

Cambridge Student Starter Pack

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VARSLITY

Dating app dons

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Senior Cambridge academics are matching and messaging undergraduates as young as 18 on the Tinder dating app.

Following reports of dons contacting several students over the app, a *Varsity* investigation found 12 profiles claiming to be University staff engaging with undergraduates on Tinder.

To 'match' with another person on Tinder, both parties must 'like' the other's profile, which is only visible to them if they fall within a desired age range.

This was the case for some high-ranking academics who matched with undergraduates on the app.

One such don is a former college Vice-Master, while another, who not only matched but also messaged two young undergraduate students, is a professor and a visiting fellow.

Profiles supposedly belonging to University staff include "Sam" who stated in his bio that he is an "Entrepreneur, Professor and Designer at Cambridge," adding "I'm the guy your mother warned you about".

Other bios, also claiming to be employed by the University, stated explicit sexual preferences, including "dom and kinky", "ideally non-vanilla" and "You: MILF".

One Tinder user, "Spartacus, 44", who advertised his links to the University in his bio, confessed to having used a fake

name on the app.

No female members of staff were found 'matching' with undergraduates on the dating app.

When creating a profile, users of the dating app specify a preferred age range. Some professors' ages are hidden on their Tinder profiles, meaning that they pay for one of the dating app's premium subscriptions. After 'matching', both parties are able to exchange messages and can 'unmatch' if they wish.

Profiles can become 'verified' through computer vision technology, which determines whether the images attached to an account match with the one scanned in different poses on the app. Although these accounts may be impersonating staff members, the profiles representing themselves as the senior academics above, as well as many other profiles, have passed this verification test.

Tinder introduced its photo verification system in January 2020, to help prevent its users from being catfished.

This requires daters to take a photo in real time, so that the team at Tinder can verify whether these photos match with their profile photos. If the photos match up, the profile will receive a blue check mark.

All academics concerned stated in their bios their connection to the University, citing it in their job title. The undergraduates they matched with also had their age and student status clearly visible in their bios.

SU welfare officer Ben Dalitz told *Varsity* that "it is deeply inappropriate for academic staff to interact with undergraduates on dating apps" claiming that the handling of misconduct complaints

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▲ The frosty Backs on a cold Thursday morning last week (@camdiary)

Racism claims in Divinity faculty

Tommy Castellani
News Correspondent

Jacob Freedland
Senior News Editor

Testimonies of racism within the Divinity Faculty have surfaced, including allegations that a lecturer mocked a Black student's voice, referred to travel grants to "bongo bongo land", and defended the actions of Christian missionaries in Africa.

The anonymous testimonies have been published on the "Divine Dissent" website: a self-proclaimed student campaign that works to "expose alt-right influence in the Divinity Faculty."

The dissenters have previously condemned invitations to right-wing academics Jordan Peterson and Charles Murray, and called for the University to investigate the alleged "Thiel network" – a group of right-wing academics supposedly backed by Trump donor Peter Thiel.

A postgraduate student claims that during their first encounter with the Faculty, a "senior member of staff" said that there were travel grants available to go to "Bongo Bongo Land." They said they were deeply shocked by the comment but also by "the lack of response" from others in the room, which they felt proved to be "a clear indication of Faculty culture."

Another student claims that when one of the only two Black students in their year answered a question in a language class, they were forced to repeat it because the teacher had "never heard someone speak like that before." In subsequent classes the lecturer remarked how "odd" the student spoke, saying

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News

EDITORIAL

A fresh start

The new year is occupied by so much talk of what will change, and there's plenty of mention of that in this week's Varsity – yet so much of Cambridge's prestige is derived from what has stayed the same for centuries. As we return to normal, this Lent will see hundreds of students running in various elections, thousands enjoying Halfway Hall, and will be rounded off, fingers crossed, by the entire university celebrating a Light Blue win on the Thames. But what's changing?

At Varsity, we're saying goodbye to Violet, which has now merged with Lifestyle after four years as an independent section – we wish them a very happy future together. Other goings-on in Cambridge include plenty of upcoming events arts and theatre scene ('Arts events calendar: Lent 2022', p. 22; 'January productions calendar', p. 30), whilst the Cambridge SU Women's Officer has recently resigned ('Nominations open for SU Women's Officer', p. 8).

Beyond Cambridge, however, the nation has reacted to recent revelations of supposed 'work meetings' at Number 10 ('Partygate proves telling about lockdown motivations', p. 13), and a few miles down the road, one of London's most loved landmarks faces demolition — though some are eager for it to remain (The Mound must stay, p. 12).

In our pages this week, we'll also be exploring something old (professors on dating apps, p.6), something new (an app to track your friends on a night out), something borrowed (hummus recipes, p.21), and something blue ('How do I avoid the January blues?', p.20). And of course, it wouldn't be Varsity without an element of introspection – students reflect on their identities ('On being a Queer rugby player', p.9; 'What's your coconut score?', p.10), their student union ('When Cambridge SU fails, JCRs step in', p. 14) and their futures ('Is the corporate hustle a blessing or a curse?', p.10).

Lent term can feel like a liminal space, a cold caught between the excitement of Michaelmas and the exam-fuelled stress of Easter. This year, reflecting on the four years that have passed since the two of us received our offer letters, we invite you to savour Lent term with us. Put the kettle on, sit back, and bask a little in the hope of the new year.

Bethan & Emaan

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‘Dismay’ at scrapping of prisoner programme

Tiffany Tsoi

News Correspondent

More than 70 signatories, including criminologists across UK universities, as well as alumni of the Learning Together (LT) initiative, have published an open letter expressing “dismay” at Cambridge's decision to scrap the prisoner education programme last week (10/01). Jack Merritt, 25, and Saskia Jones, 23, were murdered in 2019 at a Learning Together event at Fishmongers' Hall in London by convicted terrorist Usman Khan.

The inquest into their deaths criticised Learning Together for the event, as Khan was allowed to attend the event without a police escort despite his high-risk classification and he was on probation.

The letter stresses the importance of the initiative, which “aimed to provide high-quality educational opportunities”, and could “fill a book with testimonies of lives affected for the better by this initiative.”

Protesting the decision to cease partnership with the initiative, it criticises the university's “retrograde step” of “providing a conventional education largely to the most privileged in society”.

Among the signatories are Marc Conway and John Crilly, both ex-offenders and alumni of the Learning Together scheme. They were also attendees at the Fishmonger Hall's event in 2019 and helped fight the attacker on the day.

Speaking to *Varsity*, Conway said: “If it were not for Learning Together, I would not be where I am today. I work for a very successful prison reform charity, I've gotten a degree, I've changed my life, and this is all because of the help Learning Together was able to provide me. And I'm not unique in that, there's



▲ Jack Merritt and Saskia Jones (JACK MERRITT/METROPOLITAN POLICE)

lots of people [who can say the same].”

John Crilly voiced similar sentiments, saying he felt “sick” when he heard about the University's decision.

In particular, Crilly expressed disappointment at Cambridge as other universities will be continuing the scheme. Learning Together tweeted that despite Cambridge's decision, “partnership will continue at Universities with adequate governance, safeguarding and risk management processes under the new Ministry of Justice framework to which we have contributed.”

The open letter emphasised that Cambridge itself had similarly recognised that the initiative could “feasibly be delivered in a way that minimises and appropriately manages risks”.

Speaking about the risk management framework that had been employed in organising the Fishmonger Hall's event, Conway told *Varsity*: “I know the Learning Together founders followed the Cam-

“
If it were
not for
Learning
Together, I
would not
be where I
am today
”

bridge University and the Prison and Probation Service (HMPPS) risk management strategy. Intel was not shared with them on the danger that Usman Khan presented.”

This was echoed in the published Learning Together CIC response to the Coroner, which stated that the event “was organised in accordance with and adhered to all of the established risk management, safeguarding and governance frameworks of the University that were communicated to and implemented within the Institute of Criminology.”

Conway accused the University of using the programme's founders, Dr. Ruth Armstrong and Dr. Amy Ludlow, as “scapegoats” for their own “failing risk management”, and “hanging them out to dry”.

Some of the victims' families released statements supporting Cambridge's closure of the scheme. Jack Merritt's father, Dave Merritt, said those leading the course were “naive about the risks” posed.

Ben Jarman, a PhD researcher at the Cambridge Institute of Criminology and one of the signatories of the open letter, argued for the positive sides of the programme, as “it's not clear that [shutting the programme] does any good, and it does so a lot of harm.”

Fourth year Cambridge student, Olivia Millard, who had previously attended a Learning Together course at HMP Whitemoor in 2019 and was set to become a mentor in the following course before the attack, described the programme as “incredibly formative”. However, she agrees with Dave Merritt that the “programme should be halted” until “safeguarding measures leave no scope for error.”

Student launches ‘tongue in cheek’ petition to save London landmark

Krystian Schneider

News Correspondent

Over 400 people have signed a Cambridge student's petition to save the Marble Arch Mound, a 25-metre-high man-made hill in London.

University of Cambridge student Freddie Poser and his friend Alexander Bowen started the petition in response to the attraction closing down after just six months.

The Mound has been described as “London's worst tourist attraction”. Visitors have said they are “underwhelmed” and “bored” by the landmark.

It led to the resignation of Westminster Council's deputy leader Melvyn Caplan after the costs exceeded the original estimates. The Tory-led council review to “understand what went wrong and ensure it never happens again” described the soaring costs of the scheme as “devastating” and “avoid-



able”. Labour councillors described the project as “a disaster from start to finish”.

But the two young men who started the #SaveTheMound campaign disagree.

Freddie and Alexander told *The Evening Standard* that the petition is only “50 per cent tongue in cheek”.

Freddie told *Varsity*: “The campaign is about 50/50 serious/satire. The serious bit is that the Mound cost £6m, and spending that for just 6 months versus spending that over 1 or more years are very different propositions. The Mound got over 250,000 visitors so people *were* going there, why shut it now?”

Poser went on: “The campaign is also a satire of NIMBY groups who try to defend clearly irrelevant ‘heritage assets.’”

Located on the corner of Hyde Park and Oxford Street, the project cost a reported £6 million. The Mound was built to “draw crowds and support the recovery in the West End”, according to a Westminster Council spokesperson.



▲ Mormon commercial activities are spreading worldwide (UNSPLASH)

The Mormon farm in Cambridgeshire

Tucked away in the green fields of North Cambridgeshire lies a 7000 acre Mormon farm, bankrolling activity from West Africa to London

Christopher Dorrell
Investigations Editor

Woodwalton, a small village in Cambridgeshire, is a surprising place to find the headquarters of a large farming company.

