, Gonville and

Caius College

The first lecture of the academic year by the Cambridge University Science and Policy Exchange (CUSPE) features two prominent experts, Dr Jane Greatorex and Elizabeth Surkovic, both with hands-on experience of policy during disease outbreaks. Expect fascinating insights into the decision-



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sions behind the Ebola and Zika headlines.

Physics

"Particle Physics and CERN"

Tuesday 6th November 2018, 6pm-8pm, Cambridge University Chemistry Department

For a chance to hear from a member of the team that discovered the Higgs Boson, check out this talk with Professor Daniela Bortoletto, an experimental particle physicist at the Large Hadron Collider. Hosted by the Cambridge University Scientific Society, it will cover the ATLAS experiment at the newly restarted LHC.

Astronomy

"The History of Earth: A View in Space"

Tuesday 6th November, 9pm, Nihon Room Pembroke College.

In a talk organised by Pembroke's Stokes Society, Dr. Oliver Shorttle, a lecturer here at Cambridge, will explain how we can cast light on fundamental questions about our own planet's history by observing the thousands of potential habitable planets discovered outside our solar system.

Cell biology

"Epigenetic modifications"

Wednesday 21st November, time and venue to be confirmed

A Biology Society event, this talk by Dr Magdalena Koziol will discuss the recent discovery of a new epigenetic modification – changes to DNA molecules that don't involve changing the DNA sequence, with an array of potential functions and uses. This talk exploring the cutting edge of biology is not one to be missed.



Varsity explains How often is 'once in a blue moon'?

Thea Elvin
Science Writer

"Blue moon" can actually have several very different definitions. Confusingly, none of these have anything to do with

the colour of the moon.

The time taken for shadow to completely cover the moon (new moon), to the moon becoming full, to shadow completely covering the moon again is called a lunar month, and lasts approximately 29.5 days. In a year there are twelve complete lunar months, and so twelve full moons. However as twelve full cycles of the moon only take 354 days, some years there is a thirteenth full moon: a blue moon.

But which of the thirteen full moons is the blue moon? Another definition states

► How often is once in a blue moon?

(CAT6719/PIXABAY)



that a blue moon is the third moon in an astronomical season (three calendar months) that contains four full moons.

So how long will you have to stick around for the next blue moon? Depending on which definition you take, you will usually be waiting two to three years, though you could always move to a volcanic region. In 1883, the eruption of Krakatoa filled the air with dust particles around one micron in size, scattering red light and causing the moon to appear literally blue. For several months, "once in a blue moon" was every night.

“For several months, once in a blue moon was every night”

Sir Gregory Winter: the chemistry behind his Nobel Prize

Ella Catherall
Science Writer

Last Wednesday, it was announced that Sir Gregory Winter, the current Master of Trinity College, had won the 2018 Nobel Prize in Chemistry, along with Frances Arnold from Caltech and George Smith from the University of Missouri.

Sir Winter is the 107th person affiliated with the University to win a Nobel Prize. He completed both his undergraduate degree and PhD at Cambridge, and has founded a number of companies in the city: Cambridge Antibody Technology, Domantis, and Bicycle Therapeutics Limited.

Sir Winter's groundbreaking work is perhaps more biological than chemical, being described in the prize citation as focusing on the "phage display of peptides and antibodies".

Phage display is a way of determining the protein that a gene codes for, a process that can be used to study antibodies, proteins involved in the body's immune response. Sir Winter used phage display

to look at the part of the antibody from a mouse that binds to the pathogen. This binding site can then be combined with sections of human antibodies, in

order to make the resulting product fully effective within the body. This process is called the humanisation of antibodies.



◀ Sir Gregory Winter, winner of the 2018 Nobel Prize for Chemistry (WIKIMEDIA COMMONS)

Sir Winter used these humanised antibodies to develop new treatment methods for a range of diseases, including a variety of cancers. To ensure that the humanised antibodies target cancer cells, Sir Winter applied the process of directed evolution. In this process, the antibodies that bind most successfully to a particular target are selected. Random mutations are then inserted into their genomes, changing the shape of the binding sites. Those that bind best after having such a mutation inserted are selected, and the process is repeated until the binding site can bind to the target really effectively. This target could be a molecule on the outside of a cancer cell, meaning that the antibody can target the cancer cell, bind to it, and result in it being removed.

