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Friday 22nd November 2019
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VARSlTY

Department of Engineering research group has ties to arms industry

Chloe Bayliss
Senior News Editor
Victor Jack
News Correspondent

A Cambridge Department of Engineering research group is currently working with arms companies BAE Systems and Marshall Aerospace and Defence Group. Until yesterday, the website of the Advanced Nanotube Application and Manufacturing Initiative (ANAM) stated that these partners “play a vital and proactive role in influencing the aims and directions of research” and also “obtain the benefits, including exploitation of intellectual property, for relatively low cost”.

Responding to this, a spokesperson for the University responded, “Thank you for

pointing out this error on the ANAM web page. It has been corrected. Academic freedom is a fundamental principle of the University, and no donor directs research that they fund - this is core to our mission, and our integrity. Any suggestion to the contrary is false.”

However, on the UK Research and Innovation (UKRI) website, it states that research conducted by ANAM aims at enhancing “current product offerings through incorporation of functional CNT [Carbon Nanotube] materials”, and that research is customised “to industrial requirements”.

Details of one ongoing research project conducted by ANAM that began in 2016 states, “The Universities of Cambridge and Ulster have been working closely

Full story page 9 ►



▲ Cambridge's Christmas Lights were switched on last weekend (ANDREW HYNES)

Hughes Hall must cut ties with Prince Andrew, says letter

Grace Lozinski
News Correspondent

Content Note: This article contains discussion of child sexual assault and sex trafficking, and mention of suicide.

An open letter calling for a review of Prince Andrew's honorary fellowship at Hughes Hall has so far been signed by over 100 current students, alumni,

fellows and staff.

Citing the Duke of York's “[failure] to condemn harassment and sexual misconduct” amid his ties to convicted child sex offender Jeffrey Epstein, the letter expresses concerns that Prince Andrew's appointment as an Honorary Fellow directly conflicts with the College's ethos.

“Hughes Hall prides itself upon an ‘inclusive culture that promotes equal-

ity, values diversity and maintains an environment for study, work and living in which the rights and dignity of all its members are respected,” reads the letter.

“However, fundamental to its fulfilment is a zero tolerance policy towards harassment, and sexual misconduct. We, therefore, believe the appointment of Prince Andrew as an Honorary Fellow is in direct conflict with the College's

values and threatens the very culture we all strive to create.”

The open letter and the College's review of Prince's Andrew's position follow a recent BBC interview in which the Duke defended his relationship with Epstein, the financier who took his own life while in prison facing child sex trafficking charges in August this year, and repeatedly denied child sexual assault allegations levied against him.

A Hughes Hall spokesperson has since told *Varsity* that the Governing Body will be reviewing Prince Andrew's position, which he has held since May 2018, next Wednesday 27th November.

The letter also raised concerns that the Prince's honorary fellowship could create fears that complaints of harassment and sexual misconduct may not be taken

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EDITORIAL

Before it's all over

In Features (pg. 10), Olivia Emily tells the story of how she's fallen back in love with journaling: how in writing down her most raw, honest thoughts, she can start to disentangle them. During a Cambridge term, it often feels impossible to find time to catch a breath, let alone minutes to spare to actually stop, and think, and write down rambling thoughts.

I have a notebook on my nightstand that I bought in a moment of wishful self-aspiration, which probably has more empty pages than words written. I've barely stopped to think about the university life that's going by, as the first term of my last year here ticks on.

One day, then the next, until they all blur into a rush of essays written and deadlines past, friends met and newspapers printed. I know that right now, I couldn't accurately count the number of days I've spent in Seeley, because they all seem slightly the same. And I know, far too soon, that it'll be over.

If you can find the time to write during term, do that. I remember in second year, the nights I spent writing hurried, urgent thoughts would give me a sense of clarity, if not calm. This term, I've fallen out of the habit – I'm not sure why. It might even be a good sign.

But whichever way you choose to, make sure that you let yourself process what's happening to you in real time. Don't let the busyness of these terms let you put yourself aside for the sake of more material, seemingly pressing concerns. Don't allow yourself to compartmentalise your emotions or experiences in the back of your mind, shelved away and gathering dust.

Because, sooner than you think, you'll be boarding a train on Station Road, heading out of the city. Into the 'real world', or whatever.

Don't wait until after you've left to realise how your friends, or supervisors, or anyone else, has shaped you. Ground yourself. Let yourself process what's happening. Allow the nostalgia that you'll inevitably feel hit you before you're gone, so you can appreciate this place, and the people in it, while you're still here.

Rosie Bradbury

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Interviews

The Labour and Lib Dem candidates vying for Cambridge's swing seat

Conrad Barclay sits down with the leading MP candidates

Daniel Zeichner

When Daniel Zeichner defeated the incumbent Liberal Democrat MP for Cambridge in 2015, it was the result that had been 20 years in the making. Having worked as a councillor, represented the Labour National Policy Forum, and stood - unsuccessfully - in four previous elections, he had finally won a seat in Parliament.

Zeichner studied at a grammar school before being offered a place to read History at King's. Three years later, the year Margaret Thatcher came to power, he joined the Labour party.

He sees Cambridge now as a very different place compared to when he arrived. "I came here in 1976, much more sort of middle, lower-middle class background from South London, and I loved the teaching but I found Cambridge quite intimidating socially."

He left Cambridge and entered the job market with a million unemployed: "We take this as normal now, but it was just eye-watering at the time", he says. After one fateful trip to to the careers service he found himself working in IT.

Now in 2019, he has done four and a half years in opposition, served as Shadow Minister for Transport for two years, and seems like someone who may have a future on the front benches. However he is quick to stress the joys of working as a constituency MP for Cambridge. "I think I do far more in the constituency, probably than most other MPs, because there is a lot more to do." He is referring to the dual nature of Cambridge, with both the privilege of the University alongside the town around it, which suffers from many of the same problems that can be seen across the nation.

When I start to ask a question about some of the particularly pertinent issues in Cambridge, he finishes my sentence for me. "Obviously the climate issue is really really strong. That's been coming up, after Brexit, most on the doorstep. People really like the idea of a Green New Deal," which he sees as a flagship policy of Labour that will benefit the party across the country.

He supports the climate protests by local Cambridge schoolchildren, too. "I actually took a delegation to see Michael Gove, which was an interesting experience for all concerned. I think Michael was a bit shocked by how clued up those children really were."

Recently, he has been working hard against the East-West superhighway between Oxford and Cambridge, which he says would be environmentally damaging (he instead supports a train). And his support of divestment has also been committed. "You cannot now, in the modern context, be doing anything with the big oil companies." He considers this election to be vital for climate change. "Johnson's position, divergence rather than convergence, I'm afraid is shorthand for lowering environmental standards, consumer standards, and workers' rights," Zeichner adds.

It takes no prompting, either, for him to talk about tuition fees and cuts to school funding: "Whatever anyone feels about how higher education should be funded, the tripling of fees in 2010 was so much the wrong way to go."

Labour leader Jeremy Corbyn has proposed the abolition of tuition fees. "It's a big expensive pledge, but when you look at the cuts in business tax since 2010 which have really benefited a lot of businesses, who haven't invested it back in the economy - they've done share buybacks, money sitting unused in bank accounts - it has got to be better, we can't be leaving young people with these huge debts." It is expensive, he says, but worth it.

Local Sixth Form colleges have also been stuck, underfunded, with no increases for years: "One of the headteachers told me about his son, in a school actually not in the city but outside, where the kids were going on a fundraising march to try to pay the teachers' salaries."

He suggests that the cost of public goods Labour plans to provide is justified by their universal impacts. "You can't pay for clean air even if you're very wealthy, and people find walking through Cambridge seeing people in the cold, on the streets, distressing, really personally distressing. There's something very sap- ping about it."



Though Zeichner, is a passionate Remainer, he's interested in reconciliation. "Three quarters of Cambridge voted remain, so a quarter did not. And spending time going to those areas which I suspected might be leave voting, the levels of unhappiness... people feel they're being ignored." From Zeichner, it is clear that he takes his role as representative of all, not just remain, seriously. Given the promises made before, and the strength of feeling since, a vote is necessary, he says: "It is key that the tone is right. There must be no triumphalism."

I wondered whether he regrets that his party has spent so long equivocating over Brexit, and whether this might damage him in a Remain stronghold. "One of the things I've learnt about Jeremy is, he's quite stubborn, he's quite difficult to move ... compared to Johnson who will say anything, do anything, can't trust a word he says. With Jeremy, he's an immovable object really - but we got him to move on the People's Vote."

He suggests that the time Labour spent equivocating reflects the truth of the nation's mood: "For Labour it's always been a much more difficult issue than for the Liberal Democrats, who've basically just written off half the country."

Interviews



□ DANIEL ZEICHNER
LABOUR



□ ROD CANTRILL
LIBERAL DEMOCRATS

Rod Cantrill

In Cambridge, Labour currently holds a 12,000 vote majority, but this December, the result is expected to be closer.

As well as new national leadership, the party has a new candidate for Cambridge - Rod Cantrill. Cantrill works as a councillor in Newnham and is a trustee for a homeless charity, Wintercomfort.

Cantrill comes from a Labour heritage. He grew up in a mining town in Nottinghamshire: his father was a union official, a miner, a Labour party member and a councillor. Cantrill came to Cambridge as a student in 1985, where his double-edged JCR election campaign for condom machines in the toilets and representation in the governing body won him the JCR Presidency at Catz. After Cambridge he went into finance, starting his own financial advisory business in 2002 before becoming a Cambridge councillor.

The 2016 referendum was a key moment for him. "That changed my view of the world. I stepped out of party politics and was one of the lead people in 'Cambridge for Europe'," he says, attributing the result of Market ward in central Cambridge showing the highest remain

vote (87%) in the country in part to his campaign. In May this year, Cantrill ran a European election campaign for the Lib Dems, which won in Cambridge on the platform of 'Revoke.'

Cantrill argues that if voters want to support a Remain party, the Lib Dems are the only option. "Labour's manifesto promise in 2017 was to accept the result of the referendum - our position at that point was that we wanted a second referendum." He suggests that Labour have only taken the position because of electoral positioning. "Six million people signed a petition this year to revoke Article 50".

The Lib Dems pledge to revoke Article 50: to cancel Brexit. Is it too extreme to revoke without a second referendum? "We will revoke, if we win a majority government, because we live in a representative democracy. You put your proposition to the public in your manifesto and if they elect you as a majority government, you affect that." He argues that though 52% voted Leave, only a third of the UK population voted, though this seems like weak logic, as it would invalidate almost every other referendum and election.

He questions how strongly the vote to Leave was really linked to the question of Europe, referring to his hometown of

◀ Labour MP candidate Daniel Zeichner, top, and Lib Dem MP candidate Rod Cantrill, bottom
(LOUIS ASHWORTH)

Ashfield in Nottinghamshire. "They voted 70% to Leave. Ashfield comes 604th of the constituencies in terms of sending people to university. So why did these people vote Leave? They voted Leave because they felt left behind, because of that lost opportunity, because of the level of unemployment, because of the lack of social mobility - did they vote Leave really because of Europe?" However, it is hard to avoid placing some of the blame on his party for their role in the coalition government of 2010. On the other hand, the Lib Dems would argue that they helped temper the Conservative austerity instincts, and that the New Labour governments are culpable for the 'left behind' feeling too.

However, he recognises the strength of feeling over Brexit and how revocation might make some people feel. "There needs to be a process of reconciliation that takes place, similar to the South African process and what went on in Northern Ireland. We are now at that point where the politics have become so stark between the two sides that we must find a way to live together."

Moving away from Brexit, we talk about Cantrill's other priorities: climate crisis, and tackling inequality. His campaigns against inequality have focused on school funding, housing for all, and helping those who are homeless. "There are 80 to 90 rough sleepers in Cambridge. The council say there are 27." He proposes that Cambridge follow other cities which offer beds every night to all rough sleepers. "This shouldn't be falling so heavily on charities. Isn't it a human right?"

He advocates a higher living wage for Cambridge, of £10.25/hr. In 2012, it was Cantrill who introduced the real living wage to the city council. "Since the time I introduced it in Cambridge, the cost of living has gone up, mainly on rent", he adds. Addressing climate change is also a priority, he says, referring to a proposed Lib Dem tax on frequent flyers, a total ban on single use plastic, and to generate 80% of electricity from renewables by 2030.

On school funding and tuition fees, Cantrill is also passionate. "All my life opportunities are based on education. I went to a comprehensive, then a state sixth form college." He had major issues with the Lib Dem decision to renege on their tuition fee promise: "If I had been in the same position, and had to pay to go to university, I wouldn't have gone."

However, he is unconvinced by the Labour policy to fully abolish tuition fees due to its expected cost. He backs the Lib Dem plan for "some form of graduate tax, with extended maintenance grants."

If elected, he would push for better school funding in Cambridge. "Cambridgeshire comes out as one of the worst counties from the school funding formula. Newnham Croft school has had a cut of £115 per pupil per year since the coalition." He argues that the Tory conversion of polytechnics to universities in the 1990s has created a skills shortage outside of university education, and that there should be far stronger provision in late school years and afterwards for teaching vocational skills.

Our conversation ends on the topic of 'doing politics differently.' He believes Jo Swinson is the leader for this. "The traditional parties are polarising ... the country is crying out for somebody to be that voice in that central position - we are that voice."

NEWS

Disparate provision of free sanitary products across colleges

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▲ Illustration by Alisa Santikarn

FEATURES

At Cambridge, finding a Muslim community that I'd been missing

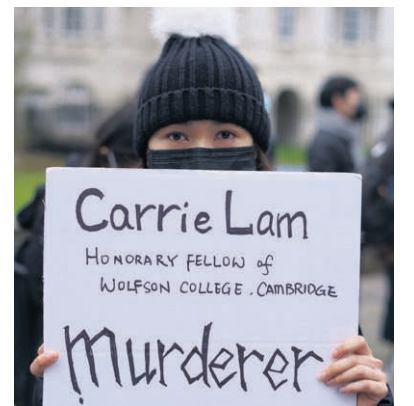
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OPINION

Isaac Fung

Wolfson must revoke Carrie Lam's honorary fellowship

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▲ A protester last Saturday (JOE COOK)

Isobel Duxfield

Middle class students must attend to our privilege in charity shops

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VIOLET

Surviving the single bed hangover

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SPORT

Cambridge Women footballers unbeaten

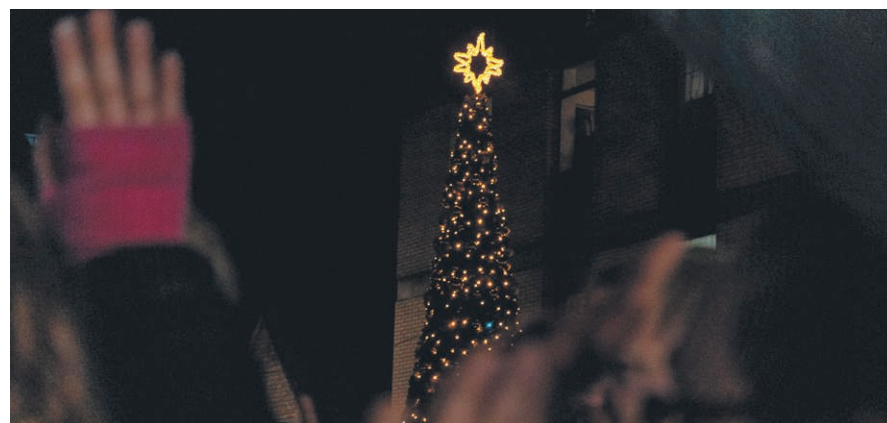
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News

Cambridge lights up for Christmas

On Sunday 17th November, Cambridge residents and students gathered in Market Square and the Grand Arcade to watch as actor Warwick Davis switched on Cambridge's Christmas lights.

(ANDREW HYNES)

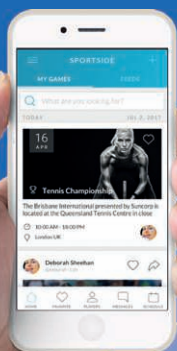


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DONS GET POLITICAL Academic proposes Zeichner's candidacy

Celebrity classicist and fellow of Newnham College Dame Mary Beard proposed the candidacy of Labour's Daniel Zeichner for the general election on December 12th. Zeichner is the sitting MP for Cambridge, and is one of the eight candidates standing for election this coming December in the Cambridge constituency. In a tweet, Beard described the election as "odd" and claimed that "party loyalties are in flux", but insisted that Zeichner's local and national record prompted her to support him and act as his proposer.

GOBBLING OFF Escaped turkeys sighted in woods

On the morning of November 16th, a flock of turkeys were spotted in Red Lodge, near Cambridgeshire, by a passer-by. They are believed to have escaped from a nearby poultry farm. The woman who saw them was "surprised to see that many" of the winged wanderers. The turkeys might have been trying to escape before preparations for Christmas – or Bridgmas – really get underway. Or maybe they just have fancied a much-needed peaceful walk in the woods – who knows?

NEW FACES IN EMMA Famous women in Hall replace founders

Last week, Emmanuel College celebrated the 40th anniversary of the admission of its first female students in 1979 by holding a commemorative formal. To mark the occasion, the portraits of Emmanuel's founders and early benefactors, all of whom are men, in the Hall were taken down and replaced with those of women, both benefactors and members of the founders' families. A new portrait of the Master, Dame Fiona Reynolds, was also put up. The portraits will remain in place for the rest of Michaelmas Term.

A-STONE-ISHING Party planned for Cambridge cobbles

Following a recent campaign, the cobbles in Cambridge Market Square have been officially recognised by Historic England and awarded Grade II listing. This will help prevent any future redevelopment that might involve replacing the cobbles, as was suggested in a recent study by the city council. The campaigners have planned a party to celebrate this decision, set to take place at 7pm on Monday 25th November in Market Square. Non-alcoholic mulled wine will be on offer, but attendees are expected to bring their own food.



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"My mentor and department have been really good and supportive... the training we receive is extremely thorough and current."



Calls for Hughes Hall to cut ties with Prince Andrew after *Newsnight* interview

► Continued from front page

Content Note: This article contains discussion of child sexual assault and sex trafficking.

seriously within the College: “Amidst a University-wide movement to improve how such complaints are dealt with, our association with the Prince is concerning.

“It adds to fears that such complaints will not be taken seriously; a rhetoric that the University has so badly failed to overcome, even in recent years.”

During the BBC interview, which aired on Saturday 17th November, the Prince denied claims that he had assaulted Virginia Roberts Giuffre on three separate occasions, twice when she was underage.

Prince Andrew stated that he had “no recollection of ever meeting” Roberts and that he had “absolutely no memory” of a now infamous photograph which shows him with his arm round Roberts’ waist.

The interview, in which the Duke claimed that on one of the alleged occasions of assault he had in fact taken his elder daughter to a party at Pizza Express in Woking, received wide-

“His honorary fellowship is in direct conflict with the College’s values”



◀ Prince Andrew right, at Hughes Hall in 2018

(TOBIAS BALDAUF)

spread backlash from the public and in the media.

He has since announced that he is stepping back from royal duties, describing his association with Epstein as a “major disruption” to the work of the Royal family.



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around the
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Referring to Epstein’s victims the Prince stated: “I deeply sympathise with everyone who has been affected and wants some form of closure. I can only hope that, in time, they will be able to rebuild their lives.