It is even more surprising that this farming company, Farmland Reserve UK Ltd, is a subsidiary of AgReserves, a multinational farming company effectively run by the Mormon Church.

If one looks up Farmland Reserve UK on Companies House one can see the company's previous name: "Church of the Latter-Day Saints."

According to a land registry spreadsheet from May 2015, Farmland Reserve UK Ltd owned 7,716 acres making them one of the top 100 landowning companies in England and Wales. Their most recent financial report attributed land worth nearly £54 million and buildings worth almost £17 million.

Older articles give the Mormons even more land. One from 2011 put them in the top 10 of UK landowners, which would

have put them in the same bracket as institutions like the Crown, the Church and National Rail.

Why do the Mormons own so much land in Cambridgeshire?

In short, AgReserves, the multinational company of which Farmland Reserve UK is a part, is one of the moneymaking institutions financing the Mormon's charitable activities.

AgReserves, based in Salt Lake City, operate in more than 30 states around the world, previously the US's largest producer of nuts and own the nearly 300,000 acre ranch in Florida, one of the US's largest.

Farmland Reserve UK therefore exists in order to make money that can be used in the Mormon's charitable activities across the world.

In 2012, for example, the company made a donation of £31.6 million (\$50 million), to the Church of the Latter-Day Saints.

Over half of this was spent on building meeting houses in Southeast Africa and another \$3,349 million on a Temple

in Accra, Ghana.

Every year since 2016 additional donations of £1 million have been made to the Church for the furtherance of their charitable activities.

The Woodwalton estate has been owned by Farmland Reserve UK since 1995. Although Farmland Reserve UK used to own more land, for 13 years they have been selling off scattered land parcels and focusing around "one major farm centre in Cambridgeshire," as the financial report says.

This consolidation "will enable the running of a more efficient operation that will generate sustainable funds for future Charitable work."

During 2011 the trustees of the company approved the purchase of parcels of land in the region to the value of £9 million.

Cambridgeshire farmland is some of the most fertile in the country: East Anglia is the most productive crop producing area of the country.

One article from nearly ten years ago noted that the mission statement for the

company, printed out next to a picture of Jesus, read: "Our business is farmland. Profit motivated: No Excuses. Managed for profits. Increased productivity. For investment; for strategic and welfare resource, world-wide based."

Other areas of endeavour for the Mormons in the UK include property in London. In 2019, Property Reserve Inc - another subsidiary of the Mormons - purchased Alder Castle on 10 Noble Street, for \$129 million.

At the time of purchase tenants included Lloyds Banking Group and asset manager MSS Capital.

The Mormon Church is a Christian restorationist movement, founded by Joseph Smith in the late 1820s. Over 16 million people worldwide belong to the religion, which sees itself as restoring the early Christian church supplemented with additional revelation, including the Book of Mormon.

Farmland Reserve UK Ltd did not respond to Varsity's requests for comment.

NO NDAs

Universities told to stop using NDAs to silence the victims of sexual violence

Universities' Minister Michelle Donelan called for the "shabby practice" to be eliminated from university campuses.

She said the victims of sexual harassment should never be "bullied into silence" to protect the reputations of universities. Six vice-chancellors from universities including Cambridge, Exeter and UCL have signed the pledge.

The website #Can'tBuyMySilence lists those that have signed up. Donelan hopes that this scrutiny will encourage more to follow.

On BBC Four Women's Hour, she said that she hopes for the "vast majority of universities" to sign up within the year.

This comes after the University and College Union also called on institutions to stop using NDAs last month.

ATTENBOROUGH SPOTTED

David Attenborough spotted in Cambridge Botanical Gardens

Clare College alumnus and national treasure David Attenborough has visited Cambridge's Botanical Gardens to film an episode of *The Green Planet* that will air on Sunday.

The documentary series explores the remarkable ways in which plants adapt to their environment to endure harsh and changing conditions. Attenborough uses technology to reveal the secrets of their world and to highlight their role in sustaining human life.

The Gardens will feature in Episode 3, 'Seasonal World', which investigates how plants cope with rapid seasonal changes.

Previous episodes of the show have been filmed in the tropical rainforests of Costa Rica and the freshwater ways of Brazil.

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"I think you are the funniest person I have ever met in my life." Despite the student explaining they had been born in Britain and privately educated, the lecturer made them repeat what they said in front of the class.

A supervisor also allegedly defended missionaries bringing Christianity to Africa on the grounds that before they came, "there were some tribes in Africa that used to eat each other and that's not a good thing by any moral standard."

The latest series of revelations comes amidst a wider row over free speech within the Faculty.

Critics accuse the Faculty of falling short of the anti-racist commitments they made in their statement following George Floyd's death in May 2020, which urged members to "think more deeply about race and learn from those who have been marginalised."

They cite invitations to controversial figures like Jordan Peterson, who

dismissed racism as "indicative of low resolution thinking" on Question Time last year, and Charles Murray, who notoriously suggested IQ varied according to race, as evidence.

The Faculty have defended themselves against these concerns on the basis of free speech. Last month (17/12) Divinity Head James Aitken sent an email to students which affirmed his recognition of the "right of any member to facilitate discussions on topics within the law."

Following the email, Divinity Professor Judith Lieu told *Varsity* that the absence of any reference to the post-George Floyd statement in Aitken's email, suggested there was a "danger" that "those aspirations may be forgotten."

Former Archbishop of Canterbury Rowan Williams said that "the current challenges offer an opportunity for the Faculty to clarify its collective commitments on various matters, especially on issues of race and diversity."

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News

White men 70% of Union debaters for Lent

Fergal Jeffreys
Deputy News Editor

White men will make up 70% of debate speakers at the Union this term, the Lent term card revealed.

Released last night (18/01), it details the Union's programme for debates across Lent term. Out of 39 debate speakers, only ten are women. Just five of the debate speakers are BAME.

The majority of BAME debate speakers scheduled will discuss the motion "This House regrets the fall of the British Empire". Two of those speakers, Dr Zafer Masani, a freelance historian and broadcaster, and Dr Marie Daoida, a lecturer in French language at Oxford, will argue the proposition, while Labour grandee Baroness Shami Chakrabati will oppose the motion.

Past line-ups have also lacked diversity. Last term only fourteen BAME speakers featured across twelve debates. Out of fifty one debate speakers only nineteen were women.

Beyond the debates, this term's card features speaker appearances from Lula, the former President of Brazil, ex-Home Secretary David Blunkett, former Arsenal and England football captain Tony Adams, and pornstar Stormy Daniels.

In his introduction to the term card, President James Vitali described how "Debating will be at the centre of what

we do this term".

Vitali went on to tacitly address the controversy surrounding free speech last term, where art historian Andrew Graham-Dixon was allowed to use racial slurs as part of an uninterrupted Hitler impression.

Vitali said: "Since 1815, the Union has been a place [...] that has cherished the basic values of free speech and the free exchange of ideas, and that has, undoubtedly courted controversy. Some things, it would seem, do not change..."

Equalities Officer David Quan told Varsity that "our Equalities Committee worked tirelessly over the holidays to create a diverse term-card. We are committed to making the Union more accessible: we've set up Reading Groups and socials, improved the Women's and Non-Binary Debating Programme, and engaged with the Schools Liaison Officers Group to improve access to our world-class resources."

Press Officer Ed Barlow said that it was "always possible to find some way to nitpick a termcard."

He claimed that "Varsity run this story every term. The reality is we've made the Union more accessible than ever with a "How to Get Involved" Guide, debating workshop with the 93% club, and organising 14 out of our 34 events on issues about social justice."



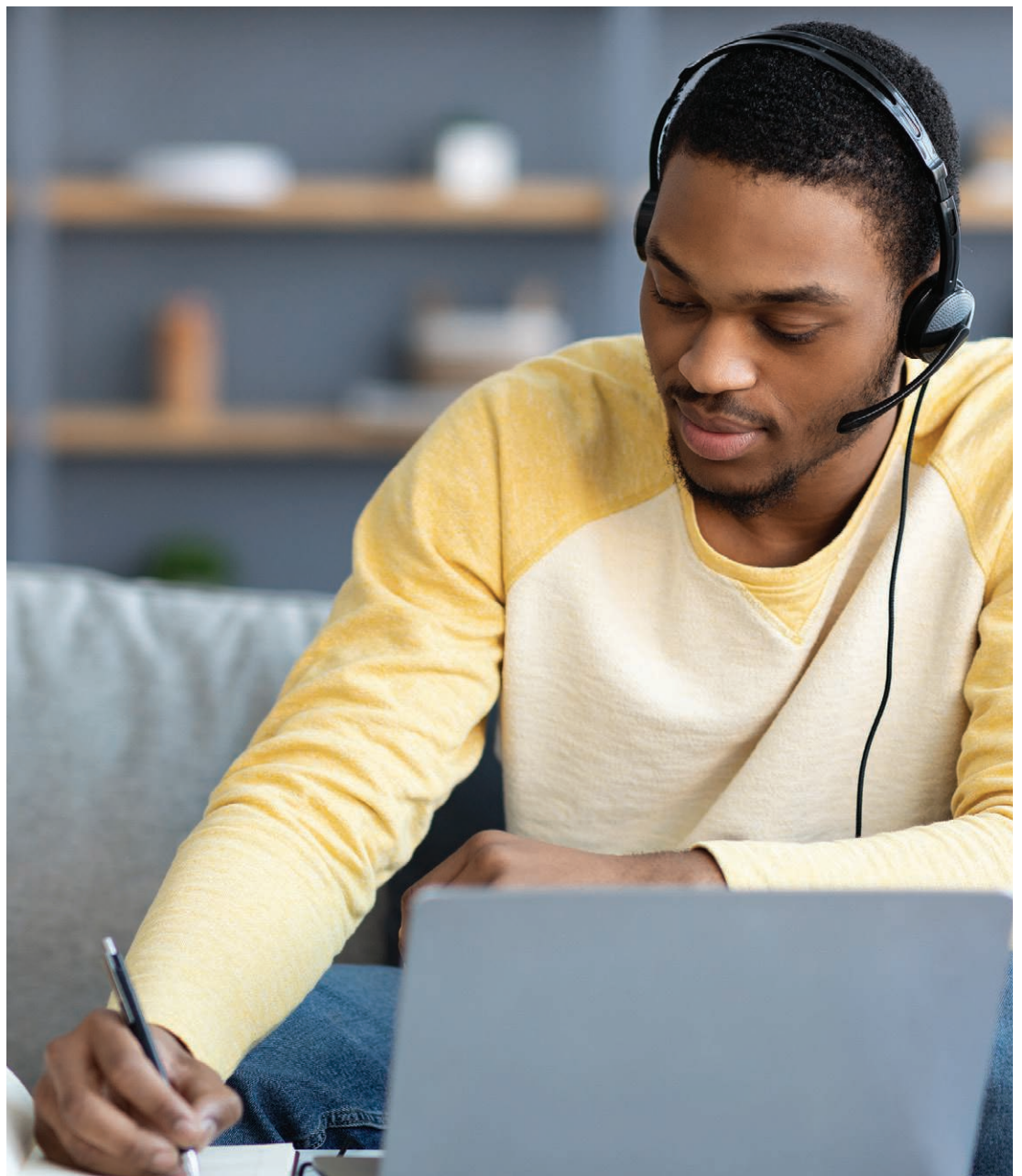
▲ And they're off! Cambridge rowers take to the Cam. (@CAMDIARY)



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Colleges caught banking with Europe’s biggest fossil fuel investor

Rosie Smart-Knight
 Deputy Investigations Editor

A majority of colleges bank with Europe’s biggest fossil fuel investor, a *Varsity* investigation can reveal.