This process opens up a vast new realm of treatments for a plethora of diseases and disorders, with the potential to help millions of people. The Nobel Prize's aim is to reward those who have 'conferred the greatest benefit to humankind'; Sir Winter's work is certainly a shining example of this.

“This process opens up a vast new realm of treatments for a plethora of diseases and disorders”

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Commercial Feature

Meet the expert: Sky High with Cloud Technology

The world of technology is evolving and expanding at an accelerated pace and a lot of businesses turn towards cloud services to keep up with this increasing demand.

Who better than a Cloud expert to explain this? Introducing Marios Alitska, Senior Consultant in Sytel Reply since 2015 - straight after graduating in computer science - specialist in telecommunications and networking.

What is 'Cloud'?

Cloud is a number of servers and services which are offered on demand to others who want to host other applications, or any IT environment. It's a remote infrastructure for any business or person who wants to run any application or service on top.

How did you first get involved with cloud?

It all started from looking at Software Defined Networks (SDN) and Network Functions Virtualisation (NFV), these two technologies made a new architectural paradigm for I.T. infrastructure and networking.

These are the technologies enabling any Cloud, and they made me understand the ins and outs of what's in the background, how Cloud works and what it achieves.

How is cloud relevant to the current evolving technological landscape?

Technology is taking over our lives, for instance driverless cars will be more reliant on software and intelligence rather than just mechanics. They will need connectivity to communicate with a service like a GPS or a control centre which needs to be hosted somewhere. Companies need a more efficient way to do I.T. to face technological trends that are coming like Internet of Things, Machine Learning, Virtual Reality and so on. Companies will need to have cloud to host all these services and virtual instances in order to achieve a flexible infrastructure.

Cloud is essentially a datacentre. If you need more compute, Cloud is a much more flexible option to do I.T. and scale your infrastructure rather than reengineering your datacentres.

The future of cloud and why it's important?

Once you move onto the cloud you build services on it (such as DNS as a service) and after you've built them once, you have the ability to re-use them. Plus it will also offer stronger compute with quantum computing that is coming; companies like Amazon or Google are investing heavily into Quantum in order to offer you that



Photo courtesy of Reply

powerful cloud computing that can really process a lot of data or do A.I.

In short, the future is really interesting for cloud and we're going to become more and more reliant on the public Cloud providers.

Let's get a bit more technical, would I be right in saying cloud is a natural evolution of SDN and NFV?

It's a big part of it, yes. The main thing is that you now virtualize compute, storage and networks. That allows you on top of the same infrastructure to isolate and create chunks, which are called tenants, and allows you to provide services to any sort of client: no client can see another's domain, and they may run on the same physical server / physical infrastructure. This is achieved through the virtualisation of compute, storage and network and the enablers are the SDN and NFV technologies. On top of that it also allows you to leverage any sort of cloud native applications such as microservices and containers.

They're an element and a big part of the future cloud but I wouldn't say SDN and NFV is the cloud.

How does Reply support your research and learning?

First of all, it's all about the people. When I joined Reply, I had access to many sorts of experts in many different domains. It feels great to have all these peers with the same kind of

interests and drive for technology and you really learn together as you go, so this is a really great source of support for me.

The Reply group too and the events they organise; labcamps, hackathons and so on. You have the option to attend, but you also have the option to pose yourself as a trainer which I think is even better as you force yourself to master the technologies when teaching other people.

All these conferences that I have the options to go to, and trainings as well.

All these opportunities really support my research and help me keep up to date with technological advancements.

How does it feel to be in a growing company and what are the advantages to it?

It feels really good. I really see Reply in the UK, see it as a new market for them.

You get a lot of exposure to people, technologies and projects. You have more responsibilities so you do more things and I like the flat hierarchy as well. Everybody is accessible. You can talk to partners, senior managers, executive partners. You see all these people around and you have a chat with them which creates a sense of community.