“Of course, I am willing to help

any appropriate law enforcement agency with their investigations, if required.” Since the interview, KPMG and Standard Chartered have announced they are cutting ties with Prince Andrew’s business mentoring initiative Pitch@Palace.

London Metropolitan University and Huddersfield University are also reviewing their association with Prince Andrew.

Members of Huddersfield University Students’ Union passed a motion to lobby him to resign as the University’s chancellor, stating “We need to put survivors of sexual assault above royal connections.”

London Metropolitan University is also considering the Prince’s role as one of its patrons.

Earlier in October, Trinity Hall was embroiled in controversy when it invited Dr Peter Hutchinson, an academic found to have sexually harassed 10 students, to a student lecture.

Hutchinson resigned as a college Emeritus Fellow at the beginning of November.

Cambridge Lib Dem candidate Rod Cantrill’s company advises BP

Caitlin Smith
News Correspondent

A company owned by Cambridge’s parliamentary candidate for the Liberal Democrats advised BP on the sale of its chemicals businesses, it has been revealed.

Rod Cantrill, who currently represents Newnham on Cambridge City Council, is the owner of Millington Advisory Partners Limited. According to the company’s website, Millington has acted in an advisory capacity for BP, currently the focus of intense debate around climate issues in Cambridge, on several occasions.

Cantrill is currently seeking election as the Liberal Democrat MP for Cambridge. A spokesperson for the candidate has argued that Cantrill’s company’s relationship with BP is a “non-issue”.

His manifesto states that he will ‘tackle the climate emergency’, and includes a commitment to creating sustainable energy networks. As a member of the city council, Cantrill has also been



◀ Rod Cantrill is the Lib Dem MP candidate for Cambridge

(ROD CANTRILL)

involved in a number of environmental debates, and earlier this year proposed a motion calling for Cambridge to become carbon neutral by 2030.

BP has been at the centre of climate controversy in the city, particularly the ongoing campaign against links between Cambridge University and the fossil fuel industry. Last month, it was revealed that research conducted at Cambridge’s BP Institute enabled the use of more efficient oil extraction techniques by oil production companies, and was estimated to be worth over £230m to the industry. The report, by Zero Carbon, has triggered an escalation of protests in Cambridge, with protesters blockading the BP Institute on the day of the report’s release.

Cantrill co-founded Millington Advisory Partners in 2002. Since then, the company has provided ‘independent, objective mergers and acquisitions advice’ to a number of clients in the chemicals industry, according to the company’s website. The company’s accounts show that Cantrill and his business partner were paid £95,000 in total dividends from the company in the year

to May 2019, and £287,000 in total in the year to 2018.

Cantrill’s campaign manager accused Daniel Zeichner, Cambridge’s Labour parliamentary candidate, of highlighting Millington’s relationship with BP as part of an attempt “to undermine Rod’s impressive CV on driving forward environmental policy in Cambridge”.

He continued: “I’m not entirely sure where Mr Zeichner gets his information from given Rod has never been employed by BP. Rod was part of an advisory team that did some work on non-oil projects involving BP over 15 years ago. These included technologies for use in solar panels. Rod has never received any money from BP to fund his campaign.”

Through his campaign manager, Cantrill said: “I am not interested in any negative campaigns. Brexit and the climate emergency are too important to ignore in favour of petty party politics. If elected as MP for Cambridge, I will work tirelessly to secure our future in Europe in order that we can work as full members of the international community to tackle the climate emergency.”

The disparities in menstrual product provision across Cambridge colleges

Charlotte Lillywhite
Deputy Editor
Ellie Arden
News Correspondent

There are significant disparities in budgets, quantities, and types of menstrual products supplied across colleges at the University, *Varsity* has found.

While some colleges only provide disposable sanitary supplies, others fund menstrual cups for their students. In at least four colleges, there are currently no provisions at all: Lucy Cavendish, Darwin, St. Edmund's and Selwyn.

Most provisions are funded either directly by colleges or by their JCRs. Out of the colleges who responded to *Varsity*'s request for comment, the amount of money allocated to period provisions ranges from no budget at all to £1,300 per year. While most colleges place sanitary products in both male and female toilets, according to research done by member of WomCam Ellie Brain this year, St. John's, Jesus, Clare Hall and Wolfson are the only colleges that do not place sanitary products in male and gender neutral bathrooms. Clare JCR told *Varsity* that their provision "will be expanded to our gender neutral toilets at the next opportunity".

At Emmanuel access to menstrual products is not free and is only available through the college shop.

Their Women's Welfare Officer told *Varsity* that "funding would probably always be provided to any officer who requested an initiative to be started".

Queens' and Downing have the highest fixed budgets for sanitary provisions, at £1,300 for Queens' and £970 for Downing. Queens' Natural Cycles society is run by the JCR Welfare Officers and the Women's Officer, and their yearly budget stands at £1300. A spokesperson for the JCR told *Varsity* that they provide pads, tampons and menstrual cups for free.

Looking at reusable menstrual product provision, six colleges offer free menstrual cups, with Trinity Hall subsidising them for £4. King's and Fitz also offered them to students for free, though this was funded by a one-time budget. Emmanuel said they did provide menstrual cups in the past, though it was unsuccessful as a long-term scheme. Two colleges also said they were looking to provide them in the future.

Notably, Jesus' annual budget increased from £75 to £575 this year as they added menstrual cups to the pads and tampons they were already providing, and King's one off budget for menstrual cups this term was just under £1000.

Of all the colleges, only one - Peterhouse - mentioned an alternative provision of reusable products, as they subsidised the cost of of period underwear.

Darwin college also provide eco-pads when they can afford it, and are planning on hosting a speaker to discuss eco and ethical products to start a conversation about the products people



would like supplied.

Some colleges, such as Fitzwilliam with an annual budget of £400, have a budget provided to them by their college. However, more often than not, menstrual products are funded by the JCR or student union. Gonville and Caius' is one such college, with the student union providing an annual budget of £114.55.

Newnham JCR's provision of plastic-free emergency sanitary provisions for students was introduced last term: it is half-funded by the college, who gave £100 to kickstart the supply, and by the JCR itself, who currently set £89 aside for its use.

Peterhouse, Clare, Sidney Sussex, Darwin, and Trinity Hall all pay out of their student union welfare budget, though have no designated amount for menstrual products. The JCR President for Clare told *Varsity* that they "restock [pads and tampons] when they run low and work around that."

Similarly, a Welfare Officer at Sidney told *Varsity* that their SU-funded provision "tends to work on a supply/demand basis" but that they typically spend £200 a year on menstrual products, and Homerton restocks their supplies of pads, tampons and liners - all funded by the SU - "as needed".

Hughes Hall and St. Catharine's also told *Varsity* that they provide free pads and tampons for students.

According to Brain's research, Magdalene, Girton, Corpus and Emma also provide menstrual products for their students.

Other colleges have only recently begun to supply free sanitary products for students. The Woman and Non-Binary Officer at King's told *Varsity* that "after a bit of pushing" they have now been

▲ Illustration by
Alisa Santikarn
for *Varsity*

allocated £50 a term by the college to purchase disposable sanitary products for the toilets in King's bar.

Medwards are also planning to scale up their provision of menstrual products next term. A member of the JCR told *Varsity* that they spent around £30 on such items last year, and are hoping to increase this to a maximum of around "£1 per student in college".

While Pembroke currently only provides a limited amount of free menstrual products in their Porter's Lodge, the college's Women's Officer told *Varsity* that after over 6 months of campaigning, "a pilot scheme is being started next week". As of the beginning of this term, Brain's research showed that Lucy Cavendish, Darwin, St. Edmund's and Selwyn currently don't provide any form of free menstrual products. Selwyn told *Varsity* that they are "currently in the process of trying to implement supplies of sanitary products via our Femsoc and JCR".

Magdalene, St. Edmund's, Girton, Robinson, Corpus Christi, Clare Hall, St. John's, Christ's, and Wolfson did not respond to *Varsity*'s request for comment.

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University staff are set to strike next week. What does that mean?

Oliver Rhodes
Associate Editor
Victor Jack
News Correspondent

Based on the 2018 strike turnout, hundreds of academic staff will take to the picket lines on Monday for eight days of industrial action, ending on Wednesday 4th December. According to the University and College Union (UCU), which represents staff at the 60 UK institutions taking strike action next week, the dispute concerns “pay and working conditions, and rising pension costs.”

Undergraduate finalists may remember last year’s strike action in February, when over 800 staff members protested proposed changes to their pensions.

So why are staff taking to the picket lines again, and what can students expect from these strikes?

8

The number of days staff are set to strike for

Why are staff striking?

Since industrial action was called off in March 2018, both UCU and Universities UK (UUK), the advocacy group for higher education employers including the University, agreed to establish an independent panel which would determine a way forward for staff pensions, with existing arrangements maintained until at least April 2019.

Since April, however, annual employee contributions have increased to 9.6%. Strikers are demanding a return to the 8% contribution level maintained before April 2019.

Strikers will also be protesting a deterioration of living and working conditions. According to analysis by the Universities and Colleges Employers Association, academic staff at UK higher education institutions have seen a real-terms salary depression of 17% since 2009 compared to RPI inflation.

UCU will also be protesting casualisation and work-related stress among university employees.

What is the University’s position on the strikes?

The University, which employs nearly 8,000 academic staff, had pledged to increase its share of future pension contribution increases in March 2018. Currently the University contributes 21.1% to its employees’ pensions, up from 18% in March 2019, with further increases planned from April 2020 onwards.

The University has stated that it “respects the right of UCU members to take industrial action, and recognises that those who strike will not take a decision to do so lightly.” It added that it was “committed to working with our unions at Cambridge to stand up for staff pensions and improve remuneration and working practices.”



▲ Protesters stand at the picket line outside the Sidgwick Site, in 2018
(LOUIS ASHWORTH)

Supporters of the strike will likely be critical of the University’s perceived failure to address work-related grievances among its staff. Jenny Marchant, Cambridge UCU Branch President, told Varsity that the University’s contribution to solving employee issues has been “inadequate” despite the University’s commitments. “We are quite disappointed by the lack of seriousness to address the gender pay gap especially, which stands at just under 20%,” she said. A Varsity analysis earlier this year calculated Cambridge’s median gender pay gap for staff at 13.7%, and its mean gender pay gap at 18%.

Fergus Lamb, a student member of Cambridge Defend Education, said that he hopes the strikes will “build a conversation out from the university to the colleges”, including on the provision of the Living Wage for college staff.

How will students be affected?

According to Marchant, around 1,700 members of academic staff are members of UCU, constituting around 21% of academic staff at the University.

Picket lines will be established at the Old Schools, Sidgwick Site, Downing Site, the New Museums Site and the Faculty of Education, with smaller and less regular demonstrations taking place at West Cambridge and Addenbrooke’s Hospital.

Demonstrations will take place between 8am and 12pm on each day of strike action. A rally will then take place outside Great St. Mary’s Church after midday.

In an email addressing students on

the 4th November, Pro-Vice Chancellor Professor Graham Virgo said, “the University will make all reasonable efforts to ensure your studies are not adversely affected.” College teaching, including college-based supervising will not be affected by the strikes, as the action is against the University, not its individual constituent colleges.

Virgo further told students that “all parts of the University will remain open as usual throughout any period of industrial action” including “libraries and other support services”. He stressed that “lectures, seminars, laboratory work, supervisions and PhD vivas will take place as normal” unless otherwise notified by faculties.

Strikes are likely to hit the humanities departments the most, with the sciences seeing less disruption. While Cambridge UCU was unable to provide membership data by faculty, Marchant confirmed that staff in the humanities were typically more unionised than their colleagues in the sciences.

Following 8 days of strikes, UCU members will commence ‘action short of a strike’ when they return to work, meaning that staff will work strictly to contract, and will not cover for absent colleagues or reschedule lectures lost to strike action.

What are the options for students?

Students are entitled to cross picket lines and are not obliged to miss scheduled supervisions or lectures as a consequence of the strikes.

However various organisations – including CUSU, the GU and student activ-

ist groups such as Cambridge Defend Education – will be encouraging students to respect picket lines.

Supporters of the strike emphasise the common interest of staff and students. Fergus Lamb, of Cambridge Defend Education, told Varsity that “staff and student interests are not opposed” in the forthcoming action, advocating that students stand in solidarity with striking staff. “You’re not getting a good education when your teachers are underpaid and overworked.”

“Striking is a last resort action”

18%

Cambridge’s mean gender pay gap, an issue highlighted by UCU

When asked about the potential disruption caused by the strikes for finalists in particular, Jenny Marchant told Varsity that “all we can do is emphasise that we’ve been pushed. Striking is a last resort action. We’ve tried negotiation – the reality is that we don’t have a lot of power and the power we do have is to withdraw our labour.”

CUSU Council voted overwhelmingly to support strike action last month, however the union has come under criticism by some for not adequately informing students about the impact of the strike, including over the potential impact for students intending on accessing the University Counselling Service and Disability Resources Centre.

College authorities have advised students to withdraw books from the University Library and Faculty libraries on non-strike days.

Union of Clare Students establishes Gender Expression Fund

Chloe Bayliss
Senior News Editor

The Union of Clare Students have announced an annual budget of £150 for their new Gender Expression Fund.

Students can use this to purchase items to help make them “more comfortable with their gender presentation”.

The first of its kind among Cambridge college JCRs, the fund was set up following the successful implication of such schemes by some Oxford college JCRs.

A motion presented to the Union of Clare Students (UCS) in June stated: “The Gender Expression Fund would show transgender and questioning students that Clare is a welcoming, supportive community which embodies the values of solidarity and respect, and where one is free to explore gender identity and expression.”

Practically, applications will be made to the UCS LGBT+ officer who will send anonymised receipts to the UCS treasurer, who will provide the LGBT+ officer with the funds to reimburse the student. There is a recommended maximum of £40 per student per year, though it is understood that this is subject to increase or decrease based on availability of funds and individual circumstances.

Students are assured that their “application will be treated in the strictest confidence”.

“Clare is a welcoming, supportive community”

Cambridge, and the largest defence contractor in Europe

► Continued from front page

with BAE Systems to understand their specific application requirements and needs and to use these in setting research priorities.”

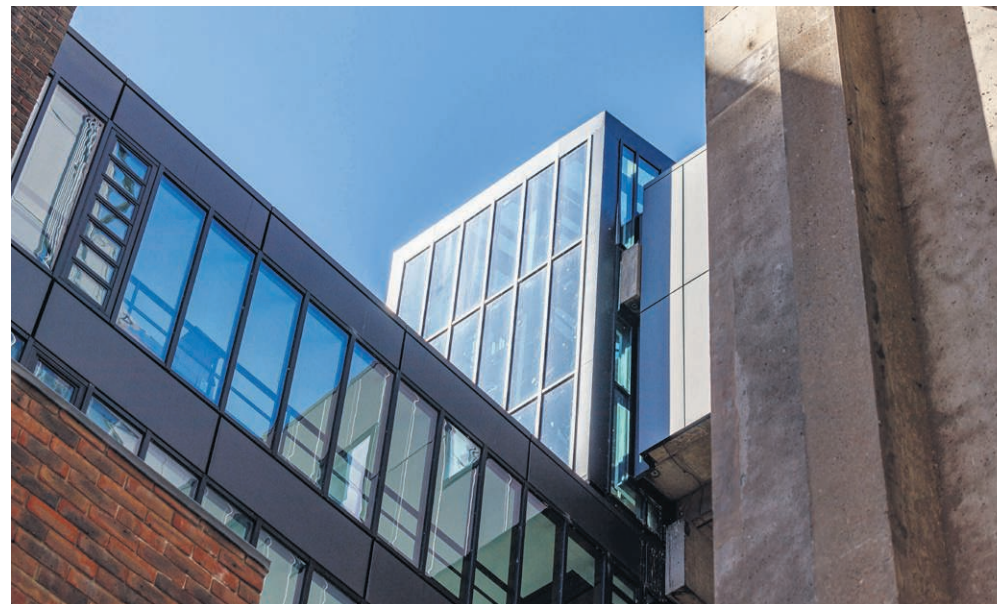
“[BAE] have been forthcoming in providing information on their industrial applications for which the CNT fibre would be best suited and for which the specific advantages of CNT materials would be most valuable. This has helped researchers can set priorities and targets for their research.”

BAE systems is the largest defence contractor in Europe. Its clients include the Saudi Arabian government which stands accused of a civilian bombing campaign in Yemen – now the world’s worst humanitarian crisis, according to the UN.

A similar project relying on a close relationship is also ongoing with Marshall Aerospace and Defence Group, which according to their website “is a service provider to a range of customers in military and commercial markets in the air, land and sea domains”.

ANAM is also listed on Cambridge Zero’s website as one of the organisations with which they are partnering in their ‘Carbon drawdown and climate repair’ research.

Headed by Dr Emily Shuckburgh OBE, Cambridge Zero is Cambridge’s climate change initiative, using research from the University with the aim of developing so-



lutions for “a zero-carbon future”.

The University did not directly respond to questioning surrounding whether BAE Systems and Marshall Aerospace and Defence Group would have access to the information obtained through Cambridge Zero’s research.

According to the UKRI website, ANAM has received close to £3 million from the government-funded Engineering and Physical Sciences Research Council (EPSRC). According to Dr Boies, reader in the Division of Energy in the University of Cambridge Department, another

▲ The department of Engineering (LOUIS ASHWORTH)

£500,000 was provided by “a core group of industrial partners” including BAE and Marshall.

Researchers have been exploring ways in which nanotubes can be used in weapons manufacturing for decades. When exposed to a photoflash, CNT materials catch fire and explode, emitting a great deal of heat which could be used to develop remote-control devices for small explosive charges. Nanotube research has also contributed to the development of “strong, lightweight anti-ballistic materials”.