20 of the 31 colleges bank with Barclays, which a recent report showed is Europe’s biggest spender on fossil fuels. Since the Paris Climate Agreement in 2015, Barclays has invested over \$144.9 billion in fossil fuels - the seventh highest in the world, nearly as much as the GDP of Qatar in 2020.

Student Union president, Zak Coleman, said that “students should be furious that so many colleges are lending social legitimacy to banks like Barclays in the face of an escalating climate emergency that these banks’ policies are directly fuelling.”

Lloyds, the second most popular bank with Cambridge colleges, has spent \$11 million on fossil fuel investments - 100 times less than Barclays.

A group of Oxbridge students who aim to get major UK banks to cut their ties with the fossil fuel and arms industries, Boycott Banks’ Destruction, have called for the university and colleges to cut ties with the worst offending banks HSBC, Lloyds, Barclays and NatWest over their “exceptionally poor ethical track records”. All thirty-one Cambridge colleges bank with



▲ (TIGER/GEOGRAPH)

one of them.

The group said that “It is outrageous that the money paid to the colleges by students is being used to support these types of investments. The banking sector must divest in fossil fuels, and our institutions should use their influence to enforce this change. If the university and colleges are serious about reaching net zero then they must ensure that none of their activities are used to exacerbate the climate crisis.”

Fitzwilliam College told *Varsity* that they expect the banks they work with to align with their social and environmental values. They said that conversations were already underway with Barclays regarding its environmental record, and that if action isn’t taken, they will consider swapping.

St Catharine’s College, who also bank with Barclays, state on their website that

they would also consider switching banks if Barclays continues to clash with their values. They did not respond to *Varsity* for comment.

Coleman added, “As with divestment, there is clear evidence that the strategy of ‘influence from within’ is far, far less effective than publicly cutting ties with these banks. So if colleges are truly serious about tackling climate breakdown, they must urgently sever ties with Barclays and other top fossil fuel funding banks until they commit to ending all current and future fossil fuel financing.”

The news follows a recent protest by Extinction Rebellion over the University’s ties with the oil company Schlumberger.

All colleges were contacted for comment and all, bar Fitzwilliam, declined to comment. As did Barclays bank.

Medwards President joins UK’s largest student film festival

Tommy Castellani
 News Correspondant

Murray Edwards President Dorothy Byrne has been appointed to the board of directors of Watersprite, the UK’s largest student film festival.

The 2020 edition celebrated 38 student films from 24 different countries. Watersprite will return to Cambridge for the thirteenth time in March 2022 for a weekend of events, networking and short film screenings to celebrate the future of film. The judges will seek to narrow down more than 1,400 submissions, the highest number the festival has ever received.

Before being elected President of Murray Edwards, Byrne was Editor-at-Large of Channel 4, a role specially created for her after she had held the position of Head of News and Current Affairs for over 15 years. Her programmes have won various awards, including BAFTA, Royal Television and Emmy awards.

The Watersprite festival has a long tradition of widening participation and this year they will offer international filmmakers bursaries to travel to Cambridge. They will also provide young people with free access to screenings, workshops, mentorship schemes and Q&As with industry experts.



▲ (WATERSPRITE FILM FESTIVAL)

On her appointment Byrne said: “The festival inspires and empowers young film talent and I have always been a strong supporter of providing broader access for young people to enter the world of film and television. I’m looking forward to seeing the new talent and voices emerging.”

Board President Hilary Bevan Jones commented: “We are now seeing the first generations of Watersprite become Bafta and Oscar nominees and winners - a wonderful journey to observe.”

Shortly after becoming Medwards President in September 2021, Byrne got embroiled in a spat over female fertility in only the second week of the academic year.

At the time, Byrne said: “We are teaching about consent, we are teaching about harassment but we are not teaching them the facts about their own fertility. It is a woman’s right to choose to have a baby.”

After her intention to introduce formal seminars on the topic was reported in *The Times*, Byrne was forced to scrap her plans after some students and alumni voiced their opposition, although others lent their support.

Barclays’ fossil fuel investments

Rosie Smart-Knight
 Deputy Investigations Editor

Juliette Guéron-Gabrielle
 Deputy Editor

The bank’s recent investments include a \$194 million bond to Enbridge, an energy company that owns part of the Dakota access pipeline (DAPL).

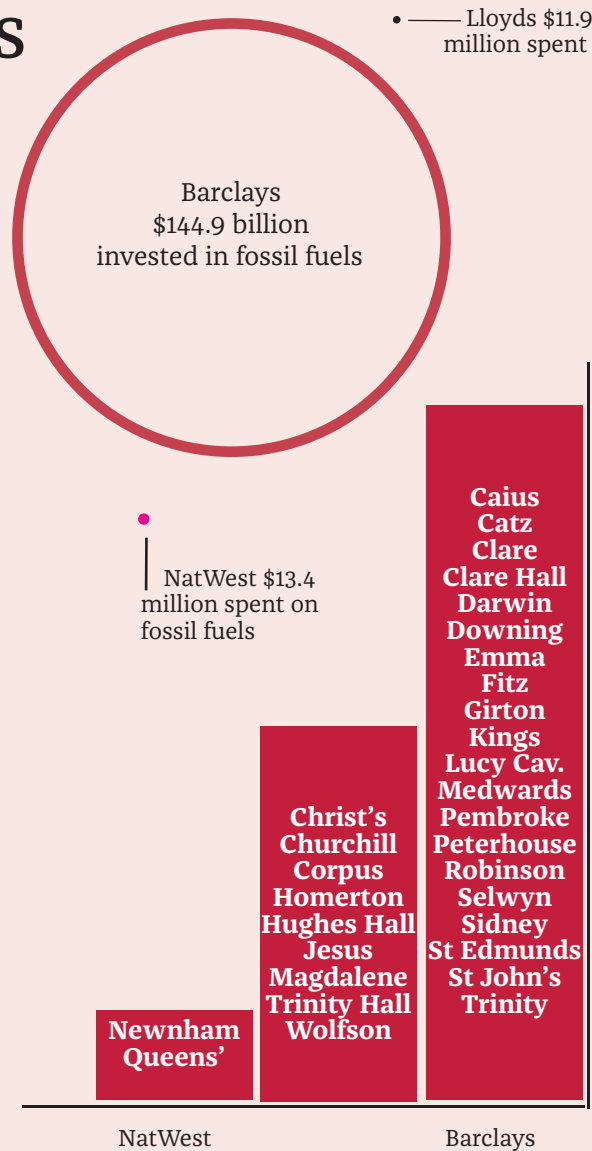
The pipe cuts through land belonging to the Meskwawi tribe, decreasing its soil and water quality and making it vulnerable to oil spills. The infrastructure project had been blocked by Obama, before the Trump administration revived it.

Enbridge also owns the Line 3 pipeline, which was responsible for the largest inland oil spill in U.S. history in 1991.

In the lead-up to COP-26, Barclays also invested \$200 million in the tar-sand extraction company MEG Energy. Tar sands oil is up to a third more polluting than traditional oil, and creates toxic waste harmful to the neighbouring environment.

Exploitation of tar sands are one of the factors that prevent Canada from being on track to its Paris Agreement commitments.

In May of 2021, Barclays’ shareholders voted against a resolution to phase-out the bank’s fossil fuel investments. This resolution, if adopted, would have aligned Barclays with the targets mapped out in the Paris Agreement of 2015. Barclays still claims it is their “ambition to be net zero by 2050”, despite their multi-billion investments in fossil fuels.



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Alumnus of
 Pembroke College



News

Dating app dons 'matching' with

Story continued from front page ►

is "woefully inadequate". He went on to allege that within Cambridge there exists "an institutional culture which allows staff to abuse their power."

Dalitz continued: "We would like to see reforms to the Student Complaint Procedure such that cases are dealt with promptly and seriously, with real consequences for staff who have abused their power and position, and those who have experienced misconduct from staff are supported, not silenced."

"As is our position throughout our campaign work on disciplinary procedure reform, it is vital that the University's response to these allegations is victim-centred, and that students who have experienced inappropriate behaviour from academics are able to come forward safely without fear of negative consequences."

The University did not provide a comment to *Varsity*, but cited their complaints procedure on inappropriate student and staff behaviour.

University policy does not explicitly forbid relationships – be they romantic or sexual – between undergraduates and

members of staff so long as they do not have a "professional connection".

Varsity has seen overwhelming evidence that profiles presenting themselves as Cambridge academics are attempting to initiate relationships with

undergraduates.

One anonymous student who had received contact from academics said: "Academics being on Tinder undermines the trust students place not only in the staff, but in the institution itself....As a

What's the University's policy?

The University has made it clear that sexual or otherwise intimate relationships between students and staff create a conflict of interest, writes Esme Kenney, and risks situations of abuses of power or favouritism.

However, this only applies in cases where the member of staff has a "professional connection" with the student. This means that the member of staff has, or will have, any academic, pastoral and administrative responsibility for the student, for instance, supervising the student or writing their reference.

The University states that any relationships under these circumstances should be avoided.