You're given opportunities, and it's up to you to make the most out of them. It's not just about Reply, but also about your personal drive and what you want to do. This is a great fit for me.

Exploring the gender imbalance in Blues allocation

William Ross argues that there exists a gender disparity in the University's most prestigious sporting award

The old saying goes that students should leave Cambridge with a First, a Blue or a spouse. A Full Blue, awarded to the University's most talented athletes, is certainly a coveted prize. It is therefore worrying that it can be statistically easier for male athletes to obtain a Blue than female athletes.

Between 2012 and 2016, the University awarded 760 Full Blues to male athletes, and 524 to female athletes. This excludes the 2012 and 2013 water polo figures, where lifetime aggregate blues were presented. In other words, over 58% of Full Blue athletes in this period were male.

Blues are awarded at the discretion of the University's Men and Women's Blues Committees. According to Dr Scott Annett, senior treasurer of the Men's Blues Committee in 2017-18, "the criteria to achieve a Blue varies from sport to sport, depending on the level of participation and standard of the competition". In certain cases, the Blues guidelines do seem to reflect levels of participation across sports: as the Blues Committee pointed out, women's lacrosse have Full Blue status while men's lacrosse have Half Blue status, because the women's lacrosse team has higher levels of participation and play at a higher standard.

Indeed, the Blues Committee clarified that: "data gathered by the Sports Service from 50 Sports Clubs over the summer informed us that more males play sport than females, so there will naturally be more male Blues awarded. We are looking at how we can engage with more female students and give them a pathway to sport."

However, there do appear to be disparities across certain sports.

The Blues statues for cricket and netball are a case in point. Netball is a hugely popular sport. According to the Sport England's Active Lives survey,

180,200 over 16-year olds played netball once a week or more between October 2015 and September 2016. In Cambridge, meanwhile, there are 63 College netball teams, organised into 4 Ladies leagues and 3 Mixed Leagues.

Cricket, on the other hand, was played by 158,500 over 16-year olds once a week or more over the same period, while participation across the University is lower: in 2015, for example, only 25 teams entered the Cricket Cuppers competition, with a number of colleges unable to field a team.

With significantly more people playing netball nationwide and over double the amount of netball teams to cricket teams in cuppers, the netball club has a far larger pool of players to pick from than the cricket club.

In spite of this, while the awarding of a Blue for male cricketers is dependent solely on appearing in the Varsity Cricket match, the Blues guidelines for netball are far more stringent: Full Blues are only awarded to female netball players who not only compete in Varsity but also finish in the top 4 of the Midlands 1A league.

These guidelines meant that in 2014 the University did not award a single Full Blue to a female netball player and awarded just one in 2015, years in which 26 Blues were awarded to male cricketers. Though, as the Blues Committee noted, the men's cricket team does not compete in BUCS and so could not be held to this standard, it must be questioned why this additional barrier is placed on the netball club: why not make a netball Full Blue dependent solely on Varsity appearance due to its popularity and the resulting competition?

A senior source within the Cambridge University Netball Club commented to Varsity that "I will always have some grievances that we represent the largest (and most competitive) female BUCS sport in the country, playing at a highly competitive level within the Midlands and our national cup competition, yet netball does not hold automatic Blues status", adding that "gaining a place in any of our three teams is a huge achievement given the number of trialists and standard of players, not to mention mak-



“Between 2012 and 2016, the University awarded 760 Full Blues to male athletes, and 524 to female athletes”

ing it on the Blues, so it can be frustrating if a player doesn't get their Blue due to a competitive year in the league.”

It would appear then that more work still needs to be done to address the gender imbalance.

Encouragingly, though, the Blues Committee were keen to stress that

“Blues Committees and sport statuses are in a period of review in order to align any disparities.” They said that “this is a being undertaken over the coming academic year and is not an easy or quick process”. Only time will tell whether the Blues Committees are able to fully address the issue.

▲ A Cambridge netballer going for a hoop in front of a packed crowd (CAMBRIDGE UNIVERSITY LADIES' NETBALL CLUB)



◀ Members of the Cambridge University Ladies' Netball Club in action (CAMBRIDGE UNIVERSITY LADIES' NETBALL CLUB)

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Feeling Blue?