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Features

Journaling isn't just about making something beautiful

My best writing is always the messiest, writes Olivia Emily

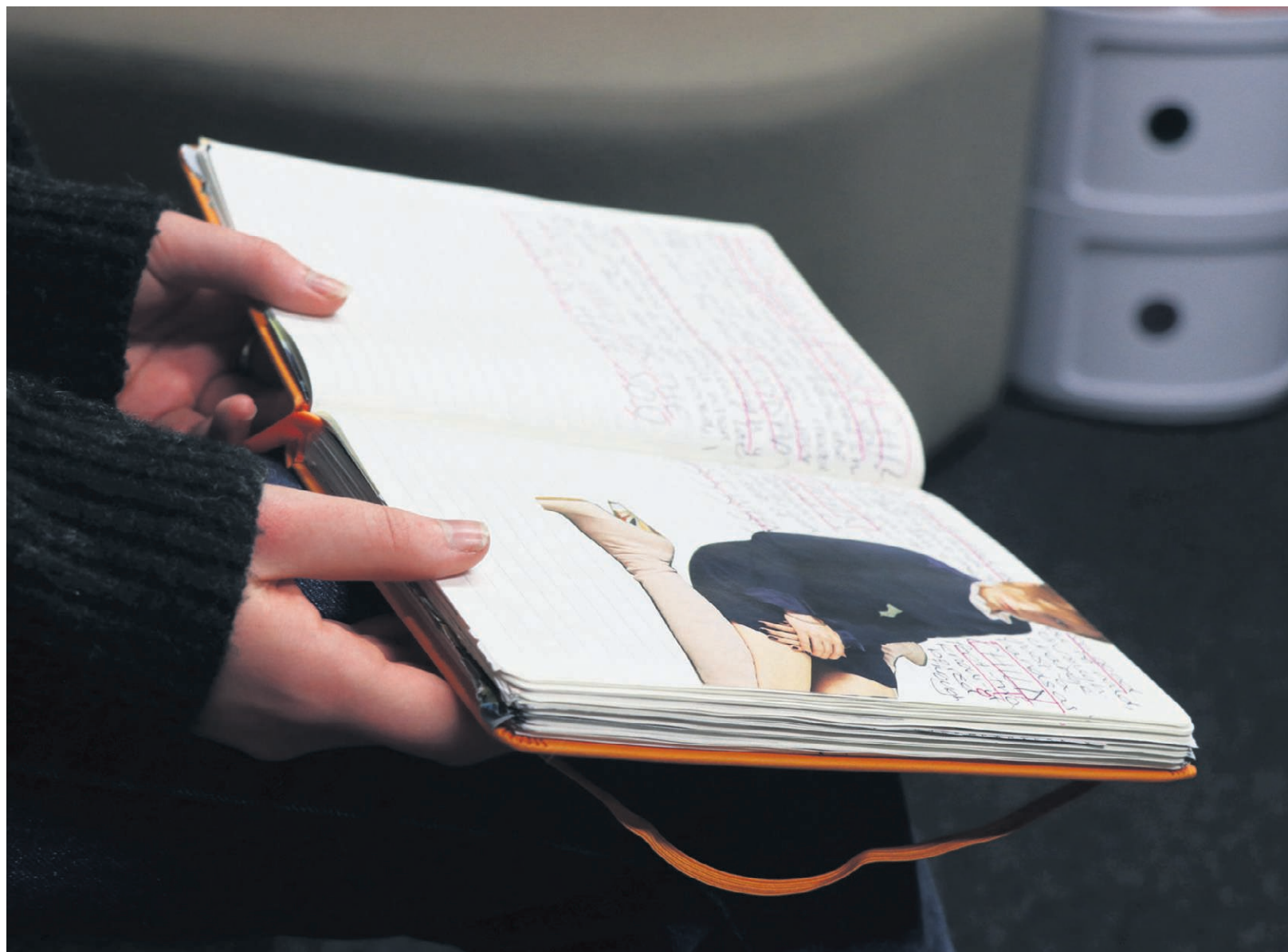
I started journaling when I was fifteen years old, initially inspired by YouTube videos of journal flick-throughs showcasing beautiful artwork and calligraphy. I loved watching people transforming their everyday experiences into art. I would save receipts, glue magazine cut-outs, record inspiring things I'd heard people say that day, and document my every move.

I remember documenting a day trip to York – the train tickets, the receipts from lunch, the mint wrapper from the restaurant where we ate dinner – all glued into my journal, which was literally beginning to burst at the seams. It was a beautiful day that I wanted to record as beautifully as possible. I used colour, printed out photos, wrote extended passages of descriptions of the weather, what we did, and how the food tasted.

But then I got older and life got a little messier, and day-trips stopped seeming so exciting. I stopped wanting to chronicle every single thing that happened to me or every single thing that I felt. I was intimidated by the blank pages of my beautiful notebooks, scared to ruin them with my messy writing and ugly stories. I felt disconnected from my writing, because it was either too real or too fake, too sad or too faux-happy.

Writing in a journal was meant to be an aesthetic experience, an opportunity to create something beautiful whilst simultaneously creating a bank of memories. But these feelings weren't beautiful, and I certainly didn't want to remember them – journaling was no longer for me. Writing about my feelings felt awkward. Being honest and unfiltered – and recording this in a way that meant anyone could potentially find it – felt risky and it took some getting used to.

Writing shouldn't just be about making something beautiful. In fact, the best writing I do is the messiest. This is when I'm at my most honest, and the process becomes cathartic. I started reaching for my journals again when I realised this, that writing and perfectionism can, and must, be untangled from each other. It took me a while to break my perfectionist habits, but scribbling and scrawling over a few pages to create an absolute mess was a good starting point. I still fill my journals with magazine cut-outs, because it breaks up the intimidating white space – but they're not curated anymore, and I usually end up scrawling



“*I was intimidated by the blank pages of my beautiful notebooks*”

over those, too. Sometimes it's a nice change to write in black ink on the dark paper of some clippings; to know you've written something but not be quite able to make it out is surprisingly freeing.

The difficult thing about journaling is that language always feels insufficient. We feel as humans, but this doesn't always translate coherently into words. A lot of the time, my writing experiences just melt into scribbles and frustration. But, in reality, this whole process of chaos is something that helps me to express things most authentically; capturing feelings not just by writing things out neatly but by completely 'messing up' the page, crafting a visual representation as well as a linguistic one.

It has taken me a while to reconnect with my written voice, to stop filtering it through the fake-happy narrator and to start channelling my actual voice instead. Interestingly, I discovered that writing out lyrics was the most useful way into this. Using other people's words

often helps me shape my own. Sometimes I layer these over those magazine cut outs, adding an artistic element, however hastily done, to what often felt like the most artless words.

Writing out lyrics – or poems, bits of prose, or lines from TV shows – allows me to capture my wordless experiences and coaxes me into understanding what I'm feeling. Sometimes I leave it at that. Other times, this is just a stepping stone, something to get my hand moving and the words flowing, something to get my mind working.

I can't recommend keeping a journal enough. Whether it's for daily catharsis, a weekly vent or even just a monthly check-in, writing words down forces you to comprehend them. To write, you have to process – even if feelings can't always be put into coherent words, writing forces you to take those floating ideas and somehow represent them on the page. Simultaneously writing makes things easier to process: in taking the time to disentangle

▲ **“To write, you have to process”**
(ROSIE BRADBURY)

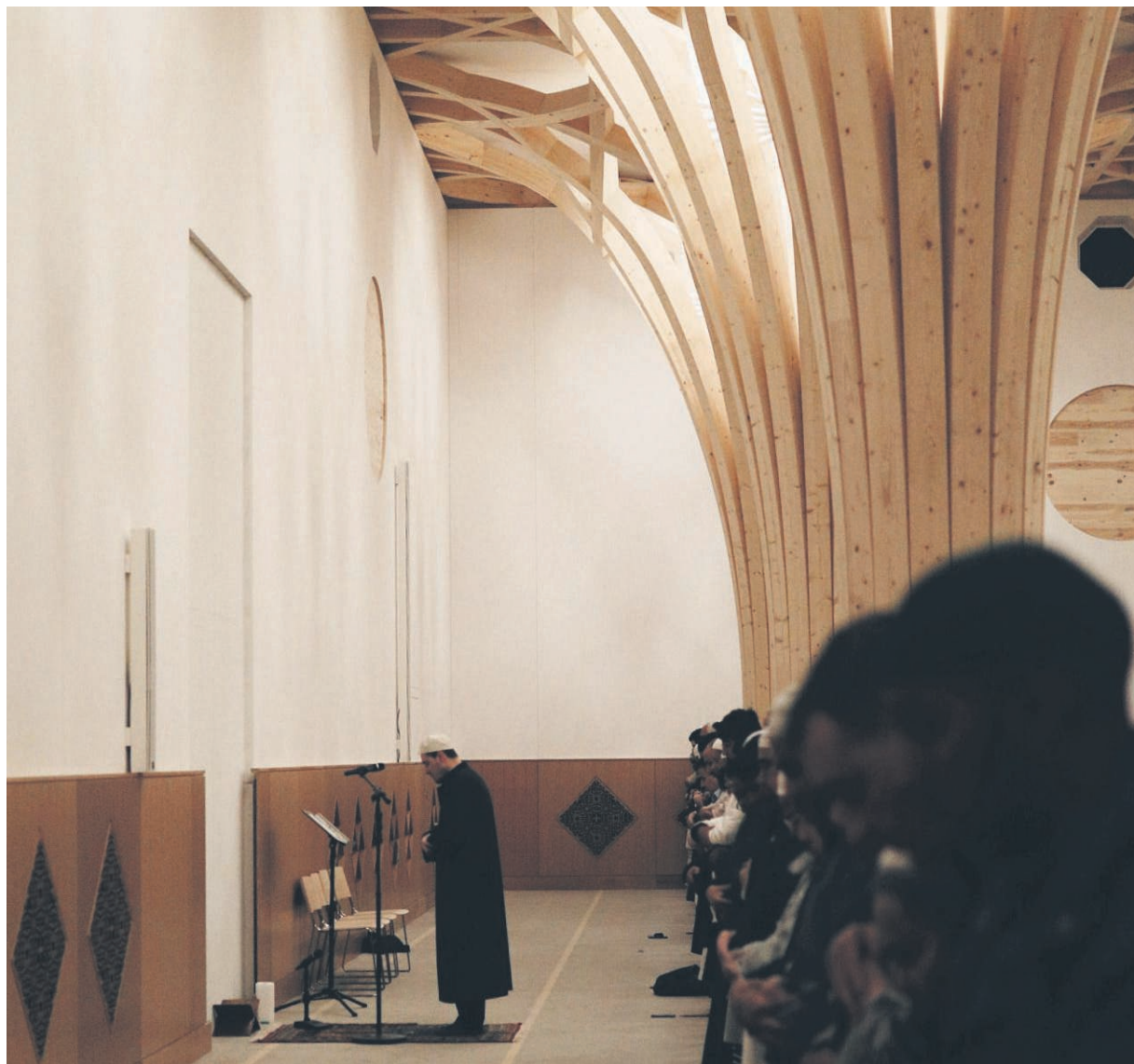
“*In taking the time to disentangle my feelings, I am able to make sense of them*”

my feelings, I am able to make sense of them – more than I would if I never tried to put them into words.

When I'm confused, I write. When I'm angry, I write. When I've been hurt by someone, I write. It makes me consider each side of my feelings, to step outside of myself and fashion what seem like unexplainable emotions into coherency. Sometimes it's just words without sentences to frame them. Sometimes it's just one word, repeated over and over. Sometimes it's considered and comprehensible. It changes.

Journaling helps me to truly connect with my emotions on a higher plane than just sitting and thinking – or sitting and wallowing. Even if this starts as just copying out other people's words, or even if that's all it amounts to, whether it is beautiful or messy, allowing my words to take shape on the page is cathartic. It keeps me connected to myself, but simultaneously allows me to start understanding who that self actually is.

Finding the Muslim community I was missing



I never imagined having friends I'd go to jummah with, writes Inaya Mohmood

Content Note: This article contains mention of abortion.

When I was fourteen, I was sat in a religious studies lesson that was centred around the Abrahamic religions and their views on abortion. We'd gone through Christianity and Judaism fairly smoothly and with little student contribution — there was an exam the next week and despite it being a thought-provoking topic, there was no real discussion happening. But when the slide moved onto Islam, the teacher called my name and asked: "Inaya, can you tell us more about the conditions under which an abortion is permissible in Islam?" Everyone turned to look, and all of a sudden, next week's quiz had come early for me. I didn't know the answer. I was fourteen and I'd never read up on the topic before. But even so, as the only Muslim in my class of thirty girls, I was expected to know.

To an extent, I understand why she asked me. When there was confusion over the true meaning of the often-ill-defined word *jiha*d, I answered my peers' questions as best as I could. When a Muslim trainee teacher came in and used the

words *inshallah* (God willing) and *alhamdulillah* (praise be to God) throughout the day, I gladly explained what they meant to my bemused classmates. I was the only Muslim in my class, and so to a degree I *was* best placed to answer their questions on some topics that came up. But no one asked Phoebe, who attended Mass every Sunday, the Christian view on abortion, and no one expected Clarissa, whose baptism was the week before, to be the spokesperson for all Catholics everywhere. I wasn't the teacher and I didn't know everything. When I reflect on the 'representative' role I was made to take on, I feel a little frustration. Just like everyone else, I was still learning too.

Outside of the classroom, being the only Muslim that a lot of my friends knew weighed heavily on my shoulders. I knew that in a town as white as the one I was from, once we'd left school the chances of my friends having another practicing Muslim friend again was slim — something that's been proven true as they've left for university. I'd convinced myself that I was fighting this unspoken battle with the media, and their horribly twisted representation of Islam, to see which one of us left the most lasting impression of

what Islam was. I was trying to push the true narrative of peace, love, and respect, against the media's narrative of hate and intolerance.

I'd message my white friends 'Eid Mubarak' because I wanted them to have some level of awareness over why I wasn't at school that day and wanted them to be curious about the celebration. I did my GCSE art project on stereotypes because I wanted there to be a piece of work displayed somewhere in a small corner of my school showing a smiling Muslim woman in a bright coloured hijab, her wrist filled with bangles and her hands covered in henna, to counter the media's depiction of oppression and obedience that filled our TV screens and newspapers. When a girl in my year said in her politics class that mosques should be turned into churches or hospitals, I took myself to the head of sixth form asking about the disciplinary policy because I wanted her to be told, from someone that she would listen to, that this kind of ignorance was damaging.

When my eldest sister left for university in London, she'd come back each holiday with new stories about her Islamic Society: charity dinners, 'Explore Islam' weeks, and sisters' circles. In many ways, she made me want to work harder. The way she made university life in London sound — diverse, with a vibrant Muslim community — impelled me to think about

the efforts I needed to be making to get there. Besides from Cambridge, the other four universities I applied to were in London, with this community I wanted to be part of firmly in my mind.

In the run-up to results day, I wasn't just praying for the grades I needed, but also for me to find the Muslim community I needed. I had to find people who would understand me, but also wouldn't judge me, who recognised that I might not be as far along as they were on their religious journey and accepted me just the same.

A year later, I've found the community that I'd been craving. I now have my own experiences of going to charity dinners and sisters' circles, not to mention going to the eco-mosque on Mill Road. I never imagined myself having friends I'd go to *jummah* (Friday prayers) with. I never thought that I'd be on a rota with five of my friends to organise an *iftaar*, nor did I anticipate friends who would pray for me whenever I was going through personal difficulties or worries.

Sabr means patience. My dad always says I need to have more of it. He would always say: "Allah is with the patient." I won't say that it didn't take long, because it did, and I definitely can't say that I was patient throughout, because I wasn't. But when I needed them, Allah gave me the Muslim friends that I'd been praying for.

▲ "I now have my own experiences of going to charity dinners, going to the eco-mosque on Mill Road"

(HASSAN RAJA)

"In the run-up to results day, I wasn't just praying for the grades I needed, but also for me to find the Muslim community I needed"

Features

Too close for comfort

Heather Briddock tells tales from her year spent living in a shared house with her closest friends

In my first year at university, I shared a bathroom and kitchenette with over twenty people. Experiences ranged from blocked plugholes (combated by badly printed “DESGUS-TANG” memes taped to the bathroom door) to passive aggressive fridge notes about stolen peanut butter cups; from unknown substances in the bath, to late night fire alarms caused by an attempt to cook a Burns Night haggis on a hot-plate. The familiar smell of room 320’s Lynx wafted out of the shared shower at 10am every morning, mixing with the stench of leftover pizza from the night before.

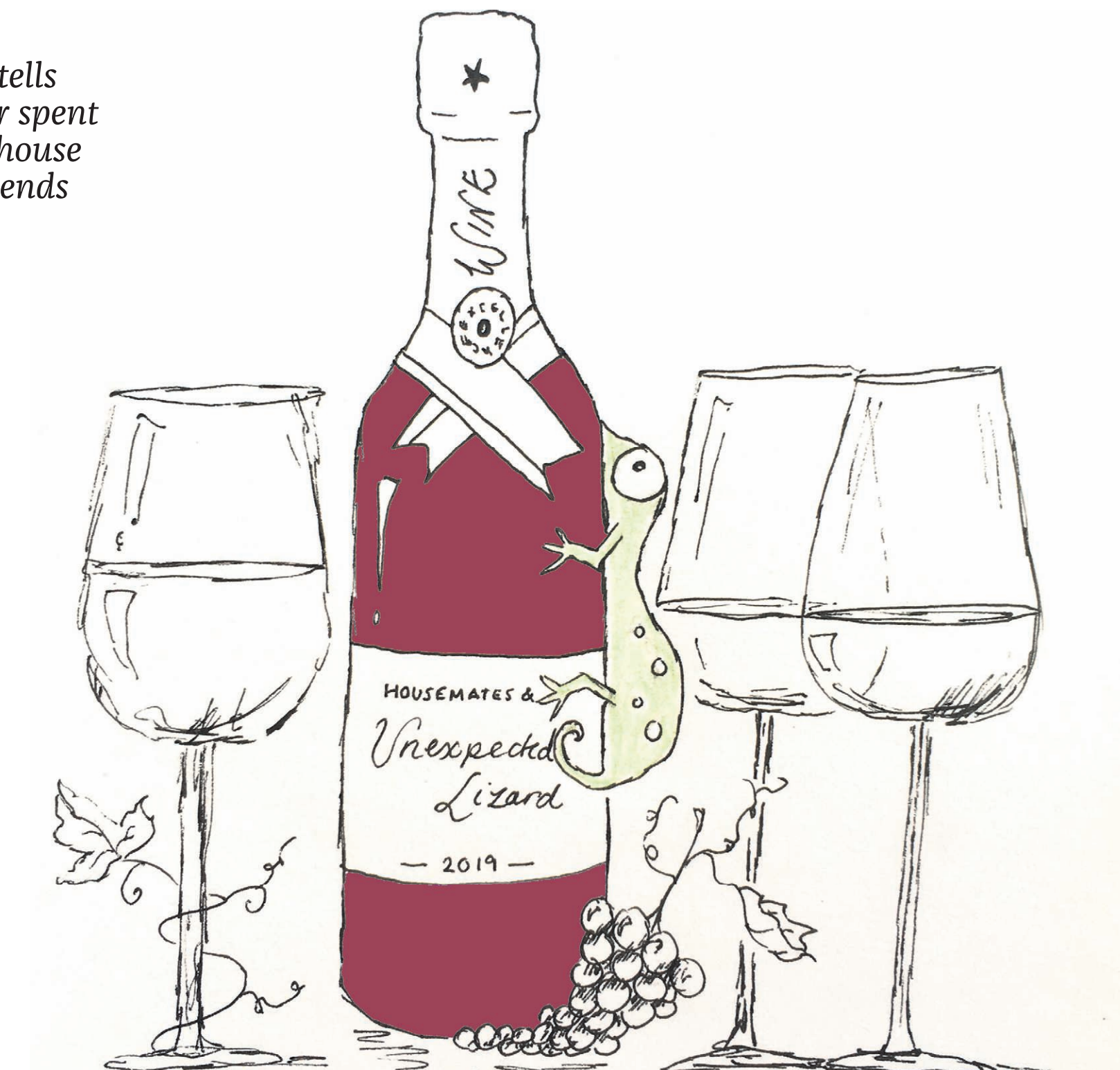
Naturally, I was itching to move into a house with friends. Little did I know the experience I was in for. Searching for a place to live brings out the absolute worst in people. While this is slightly less of a problem at Cambridge – most students live in college or college-owned accommodation – the process of choosing who to live with can often be cut throat. How do you tell someone to their face that you don’t want to live with them? Or even, how do you receive that news? And what do you do after?

Fortunately for me, I was not faced with that dilemma. I survived house hunting, and the first couple of months were idyllic in our little house of four. We held wholesome dinner parties, we watched *The Apprentice* together, and had organised house meetings.

Everything was going perfectly. And then the honeymoon period came to an end. A hob left on, a secret pet (a lizard!), men we didn’t know left in the house while their partner went to work – you could cut the tension with an unwashed, communal knife. To make matters worse, one flatmate constantly complained that the rest of us were boring for wanting to hand in work on time. Our priorities were clearly very different, and that had worked – until it became a point of conflict.