If such a situation arises, the member of staff should inform the head of their

department or a senior member of HR, so that arrangements can be made so that the member of staff and the student will not have any professional connection.

If the member of staff fails to do this, the situation would be treated as a disciplinary matter.

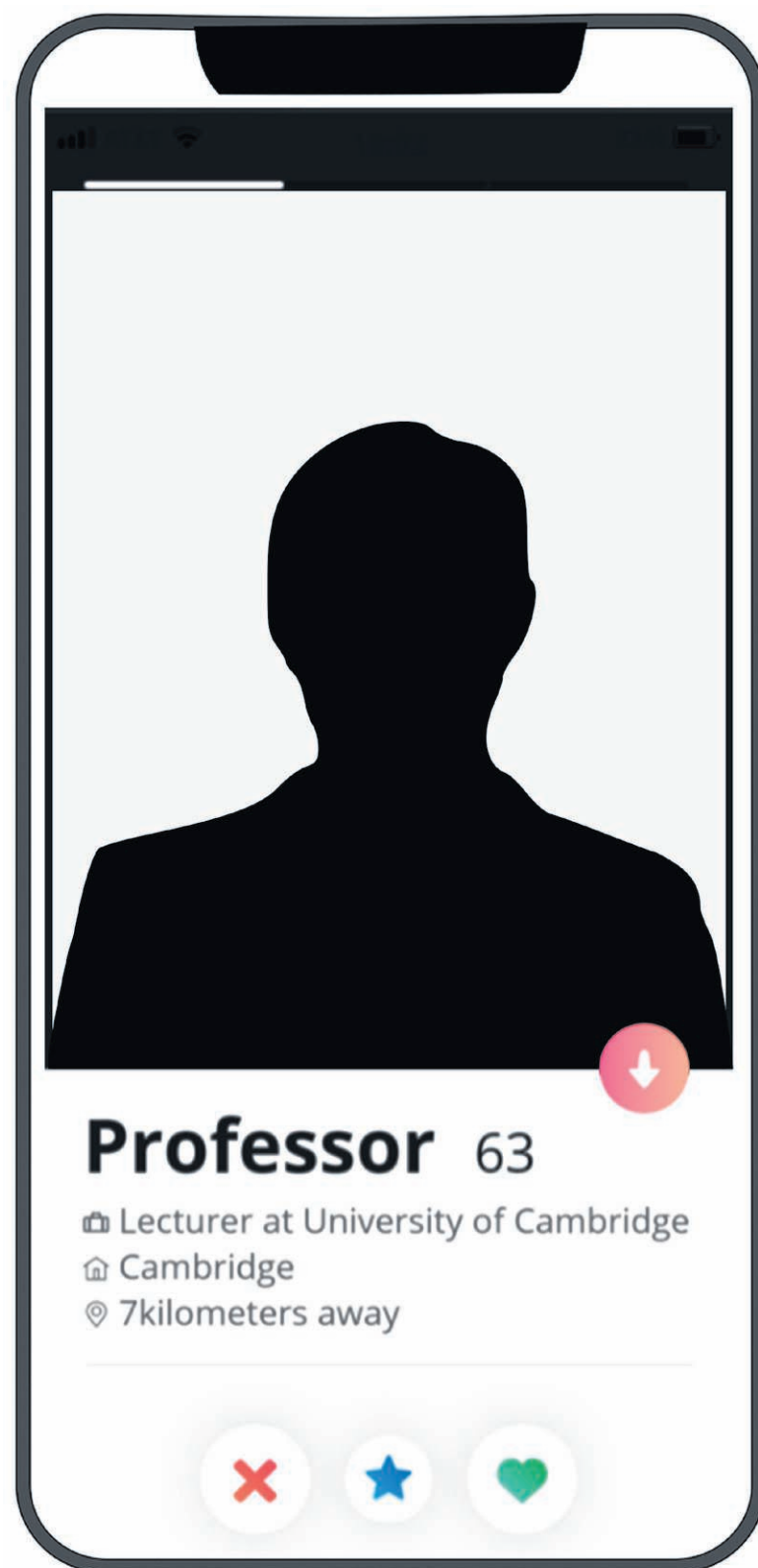
The University's policy does not comment on any relationships between staff and students that fall outside of this.

"Members of staff" includes employees of the University, as well as those who hold a University office or post.

The University also clarifies that these relationships, "however brief", could include messages via social media, texts, or emails.

young female undergraduate, these men appear powerful and influential, a fact which they are clearly using to their advantage on dating apps. There is already a power imbalance – and they are exploiting it."

▲ "There is already a power imbalance – and they are exploiting it." (PIXABAY)



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Trinity student died of drug overdose, coroner finds

Fergal Jeffreys
Deputy News Editor

A Trinity student died after taking an overdose of alprazolam – also known as Xanax – a coroner report found yesterday (19/01).

Keshava Iyengar, a second year mathematician at Trinity ingested "potentially fatal quantities of Xanax in his blood", a pathologist told the hearing. The Coroner concluded the student's death was "drug-related".

The second-year student had been taking anti-anxiety medication, the cor-

“
He had
overdosed
on Xanax
last year
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oner was told, following a recent parking incident which involved the police. Mr Iyengar had also experienced a "tough time with his studies".

The coroner concluded that there was evidence that he had not intended to take his own life. He said Mr Iyengar had taken Xanax for "high anxiety levels" but was "not reckless".

Fellow student Harry Whelan described his friend to the inquest as a "glue guy who brought a lot of people together" and "one of the best social butterflies".

Undergrad students on Tinder

Comment Students should not be silenced by University

University should not hush up complaints against dons, write **Akshata Kapoor** and **Nieve Bridges**

Horror stories about university professors making advances on younger students have been one of the most shockingly common conversation topics during our time at Cambridge. From rumours about tenured professors with sexual harassment allegations against them, to Camfessions about supervisors behaving inappropriately. The number of times you might hear “someone in a senior year told me our supervisor was accused of sexual harassment” - countless; the number of times we have seen a public statement by the university acknowledging allegations against or expelling offenders: 0. In an institution that is bent on keeping allegations of sexual misdemeanour hushed up, there is little we are able to do beyond writing anonymous Facebook posts and hoping to start even the smallest of conversations.

The Tinder propositions revealed in the *Varsity* investigation can easily be brushed off as harmless - laughable, even - but this behaviour is only the tip of a large, scary iceberg dominated by men misusing their positions of power. If these staff members develop a penchant for entertaining the idea of barely-legal encounters online, who’s to say that this mindset is reserved purely for Tinder? What’s truly worrying is the implication that staff members are actively searching for younger female students.

Tinder may have mechanisms in place to limit one’s exposure to un-

wanted advances but the same cannot be said for your supervisions, Teams meetings, or lecture halls - where your presence is required and you don’t have the option to swipe left on people who make you uncomfortable.

There is a reason so many discussions around sexual misconduct at Cambridge University seem to be relegated to hushed up gossip: those in power are failing to respond effectively to complaints of sexual misdemeanours. An investigation into sexual misconduct in British universities, by Al Jazeera in 2021, revealed that Andrew Orchard has been accused of several claims of sexual harassment, sexism, and inappropriate drunken behaviour by various past students. Orchard has been affiliated with numerous prestigious institutions. There has been, unsurprisingly, a resounding silence from Oxbridge institutions. While Pembroke College and the English Faculty in Oxford have assured their students that Orchard will not be teaching them, there has been no public support for survivors or condemnation from either university.

Peter Hutchinson, a former Fellow of Trinity Hall, Cambridge, has been accused of sexual misconduct. This resulted in his exclusion from the College, after which he was briefly readmitted before ultimately resigning following understandable student consternation. Hutchinson still retains the “symbolic” title of Emeritus Reader at the MML Faculty. However symbolic the university wants the role to remain, it nonetheless legitimises Hutchinson’s lasting presence in the university. Much like how our colleges and libraries are haunted by the names of colonisers, the legacy of sexual harassers will live on through “symbolic” titles and continued tokens of acceptance. Excising their lingering

presence as figureheads of the University requires more than a slap on the wrist. It’s hardly surprising that the Univer-

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This behavior is only
the tip of a large, scary
iceberg
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sity has failed to expel these phantoms of abuse from our academic environment. As an institution that has gained power through the slave trade, and continues to invest in fossil fuels and the arms industry, Cambridge University has a chequered past when it comes to making amends. When our history of ‘keeping things hush-hush’ is fossilised in the very walls of this institution, how can we expect that individual abuses of power will be properly dealt with? Naming and shaming these cases of sexual misconduct is a necessary pre-

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There has
been silence
from
Oxbridge
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▲ (FLICKR)

caution against future offences, and a step in the right direction in terms of challenging institutional silence on matters of exploitative relationships - within the university and further abroad.

Following reports of universities in the UK using NDAs to silence student complaints, Cambridge is now one of 6 universities to sign a pledge to not use NDAs for cases of bullying, sexual harassment, and misconduct. However, unless the university takes a stronger stance in

condemning past cases of sexual misconduct by employees, and works on regularly improving related procedures including mandating sexual harassment workshops for all staff and routine reviews of sexual harassment procedures, members in positions of power will continue to misuse their authority, and students will remain victims of advances that turn their spaces of learning and living into an online and offline nightmare.

University sues Mastercard

Bethan Moss
Editor-in-Chief

Last Wednesday (13/01), The University of Cambridge filed a competition suit against Mastercard, the American multinational financial services corporation, in the High Court of Justice of England and Wales.

The suit follows a 2020 judgement, which ruled that Mastercard and Visa’s mandated interchange fees broke anti-competition law. The UK Supreme court subsequently heard and denied an appeal from Mastercard, upholding the lower court’s ruling.

In August 2021, Sainsbury’s Supermarkets reached a settlement with Mastercard. Sarah Houghton, a Mishcon de Reya lawyer advising the supermarket

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The Supreme
Court denied
an appeal
from
Mastercard
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▲ The dispute involves Sainsbury’s (FLICKR)

chain told *Bloomberg News* at the time that it was “the first substantial award in a competition damages claim in the UK, and [they] believe in Europe”.

The University is being represented by British international commercial law firm Hill Dickinson LLP in this case, and Mastercard by the firm Jones Day. The nature of the competition suit is currently not public knowledge.

Varsity has contacted the University of Cambridge, Mastercard, Hill Dickinson LLP and Jones Day for comment.

The Mays Call for submissions!



The Mays Anthology is delighted to announce that submissions for our 30th edition are open.