William Ross discusses gender disparities in Cambridge’s allocation of Blues

35



CURLFC	46
Coventry	26

Cambridge shocks defender champion Coventry

Rob Ashton
Sports Reporter

The Green Lions pulled off a shock 46-26 opening day win over Coventry University on a sunny afternoon at St John’s Sports Ground to kick off the BUCS Rugby League Midlands 1 season in style. Coventry, who won the competition last season, obviously went into the game as clear favourites against a newly-promoted Cambridge side and led at the midway point despite a shaky start. In the end, however, a well-drilled Cambridge side would prove just too strong,

“In the end, however, a well-drilled Cambridge side would prove just too strong”

as a flurry of second-half tries secured a convincing win. The first half had been a tug of war affair, with both sides clearly needing to shake off the rust, but when Rob Rouse crossed in the corner to touch down on ten minutes the Cambridge boys could hardly believe that they had taken the lead. Much less did they expect to go further ahead just five minutes later when Ben Woolstencroft touched down in the same corner. Coventry would keep Cambridge honest, though, and were never too far behind. Four first-half tries of their own meant that they took a slender 20-22 lead

▲ Cambridge kicked off their BUCS season in style (NICHOLAS FOONG)

into half-time. However, Cambridge used the break to tighten their ship, adjust their game plan, and put in an almost flawless second half performance. Led from the front by man of the match Cal Darwin and his tireless forward-line, and while Tom Davidson pulled the strings behind the scenes, the Green Lions were able to run in five second half tries. Try as they might to get back into the game, Coventry found themselves totally shut out for almost 40 minutes as they had no answer for the immovable structures of the Cambridge attack and tight defence.

A late consolation try on full time was the only blemish to the score sheet in the second period. The team will hope to carry their form forward in Warwick next week. With tries coming from Rob Rouse, Ben Woolstencroft, Matt Brady, Cal Darwin, Tom Davidson, Ted Chatfield and Sam Parker on the day, supported by the pin-point kicking of Hilary Foord, the Cambridge University Rugby League Football Club will be delighted with the performances of all their players, both new and returning to the squad. After their most successful season in almost a decade last year, the team will now want to push on and achieve even more.

Three’s the magic number (of hockey pitches)

Vivi Way
Chief Sub-Editor

On Sunday, Wilberforce Road Sports Ground celebrated the official opening of its two new sand-dressed hockey pitches in splendid sunshine. This is the first stage in a building collaboration between Cambridge University Hockey Club, Cambridge City Hockey Club and Cambridge City Council. Hopefully this development will encourage the wider community to pick up their hockey sticks and make use of some of the best

hockey facilities in the country. The pitches were opened by Cambridge alumnus Bernie Cotton MBE. Cotton played hockey for GB and England, winning a total of 127 caps and participating in the 1972 Olympics in Munich. He later became GB’s assistant manager for the men’s team who won gold at the legendary 1988 Olympics in Seoul. He remarked: “This is a great step up in provision, creating a vibrant facility to cater for many people from the social participants to the committed and talented players. It will undoubtedly become recognised as a valuable addi-



Could you be a match for Varsity? Email our sport team at sport@varsity.co.uk to get involved

tion for hockey in the region as well as providing a great base for the ambitious and successful home clubs.” Cotton cut the ribbon alongside Chris and Sarah Field, whose generous £2.5m donation made it possible to complete the building work over the summer. The ceremony was followed by an entertaining game between Cambridge City Men’s first team and Richmond. The building work, however, does not stop here. Next on the agenda for Wilberforce Road are a regeneration of the clubhouse and improvements to the spectator facilities. These aims also

“This is a great step up in provision, creating a vibrant facility”

reflect a broader ambition to improve sporting facilities for students with current considerations, including opening a swimming pool on the West Cambridge Site. Nick Brooking, Director of Sport at the University, said “The completion of these high-quality pitches... was the priority to enable CUHC and other clubs to begin the season with a venue to be proud of.” The club will certainly get the opportunity to show off its redeveloped facilities when Wilberforce Road plays host to the 2s/3s’ Varsity matches in Lent Term.