We were at an impasse. We could confront each other, which, if you are all measured and communicative people, is very productive. But 90% of the time, you don’t encounter these people all under the same roof. So the only option that remained was to harbour resentment (everyone’s favourite pastime, of course).

This isn’t to say I was completely exempt from any blame. I’m sure my behaviour also antagonised my housemates in one way or another. It’s also not to say that I didn’t have good experiences with my flatmates. I felt so lucky to have the friends that I did get on with in the room next door to me. There’s nothing quite like the solidarity and emotional support we provided each other. It was just a shame that a lot of this emotional support was necessary because of our living situation. Even my closest friend-



“A hob left on, a secret pet lizard”

ships in the house were strained, because every waking moment spent there was focused on trying to handle rising tensions, trying to rationalise our anxiety and stress surrounding it, and trying to talk about something, anything, that wasn’t *The House*.

Now we’re away from it, we talk about how we feel: we’ve suddenly decompressed. Our friendship is normal again, and our conversations are no longer filled with puzzling over our housemate frying eggs at 2am and setting the fire alarm off, or how to get rid of the lizard.

Granted, I lived with a nightmarish house, so maybe I’m slightly jaded from the whole experience, but *Save the Student*’s 2018 ‘National Student Accommodation Survey’ implies that this is a very common problem. It lists ‘noisy housemates’ and ‘housemates stealing food’ as the first and third worst problems in student housing respectively.

The nature of confrontation, and how that clashed with the dynamics of my friendship group, made me question how different a good friend is from a good flatmate. I had some of the best friends I could ask for, and cherished some for the mess that they were, but I didn’t really want to live in their filth. In others, I admired their brutal honesty and organisation, but when the house became a military operation, my appreciation for that quality began to diminish.

If I could repeat the last two years, and decide to do it again, I genuinely don’t think I would. It’s easy to say that the solution to these problems is “everyone be a better flatmate”, and “empathise and communicate”, but that isn’t always realistic. I wonder if it makes more sense to live with people you don’t know. Lots of people use ‘find-a-flatmate’ pages when things don’t go to plan, but I am interested to see if it

▲ Illustration by Sapphire Demirsoz for Varsity

“I cherished some of my friends for the mess that they were, but I didn’t really want to live in their filth”

would work to use these as a first port of call. You could establish a relationship with a group of people solely based off how realistically clean you are, your opinions on guests staying, budgets, and daily routines.

It’s true that this doesn’t guarantee you will be living with the perfect people, but at least if problems arose there wouldn’t be a whole friendship riding on the confrontation. If it didn’t work out, there would be no love lost. I think I would give up the experience of having a best friend in the room next door to avoid the anxiety of it all. I’d happily walk further down the road to see a friend in exchange for a more functional household.

Perhaps this is too pessimistic a view, and you never know unless you try. The grass is always greener on the other side, I suppose, but one thing is certain: if you find a friend you can live with, keep them close.

Imagining a different kind of university

What I learnt from the 2018 staff strikes was a tangible form of hope, writes Siyang Wei

The third year of my undergraduate degree was one of the best times of my life. This was for some obvious reasons; I was by then comfortably familiar with Cambridge as a city and a social setting, and finally beginning to understand what about my degree had so attracted me in the first place. It was also, however, because of the UCU strikes in February and March 2018.

Given the strikes' stated aim of disruption, this might sound strange. After all, I was in my final year, and on account of being a somewhat chaotic student, I was organisationally incapable of pre-planning my studies around it. Time and time again, staff members emphasised the reluctant nature of their decisions to strike; they wouldn't choose to make life harder for their students except as a last, desperate resort. But, having been a student for two years, I recognised that desperation.

The 2018 strike action formally addressed the specific issue of pensions, but it came in the context of mounting discontent in higher education fuelled by marketisation. The pensions cuts opposed by UCU were a symptom of the transformation of universities into profit-driven businesses, which has led to the tripling of tuition fees to £9,250 and the deterioration of pay and working conditions for university staff.

It has also led to spiralling workloads, meaning that staff are unable to give as much time and attention to teaching students, and half of all staff in the sector having precarious and insecure employment. Far from a selfish action by staff at the expense of students – as some university managers would have us believe – the staff strike action gave space, voice, and energy to confronting problems that had been damaging students' experiences for years.

Almost two years later, I'm back in Cambridge, and UCU are about to strike once again; some things stay the same, but some things do change. For one, I'm a graduate student, which means it's more acutely apparent to me than ever that staff interests in this struggle are also student interests.

Unlike for home undergraduate students, there is no fee cap, and no comparable student loan scheme; a market model has rendered graduate study profoundly financially inaccessible. If I or



▲ A 2018 banner in solidarity with striking staff made by the Rebel Architects Faction (LOIS WRIGHT)

any of my coursemates are considering academia, we will have to contend with job prospects that are only getting worse, and which deter many disadvantaged students from even trying. In addition, graduate students who teach are some of the most precarious and poorly-paid workers in the university.

For another, the focus of UCU's dispute this time has explicitly broadened to encompass the issues of pensions, pay, casualisation, workloads, and the gender, race, and disability pay gaps. That UCU were able to amass enough support for such wide-ranging action is a testament to the severity of the crisis, as well as to the transformative impact of the strikes in 2018.

This time, I suppose, as an individual I have more to lose; my MPhil course lasts nine months rather than 3 years, with

teaching mainly in the first term, and a cost of £14,400, that (rightly or wrongly) feels a bit more urgent than a government tuition fee loan.

But the crisis we face is neither short-term nor individual; it is a long-term project to turn students into passive consumers of teaching services and research as an instrument of profit, overwhelming in its institutional force and systematically disempowering everyone caught inside.

To somewhat repurpose Gramsci: "The crisis consists precisely in the fact that the old is dying and the new cannot be born; in this interregnum a great variety of morbid symptoms appear."

The old is certainly dying, but the activities of the strike go some way in the birthing process. Whatever challenges I subsequently faced as a student, the

“The crisis we face is neither short-term nor individual”

“The difficult decision to strike opens the door to collectively imagining something better”

most potent aspect of the strikes last year was also in its disruptive capacity: a disruption that forcefully held open a space for staff and students alike to understand that we deserve more than 'business as usual'.

Perhaps over and above anything else I value from my time at Cambridge, what I learned during the strikes and their aftermath was a tangible form of hope.

The most widely memorable events were, unsurprisingly, the deliberately attention-grabbing stunts: mass rallies every day; active and visible picket lines; a week-long Old Schools occupation. What I remember most clearly, however, are the new modes of being and relating to each other that were made possible during that month.

Daily picket support, bringing hot drinks and snacks for those on strike and standing together on the picket lines, materialised a new staff-student solidarity; didactic, individualised forms of teaching and learning gave way to the collaborative curricula of teach-outs. The physical spaces of picket lines, rallies, and occupation allowed staff and students alike to experiment concretely with a different kind of university.

There is no other opportunity that allows us to traverse the strictures of our present institutional logic at such scale – to set loose the question of what a university should be, and to assert that it should be ruled not for profit, but for a public good. I know from experience that it can be difficult to do; the exceptional space of the strikes will end, bringing us back into the governance of institutional and market logics, to the tyrannical decisiveness of final grades and individual success.

But the 2018 strikes have left their mark, and now in 2019 we have the opportunity to build on it. In any case, the continuous crisis of 'business as usual' means student life in the absence of any strikes is hard already, particularly for working class and other marginalised students, and will only get harder for more people if we are unable to drastically reimagine it.

This is not to dismiss individual anxieties, but to insist on the possibility and necessity of a higher education system that does not entrench those anxieties so deeply within us in the first place.

And when we are systemically disempowered as individual service providers and consumers, we must also recognise the necessity of collective action – staff and students, working together – not only for our shared struggles as insiders to the academy, but for everyone who has by virtue of its structural injustice been excluded from and marginalised by it.

We can already tell, from our everyday experiences, that we are in the midst of a crisis. The difficult decision of staff to strike opens the door to collectively imagining something better.



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Opinion



Carrie Lam shouldn't have Wolfson's seal of approval

Wolfson must rescind the fellowship of "decidedly anti-democratic and anti-freedom" Carrie Lam

Content Note: This article contains detailed discussion of police brutality

Tucked away in my room in North Court, Emmanuel College, I closed my eyes and remembered the streets choking with tear gas. Up until October, I was one of the millions of protesters fighting for the rights of my home, Hong Kong. Throughout the long and bitter summer, I had marched, shouted slogans, and been tear-gassed. However, as I swapped my mask and my banners for a formal gown and history books, I knew the struggle would have to continue in the tranquillity of the Cambridge campus.

Cambridge University is held up to be a bastion of democracy and academic freedom. And yet, it has refused to take away the honours of Carrie Lam, someone who is most decidedly anti-democratic and anti-freedom. Indeed, Lam, the Chief Executive of Hong Kong, is an alumnus of Cambridge University. She is also an honorary fellow at Wolfson College, which means she is one of the 'persons of distinction whom the College holds in high standing'.

Even now, after six months of protests and political repression in Hong Kong, Wolfson College has refused to take away Lam's honorary fellowship. Not only is this outrageous, it is also baffling. There are very clear reasons why Lam does not deserve such a mark of approbation.

Firstly, Lam's arrogance and high-

handedness makes her entirely unsuited for this honour. When one million people hit the streets on 9 June 2019 to protest against the extradition bill, Lam fobbed them off with a government statement. Later in August, she dismissed protesters as a violent minority who had 'no stake in society'. Although she did not visit any victims of the 21 July mob attack, she somehow found the time for touring MTR train stations and examining damaged turnstiles. Perhaps Wolfson should have noticed the warning signs back in 2015 when Lam, as Chief Secretary, said she 'has a place reserved in heaven'.

More importantly, Lam, as Chief Executive, has systematically torn apart the liberties of the Hong Kong people. She has reduced Hong Kong, a proud city of commerce and the common law, to a desperate war-zone.

This is largely due to her refusal to condemn the violent actions of the Hong Kong Police Force. If anything, her persistent support for the force and her emphasis on 'stopping the violence and controlling the chaos' is fanning the flames of violence. She was silent when the police tear-gassed shopkeepers and children; she remained silent when the police beat up arrested protesters and blinded a journalist in one eye. Even after the first death caused by police operations, she has continued to sing the praises of the force.

Things are dire. At the time of writing,

the police have surrounded a university campus and threatened to use live ammunition on the students within. Lam, predictably, is nowhere to be seen.

Yet the issue goes deeper than Lam's approval of institutional police brutality. Her instincts and policies are also remarkably authoritarian. For example, she ordered the arrest of prominent pro-democracy figures like Joshua Wong at the end of August, in order to prevent a mass protest on 31 August.

She has also disqualified pro-democracy candidates from by-elections, banned a political party, and expelled a foreign journalist for hosting the founder of said political party. She has refused to heed any calls for political reform or change—despite the disaster of the extradition bill, she has not replaced a single Cabinet minister. Her net approval rating currently sits at -65%. It is no surprise, therefore, that Lam is widely reviled as a Communist puppet.

Without consent from the governed – Lam was voted in by 777 members of a 1200-strong Election Committee – she is reliant upon the approval of her masters in Beijing. This explains her craven submission to the Party line and her eagerness to reinforce the diktats of the CCP. Carrie Lam, in short, is an aloof and unaccountable leader.

This brings us back to the issue of the honorary fellowship. Cambridge, whether it likes it or not, is extremely influential

▲ **Protesters in Cambridge on November 17th 2019** (JOE COOK)

“*Cambridge has a duty to use their influence responsibly and to protect the people of Hong Kong*”

internationally, especially in Hong Kong. Parents read how-to manuals on sending their children to Cambridge. Textbook publishers hanker after the imprimatur of the University. High-achieving students attend special classes for their Cambridge applications. This means that the seal of the University of Cambridge has a unique status as a symbol of authority and legitimacy.

With this power comes responsibility. Cambridge has a duty to use their influence responsibly and to protect the people of Hong Kong. By refusing to strip Carrie Lam of her honorary fellowship, Wolfson College lends her a veneer of respectability. It legitimises the violence perpetrated by her government, and in doing so undermines the integrity of the University as a whole.

And yet, Wolfson College has not rescinded Lam's fellowship. The college has proven unresponsive to petitions made by both students and members of the House of Lords, and has retreated into a sullen silence, refusing to respond to calls for further comment.

But even as Cambridge dithers and delays, Hong Kong is crying out for help. 'Where is the free world? Where are they?'. In this case, Wolfson College is nowhere to be seen. The University and Wolfson College must do the honourable thing: reverse course, and stand with Hong Kong. If they do not, history will condemn them for their silence.

Isaac Fung

Opinion

Middle class students must attend to our own privilege when shopping secondhand

Second-hand clothes shopping isn't as ethical as it used to be

Isobel Duxfield

The second-hand clothing industry is undergoing a paradigm shift. Once a sign of low economic status, used apparel is now *en vogue*: from London to San Francisco, the urban elite are ditching designer labels for castoff Nike and soiled Adidas.

For many, this trend is cause for celebration, and resale has been welcomed as the antidote to fast fashion's environmental devastation and human rights abuses. However, as the second-hand sector seeks to capitalise on its commercial success, it is beginning to alienate the very communities it initially intended to serve.

Used clothing is big business. Since the 1990s the industry has ballooned, and is now worth a staggering \$24 billion in the U.S. alone. With the sector predicted to hit \$64 billion within the decade, apparel resale is snapping at the heels of major retailers. With Zara's meagre profits and Forever 21's collapse into administration linked to a new rejection of fast fashion, large corporations are understandably getting worried. From flea markets to apps (like Depop, Vinted and even eBay), thanks to new technologies, the pressure for sustainable practices, and a global financial crash, it is getting increasingly easy to welcome sustainable fashion with open arms.

Indeed, a study by Thredup noted a 25% rise in second hand clothing purchases between 2016 and 2017 alone. Sites like eBay and Depop peddle afford-

able second-hand apparel at the push of a button and have proved immensely popular. 71 million users list 20 million items on eBay everyday, while Depop has raised over \$100 million from the sale of over \$500 million worth of goods by its members. Used clothing is officially trendy — and profitable.

This circular economy has been touted as a sustainable solution to current consumption patterns of 'fast fashion'. Eighty billion items of clothing (most of which end their lives at landfill) are purchased each year, a 400% rise on a decade ago. Considering outlets like Primark flog garments for as low as £1, wasteful behaviour isn't surprising. As demand rockets and unit prices plummet, multinational corporations ship garments across the globe, leaving a trail of devastation in their wake.

Used clothing resale may appear a beneficial alternative, but it isn't a solution. Responsibility is placed on consumer shoulders, ignoring the immense environmental damage caused by apparel multinationals. This process is enabled by unparalleled human rights abuses. Devastatingly low wages and horrific working conditions are endemic across supply chains, with the global south — particularly women — falling victim to fast fashion's ceaseless production of cheap attire.

H&M is a prime example. In 2015 and 2017 violent protests against pay and working conditions erupted in their Myanmar factories, yet despite trumpet-

ing improved conditions through their *Roadmap to a Fair Living Wage*, H&M's business model remains wedded to exploitative practices. A few pennies added to the pay packet is simply a PR exercise.

At the opposite end of the scale, as the second-hand market expands, used garments come at a premium. Even charity shops are upping their prices. Since the first charity shops opened their doors in the late 19th century, stores have provided low-cost but high-quality necessities for low income groups. However, piles of £2 t-shirts are a thing of the past and the second-hand store is now a far more commercial endeavour.

Indeed, analyses of contemporary clientele reveal that the average customer is not from the lowest tax bracket. Those who rely on second-hand to clothe themselves are increasingly finding themselves priced out as demand for shabby-chic drives prices skywards.

The Charity Retail Association is quick to defend business practices, noting that the average sale is still only around £5. However, this obscures a concerning trend: organisations such as Oxfam and Shelter are pouring increasing resources into capturing bourgeois footfall by opening 'boutique' stores, managed by qualified staff, in gentrified quarters of London, Cambridge and Oxford. Wander around exclusive districts like London's Marylebone and St. John's Wood and you will find local charity shops flogging Karen Millen coats and Jimmy Choo's at

prices one would certainly not consider a bargain.

Rising price tags come at a cost. Such commercialisation may be netting charities vital funding, but such charity shops are no longer serving vulnerable communities. You may consider your NorthFace puffer jacket to be a bargain at £30, but this is far beyond the means of many who once turned to the thrift store for their winter coat.

A sustainable alternative to today's fast fashion is undoubtedly needed, and quickly. As the planet burns and textile workers starve, the days of churning out mountains of cheap expendable attire are numbered. Buying recycled and re-used garments presents an ecological and affordable solution, particularly for students. However, we must attend to our own privilege when shopping for a second-hand bargain: is our fervour for vintage marginalising individuals less fortunate than us?

This will also be a pertinent question for charity shops in the coming years, as they seek to navigate the line between financial security and localised social responsibility.

However, this cannot be an excuse to abandon campaigns for reform to the fashion industry. With Black Friday just around the corner, it is gratifying that 300 brands are urging their consumers not to partake, but it is not enough. We need to consider the ethics of both fast fashion and sustainable fashion year round.

“A sustainable alternative to today's fast fashion is undoubtedly needed, and quickly”

Social events at Cambridge are too often centred around alcohol. This is isolating for non-drinkers.

Normalised drinking in Cambridge shouldn't be allowed to exclude non-drinkers

Jack Chellman

Alcohol orientates much of our social lives at Cambridge. Though the University's drinking culture seems to compare favorably with that of other UK institutions, the pressure to drink alcohol persists, creating social situations that unnecessarily isolate Cambridge's significant number of non-drinking students. Even small shifts in our approach to alcohol and sobriety can create a substantial difference in the degree to which non-drinkers feel welcome and respected at Cambridge.

More students coming to university now are teetotalers. A 2018 study from University College London found an increase in non-drinkers aged 16-24 between 2005 and 2015. It also found a corresponding decrease in the number of young people drinking excessively. Students are thinking more carefully about their alcohol intake, and university culture is beginning to reflect this reality. But these changes don't erase the lingering risks of the UK's drinking customs. A 2018 National Union of Students study found that over three-quarters of students feel pressured to get drunk or identify drunkenness with normal university behavior. Freshers have a particular difficulty navigating this “binge-drinking culture in the

“We should make sure that alcohol doesn't offer the only option for 'normal' engagement in student life”

UK,” often viewing drunkenness as a “rite of passage.” Often, international students come to the UK to find the culture of excessive drinking alienating.

And Cambridge is not immune. A 2017 study suggested that while a third of students don't drink, another third drink more than “the recommended weekly limit”. This latter constituency reflects reports of Cambridge's own “binge-drinking culture,” in which avoiding alcohol “feels like trying to walk in the opposite direction to everybody else.” Again and again, students describe excessive drinking as the standard by which social reputations are judged. Drinking societies solidify these norms, as do alcoholic expectations during Freshers' Week. We must commit to normalising responsible approaches to alcohol, and the growing number of non-drinkers across the UK demands that we also do more to accommodate sobriety.

Combatting that expectation begins with the simple logistics of our social events. Last year, a writer for *Varsity* noted that much of the marketing for activities in Cambridge set alcohol as an organising principle. This year is no different. Colleges organise “Dean's Drinks,” subject drinks, or drinks receptions. Departments invite students to “Supervisor Drinks” and drinks to follow seminars or work-

shops. Whether or not these events offer non-alcoholic options, their titles and descriptions leave non-drinking students wondering whether they should attend.