The Mays is the premier student anthology, publishing the best new poetry, short stories, art and creative photography from Oxbridge students each year.

Widely credited with launching Zadie Smith’s literary career, The Mays continues to attract the brightest creative talent from both universities. Previous guest editors have included Kate Bush, Stephen Fry, Rupri Kaur, Nick Cave, Patti Smith, Jarvis Cocker, Oscar Murillo, Arlo Parks & many more!

Closing date - 25th February 2022.

For more details see www.themaysanthology.co.uk/submissions/ or email: mays-editor@varsity.co.uk

News

Nominations open for SU Women's Officer

Sam Hudson
News Correspondent

Nominations have opened for the SU Women's Officer by-election after Milo-Eyre Morgan formally left his post on the 18th of January.

Milo's is the first resignation of an SU sabbatical officer since Jess O'Brien resigned as Disabled Students' Officer over allegations of harassment and bullying in Lent 2020. However, this resignation did

not trigger a by-election as it occurred after the regular Lent SU elections.

The last Cambridge SU, then known as CUSU, sabbatical by-election happened in 2014 after the then CUSU coordinator resigned from their post only weeks after assuming it. The by-election was marred by controversy after it was alleged that one of the candidates, James Mottram, had misled students over his political leanings.

Mottram was a former chairman of

the Cambridge University Conservative Association (CUCA) but neglected to mention his previous relationship with the Association in his manifesto despite claiming "political neutrality" to be a priority. He later withdrew his candidacy.

It is hoped that this by-election will be less controversial, with voting opening on the 31st of January and votes closing on the 3rd of February. The successful candidate's tenure will

last until the new sabbatical team starts in July 2022.

According to the SU's website, any student may run for office if "woman" forms a part of their gender identity. The job itself entails leading the SU's Women's Campaign, along with representing women and non-binary students on some University committees.

Like all sabbatical officer roles, Women's Officer is a full-time job, requiring successful candidates to take a year out of their studies. Officers are expected to work 35 hours per week with an annual salary of around £21,800.

Zak Coleman, the current SU president, encouraged anyone interested to run, saying:

"This position is perfect for anyone with a passion for representing women students and students for whom "woman" forms part of their identity on the University-level. If you're even slightly interested and want to hear more, don't hesitate to contact one of the current SU officers to chat about the role. I've loved my time at the SU so far and am really excited to hear candidates' ideas for how they would approach the role and welcome a new member to the team!"



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UCU slams Cambridge pay cut threats

Esmé Kenney
Deputy News Editor
Lorna Kimmins
Deputy News Editor

Cambridge UCU has passed a motion condemning threats from the University to cut pay for teaching lost due to strike action.

In the meeting of the Cambridge branch of the UCU on Monday (18/01), members discussed "threatening" messages from University management following industrial action in December.

The motion from their meeting states that the University had threatened to deduct 25 percent of staff pay "for each day that a staff member chooses to not reschedule lectures or classes disrupted by the strike". They report that the same penalty will apply for refusal to share materials for the cancelled lectures or classes.

The motion called for a "public campaign" condemning the University's policy, as well as a "voluntary levy" paid by members to compensate for the proposed pay reductions.

Cambridge UCU will also petition the union's Higher Education Committee to call for strike action nationwide in February.

In response to the UCU claims, a University spokesperson has asserted that the University "will only withhold pay for strike action", as well "action short of strike which constitutes a breach of contract."

Explaining the rationale behind the University's decision, the spokesperson said that "students have already experienced close to two years of major disruption to their education" and that they were "taking this action with [their] students in mind."

"The University remains committed to working with its unions, and continues with Cambridge UCU to press for the redesign of the Universities Superannuation Scheme with a view to achieving better outcomes for members and putting the scheme on a more sustainable footing."

The UCU announced last November (16/11) that they would hold strikes between the 1st and 3rd of December, after members voted in favour of industrial action earlier that month.

Features

On being a Queer rugby player

Callum Finnigan explores his changing relationship with rugby as a Queer person, delving into the sport's history and highlighting key issues

Rugby has always been a part of my life. For the last 15 years, I have watched rugby, I have been in rugby clubhouses, I have represented school, club, county, and – as of October 2020 – Pembroke College. Concurrent to this 'rugby life' is my life as a queer person. I 'came out' as bisexual in the summer of Year 10. Since then, it has been 5 years of new and constantly evolving feelings, identities, and labels. At the time of writing, I am decidedly a queer person: in orientation, gender expression, and political conviction. And rugby has been present at every stage. It's fair to say I have absorbed rugby's culture, and listened to what it had to say about me.

“It seemed for once being Queer and playing rugby was tenable. I didn't have to leave my sport behind”

Rugby has been a site of oppression. I left my second rugby club after 5 years, aged 17, amid a maelstrom of othering and ridicule. As my queer identity was developing, so too was a sharper bigotry, a more flagrant homophobia in the air that I could no longer stand. Homophobia had always been present in club and school changing rooms, but increasingly it became targeted. Coaches and fellow teammates, wearing the same jersey I did, saw rugby as a space where I could not exist. It seemed being queer and playing rugby were irreconcilable. Rather, I was in direct contravention to their understanding of rugby, what they held dear. I was other, unacceptable, a threat. I needed to go. I did.

But it has also been a space of refuge. I joined London's Kings Cross Steelers (KXS) RFC in the summer after Year 13. Unsure of who I was, the words 'I am gay' still prickly on my tongue, KXS became a long-needed salve. Founded in 1995 as the world's first queer club, I was surrounded by people unashamedly like myself, sharing my passion, for the first time in my

rugby career. It seemed for once being queer and playing rugby were tenable. I didn't have to leave my sport behind.

These contrasting experiences might naturally lead you to question yourself: why was I unacceptable? Why was a young queer player seen as so reprehensible? Dealing with such tough questions, I turn to a popular quip concerning rugby. "A hooligan's game, played by gentleman". This pithy adage succinctly summates how rugby has been understood since its conception in 1823 at Rugby School. It has been popularly conceptualised as a sport built on contradiction. Physical hooliganism tempered by the acceptability of its participatory bodies.

To be a good player, one must take up space. It is a contact sport hinged on two principles: that of physical collision and taking up space. Bodies are crudely hurled in 'tackles' and aggressively warded off in 'scrums', 'mauls' and 'rucks'. Rugby is rough, a potential playground for hooliganism. Yet, it remains conceived as a 'gentleman's game', by virtue of who is allowed to play.

Created in the confines of one of the country's foremost public schools, the sport's origin is inextricably cast within the nexus of white, upper-middle-class England. A product of its origins, rugby is imbued with a didacticism. It coheres with a specific view of society, and how people and its players should behave. Rugby became a space for the elite — for white, middle and upper-class men to flex their literal and moral muscles. And, in the 19th-century, morality implicated a normative consideration of sexuality and gender expression.

“At the age of 17 I was threatening the fabric upon which rugby had been cast”

These prototypic rugby players were painted as hegemonically masculine. To hurl one's body against an opponent, but to respect said opponent and the rules of said hurling, became the pinnacle of desired masculinity. Operating within Judith Butler's Heterosexual Matrix, if normatively masculine, the

players must also be normatively heterosexual too. Masculine, also meant male, failing to recognise Jack Halberstam's notions that masculinity is not a possession of male power, but rather

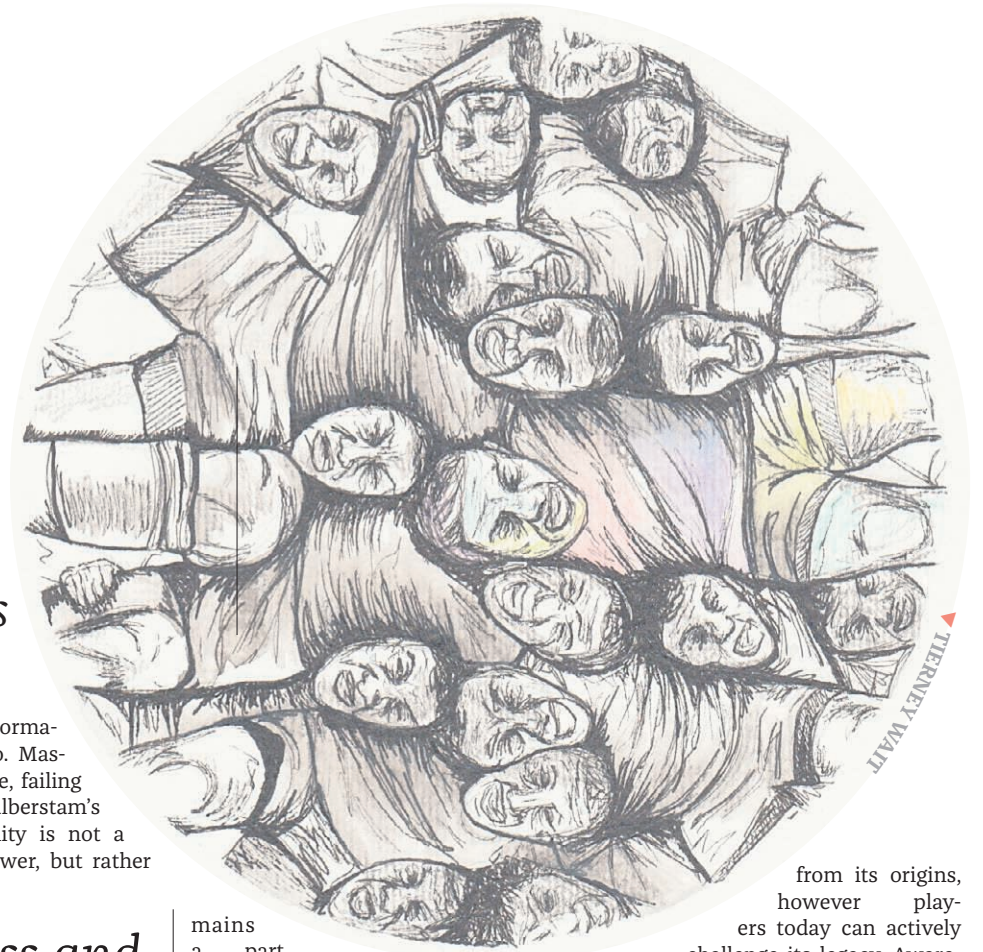
“Awareness and inclusion must be considered a collective duty”

is a plurality, that includes queer and female masculinity.

A player's deviation from the noble conception of male masculinity within rugby represents a deviation from the morality within which the nascent sport was conceived. It threatens the corrosion of its self-image.

As an increasingly open queer rugby player at the age of 17, I was threatening the fabric upon which rugby had been cast. My existence transgressed the desired heterosexual masculinity which has shaped the sport for centuries. Behind every slur that I heard directed towards me, or vitriolic message in the team's group chat, was a historical quaking, as they saw the sport's image being chipped away. They feared that the imposition of 'people like me' threatened what rugby represented. I was and am a queer person. I was a fearful outlaw, and rugby did not want me.

At the age of 20, now playing for both Pirton RFC (Pembroke & Girton RFC) and KXS, rugby re-



from its origins, however players today can actively challenge its legacy. Awareness and inclusion must be considered a collective duty - sport in 2022 can no longer be an exclusive space. Rugby cannot only be a game for gentlemen. It must be a community within which diversity is encouraged and those like myself, who defy its original framings, are welcomed. This is what I demand every Cambridge rugby player resolves to cultivate in this New Year and beyond.

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What's your coconut score?

How does one navigate internal cultural warfare as a second-generation immigrant? **Aleena Islam** writes on breaking the habit of labelling herself a 'coconut' — creating a whole new identity in this process

I peer into my friend's circular metal tin, filled with spices I don't recognise. I laugh awkwardly and ask him to tell me which spice is which, recollecting memories of my grandmother flinging yellow, red, brown powders into some Bengali fish curry that I don't remember the name of. He chuckles and shrugs, "I'm such a coconut, I have no idea what they're all called," he motions to the metal tin now sitting on the table, "my mum told me I'd need them." Placing the lid back on the tin, he proceeds to put the tin on the top shelf of his kitchen cupboard and close its door.

Growing up, I considered myself the epitome of a 'coconut' — a colloquial term attributed to South Asians who possess western qualities and a lack of South Asian ones. Those who are 'white on the inside but brown on the outside'. Attending rural, predominantly white, Christian private schools, and having very few Muslim, South Asian friends growing up, I didn't know how to cook aloo bhuna, apply mehndi with a steady hand, nor do I wear a hijab or pray as regularly as I would like. Instead, I learned how to interact with my white, non-Muslim, middle-class peers, blending in with them to avoid drawing attention to our obvious differences.

I began creating two personas throughout my adolescent years. Aleena at home would flip the parathas in the pan with my mother and laugh at Shahrukh Khan movies with my father; another Aleena would go to the pub with my friends and giggle about nonsensical things that wouldn't

matter the next day. The dichotomy between the two personas was not blatantly obvious, but subtly noticeable. And it was wholly functional — at least until I came to Cambridge.

Almost every human on the planet has a desire to attain a sense of belonging. But achieving this at university was not as straightforward as I thought it would be. I would cringe at the prospect of clubbing with my white, British peers, but also panic when other Muslims would suggest going to the mosque.

On one occasion, I had two social events in the same evening: one with my non-white Muslim friends, and then another with my non-Muslim white friends straight after. When getting ready, I was unsure of applying

“
Cultural identity [...] is fluid and complex and beautiful
”

my usual bold lipstick colour, fearing that it would draw unwanted attention in the Muslim setting, but also that I'd look drab without it with my other friends who would be dressed

up. I lifted the lipstick halfway to my mouth before dropping it again in doubt. And again. And again. I did this five times, jerking my arm like a broken wind-up toy, before hysterically laughing at my own ridiculousness and then proceeding to throw the lipstick across the room and burst into tears.

Safe to say, I went to neither event that night.

I began openly joking about my coconut label so much that my friend, when I bemoaned that I was too white to have a metal spice tin, suggested that getting one would lower my 'coconut score' by 20 points. I can't say I'd heard of that one before. But from that moment on, I unintentionally began to define everything I did and how I behaved in relation to this coconut score.

Know the words to a Bollywood song from start to end with no help? Minus 10 points. Threw away an empty food plastic container that you could have stored and re-used at some obscure later date? Plus 20 points. Can understand a little Bengali? Well done! Minus 15 points. Study Classics? Oh dear, plus 70 points.

So, the higher the score, the whiter the inside of the coconut. And for many second-generation immigrants, the tendency to enumerate and crack jokes about your multi-cultural identity via a 'coconut score' — or simply the coconut label itself — easily becomes a method of coping with the hard-hitting reality that you truly belong to neither culture. At least, not fully.

The growing obsession with my coconut score convinced me that I needed

a re-evaluation. I intended to simply act as a reinvented version of myself, a version that I could show to everyone no matter their cultural upbringing or the social setting. Obviously, this

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You truly belong to neither culture
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was easier said than done. But it was a much healthier outlook on my social life. I no longer felt deceitful or fraudulent to my friends, but instead felt like I could be myself (as cringe as that sounds), something I had not properly done since my childhood. I also avoided categorising people through binaries — brown and not brown, Muslim and non-Muslim — and I began to understand the complexities of other people's cultural upbringings and backgrounds.

One's cultural identity cannot be boiled down to a number or a score or a label. It is fluid and complex and beautiful for each

individual, in a way that a score or label alone will never be able to express. I may feel too whitewashed amongst my non-white hijabi friends, and I may still feel uncomfortable around my non-Muslim friends when they're drinking. But this inability to fully fit in with either culture creates a whole new identity that is unique to me, and me alone.

I would like to say that my coconut score and the perpetual labelling of myself as a coconut is now only a source of comedic relief among friends, but that would be flat out lying. I am not perfect enough to break a problematic habit that has been ingrained in me for almost a decade.

Although, I like to think that I'm always in a state of trying to do so.



▲ SEVEN YEAR OLD ALEENA IN BANGLADESH (ALEENA ISLAM)

Is the corporate hustle a blessing or a curse?

A corporate graduate job: you either love it or you hate it, **Osa Iluobe** has found. But what if — like him — you feel both, or none at all?

Albert Camus stated that 'to name things wrongly is to add to the misfortune in the world'. Amid applications for various corporate internships while balancing university work and other fun(ish) things, these words made me think about the things that people often label wrongly. And whether, through my pursuit of a summer corporate internship, I was doing exactly this.

Whether you think a corporate graduate job or internship is a blessing or a curse depends largely on your worldview, priorities, and interests. All perspectives on corporate graduate jobs are plausible. As for myself, I remain unsure. But it's worth exploring why these two views may be held by someone in the first place.

For a creative person, a corporate

“
A job stands for Just Over Broke
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graduate job doesn't only represent a boring grey dystopia — one not too dissimilar to life during an impending essay deadline that stares you in the face after consecutive benders. It's also not fruitful, not fun, and, for that



reason, not feasible. It's easy to understand why: analysing the bond market is hardly an entertaining task and — in an inflation-nation Britain — probably not very easy either. Because of this, the corporate route is the furthest thing from an option for many people. If anything, it's a punishment. And the fine salary is hardly a remedy to the wounds inflicted on the body and mind. To people of this persuasion, saying anything contrary to this actualises one of those 'I would go to prison for an X amount of money' kind of statements. Which is understandable if a comfy paycheck isn't the holy grail of your existence.

For some of the big-bad-hustle-culture-entrepreneurs — whether they be the digital libertarian crypto-loving

▲ OLIVIA LISLE (INSTAGRAM: @LIVCOLLAGE)

type, handsomely-paid tutors, or activewear business owners — getting a 'traditional job' is a non-starter in the first place. To them, a job stands for 'Just Over Broke'. Getting paid 12 times in a year sounds more than painful — as is often expressed in their favourite rap songs.

But is this degree that I'm constantly toiling away at really going to amount to nothing but a grand-old corporate job? Working myself to the ground, all the while remaining positive because I know that I'll sleep when I'm dead? 'I hope not', says my creative instincts. But, speaking with my rational hat on, I'm aware that this won't be the case — or rather, it doesn't need to be the case.

The process of applying for summer and spring internships has made me more introspective, perhaps even wiser. My view that corporate life is subject to a binary categorisation of 'a blessing or a curse' has subsided. However, I'm aware that this could be the legacy of the consecutive rejections I've had, which may have instilled a persistence (and debatable ignorance) towards the harsh realities of the corporate hustle.

On that note, although it's true that the depiction of the corporate world is often one of relentlessness, savagery, and intimidation, this is not the rule. Realistically, like anything, the corporate graduate job is what you make of it ... like anything in life. Therefore, this

“
The corporate graduate job is what you make of it
”

univocal characterization of the corporate industry is, to an extent, rather immature. And if someone wants to regard the corporate career, whether it be at the immense investment bank, large law firm, or massive management consulting company, as a curse based on this assumption, then they may want to re-

consider its plausibility. A corporate job, while difficult, strenuous, intellectually challenging, and more fast-paced than many other jobs, is not merely aimless and pointless toil. If (and it's a big IF) that is where your strengths and interests lie, then the corporate career is not a curse, and nobody can say otherwise.

There are greater forces at play that may mean the corporate grad job, much like what many assume of Oxbridge, is far from a curse. It is a ticket — in fact, THE ticket. For those with certain responsibilities, priorities, and considerations (especially financial ones), a corporate graduate role may be the break that they have been waiting for and working towards. On top of this, if it suits their strengths and is aligned with their interests, then it makes perfect sense as to why the corporate career is an appealing proposition. Therefore, far from being 'sell-outs', a favourite ridicule among anti-corporate-careerists, these buy-ins to the corporate life ought to be optimistic about its prospects.

As someone who considers themselves a mix of the creative and the entrepreneurial, the question of whether the corporate grad job is a blessing or a curse is something I'll continue to explore. However, one thing I am sure of is that it cannot be labelled one of the two for everyone. And, for people such as myself, it probably cannot be labelled any of the two.

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the George, an IHG Hotel

EXETER (25-26 Jan)

- Mercure Exeter Rougemont Hotel

GLASGOW (28-29 Jan)

- Hilton Glasgow

GUILDFORD (29-30 Jan)

- Guildford Harbour Hotel

LEEDS (3-4 Feb)

- Hilton Leeds City

LONDON (20-24 Jan)

- Hilton London Paddington

LONDON (5-8 Feb)

- The Park Tower Knightsbridge,
a Luxury Collection Hotel, London

LONDON (9-13 Feb)

- Hilton London Euston

MANCHESTER (26-27 Jan)

- Hilton Manchester Deansgate

NEWCASTLE (1-2 Feb)

- Hilton Newcastle Gateshead

OXFORD (31 Jan-1 Feb)

- Old Bank Hotel

READING (4-5 Feb)

- Pentahotel Reading

SOUTHAMPTON (27-28 Jan)

- Doubletree by Hilton Hotel
Southampton

Opinion



The Mound must stay

Following the launch of his campaign #SaveTheMound, staff writer [Freddie Poser](#) makes the case for keeping this iconic piece of London architecture

The Marble Arch Mound, or simply “The Mound”, must be protected from the callous destruction Westminster City Council has planned for it. Such an iconic piece of soon-to-be heritage needs our support now more than ever to make sure it is available for future generations to enjoy as we did.