Non-alcoholic options matter too. Another writer last year noted that her matriculation dinner offered only water as an alternative to wine. This year, I've found that events offer a few glasses of orange juice when they offer anything non-alcoholic at all. I don't consider water and orange juice particularly festive beverages, and I'd venture a guess that most non-drinkers agree. Something sparkling or caffeinated could be available — or even just a plate of snacks. Small changes like these can make non-drinking students feel more welcome at events.

Furthermore, alcohol shouldn't impose an unfair economic burden on non-drinkers. Some events already offer non-drinking tickets. Making these available whenever possible, and ensuring non-drinkers aren't expected to pay for alcohol in more casual settings (like when splitting a bill) is necessary to make non-drinkers feel welcome.

Accommodating sobriety can be even simpler than these logistical shifts. We should change the way we speak to non-drinkers. When someone says they're not

drinking, don't ask them why. At best, you're identifying them as irregular. At worst, you're probing a decision associated with personal pain. There are many mundane reasons to stop drinking. But there's also alcoholism and family trauma, personal fears and mental health.

Other reactions are equally obnoxious. When someone says they don't drink, don't tell them how impressed or shocked you are, as it adds to that feeling of irregularity and runs the risk of sounding patronising. We should also avoid telling them that *we* could never stop drinking, as that only perpetuates the misconception that sober people judge those who drink. As with all personal decisions, it's our responsibility to respect a person's choices.

Non-drinkers make up a significant portion of the students attending Cambridge socials. We should design events to reflect this reality, making sure that alcohol doesn't offer the only option for “normal” engagement in student life. Non-drinkers should be treated normally when they do engage, and we should direct our conversations away from their personal decisions. Accommodating sobriety plays an important part in diminishing Cambridge's troubling drinking culture.



We should tell it like it is: A *Black* student was dragged by his ankle at the Oxford Union

The treatment Azamati received at the Oxford Union was racist, as well as ableist

Amin Ebrahimi-Afrouzi

Last month, Ebenzer Azamati, a Black student at Oxford University, was violently pulled away from his seat and dragged by his ankle by a security guard at an event at the Oxford Union, a debate society for paying student members. The mainstream media outlets that recently covered this inhumane treatment and its aftermath missed the mark with headlines such as: “Blind man ‘dragged out’ of Oxford Union debate” or “Blind student dragged out of Oxford debate ‘by his ankles’” and “Outrage as blind African student is dragged by ankles out of Oxford Union debate.”

Azamati, who is studying International Relations at St John’s College, Oxford, is an international student and blind, which makes how he was treated particularly egregious. The outrageousness of the incident is centrally about dragging a Black student out of an event. The incident was outrageous because – it is reasonable to infer – it was racist.

Azamati had arrived at the event early to reserve a seat, but when he returned to reclaim his seat, he was refused entry, being told that the debate chamber was full and the debate was about to begin. After sitting down in a seat offered by another attendee, a security guard slapped his thigh and tried to pull him from his chair, proceeding to drag him by his ankle. It is reasonable to infer that

this incident was racist because a white member would likely not have even been stopped and would certainly not have been dragged by the ankle out of his seat after having sat down.

What ensued after the incident was even more overtly racist.

The videos of the incident show that Azamati was calm and peaceful while holding fast to the seat as he resisted forceful ejection. Yet, following the incident, the Oxford Union brought a complaint (now withdrawn) against Azamati for “violent misconduct”, and, in a hearing, suspended him from the Union until May 2020. The charges in the complaint were evidently false. But the problem here is bigger than simple inaccuracy. The charges included a common racist trope that is routinely used to target Black men. They alleged that Azamati had behaved violently by thrusting an arm out and using “aggressive hand gestures”.

Despite evident and inferable racism, hardly any articles cared to directly address race or the potential racist implications of the incident. Many of the articles, including the ones in *The Guardian*, the BBC, and CNN, failed to even mention that Azamati is Black.

Media coverage of this incident must scrutinise whether Azamati was so treated due to his race at the event. It must make clear that the responses

of the Oxford Union and its president were racist and emphasize the injustice of the disciplinary committee’s finding that called Azamati guilty (although the charges were later dropped and his membership reinstated).

Coverage should also make clear that the ensuing public outcry stems from the refusal to watch yet another innocent black male be vilified and penalized by his attackers after becoming a victim of their racism; and the refusal to see this racist establishment not held accountable yet again.

This outrage fuelled a protest last Friday demanding that the Union president resign; and it moved tens of thousands of people to sign an online petition, which the Oxford University Africa Society (OUAS) started in support of Azamati.

The press must make these matters explicit because we can only hold perpetrators like the Union and its president accountable if we confront them directly about their racism. Azamati was likely first a victim of the security staff’s racism, then of the Union’s president’s racism (who started unfounded disciplinary proceedings against him), and subsequently of the institution’s racism, which found him guilty.

Many articles not only ignore the sustained racism of the incident, but they divert attention from it by emphasizing exclusively other aspects of Azamati’s

▲ The Oxford Union (US DEPARTMENT OF STATE/FLICKR)

“Despite evident and inferable racism, none of the articles cared to directly address race”

identity.

Of course, discrimination against international students and differently abled individuals is also rampant; being blind and an international student may certainly have played a role in the discriminatory and inhumane treatment that Azamati received.

Finally, the Union staff fell far short of the respect they owed to Azamati, if we measure their conduct with the presumption that they owe blind participants a higher standard of accommodation.

All of these facts are relevant to the story. But media coverage should not detract from – or worse, replace – the coverage of Azamati’s race and the racist treatment he received. Nor should “blind” take the place of “Black” in the headlines — leaving out the victim’s race leaves out the racism in the incident.

On these fronts, therefore, the articles’ failure to explicitly inquire into and address race doubly disappoints: first, by denying Azamati’s intersectional experience as a blind Black international student.

Second, by diverting attention away from his race through headlines that only emphasize his disability, or in a few cases, his international student status as an African student. With that diversion, such articles protect the Union and its president, deliberately or not.

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Science

Help! My doctor is an algorithm

George Milner explores how advances in AI technology may impact healthcare

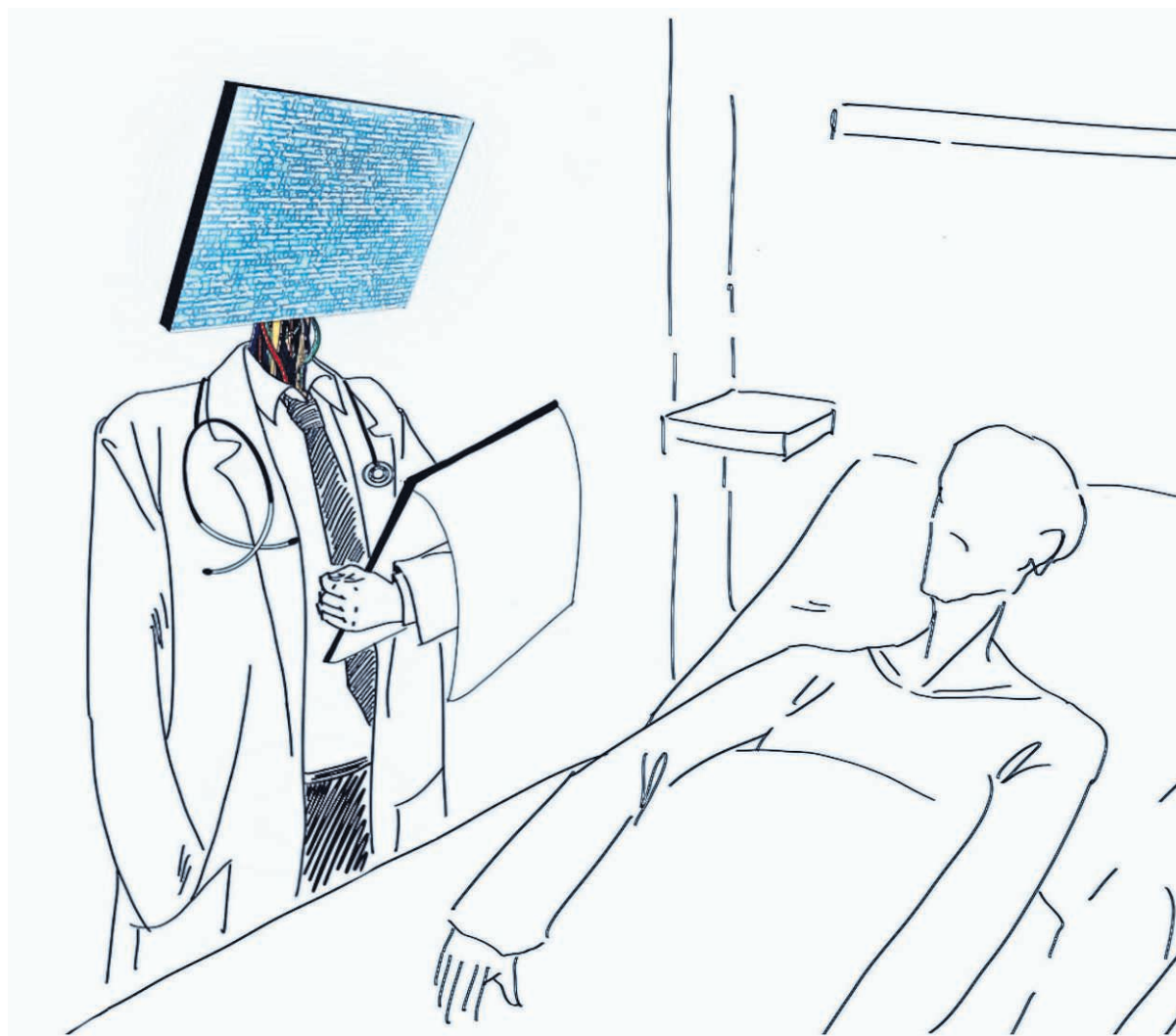
Whether for its application in facial recognition or driverless cars, artificial intelligence (AI) is making the headlines, and increasingly in the field of medicine too. In fact, the medical sciences are estimated to receive more investment in AI than any other field. This is because AI has the potential to improve nearly all areas of medical practice on a drastic scale.

Broadly speaking, artificial intelligence is the ability of computers to carry out tasks that typically require human intelligence. However, while AI systems may aim to mimic human intelligence, replication is not necessarily the final goal, and in many cases outperforming humans is well within its capability. The growth of AI has been facilitated by rapid advances in computing power and storage which allow more data to be collected and analysed faster than ever before.

Particularly relevant to medicine, machine learning is a subclass of AI which is characterised by its ability to learn from large amounts of data to, for example, discern patterns or make predictions. This sets it aside from traditional algorithms designed to make decisions by following rules explicitly stated to them by human designers. An example of this would be using a simple flowchart to determine whether a patient should be discharged from hospital. In contrast, from a large structured dataset, machine learning software may work out which parameters are important and how to weigh them to make an appropriate decision. This could be used as a healthcare app recommending whether someone should schedule a GP appointment or not. Further down the line, an algorithm could recommend a particular treatment program for a tumour.

Go one step further, however, and you reach deep learning. A subsection of machine learning, deep learning works on unstructured data using layers of decision nodes, each one building on the knowledge acquired by the previous layer. Much like the human brain, it passes data through a hierarchy of transformations to determine its final output. Automating this allows the processing of vast quantities of complex health data, potentially in irregular forms such as patient notes, that a single individual could not put together. The hope is that previously invisible correlations may be identified and used to inform clinical practice.

Diagnostics is an area in which AI



has already shown significant promise. It is particularly suited to image analysis. With an ability to analyse images at the level of single pixels at rapid speed, AI programs such as LYNA, Google's Lymph Node Assistant which analyses images taken from patients suspected of having metastatic breast cancer, can already diagnose more accurately than clinicians.

It derived its approach by analysing a training set of images of lymph nodes labelled by clinicians depending on their characteristics, in a process called supervised learning. On the other hand, unsupervised learning can be used to analyse more unstructured data and find unknown patterns. Nevertheless, the best results overall were seen when LYNA was combined with clinical opinion, though it is less certain how the comparison holds up when clinicians are given access to patient-specific data along with images. The results of lymph node image analysis are used to inform important clinical decisions regarding the treatment of breast cancer. However, an investigation reported by the Journal of the American Medical Association and by Google AI reported that a panel of eleven pathologists had an average sensitivity of only 38% to small lymph

▲ **Illustration**
by Yuxin Li for
Varsity

“AI could uncover patterns and relationships undetectable to the human eye”

node metastases.

Natural language processing (NLP) is a type of AI which can be used to transform unstructured language into structured data for machine learning to work upon. This allows AI to gain inferences from a wide range of data, such as consultation notes and written questionnaires. Babylon, a UK start-up, is using AI to develop chat services which can be used in primary care to provide quick advice and direct patients to appropriate services. Such services could also be offered in other areas of unmet need. With artificial speech recognition rapidly advancing, it is not a far-fetched idea for software to listen to conversations in tandem with clinicians, and give real time advice regarding therapeutics, diagnoses and follow-up questions. Combining increasing and more complex aspects of a patient's history could help uncover patterns and relationships undetectable to the human eye and an individual's clinical expertise.

Accurate AI-assisted decision making can also help prevent mistakes in medical practice, such as the 237m prescribing errors estimated to occur in the NHS annually. According to a recent study conducted at John Hopkins, medical errors are the third leading cause of death in the US, though such errors are still poorly

“Accurate AI-assisted decision making can help prevent mistakes in medical practice”

reported. Behind a minority of mistakes lies medical negligence, which is often due to pressures such as sleep deprivation and time causing variable medical quality. AI will not eliminate medical errors entirely, but rather can reduce their likelihood by offering support in dealing with increasingly complex and changing patient data and medical knowledge. Predicting high-risk situations can facilitate better preparation for them. Increasing acknowledgement that mistakes are widespread in medical practice should make it easier to embrace AI-linked solutions to reduce them. Yet AI itself is also not infallible and it is uncertain how to manage accountability for mistakes made by algorithms.

Further applications in imaging include diagnosis of skin cancer and snake bites. The latter illustrates an application of AI in delivering high quality healthcare in contexts where it would otherwise be unavailable. The WHO estimates that snake bites cause between 81,000 and 138,000 deaths annually. Correctly identifying the snake responsible is crucial in determining the appropriate antivenom to administer to victims, yet in many cases clinicians commonly lack sufficient expertise or training in snake identification. Powerful AI-assisted identification algorithms could help, particularly as cheap smartphone cameras are becoming more ubiquitous. Once developed, AI algorithms could slash costs dramatically for high-quality medical advice in locations cut off geographically, financially and socially from such care and help to narrow health disparities across the globe.

Reducing workloads could allow healthcare professionals to spend more time focussing on personal interactions with patients and aspects of medicine which AI is not equipped to deal with. While radiologists may carry out less routine image scrutiny, their role in interventional radiology and in managing complex cases makes the profession far from obsolete. Despite the potential for a more human brand of medicine with the advent of AI used in healthcare, it is likely that at least some of the productivity gains associated will be offset against increasing demands not met by increases in NHS funding and staffing.

For the foreseeable future AI looks set to operate alongside those working in healthcare to improve decision making, reduce error rates and integrate vast quantities of data in a meaningful way. It has the potential to enhance efficiency and bring specialist care rapidly to new areas. Despite the challenges associated with fair, safe and effective use of such technology, its potential benefits are too great to ignore. In fact, benefits are already being realised. Such technology has the potential to improve the relationships that healthcare professionals have with patients while giving them tools to offer personalised approaches to their care.

Science

Lab rats & computer chips

Judith Zarebski explores animal-free testing technologies

Animal testing has provided us with countless answers to biological and chemical questions. What started out as dissection to understand complex mammal systems is now a massive range of experiments performed on animals, including state-of-the-art “organs” created from co-cultured cells.

Laws and regulations to protect animals are not a new invention, with the first UK animal-protecting law dating from the 17th century. Millions of people around the world are working actively today, with the help of NGOs such as Cruelty Free International, to put an end to animal testing altogether. As a result, a surge of alternative technologies is being developed.

The humane treatment of animals is a legal requirement in most countries when using them in an experiment. The UK, for instance, follows the 3R rule when using animals in experiments: reduce the number of animals, replace them with other alternatives and refine the proce-

dures to minimize their suffering.

The number of animals used in laboratory experiments each year is hard to calculate. Regulations of varying leniency have led to a lack of transparency in certain regions across the globe. Some countries do not even have to disclose the number of animals used in research. The rough global estimate is thought to be in the tens of millions each year – a figure which only includes vertebrates.

The simplest alternative to the use of mice and other lab mammals is the use of less ‘ethically-challenging’ animals with lower cognitive abilities and a less complex nervous system, mostly invertebrates. A movement in research practice from higher sentience animals such as monkeys and dogs to lower sentience animals such as fruit flies has been seen. However, it is tricky to completely make this switch – some complex drugs and tests require a very elaborate organism with similar chemical and physiological responses to human, such as mice.

New approaches are added to the list of emerging, animal-free technologies every year. Computer models, for instance, have been used to simulate drug toxicity to the human body. Additional technologies also include the ‘organ-on-a-chip’, which can mimic the activities

“Computer models simulate drug toxicity”

“A ‘body-on-a-chip’ could simulate the response of the whole body”

and physiological responses of an organ with great accuracy. These devices are the size of a USB stick, with tiny tubes lined with human cells from an organ of interest running across the chip in complex patterns. Nutrients, blood and test compounds can be pumped through the tubes, and the cells’ behaviour and responses can be measured.

Many organs can be reproduced with this technique, including kidneys, arteries and even the brain. Therefore, it is possible to monitor the effects of a new drug and get an estimate of how it would affect a human body. ‘Liver-on-a-chip’ is one of the most promising organs mimicked by co-cultured tissue cells; it combines the many molecularly different cell types of the liver and assesses their collective response to a drug.

Last year, University of Cambridge researchers developed a 3D ‘organ-on-a-chip’ which allows real-time monitoring of cell response. Although these chips were developed in isolation for each corresponding organ, a ‘body-on-a-chip’ could eventually be developed to simulate the response of the whole body to test compounds, and to investigate relationships between organs. The chips are already used in pharmaceutical testing to assess drug efficacy and toxicity.

Despite being more ethical, these alternative techniques are not always realistic. Many new medical experiments rely on gene targeting to get the function of a protein, to potentially inhibit or modify it. This is not possible with these current alternatives. Another team at Cambridge working with mice was able to knock out a gene responsible for weight gain, which has been judged as an extremely promising potential therapy for Type II diabetes, as well as obesity. This sort of experiment cannot be achieved on anything less than a living organism as it needs to include the impact on all organs throughout the human body.

Despite progress made in emerging non-animal technologies and in governmental decisions around the world, the number of animals used in labs is unlikely to be reduced substantially in the near future partly due to these limitations to the technologies. Industry regulations restrict this development, as well as the conservative nature of many academic journals which tend to reject animal-free experiments.

This issue divides the scientific community: it is time to give greater consideration to the ethical and technological details, and move towards the best plan for the future of medicine.