The Mound was commissioned by Westminster to bring tourism and business back to the West End of London back when lockdowns were threatening thousands of businesses. The Mound stepped up to this monumental task: providing awe-inspiring views over some of London, especially the rattier ends of Oxford Street. For a measly £6 million and change the mound brought joy to the nearly 250,000 people who climbed its 130 steps

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The Mound is a
symbol of modern
Britain
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to marvel at the union of man and nature. Two forces: metal and grass, brought together like never before. The inside an engineering masterpiece, the outside a vista Keats would be proud of.

The Mound, much like the Eiffel Tower, Crystal Palace or the London

Eye was always designed to be temporary, but as the Mound will live on forever in the memories of those it touched, why not let it become a permanent feature of the London tourist experience? I can think of no better use for 30,000 square feet of prime, central real-estate than a metal hill.

I launched the campaign to save the mound with a friend of mine: we met for the first time in person by the Mound itself. The Mound has a special place in my heart: I’ve been up to the summit, scaling its lofty heights five times, each time more special than the last. On my last visit I felt a wave of emotion hit me as I realised that this could be my last chance to spend time with such a special Mound. It was then I finally realised how crucial it was to #SaveTheMound - how we needed to mobilise the forces of Moundheads everywhere to get the council to change course. Our petition is now at over 365 signatures and rising every day. We didn’t stop there - we’ve been busy raising awareness of Mound-based issues on TV, Radio and in print. People care about the Mound: they just need to be better informed.

Heritage must be defended, especially our natural heritage. In my campaign to save the mound I am reminded of a similar fight by brave activists who saved a single Mulberry tree in Bethnal Green from being cruelly turned into so-called “much needed homes”. Then, Dame Judi Dench stepped in to prevent such a miscarriage of justice; now I hope she joins #SaveTheMound too. Re-

member: when it comes to fighting climate change and protecting house values, it’s much more important to defend individual trees (Mound based preferably) than accept any change - no matter what. The Mound is our heritage of tomorrow.

The Mound is a symbol of modern Britain: a reminder that whilst

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People care about
the Mound: they
just need to be bet-
ter informed
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we may have a never-ending housing crisis, our healthcare system lurches from near-catastrophe to almost-disaster and our politics is a rapidly deteriorating reality show we can still do great things. Nothing makes me prouder in Britain than knowing that in the same year we raised National Insurance, scrapped HS2’s northern leg and chose Afghan dogs over people, we also managed to erect a 25-metre metal hill. That’s why, in honour of The United Kingdom of Great Britain and Northern Ireland, I propose renaming the Mound: “The Captain Tom Memorial Mound in Honour of Our NHS Heroes.” No one would dare take that down...

Knighthood of

After Tony Blair's recent appointment, two writers offer their di is a most undesirable state of affairs," meanwhile [Jonathan He](#)

January 1st 2022, Tony Blair became a companion of the Most Noble Order of the Garter, the highest order of chivalry in the British honours system. The Order was established in 1348 by Edward III - a king best known for costly and ill-judged military adventurism. In the intervening 662 years, the British monarch has lost their powers, bit by bit, as Britain gradually grew into a parliamentary democracy. One of the few powers which remain in the Queen's gift is the ability to award certain honours - including membership of the Order of the Garter - without input or oversight from the government. The exception to this is that, by convention, former Prime Ministers are always made Knight or Lady Companions of the Order of the Garter, and this, apparently, is why Tony Blair is now Sir Tony. This is a most undesirable state of affairs. Whether or not Blair gave us the Human Rights Act; the Freedom of Information Act; civil partnerships for gay couples; passed the Minimum Wage Act; helped negotiate the Good Friday Agreement - he also made the ill-fated decision to invade Iraq; deceived the British people over WMDs; greatly reduced civil liberties in the wake of 9/11, and is held by a substantial proportion of the British public to be a war criminal. For him to be honoured in this way is a matter for public debate.

Public debate, however, is the sort of thing which Her Majesty is supposed to stay out of. This is the problem with the convention. In awarding Sir Tony this honour, the Queen was forced to make a politically charged decision between either letting the convention fade away, thus risking being seen as supporting the criticisms levelled at Blair, or continuing the convention of awarding this knighthood, and so risk being perceived as dismissing those criticisms. These criticisms prompted over a million Britons to sign a petition demanding the knighthood be revoked.

Almost 15 years after he resigned, the convention could in practice have been allowed to lapse without much comment. By choosing to reignite the controversy over Iraq, and New Labour in general, the Queen failed in her most fundamental duty: to remain resolutely apolitical.

More fundamentally, though, awards which are in the Queen's personal gift should not be used to reward politicians except in truly exceptional circumstances, and certainly should not be awarded by convention, because clearly sometimes it is inappropriate to award an honour. When John Bercow resigned from the Speakership of the House of Commons in 2019, he was controversially denied the peerage which would have been customary, reportedly due to allegations of bullying. Then, it was the Government - elected and accountable - who were

accused of using honours as a political tool. The Queen is an unelected, ceremonial figurehead, whose neutrality is essential if she is to fulfil her role as head of state. She must not, therefore, be forced to publically judge the worthiness of politicians. That royal prerogative was yielded to the electorate long ago.



▼ THE WORLD AFFAIRS COUNCIL OF PHILADELPHIA

r nightmare?

Offering views on the matter, with [Hugh Jones](#) arguing that "this [ywood](#) believes that Blair "obviously" deserves a knighthood

Obviously, Tony Blair deserves a knighthood. Putting his knighthood into context - former Prime Ministers are given a place in the Order of the Garter by honour of the Queen when a place opens up.

To say the Queen has chosen to give Blair this knighthood is nonsense; he received it because he was Prime Minister, just as Heath, Wilson, Callaghan,

Blair is to say that Blair was so exceptionally worse than previous Prime Ministers - such as Thatcher and Major - that it merits the Palace and the Civil Service acting politically to deny him.

That would be insane. Blair was a vastly better Prime Minister than Thatcher or Major, and one who made Britain better. Blair's government created the minimum wage. It hugely reinvested in the NHS, so much so that by the end of his term 98.5% of A&E patients were seen within 4 hours, compared to 84.4% in 2019. SureStart, created during the Blair government to provide universal pre-school childcare and education (similar to the National Education Service at the heart of Labour's 2019 manifesto), set up 3,500 centres in Britain's most deprived communities, transforming the prospects of these children. Blair personally brokered an almost unimaginably successful and long-lasting peace in Northern Ireland. In foreign policy, Blair prevented a potential genocide in Kosovo by Serbia, and is beloved to such an extent there that there is a generation of children named 'Tonibler'. Blair repealed Section 28, created Civil Partnerships for LGBT couples, and enacted the Human Rights Act.

I, like almost everyone in the modern Labour Party, believe that Blair did not go far enough in transforming society, and made serious mistakes. In particular, the removal of Saddam Hussein, bloodthirsty dictator he may have been, was not worth the humanitarian disaster that unfolded. The expansion of PFIs and privatisation within the public sector was similarly misguided. But as much as one may disagree with many significant decisions he made, that must not make us forget that he made Britain fairer, juster, wealthier, and more progressive - albeit, tragically, for a short time, because of the hugely destructive Liberal Democrat and Conservative parties. Yet sadly, factionalism with the Labour Party has made Blair a target by people who want the very same things he made big steps to achieving.

If opponents of Blair made an argument about abolishing the honours system, they might have a point - though I'm undecided on it. But people are not debating that - rather, the calls online are for making a one-off intervention for no reason other than to embarrass someone they dislike. This is silly. If you concede the existence of knighthoods, Tony Blair clearly deserves one.

More importantly, I think it's an abject embarrassment that Labour members are in yet another internal spat over a completely meaningless issue in which neither side has any chance of changing anything. This is a time when we should be unifying around an increasingly realistic prospect of government - rather than focusing on the past, Labour should look towards the new dawn yet to break.

Thatcher, and Major were. I'm not sure it's right to honour Prime Ministers in this neo-medieval way, especially when, like Thatcher, they are often actively destructive; but to say the Queen should uniquely deny this honour to

Huffing and puffer-ing our way to belonging at Cambridge

Whilst college rivalries may fuel divisions and tribalism, ultimately competition between them is an inclusive aspect of Cambridge's culture, argues columnist [Laura Solomon](#)

From college puffers and scarves to the hallowed halls of the Union and even Boots, college crests decorate Cambridge, dividing the university up into 31 colleges. For many, they are a badge of honour and are worn with pride, providing a sense of belonging, community and individuality. For others, crests and the collegiate system as a whole are a banal and tribalistic means to elitism, spurring an already prestigious institution to cultivate additional gratuitous rivalry.

For me, college puffers (for example) form a spot of contention. For many, I am sure they represent a sense of belonging and create allegiance, not animosity, provid-

ing identification for a community and not identification of the enemy. However, are they not in fact, an

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From the very beginning, Cambridge life was marked by college competition

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assertion of perceived superiority? They may be symbolic of our communities within the larger university, but they have aligned with

the tribalism of school uniforms. I thought we had escaped this, but it seems as if it remains in the production lines of Ryder & Amies.

Relatively trivial debates about the integrity of college stash aside, it is clear how the ranking of colleges permeates through university life. As a fresher, Camfess represented an ultimate dictionary to the terms and rituals surrounding this esteemed university. From pidges to plodges, I quickly picked up the lingo and became clued up on the stereotypes that represented each college. From the very beginning, Cambridge life was marked by college competition and judgement.

[Continued online](#)

Partygate proves telling about lockdown motivations

[Samuel Rubinstein](#) comments on the revelation of lockdown antics at Downing Street

In February 2020, I entered the Charles Grant Tennant Prize, Trinity's annual competition for 'light verse'. I bestowed on my creation an obnoxiously pompous title: 'The Hypochondriac; or The New Decameron: Being Some Reflections on the Coronavirus Outbreak from the Perspective of a Young and Paranoid Student'. Future historians will be able to date this artefact of early-2020 complacency by my use of the term 'outbreak' instead of 'pandemic.' 'COVID-19' was a recent coinage, and hadn't yet caught on.