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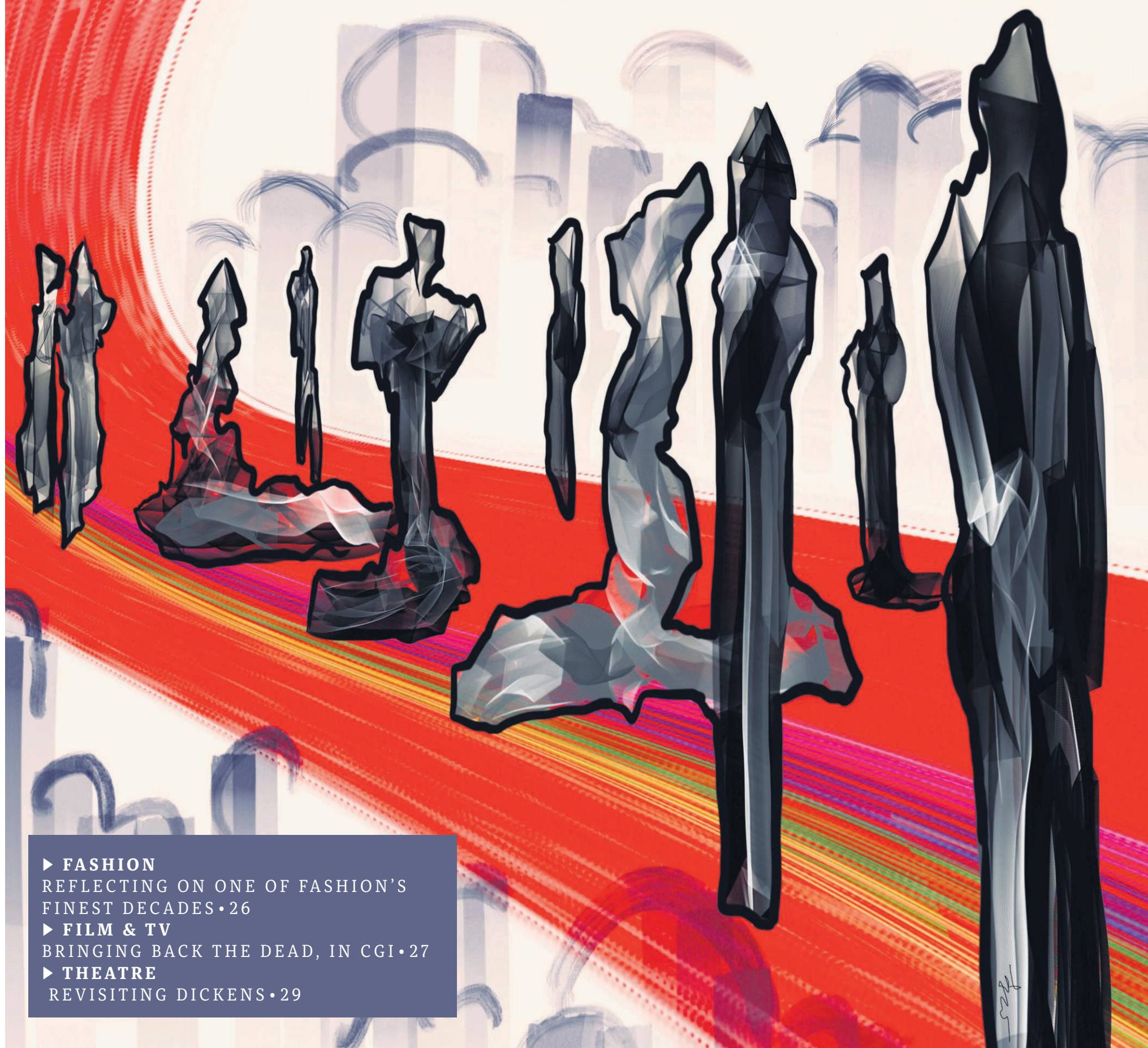
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Lifestyle

The joy of reading Five books to read for fun this Michaelmas

Looking for a literary escape? **Gabrielle Brucciani** recommends these moving books



▲ Gabrielle Brucciani recommends these five 5*, but also readable, books (GABRIELLE BRUCCIANI)

As any classic Cambridge nerd, I adored books as a kid, but fast forward a few years and exams and studies have somewhat sucked the joy out of reading, but thankfully not completely. Having a year away from Cambridge during my year abroad gave me the chance to get stuck into reading books for pleasure again, and since coming back I've managed to keep it up. I really feel like I'm escaping when I'm reading and this year I've stumbled across some real gems. If you're looking for some books to get stuck into this term, here are my recommendations.

Everything I Know About Love by Dolly Alderton

Award-winning journalist Dolly Alderton just about survived her twenties. In *Everything I Know About Love*, she gives an unflinching account of the bad dates and squalid flat-shares, the heartaches and humiliations, and most importantly, the unbreakable female friendships that helped her to hold it all together. It's raw, it's funny, it's heartbreaking and it's uplifting all in one. Dolly Alderton writes with a punchy style that makes reading this book totally effortless. It deals with the wide range of emotions that come with transitioning from your teenage years to early adulthood.

What I love most about this book, though, is its focus on female friendships. It's a celebration of the love that you find all around you, not just romantic love, and this made the book all the more powerful in my eyes.

I Wanted You to Know by Laura Pearson

I Wanted You To Know is one of the most moving and emotional books I have ever read. It follows Jess, a young mother who, following a breast cancer diagnosis, writes letters to her newborn daughter with everything she wants her to know, in case she herself isn't there to tell her. I lost count of the amount of times I



▲ **Everything I Know About Love** by Dolly Alderton (GABRIELLE BRUCCIANI)

cried reading this book. Friendships, romantic love and motherly love are beautifully and realistically painted out. It's not all fairy-tale or doom and gloom, but is so very, very real. Laura Pearson herself had cancer and draws

on her own experiences without it feeling like a thinly veiled autobiography. The style is simple, just like the story. But it is a simplicity that is raw and heartfelt. *I Wanted You To Know* is one of those books that stays with you.

Educated by Tara Westover

Tara Westover was 17 the first time she set foot in a classroom. Born to survivalists in the mountains of Idaho, she prepared for the end of the world by stockpiling home-canned peaches and sleeping with her "head-for-the-hills bag". In the summer she stewed herbs for her mother, a midwife and healer, and in the winter she salvaged materials in her father's junkyard. Tara began to educate herself, and her quest for knowledge transformed her and took her to Harvard and to Cambridge. Only then would she wonder if she'd traveled too far, and if there was still a way home.

“What I love most about this book is its focus on female friendships”

Westover's memoir is inspiring, saddening and uplifting all in one. She has a spark to her character that shines through her writing. I couldn't help but admire her determination, honesty and intelligence. It was quite thrilling to hear her mention Cambridge and talk about the city, since she undertook graduate study here. This is a real eye-opener of a book, and one which everyone should read at least once.

Circe by Madeline Miller

Circe is a unique twist on a well-trodden theme: for the first time, we hear about Circe, the often forgotten goddess whose only claim to fame has long been turning Odysseus' men into pigs. From Madeline Miller's pages springs a feisty, complex and beautiful character who I fell in love with. Magic filters through every aspect of this book. The descriptions of characters and scenery alike are beautiful and evocative, and reading this book, it felt as though I had been transported back into the world of Greek mythology.

I enjoyed never knowing what twist would occur next in the plot and was actually a little disappointed when Odysseus popped up

and I knew (vaguely, even this has a twist) what was going to happen! Circe herself is a character who matures throughout the book. We see her with her family and with strangers, and despite her downfalls she retains a regal quality that I admired over and over. She's one of my favourite female characters of all time.

Ask Again, Yes by Mary Beth Keane

This is a profoundly moving novel about two neighbouring families in a suburban town, the bond between their children, a trag-



▲ **Circe** by Madeline Miller (GABRIELLE BRUCCIANI)

edy that reverberates over four decades, the daily intimacies of marriage, and the power of forgiveness.

It's a struggle to write what exactly I thought of this book because it made me feel so many things. It felt so real. The characters, their lives, their environment, it all felt so real: It was like peeking in on somebody's life. The book starts off a little slow but you realise later that everything in this book is relevant. Keane's style is varied and never forced, and her writing is easy to read. I liked how the novel weaved together the different characters' stories and how each character developed over time. The main character, Peter, is particularly well depicted, both as a teenager and as an adult.

The characters all felt relatable even if I didn't identify with one in particular, and the book is clever in never forcing you to adopt a set perspective or outlook. It wasn't quite what I was expecting — I thought it would be a classically romantic story. Nonetheless, it blew me away.



Sustainable fashion, one year in

It's better for the planet, says **Jess Molyneux**, but how easy is it to ditch fast fashion?



▲ Constantly changing trends encourage us to buy more and more (YOUTUBE/AZURE PEACE)

One year ago, 'fast fashion' meant nothing to me. But I'd felt its pervasive influence from my earliest summer shopping trips right up to my pre-freshers' wardrobe revamp. It was in the context of sustainable fashion, fast fashion's opposite, that I discovered its meaning. I saw in this alternative a release from something which had been exerting an unacknowledged but enormous pressure on my buying choices, on my body image, and on the planet. Fast fashion is the phenomenon, fuelled by high-street clothes stores, which makes clothes disposable, cast off every time

the season changes. It results in an enormous amount of waste, plus emissions in production. The constantly changing trends which encourage us to buy more and more for less and less, too, bring the industry to rely on exploiting its most vulnerable workers to keep price tags at the absurd lows which we now expect. Sustainable fashion means opting out of the systems which perpetuate these harmful practices by buying from sustainable brands (which use environmentally-friendly materials, and are designed to last virtually for life), shopping second-hand, and viewing clothes as staples which outlast seasonal

trend changes. A sewing kit comes in handy, as does a group of friends who are willing to negotiate on borrowings and swaps. Organised clothes swaps and charity shop trips are great ways to get the occasional newbie which fast fashion has inevitably conditioned us to crave.

Having gone sustainable as a new year's resolution, I've actually never been happier – or calmer – in a high street store. Opting out of fast fashion has saved me countless hours of trawling on big shopping trips, on the lookout for the best and trendiest bargains. At the same time as reducing the consumer demand which pushes exploitation of the planet and of the poorest workers, then, it's also made fashion far less important in my life, even as it has encouraged me to develop a clearer personal style from a tapestry of second-hand sources. While sustainable brands can't always make up a wardrobe on a student budget, I've found brands like SolidariTee to be brilliant quality at reasonable prices. Whether it's knowing that your money is going to a good cause, or that more superficial buzz of finding Levi's in the bargain box of a vintage store, there are perks fast fashion can't beat.

Getting out of the mindset of regularly craving new additions to my wardrobe was a big mental shift, but turned out to be remarkably easy after the first few steps. Almost a year in, I haven't bought any new clothes, but I love the wardrobe I've constructed second-hand from Depop, clothes swaps, charity shops, and Facebook buy and sell groups. It isn't always that easy. When I needed to replace the pair of everyday white trainers which were get-

ting holes in the soles, I reluctantly headed to T.K.Maxx because they, at least, are counteracting the seasonal waste of fast fashion even if they're not super sustainable on other counts. Sometimes you don't have the energy for a hit-and-miss charity shop trip, or you can't take the time out from work when a rare clothes swap is happening. It can be really hard to let go of fast fashion, and arguably

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There are challenges, but where possible, this can be a liberating lifestyle change
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more so for women: I remember realising early on that what I was aiming for with my sustainable capsule wardrobe was far closer to that of my male friends: it's more acceptable for them to rewear basics repeatedly. There are challenges, and there are intersections which can make sustainable fashion a lot harder: the time investment, the availability of different sizings, the expense of sustainable brands. But when possible, it's a liberating and rewarding lifestyle change. Only, that is, in the right culture – one where we compliment people on the outfit they've put together rather than the labels which comprise it, where we value getting your wear out of things, and where we're impressed by recycling and innovation rather than sparkly disposability.

Butch Annie's: Affordable burgers with personality

Gabriel Humphreys finds a new favourite in this independent, boutique burger place

Butch Annie's is a regular haunt of students and townies alike. An independent counterpart to chain burger restaurants like Byron, Butch Annie's is nestled underground, just off the Market Square. With its subterranean setting, low ceilings, prominent bar and liberally graffitied walls, the vibe is somewhere between punk speakeasy and hipster-bunker.

There's something comforting about the atmosphere, and an even pub-like cosiness to the place.

Their menu boasts an impressive number of twists on the classic beef burger – from the quirky 'Smoky Joe', with smoked cheese and cranberry jam, to the more decadent 'Truffle Hunter', adorned with Gruyère, Date and Walnut jam and honey and truffle mayonnaise. Erring on the conservative side, I chose the 'Ooh La La', which comes topped with rocket, mature cheddar, garlic mayo, onion, tomato, and gherkin.

I've sometimes found the patty itself in

high-street chains to be the forgotten centrepiece of a burger – often over-cooked and under-seasoned. However, at Butch Annie's mine was cooked to a mouth-watering medium-rare, tender and juicy but retaining a satisfying meatiness. Its accompaniments

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It has a comforting atmosphere and a pub-like cosiness to it
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served only to enhance the experience – making each bite a delightfully moreish sensation of flavour. I opted for the 170g classic size burger, but if you're particularly hungry then you can 'Go Butch' and upgrade to the 255g burger.

I chose to skip the skin-on chips and ordered one side of the celeriac and apple slaw and one of pickles. The slaw was a well-balanced and mild medley of vegetables, with the apple providing a semi-sweet crispness to cut through the light yet creamy dressing. The pickles meanwhile gave just the sharp bursting hit of vinegar needed to cut through the rich and filling burger. To drink, Butch Annie's offers an extensive list of ales.

Indulging my sweet tooth though, I ordered a rather different poison – the 'Dirty Cow' – a frozen vanilla milkshake with a healthy shot of bourbon included. The chilling ice cream shake and the warming bourbon was a pleasant blend, though I'd certainly recommend it more as a dessert than a drink. Overall, Butch Annie's provides a boutique burger spot with personality, where you can indulge in a little bit more style and panache – plus, you can support an independent restaurant at the same time.



▲ Butch Annie's (INSTAGRAM/@BUTCHANNIES)

Arts

Homelands: a triumph of eclecticism

Kettle's Yard's new exhibition provides a fascinating array of South Asian artistic voices without overextending itself, says Arts Editor **Nicholas Harris**

Content Note: This article contains brief mention of mass killings

The plurality suggested by *Homelands* as a title is remarkably apposite for this exhibition; diversity and eclecticism are in a way the only things which link what can at times be a jarringly disjointed experience. Perhaps this shouldn't be surprising, the accompanying leaflet explaining that through 'photography, sculpture, painting, performance, and film' *Homelands* explores the 'continuing resonances and contested histories' following the simultaneous partition and parturition of India, Pakistan and, later, Bangladesh. If the aim is the presentation of a multitude of voices, of a patchwork of experiences, then this exhibition is a perfect success.

In one room, jostling against each other, stand a paint splattered artist's grotto, a selection of paintings, a triptych of television sets and a constantly fluttering split-flap announcement board, like you might find in a train station. A theme of migration is immediately introduced. In another, a sweep of photographs, a selection of conceptual ink drawings, a wall of photogravures and a film compete for your attention. Amidst this, it is difficult to know where to look, as if paying attention to any particular square of wall-space feels like neglecting four or five others.

But there is certainly something for everyone. If immersive art is your thing, perch yourself on the bench in front of the announcement board, an exhibit by Shilpa Gupta simply called *Untitled*. Ever-shifting, the shown phrase changes every few seconds, with little obvious connection between the presumably carefully chosen aphorisms and injunctions. After just a short sit, I recall seeing 'AGE SEX RELIGION LYF', 'I N D I A' and 'THOU SHALT NOT KILL'. Next to these numbers are listed, some of them relating to migration figures and some to deaths in mass killings. With only moments to wrestle with each highly implicative statement, this almost encapsulates the entire exhibition, with contrasting and sometimes contradictory ideas



▲ Sohab Hura's *Snow* (KETTLE'SYARD/STEPHENWHITE)

thrown at you in sequence.

Other exhibits have the good grace to sit still when you look at them, however, allowing for close examination. Most poignant of these is probably Desmond Lazaro's biographical *Cini Films* series. Each painting is based upon a family photograph from his childhood in Leeds.

Some are touching domestic shots whereas others depict family days out, one at Buckingham Palace and another at the Victory Memorial. All of them possess a household charm and provide a limpid and candid account of the artist's childhood. Alongside these stands a new series of four paintings by Lazaro, conceived during a residency at Kettle's Yard and King's College. Each is inspired by the story of

an immigrant family in Cambridge, originating from Chile, the United States, Hungary and Bangladesh respectively. These are intricate works, each unique to the family whose past they connect with, but beautiful in their use of colour to surround an image relevant to each family.

Other parts of *Homelands* have a more direct and political aspect, particularly Sohab Hura's photography project *Snow*, begun in 2014 and still growing. Here, twenty-seven photos are on display, all taken in the disputed region of Kashmir which has been the site of many conflicts between India and Pakistan since Partition in 1947. The key element of this exhibit is in showing the effects of this on the region rather than providing a sense of narrative, the arrangement of the photos in a seasonal sweep from winter to summer giving the sense of a year-in-the-life. On the left, a child hides a snowball behind their back but as the eye moves across, the scene changes to that of soldiers sauntering up a dusty mound or a lorry crashed into a roadside barrier. Everyday life continues alongside the privations of this long-run conflict.

A similar effect is achieved with Munem Wasif's photography display *Spring Song*. This is a collection of images of the objects Rohingya people brought with them to Bangladesh when exiled by Myanmar's military dictatorship, ranging from toys, to precious family papers and a mobile phone. The blunt presence of these objects, each displayed in front of a different background of a single soft colour, is a remarkable way of handling this tragedy. It speaks to us through the forgotten accoutrements Wasif collected from Cox's Bazar's refugee camps in Bangladesh. If *Home-*

lands is jarring enough at a thematic level, the final exhibit completes this with a clang. Shilpa Gupta's *Song of the Ground* consists of two stones taken from the Teesta River (which flows from India to Bangladesh) repeatedly bashing against each other on the end of poles through a clock mechanism. This is perhaps the bluntest part of the exhibition, the sound echoing throughout the entire space. But the purport of the noise, that of repeated collision between two similarities, is clear enough. A

“The visceral implications of each artist's interpretation would be hard to miss”

chronicle of the Indian subcontinent since 1947, beginning with Independence and Partition, would take a historian of some ambition to tackle. The history of British colonisation in this region has sown political and religious conflicts which have only ossified over the course of the 20th century. Yet *Homelands* never once feels strident or overextended. The art here comes from artists from India, Pakistan and Bangladesh and their diasporas. By allowing its eleven artists to interpret that theme in their particular way, light is shed on small but profound elements of this story. You may not leave Kettle's Yard with a full understanding of the history, but the visceral implications of each artist's interpretation would be hard to miss.



▲ Lazaro's new paintings, inspired by immigrant families in Cambridge (KETTLE'SYARD/STEPHENWHITE)



Fitz Favourites: A closer look at Ethel Sands

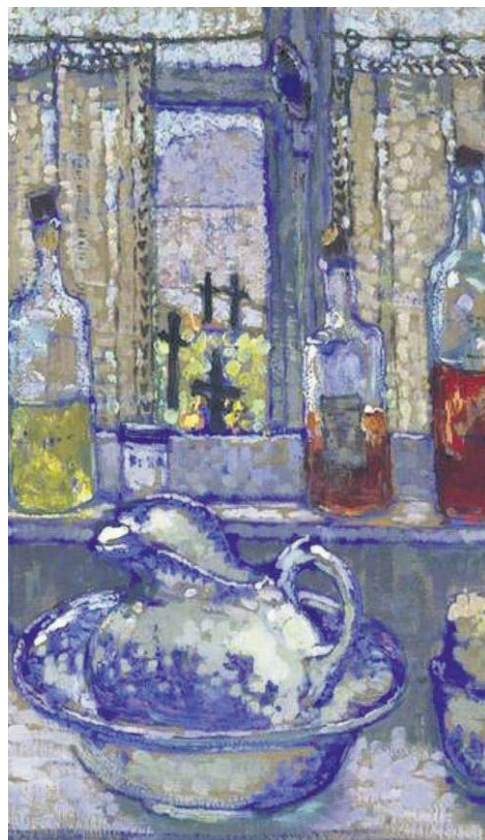
Damian Walsh takes a closer look at Sands' 'Still Life with a View over a Cemetery'

It's that time of year again. With Week Five successfully navigated (we did it everyone!), thoughts turn towards the end of term, any inclination to work falling away like the leaves from the Jesus Green trees. Winter is creeping up on us, you've probably (like me) inexplicably caught a second round of freshers' flu, and the rest of term can feel simply like a matter of survival. Bunker down in your room, finish off the last few essays and then head back home where life begins again. In all this rush, it's easy to forget the here and now — and the wonderful art we have close by. Venture out of your cosy, Lemsip-stocked room and head to the Fitz: art is self-care par excellence.

I've previously written about overlooked artworks, but Ethel Sands' 'Still Life with a View over a Cemetery' is difficult to pass by. Brightly saturated — some would even call it gaudy — it's a painting that makes no apologies, commandeering your attention towards its domestic objects. Three bottles of various lurid shades stand on a bathroom shelf. In front, a washbasin and jug, various containers: familiar objects of 1920s life. Behind them, past the curtains, through the window, at the furthest point of the canvas are four jet-black crosses: the cemetery of the title. The blue china shines with an almost electric brightness; you can spot it from across the room, if you're looking out for it. But the crosses assert themselves more gently, and all the more poignantly for it. To misuse Roland Barthes' famous photographic term, they work as the punctum of this image: they prick you, or pierce you, when you notice them. Is this painting another example of the memento mori? Or a more historical reminder of the cost of the then-recent First World War? We're given no definite answers.

Sands' painting is one of layers: I find placing yourself at different distances from it can help to bring out more from its surface. Stand as close as you can to the canvas (without a security guard shouting at you). Look at the light refracted through the right-hand bottle: beginning as disparate strokes of red, yellow, blue, beige — as you start to move back these shapes arrange themselves into a transparent, glass whole. When you come forward again, they break apart. This painting can be mesmerising. You might look like an idiot walking backwards and forwards in front of it, but you'll be having a lot more fun than most visitors pretending to understand the art.

This painting tells a story of being overlooked in a different sense, too. Firstly, it's one of the few works of art in the Fitz by a woman; the room it's in has only one other painting by a female artist. That would probably come as no surprise to Sands herself, who faced sexism throughout her life. Though she was close friends and artistically associated with Walter Sickert, whose paintings fill this room, Sands was excluded from his Camden Town Group of Post-Impressionists by default, as a



▲ 'Still Life with a View over a Cemetery' by Ethel Sands (THE FITZWILLIAM MUSEUM) woman. Female artists in 1920s London were generally seen as unusual, praised for their eccentric 'individuality' rather than the quality of their art. Sands is still known primarily as a 'socialite' rather than a painter. She did have her successes, though, becoming a founding member of the London Group, a collection of experimental artists challenging the Royal Academy's conservative outlook. She was also friends with the likes of Henry James and Virginia Woolf. The latter's short story 'The Lady in the Looking Glass' was even inspired by watching Sands.

Sands also spent most of her life living in Paris, London or Oxford with her lover, Anna Hope Hudson. Not that you'd learn this in most writing about her. You'll find the couple referred to merely as 'friends' or, euphemistically, 'longtime companions'. Ethel Sands is yet another example of queer female perspectives being sidelined in the history of art. While the dazzling colours of her canvas here might be hard to overlook, her contributions to the art world — and even the basic facts of her daily life — have fared differently. She brings luminosity to her domestic scenes, but her work was regarded as little more than a pastime by her male contemporaries at the time.

These assumptions about the way we produce and present art are, thankfully, starting to change. The University's The Rising Tide exhibitions celebrating 150 years since Girton, the first college for women, was founded are a very welcome example of this. Why not visit the UL's exhibition on your way back from the Fitz?

Inhale... Exhale

In writing this poem, **Matilda O'Callaghan** was inspired by yoga

So many hours spent typing;
Plastic keys spawn empty words,
Though maybe with them all,
I might just save the world.

But each line leaves exhaustion;
I seek comfort in synthetic fibres,
Their softness hiding the way.
Really, only inhales satisfy.

Trapped by roots of success
I twist into any bloom,
I was meant to be, but
Coloured petals never last.

Yet now I stand in mountain —
I feel the river begin to flow,
The moss on rocks grow,
All my weeds begin to show.

I realise in this warrior,
Stretching out fingertips,
That my limbs do shake;
Not fake, but strong again.

As it all exists in cycles,
The falling of the sky
Basks ablaze in orange light,
Disappearing into whiteness.

Each balance calls to an edge:
A wobble, a change, a seed,
To ground up down to earth again,
To listen to breath all around.

I feel the exhale leave me
And with it, ending silence of trees,
The creaks, the moans, the aches,
Find peace on the flowered mat.

▲ Illustration by Lindu Yu for Varsity

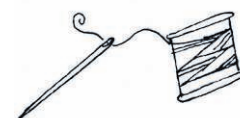
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Fashion



One of fashion's finest decades

With the decade drawing to a close, let's pay homage to the 2010s and take a trip down memory lane, writes Fashion Editor **Caterina Bragoli**

I know, the embers of the November 5th bonfires have barely settled, and Christmas has only just made its way into our peripheries, but the year is drawing to a close, and with it, the 2010s. I can't quite believe it either. Let us, together, pay homage to one of fashion's finest decades, as we take a trip down memory lane...

2010: The decade began with one of the greatest losses the fashion world has seen: the death of Lee Alexander McQueen, CBE. The pioneer, famed for both his eponymous label and his time at Givenchy as chief designer, changed the course of fashion, winning four British Designer of the Year awards in recognition of his talent. Leaving school with one O-Level in Art aged 16, he surpassed all expectations by earning a place on the MA Fashion course at Central Saint Martins College of Art and Design. McQueen's first major feat was designing David Bowie's tour wardrobe from 1996-97, before going on to work with artists like Björk. His penchant for the controversial earned him the nicknames 'l'enfant terrible' and 'the hooligan of English Fashion'. His love for rebellion surfaced during his time at Givenchy, where he called his first couture collection "crap". This didn't hinder him from becoming one of the most widely praised designers of the decade, and his legacy lives on in his gothic-chic fashion house.

“

*Here's to more colour,
more diversity, and less
bereavement*

”

2011: The Hooligan of English Fashion proved that he was truly immortal when the fashion house of Alexander McQueen designed one of the most famed gowns in history, let alone this decade. The Royal Wedding was, whether you support the monarchy or not, an event that reached the ends of the earth, and Kate Middleton's wedding dress was a hot topic of conversation for years to follow. Sheer lace sleeves became an enduring wedding dress trend, but the dress itself represented more than that: it was a great celebration of British fashion, and an homage to Alexander McQueen.

2012: From the regal to the rebellious, how can we forget a crucial moment of our teenage years? 2012 was the year Miley Cyrus left her childhood behind her, as she cropped and bleached her hair, and went on a style evolution. The Disney Channel princess became the reckless 20-year-old that swung around on wrecking balls. It was a moment of pent-up and long-awaited self-expression that inspired masses to ditch their societal pretences, and embrace the unique and defiant.

2013: This was the year of, as the New York Post so aptly put it, 'designer musical chairs'. It most certainly was a year of swapping and changing, as over 5 designers left their posts at their respective fashion houses. Alexander Wang, known now for his dark, oftentimes monochromatic collections, moved to Balenciaga, replacing Nicolas Ghesquière. Ghesquière went to Louis Vuitton to take the place of Marc Jacobs, who began developing what is now a much loved fashion house in itself. Marco Zanini left Rochas for Schiaparelli, and Alessandro Dell'Acqua took his place. Well, that was certainly a merry-go-round.

2014: Here we have our first taste of female empowerment, which saturates the end of the decade. Chanel used their Spring/Summer Paris Fashion Week show to promote the rights of women, and the catwalk became filled with determined-looking models marching down the catwalk-turned-street in solidarity. Cara Delevingne opened up the show, and later held up a giant mega-phone. Posters saying 'History is her story' and 'Women's rights are more than alright' were unveiled at the end of the show.

2015: I'm sorry, but the Kardashian-Jenner clan had to feature somewhere in this list; after all, they are all extraordinarily influential names in the fashion world. Caitlyn Jenner took to the cover of *Vanity Fair*, and 'Call me Caitlyn' became one of the most memorable headlines of the decade. This was an important move from both Caitlyn and *Vanity Fair*, and marked the official moment she revealed her identity to the world. It's a cover we won't be forgetting any time soon.

2016: Jaden Smith: an unlikely candidate, but a worthy one nonetheless. Let's not forget his iconic shoot with Louis Vuitton, as he graced their Womenswear Spring/Summer 2016 collection. This was the year fashion began to overtly challenge our ideas about gender, and Jaden certainly rocks the biker jacket/skirt combo. In other 2016 news, Maria Grazia Chiuri made her debut as the first female creative director of mega-house Dior. This was the moment her famed 'We Should All Be Feminists' (a quote taken from the title of a Chimamanda Ngozi Adichie essay) t-shirt entered the market, and the second time on this list that we've seen women's rights being promoted through the use of fashion. Sure, we should be able to be feminists without spending £600, but the sentiment is there.

2017: This was the year of Adwoa Aboah and Edward Enninful. In April 2017, Enninful was announced as the new editor-in-chief of British *Vogue*, one of the most coveted positions in the fashion world. His first cover was graced by none other than Aboah, who later won the Model of the Year Award, presented by the British Fashion Council. Aboah dominated the industry, and still continues to do so, focusing not only on fashion, but



▲ "Let us, together, pay homage to one of fashion's finest decades" (INSTAGRAM/EDWARD_ENNINFUL)

increasing awareness of mental health issues and addiction through her online forum Gurls Talk, using her own experiences as a gateway into a broader discussion.

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*The choice of black was
captivating and unyielding,
much like the campaign's
approach*

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2018: This was a fundamental year for advancing movements that empower women. As the tolerance of sexism and abuse in Hollywood and later the world was exposed and condemned, the fashion industry facilitated displays of unity amongst and solidarity with women by supporting the 'Time's Up' campaign. The red carpet was dominated by influential actresses and actors wearing black to demonstrate their support for the campaign. In fact, the wearing of black garments became the poster for the campaign itself, providing a recognisable and powerful image that catapulted the campaign to new heights. The image of the world's most coveted and renowned actresses and actors standing together in black garments is extremely powerful, and the choice of black in particular

was captivating and unyielding, much like the campaign's approach.

2019: This year has been a whirlwind, to say the least. Moschino taking inspiration from Pablo Picasso, Jared Leto carrying his own head as an accessory to the Met Gala; if you can imagine it, it's probably happened. But, we started this list with a death, and not to be morbid, but it appears as though it's ending with one too. We lost a larger-than-life figure this year, Karl Lagerfeld. Creative director of Chanel for what feels like forever, Lagerfeld shaped the industry in countless ways, from his altering of the classic Chanel silhouette, to his incorporation of grunge and colour in his runway shows. But his legacy will not be entirely positive: following his death, countless comments highlighted his misogyny and repeated evident prejudice against body types that weren't considered the stereotypical model figure. In any case, fashion has lost one of its biggest contenders.

What can we expect from 2020?, I hear you ask. Well, activism has certainly played its role in closing out this decade, so we can only hope for more. The sustainable fashion movement has gathered an astounding following over the past couple of years, and with shoppers altering their spending habits drastically, we can only predict a solid change in garment production. Here's to more colour, more diversity, and less bereavement.



Film & TV

Not even death can save you from stardom

The CGI resurrection of James Dean exploits the icon's legacy, argues **Esmee Wright**

James Dean, cultural icon and original rebel without a cause, has been cast in a new action film set during the Vietnam war. His casting has caused something of a stir. Is it because a feel-good dog-centred war film isn't quite in keeping with his disaffected teen filmography? Or could it be the frankly worrying 60 year gap between now and his last starring role?

Nope. It is because James Dean died in 1955. Two months before the Vietnam War officially started for America.

James Dean's family have agreed for his image be used in order for him to be the star of this film. Dean, being dead, could neither confirm nor deny his willingness to participate in the project. Yes, we have entered the matrix where not even a car crash so awful you need a closed-casket funeral is not enough to stop those who are supposed to have your best interests at heart from putting you up in front of the camera. The family says they think of it as the "movie he never got to make". It's ironic that the film he actually never got to make was titled *Somebody Up There Likes Me*. Dean, being, as previously mentioned, in a state of not-aliveness, could not be reached for comment. I had to google everyone involved in this



▲ James Dean in *Rebel Without A Cause*
(TWITTER/COMICBOOKNOW)

production. Co-director Anton Ernst has a Wikipedia page, but Wikipedia states that it doesn't meet the guidelines for a biography page and is at risk of being deleted. The other director, Tati Golykh, doesn't even have one. The page for the original book on which the film is based just redirects you to Ernst's page. It is not exactly a glorious start.

There is much to be said about the difficulty of breaking into the movie industry as a director nowadays, when new talent is rarely given a chance. But somehow, I do not think the aim of this production was bringing underappreciated artists to the attention of the industry.

Aside from anything else, casting James Dean, a man who will have been dead for 65 years next September, in the main role does rather deny the opportunity to any living actor. Someone who might actually benefit from the exposure – or indeed the salary, which clearly must be immense if they have the budget to bring a dead man back to life. Jesus has nothing on these guys.

The choice of Dean for the role is truly mystifying, even if we accept this rather morbid act of raising the dead to make their corpses dance for us. As I mentioned before, he has

been dead since before the Vietnam war started, so unlike Star Wars' brief – yet still unnerving – recreations of Peter Cushing and Carrie Fisher in their cult classic roles, there is no clear logic or even pretension to fan service in disturbing this particular dead man.

The reason given as to why James Dean was chosen for this role as opposed to say, literally any living actor? Because the role has "because the role has extreme complex character arcs." This is not quite the thrilling insight I was hoping for. I think it also provides grounds for a fairly solid defamation case to any actor working after 1955, if neither Ernst nor his casting director could find a single person capable of expressing more than one consecutive emotion better than a computer animation.

I have to mention Mark Roesler, CEO of CMG Worldwide, who gives the beautiful line, "This opens up a whole new opportunity for many of our clients who are no longer with us". The operative word in this sentence is "clients". These "clients," for whom he is so delighted, are dead. Dead.

I, for one, cannot tell you how delighted I am to be living in under 21st century capitalism. Not even death can save you now.

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Music



Queerying opera

Chloe Allison discusses the rise of LGBTQ+ representation in opera

For eight weeks every summer, the BBC Proms are the place to see the world's best musicians for as little as six pounds. One of this year's biggest names was the American mezzo soprano, Jamie Barton, soloist for the last night of the festival. After dazzling with arias from *Carmen* and *Samson et Dalila*, she reappeared to lead her audience in a rendition of 'Rule Britannia' in a dress specially designed in the colours of the bi flag, and instead of the customary Union Jack, she flew a pride flag as she sang. (Perhaps unsurprisingly, she was not the only one to abandon the Union Jack).

Barton has since been in New York singing one of the title roles in Gluck's *Orfeo ed Euridice* at the Metropolitan Opera; not the ill-fated Euridice, however, but her husband. This is just one of the many 'trouser roles' regularly sung by women. Mezzos play everything from emperors of Rome to drunk, entitled Princes. So in opera, women loving women is common — if, of course, they are dressed as men.

Nearly three centuries passed between what is usually considered the birth of opera and the first openly gay character on the operatic stage, Countess Geschwitz in Alban Berg's *Lulu* which was premiered in 1937. While this is by no means miles behind other arts forms, the world of opera has not exactly been overwhelmed with LGBTQ+ characters since, and the vast majority of operas staged today date from well before this point. At first glance, the outlook for representation on the operatic stage is bleak.

Newly-composed pieces are certainly a way to start diversifying opera. For instance, Conor Mitchell's *Abomination: A DUP Opera* has just finished its run at the Outbursts Queer

Arts Festival Belfast. Fusing opera with drag, cabaret and political satire, it tells the story of the interview given by Iris Robinson, then a DUP MP and wife of Northern Ireland's first minister, Peter Robinson. Speaking with Steven Nolan on Radio Ulster in 2008, Robinson called homosexuality an "abomination". These performances were about as close to the political cutting edge as opera can be, coinciding almost exactly with the legalisation of abortion and same sex-marriage in Northern Ireland.

“

Sometimes all it takes is for a director to exploit possibilities already there

”

Sadly, modern operas are not the ones that keep the opera companies in business, and if any bigger waves are to be made then we need to start reimagining the staples, the classics of the operatic repertoire. Sometimes all it takes is for a director to exploit possibilities already there, as Fiona Shaw proved with her recent production of Massenet's *Cendrillon* at Glyndebourne. Shaw, known to more of us as Carolyn from BBC's *Killing Eve*, is herself married to a woman, the economist and memoirist Sonali Deraniyagala. Her Cinderella (Daniele de Niese) has complicated feelings for another servant girl in the palace (Kate Lindsey). In a dream, she falls in love with



▲ Fiona Shaw's *Cendrillon* (INSTAGRAM/@GLYNDEBOURNE)

her Prince Charming (also Lindsey). Realising this was all a dream, she tries and fails to take her own life. When she recovers, she is met by the servant girl, who she realizes is her true love.

Later this term, Green Opera's *Fillu* will tell the story of Robert and Clara Schumann's daughter Eugenie and the struggles she faced to be united with her lover, the Austrian Soprano, Marie Fillunger. They will pair readings of letters between the lovers with dramatized performances of songs by the Schumann

family and their close musical circle. With a few pronoun changes, Green Opera will be reclaiming these songs to give lyrical voice to two women whose true voices were so muffled during their own lives.

These are just isolated examples and these are by no means the only LGBTQ+ characters in opera. Perhaps with the next generation of artists and directors opera will be transformed in more ways than this, and one day, Barton's successors might sing a female Orfeo at the Met.

Noteworthy: Vulture Music's 'Desert Island Discs'

Vulture Editor **Lottie Reeder** discusses the song, artist and album she couldn't live without

Song: 'Time to Pretend' (MGMT)

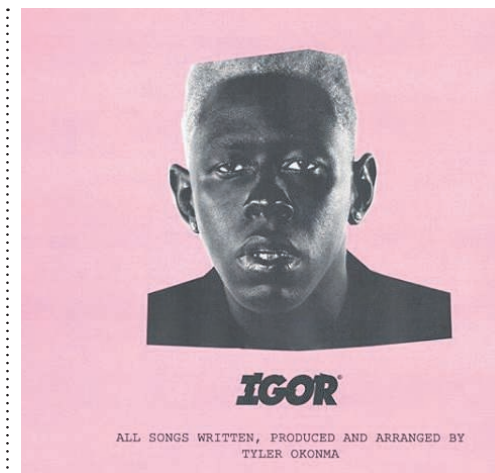
Like most, I heard 'Kids' and 'Electric Feel' first. I became obsessed with the way the music sounded; it was my first introduction to synth pop. Before then, I was only aware of pop that was shallow and commercial. Alongside the power of the sound itself, the music has such an atmosphere. 'Time to Pretend' is the most significant example of this. Every time I hear the song, I am reminded of the *Skins* generation one finale, when Sid wanders around Times Square in search of Cassie. The song embodies the energy and colour of Times Square, it is uplifting and hopeful. The iconic melody gives me a timeless rush of excitement.

Artist: The Killers

It is hard to describe exactly what it is about the Killers that make them so special to so many people, but I cannot listen to them without feeling a distinct feeling of nostalgia. They are very much a that-time, that-place band. Every time I listen, I return to the memory of hearing each individual song for the first time. Each of their songs is powerfully melodramatic and emotional, and there is a song for every conceivable mood and emotion which feels like a self-contained movie. The hits, such as 'When you were young' and 'All these things that I've done' affect me the most, while the remaining tracks comfortably transport the listener between them.

Album: IGOR (Tyler, the Creator)

IGOR was only released this year, however my choice demonstrates how powerful the effect of it is. The way to properly appreciate it is to listen through the entire album. It begins with 'IGOR'S THEME' which sets the tone for the rest of the album. It sounds monumental, the listener entered into the conceptual landscape of IGOR. Despite the incredible instrumentation, sampling and features that run throughout the album, the underlying sentimentality is not lost. 'I THINK' and 'GONE', 'GONE/THANK YOU' demonstrate this as they tackle the pain and tension of relationships in an effective simplicity of lyricism. IGOR is present throughout, but does not feel repetitive.



▲ IGOR (INSTAGRAM/@FELICIATHEGOAT)



More reviews are available online at:
varsity.co.uk/theatre

Theatre

Revisiting Dickens reveals modern issues

With 'Bridgemas' fast approaching, **Priya Edwards** talks to actor John O'Connor about his upcoming one-man version of *A Christmas Carol* raising money for Great Ormond Street

This year marks the 160-year anniversary of Charles Dickens' visit to Cambridge Town Hall for his reading of *A Christmas Carol*. It was the first public reading that Dickens gave of his own work and, by all accounts, was hugely successful. Given the beloved status of the story at Christmas time across the UK, it seems fitting that such a reading returns to Cambridge.

Actor John O'Connor is bringing us his one-man reading of *A Christmas Carol* – the first to use the original script since Dickens – in order to try and capture the essence of the author. He describes the vibrant energy of a man who could never stop; Dickens' own friends begged him not to give public performances and yet his genuine desire to connect with people overcame any of his peers' reservations. I ask O'Connor about the struggles of creating an authentic recreation of a man with such indelible energy. "The production is very vibrant and colourful," he explains.

“People leave the theatre with lots of goodwill, and normally that has nowhere to go”

This production does take advantage of the technical capacity of modern theatre while still being sensitive to an authentic image. 'Magic lanterns' were an early form of image projector that were widely used in the 19th century to add wonder to theatre and public readings. These days, the theatre's capacity to project is far greater, yet this show still captures the spirit of Dickens' use of magic lanterns in the mid-1800s.

This production is also in-keeping with Dickens in the communication with the audience; "every night is different," says O'Connor, "you are having a direct conversation with the audience and you have to play off the energy of the audience".

There seems to be an enormous pressure

in filling such shoes. While O'Connor seems comfortable with the challenge, he admits that there is always the chance to "screw up someone's Christmas". He elaborates: "You want to get it right [...] and there is no hiding place in a one-man show". O'Connor sees *A Christmas Carol* as an endlessly adaptable tale, one that people will continue to love for years to come, as it can be reinvented in different ways while always epitomising Christmas for many.

However, he does hope that audiences don't just take away the magic of Christmas. At the heart of *A Christmas Carol* is a story of goodwill and redemption, yet there is a powerful social critique at play too. Dickens was responding to the horrors to child poverty and the suffering caused of the industrial revolution. O'Connor suggests it is quite a dark tale; one that is a "cry of outrage" and inherently political.

I ask if he feels that Dickens' politics have any relevance today. O'Connor does not hold back. "Child poverty seems like a Victorian problem for so many of us. Yet with 10 years of austerity, these themes seem very much relevant". The Child Poverty Action Group reported that in 2017-2018 there were 4.1 million children living in poverty in the UK, which equates to an average of 9 in every class of 30 children.

O'Connor suggests that *A Christmas Carol* has many parallels to modern Britain. Scrooge is a banker unwilling to give to those in need, while the Cratchits seem to parallel those with little safety net. He likens the Cratchits to those taking the majority of the hit of austerity: "That there are so many that have to rely on food banks all seems very Victorian". For O'Connor, it is important that we be aware of the 'darker side' of both this classic story and modern Britain.

In O'Connor's view, Dickens' was trying to create a connection with people that went beyond the strict class divides of Victorian society. I ask if he feels theatre has a duty to reach out and engage beyond its traditional audiences. O'Connor seems to feel as if it is a way to bring this connection back, saying that, "particularly with a one-man show, the audience is there to be immersed." He suggests audiences no longer have the same desire to "sit passively behind a proscenium arch" and argues there is a big movement in theatre to create genuine experiences for the audience. O'Connor wants his audience to take away not only a sense of Christmas cheer, but the feeling that connection with others, in whatever form that may take, is vital.

The production is raising money for Great Ormond Street Hospital, in the spirit of community and warmth that the show explores. "People leave the theatre with lots of goodwill, and normally that has nowhere to go," says O'Connor. As Dickens was an early supporter of the hospital, and early public readings of *A Christmas Carol* were designed to raise funds, this does seem rather fitting. This production constitutes a satisfying full circle; a one-man reading of Dickens' original script in a place he performed 160 years ago, to raise money for a cause he championed.

A Christmas Carol will be showing at the Mumford Theatre, Cambridge, on Sunday 1st December at 4pm.



▲ O'Connor as Dickens (DAVID BARTHLOMEW)

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Violet

By VARSITY

I will survive (the cursed single bed hangover)

Q

I feel like the people in my friendship group are really not the right people for me, but I don't know how to get closer to my other friends. What can I do?

A

It can be difficult to realise the group of friends you've slotted into isn't for you. Make sure this isn't momentary disillusion with your current group, as the grass isn't always greener on the other side! It may be that you're still happy to be friends with them but perhaps not on a deeper level. You could try to introduce new people to your current group to widen your circle.

But if you've decided that you want a clean split from your current group, that's also perfectly okay. It seems like you know who you want to get closer to, which is a good start. Getting closer to your other friends can take some time, but you've already laid down the groundwork! If you can gradually begin spending more time with them, the transition should feel relatively natural. Show your excitement to see them — everyone likes to feel liked, and someone's reaction to you is often contingent on your own toward them.

Try not to make your current friendship group feel like you're rejecting them — avoiding it will save you any drama. This is another reason why a gradual transition is probably for the best. Good luck: your friends are a huge part of your Cambridge experience, and making this move is a positive act!



Got questions?
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violet@varsity.co.uk

Sharing a single bed can truly make or break your relationship, writes an
anonymous student

Whether you're sleeping next to someone you're used to sharing a bed with, or a different person every night — if you've got less than three feet of space to share, you're pretty much guaranteed to wake up the next morning with The Single Bed Hangover.

You know the feeling — you started the night out snuggled and cosy (or stumbled into bed ready to pass out for 24 hours), but instead you wake up in the morning feeling distinctly sticky and very sleep deprived.

The lack of space makes moving at all a dangerous game: you risk falling out of the bed, rolling onto your partner or straight into a wall. Sleeping next to someone who tosses and turns leaves you staring at the ceiling dreading the unavoidable lack of productivity that follows the next day. The night itself can feel like somewhat of a wrestling

“
Roll over
and crush
any chance
of intimacy
”

match, and you'll inevitably get fed up and initiate the awkward 'roll over and crush any chance of intimacy'.

But it's not only the lack of space, it's the feeling of being cooked alive. You'll be lucky if you wake up with your limbs to yourself, but most likely you and the person next to you will be firmly stuck together. If you're not that familiar with each other, detangling your sweaty limbs in the unforgiving morning light isn't a pretty sight or feeling. Don't even get me started on the duvet wars. Save yourself the trouble and accept that neither of you is going to be completely comfortable or happy.

Having shared a bed with my boyfriend for over a year and a half, let me warn you that this doesn't get better with time. Look forward to arguing with someone who insists they've never snored once, despite all the evidence to the contrary — attempting to fall asleep to his dulcet tones is not in my top ten experiences. This is particularly true when we end up spooning (with him snoring straight into my unprotected ear). But the icing on the cake is the moment when I 'wake up' after three pitiful hours of disturbed sleep to find that my companion got a full eight hours.

Stash is love, stash is life

Sofia Johanson
makes her case for the best thing about Cambridge: stash

I press 'add to basket' and spend a whole £42.99 that I certainly don't have. But need money matter in the pursuit of love?

Everyday I refresh my email, all my limbs crossed hoping that it has finally arrived. It takes over two weeks, but my faith never falters... I was rewarded for my loyalty, after only 17 days, with a beautiful white slip of paper in my pigeon hole.

I scampered to Plodge, visibly struggling to contain my excitement.

I signed my name in the post book, and received the glossy parcel the porter handed to me all too slowly. I couldn't bear waiting any longer, but I forced myself to sprint back up to my room so my first moment with the contents of my parcel would be alone, without interruption.

Breathless, I fumbled for my keys, eventually forcing my way into my

room.

I tore at the plastic, revealing another layer of protection. I giggled maniacally, ripping the envelope to finally reveal the contents.

My light blue fleece.

I now had in my hands the item most capable of vanquishing imposter syndrome. I slid my arms down its fluffy interior and pulled it over my head.

I looked in the mirror with glee. It was far too long and incredibly tight at the top (thanks Playerlayer), but it didn't matter at all.

I hugged myself, feeling so grateful for this new way to flex all over my new acquaintances.

I'd like to think I'm in the majority for the affection I have for stash; there's not a single first year I know who hasn't ordered one of our college puffers, and the college jumpers at Ryders and Amies were sold out when I tried to get one in my very first week. And it doesn't stop there: I even know one girl who joined power-lifting society just to get the fleece.

Why do we love stash? Not to be bleak, but I'm pretty sure we cover ourselves in badges, crests and names to assure ourselves we're actually meant to be here. So while we're here, we may as well celebrate it.

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I was
grateful for
this fresh
way to flex
all over my
new ac-
quaintances
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How not to get ill or die trying

Only a return home will allow a return to health for **Henry Weighill**

Week 7 truly is a grim time to be alive.

All your pre-term enthusiasm has finally sapped away but the light at the end of Cambridge's eight-week-long tunnel is still just out of reach.

To make this even better, in the run-up to Christmas every Tom, Dick and Harry will be coming down with their own bespoke version of influenza: avian, swine or the more common variety of 'man-flu'.

Class numbers will start dropping lower than Britney Spears' jeans circa 2003, and lecture halls will be emptier than a meet and greet with Anne Widicombe. Those who remain to face their lectures will be sat there swaddled in blankets and snorting sachets of lemsip. But despite all the homemade remedies, no matter how much honey you shove down your blistered throat, the malady probably won't budge.

A personal anecdote: I am hardly ever ill. This isn't a boast, just a fact. And yet, despite the strength of my immune system, this term finally got me. Within days of arriving in Cambridge a pustule

had taken out a lease on the corner of my mouth, my lips began to resemble the aftermath of bad botox, and my coughing made me sound like Mt Vesuvius in 79 AD. Not ideal at all.

I am glad to now be on the road back to recovery: I haven't coughed since I choked on a chip a couple of days ago and my lips are once again pre-swelling size.

In the words of Charles Baudelaire, "life is a hospital where every patient is possessed with the desire to change beds". I'm not really sure what this means, but someone else quoted it to me the other day, so I decided to pass the message on.

Currently it does feel like life, and in fact Life, has turned into a hospital. But never fear, you will soon have the opportunity to escape from this seething petri dish and go back home: the sacred space of mince pies, parent-cooked food, and more importantly, unlimited access to all your mum's medication and painkillers.

Until then, be proud of yourself for making it out of term alive.

“
Be proud of
yourself for
making it
out of
term alive
”

Cambridge Women remain unbeaten with 6-1 win against Nottingham Trent

Posy Putnam
Sports Reporter

Cambridge Women's 1sts took on Nottingham Trent 3rds in the second round of the Midlands Football Conference Cup on Wednesday, winning by six goals to one.

The match began with pressure on Nottingham Trent by the Light Blues. Fewer than four minutes in, Cambridge had their first real chance with Bethany Kanten's powerful cross across the mouth of the goal. Unfortunately however, no one was quite able to get onto the end of the pass. However, Cambridge's dominance was rewarded not long after this, with a goal within ten minutes by Kanten. Again the key player, she sent a well-hit and controlled shot into the back of the net. Less than ten minutes later, Cambridge doubled their lead: high pressure by the Light Blues resulted in a well-deserved corner, which Kanten took. The pass was then received by Linnea Gradin, who slotted the ball into the back of the net.

With the Cambridge team having

“Nottingham Trent's frustration began to show”

well and truly established dominance, the match's pace dropped. Despite Nottingham Trent players often appearing late in the box, leaving their forward with little support, the team in pink were able to get off a couple of speculative shots.

Two shots were taken from just outside the box, one aimed directly at Cambridge goalkeeper Emily Hoyt and the other blasted too high. The match retained a highly physical element throughout, with both teams committing to strong tackles and the occasional body check. However, after thirty-five minutes, the style of play produced a nasty collision between Connie Buettner and a Nottingham Trent player, with both players going down to the ground.

The first half ended on a sour note as a Nottingham Trent player was carried off the pitch with a knee injury. These incidents served to disrupt the flow of the game which was somewhat subdued and tame as half-time arrived.

Cambridge started the second half two goals up and looking to add more to their tally. Within two minutes, the-



▲ Cambridge Women pile on the pressure (POSY PUTNAM)

home side were awarded a free kick on the edge of the box.

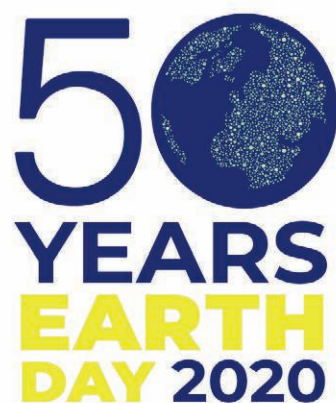
This found Linnea Gradin, who superbly volleyed it into the back of the net for her second goal. Soon after, with Trent now two players down, Sophia D'Angelo and a teammate made a well-timed run to receive a practiced through-ball, rolling it into the back of the net. Bethany

Kanten's excellent curling shot into the top corner completed this Cambridge onslaught. By the sixtieth minute, the home team were up 5-0.

Nottingham Trent's frustration now began to show. Their coach grew increasingly animated on the side-lines and demanded that the referee gave more fouls. With five minutes to go, Cambridge brought their tally to six goals. Ella Edwards picked out Molly Woods with an excellent cross that the latter then poked into the back corner. Nottingham Trent kept fighting until the end, earning a consolation goal in the final minutes of the match.

Cambridge's bright start to the season continues with this win, having already beaten both the Loughborough 3rds and Leicester 1sts in the BUCS Midlands 2A League. Unfortunately for the visiting team, their positive spell of play came only in the game's dying moments.

The win bodes well for the Conference Cup: as Cambridge come into the third round they will be faced with either the previously beaten Loughborough 3rds or East Anglia 2nds.



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Cambridge women remain unbeaten: 1sts victorious in match against Nottingham Trent 31



Cambridge 3

Imperial 2

Cambridge Wanderers confidently triumph over Imperial 3-2

Joseph Powell
Sports Reporter

Cambridge Men's hockey 2nds, also known as the Wanderers, came out the victors against Imperial on a cold Wednesday evening in a confident and measured hockey display that probably warranted a higher score.

The Imperial Medics began proceedings by putting the hosts under early pressure, making numerous forays in the opposition third and drawing players out to them in response.

These early phases saw each team in fine voice, both attempting to put their stamp on a nascent game, a game lacking a dominant team as yet. The Light Blues were patient in this, demonstrating tidy passing to knock the ball around the defensive line and bring Imperial players forward in the hope of a gap. Although one opened and found a man just outside the area, the visiting team were able to snuff it out amid a flurry of sticks.

The Imperial Medics responded with a surging run and lay off to their Number 10, who swivelled and shot with power,

but ultimately his effort proved too wide, hitting the side wall.

This was just a preamble, however, with their next attacking phase a moment of pure vision. An Imperial defender saw the Cambridge line high and exposed — he launched a ball far and high into the air. Light Blue 38 Oli Rowlands was in with a chance of prevention and threw his stick into the air but the ball fell behind. It was swept up by an Imperial forward, who, showing composure, skipped past a defender and Toby Fairhurst in goal to convert from a tight angle.

Now trailing 1-0, the Light Blues bounced back immediately and kept faith in the patient passing play that had consistently served them well. This was wise, as forward play drew a short corner which was laid off to Lewis Collins, a picture of calm, who coolly scooped the ball into the left side of goal.

Honours now even, Cambridge built on a half in which they had not only retained more possession and but also demonstrated more creative play. Intricate passing allowed for more attacks and for the ball to be passed either side

“A confident display that probably warranted a higher score”

of the Imperial goal.

In one of these moments a Light Blue forward whacked a fantastic back swinging shot which looked destined for goal, only for the ping of the crossbar to signify that this was not to be. The ball was sent over accordingly. As the second half commenced, Imperial again came out all guns blazing. Quick feet saw a nimble turn into the area but, lacking accuracy, the visiting team's resulting shot was fired into the side netting.

Down the other end, the Light Blues remained a threat and were able to win a long corner for their efforts. An airborne ball found its way to the edge of the area, but was shot away. It flicked up off an unfortunate Imperial Medic's stick and into the top of the goal for 2-1 in the thirty-ninth minute.

With a lead established for the first time, Cambridge maintained control of the game which had been theirs throughout. Flowing attacks showed an intent to carve out a more formidable lead but in one of these moments the Reds were able to pick a gap in the defensive line, ultimately gaining a short corner. The ball came out to a waiting Imperial forward

▲ A well-played match by the 'Wanderers'

(JAMES LEE)

who showed precision in launching the ball through a narrow gap and into the net to restore parity at 2-2.

The Light Blues had a right to feel disappointed with a goal that did not reflect the run of play, but time was not wasted licking wounds. Pressure was continually applied and another short corner won. The result was familiar, however, with Patrick Leong-Son able to poke it over the line from short distance to make it 3-2 in the fifty-fourth minute.

After this Imperial grew increasingly frustrated, and the final 10 minutes saw them committing more fouls and losing more ground. Cambridge showed a desire to keep going to the last but were unable to carve any further moments of quality.

At the final whistle, Cambridge were the deserved winners, but were perhaps left wondering how their dominance wasn't quite reflected in the score line. The result represents a much-needed win for the Wanderers, registering their first in five attempts.

Cambridge next face Warwick Men's 1sts at home in a week's time, whilst the Medics host Surrey.