On 19 March I was informed that my doggerel, poking fun at the coronavirus panic, had won the Prize. It had already aged horribly. Knowing we were heading for a 'lockdown', still then an alien term, I spent my winnings on books, with which

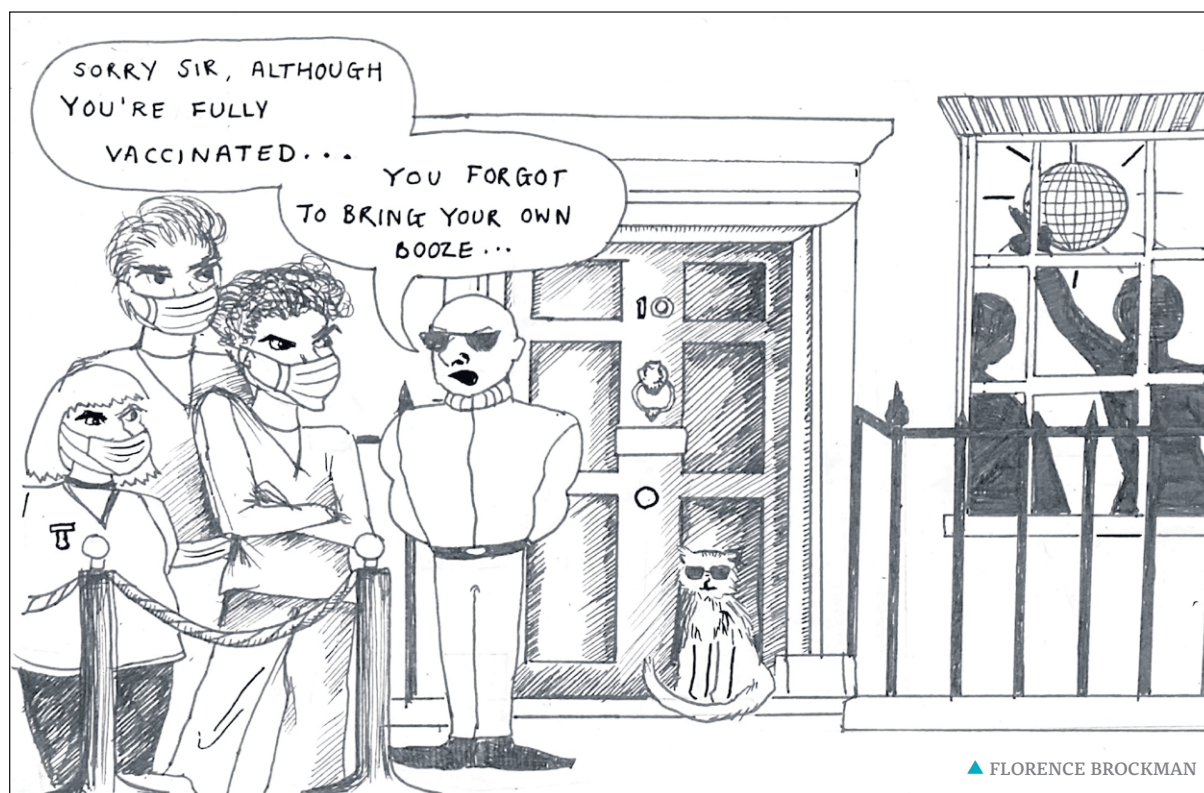
to busy myself in the absence of company.

'The absence of company' - I thought that was the point. There is a type of person who secretly enjoys the 'absence of company,' or at least is less bothered by it than most. And that type of person might, I reasoned, exert disproportionate influence on government policy. It is the type of person you expect to find in politics, the civil service, the scientific establishment; the type of person who might be a bit introverted, who has an easy family life, and who lives in a home so comfortable that they don't often fancy leaving it anyway.

But now we know that this was not a tyranny of grey mandarins, but of those aware of the cruelty of the restrictions; aware enough, at least, not to abide by them them-

selves. That Lotharios like Hancock told us with whom we were allowed to sleep should have been a telling sign of this government's hypocrisy. But the profligate partying at Number Ten proves beyond all doubt that they knew their rules weren't fit to obey.

So I got the lockdown wrong. I thought its excesses were dreamt up by androids, by the colder elements of the professional-managerial class. I thought it was they who had condemned Her Majesty, and countless others, to grieve for their loved ones alone. Instead, all that pain was inflicted upon us by people who do know, and do understand, the vital pleasure we derive from the company of other humans, and the inhumanity of taking that away. And that's even worse.



▲ FLORENCE BROCKMAN



When Cambridge SU fails, JCRs pick up the slack

Staff Writer [Sam Carling](#) argues that JCRs are better equipped to function in the interest of Cambridge students

When I joined Cambridge in October 2020, the first thing I saw the SU doing was campaigning for all online teaching, in spite of an extremely obvious desire among students to have the least amount of teaching online possible. Suffice to say, it wasn't a good first impression.

What did leave a good first impression, however, was my JCR, the President of which fought back against the SU's policy and proposed the motion which killed it for good at SU Council. I was heartened to see common sense prevail in the end, and put the schism between the student body and those elected to represent it down to a one-off misunderstanding.

Unfortunately, I was wrong to do so. In my second term, I saw the SU's proposals for a reading week. While I appreciate the idea, as a Natural Sciences student, I saw various problems with it, including rhetoric about being able to remove Saturday lectures under the new plans (a terrible idea, as there is no space elsewhere in our weeks to move them.) With these concerns, I submitted an amendment to the SU's annual Student Member Meeting, but while speaking in favour of it, I could see on the Zoom call several Sabbatical Officers sniggering and laughing.

The Sabbatical Officers are virtually unaccountable

The contempt they had for me as someone they purport to represent was appalling. Yet, I had no recourse to complain. The Sabbatical Officers are virtually unaccountable. Once elected, removing one from office requires a referendum in which 2000 student members must vote, which would be nigh impossible; SU election turnout is dire even in the main set of elections in Lent, with around 25% of students normally voting. To me, this exemplifies the lack of engagement students have with the group that should be lobbying for them.

I am now Christ's JCR President, and as such I regularly engage with the SU and its campaigns. Ironically enough, the reading week has made a comeback, and is now being consulted on by colleges. I doubt it will get a positive recommendation from many. The proposals are badly written, glossing over the countless is-

suues they would cause, such as the impact on outreach programmes and the interview period, thus giving the impression that they haven't even been considered.

Of course, if the SU had bothered consulting JCR Presidents about it, we would have raised these issues well before the proposals went to colleges, meaning we might now be looking at good, universally supported solutions. But frankly, I believe the SU thinks itself above consultation.

JCRs are far better at dealing with the problems students face. When spiking cases rose last term, it was not the SU that responded. It was

The SU thinks itself above consultation

my JCR, among others, providing free drinks covers to students, and pursuing other measures. This term at Christ's, we are tackling health inequality by introducing a scheme to pay for students' prescriptions. Even the schemes that the SU does fund - like distributing sexual health supplies - rely on the JCRs to actually distribute them. As far as I'm concerned, it would be no more work to buy the supplies ourselves as JCRs. That would at least guarantee that nobody would go on strike and leave us without a way to access them - which is exactly what the SU did for part of last term.

Of course, funding is an obstacle for most JCRs to run schemes like this. Mine is fortunate, as our budget is substantial enough to cover the schemes I've described. Many others are not in such a position. However, if we scrapped the SU and distributed its budget among JCRs and MCRs, that problem would be mitigated. After all, what are the Sabbatical Officers actually paid to do? Express solidarity and attend committees? I see little more than that on their Facebook updates.

And if that is all, why do we need Sabbatical Officers? By reorganising the portfolios, we could easily make the work manageable for current students - and with the burden of having to take a year out to do it removed, a much broader field of candidates would no doubt run for office, giving us stronger representation with more accountability that actually works to deliver students' priorities.

Biden's Ukraine migraine

Following talks between Biden and Putin, [Medhansh Kumar](#) analyses the reasons behind Russia's troop mobilisation at the Ukrainian border

The amassing of Russian troops along the Ukrainian frontier in the last days of 2021 have proven worrying for the USA and its allies, to say nothing of Kyiv. President Biden and his Russian counterpart have already engaged over the phone, and high-level talks are due to commence shortly.

As is predictable whenever the US and Russia lock horns, speculation pours out of every corner. Some argue that this latest development is yet another of President Putin's attempts to muster domestic credibility in the face of accusations of corruption and a weak economy. Others credit the Russian threat of invasion as an exercise in brinkmanship - an attempt to extract concessions from a weary west with a limited appetite for doing much beyond imposing sanctions by threatening escalation without any intention to actually go to war. There's also the perennial image of Putin-as-1980s-modern-rock-artist - the idea that the Russian president wants to resurrect the dominant role the USSR once played, or related ideas of Russia wishing to reassert some form of geopolitical relevance. Putin himself seems to paint a picture of historic unity and of a western anti-Russia movement. All of these analyses, though virtuous on their own merits, fail to consider that, irrespective of

points.

But first, let's stop the tanks from cluttering up our view of the crisis. There is strong academic support for the idea that Russia might just be ready to go to war over this issue, on the basis that Russia has shown a proclivity towards disregarding the territorial integrity and independent, sovereign status of her neighbours in recent years. However, Russia requires a relatively calm frontier at this time. While Russia hasn't been economically devastated by the pandemic, its recovery remains dependent on state intervention and government spending in the economy and on welfare - not on foreign wars. Moreover, the country's natural gas industry is dependent on European markets, just as those markets depend on it, and unseating those relationships will further trouble the state. Finally, the population no longer skews towards the young, able-bodied and fighting fit. The economic and demographic costs are much too high for Russia to consider a full-fledged state of war.

I argue that understanding the real motivation behind these military movements requires us to listen to what Russian diplomats and the Russian state have really been saying: Russia's red line, which the US has rejected out of hand, is that Ukraine should not be allowed to join NATO. The really important word in that sentence isn't a word at all - it's an acronym. The motivation behind Russia's troop movements, and indeed, in the talks, is not concessions in Ukraine, or on sanctions (though the Kremlin would hardly turn its nose up at those), but rather weakening NATO and the west as a cohesive bloc more generally.

If the USA takes a hard-nosed stance in the up-

coming talks, refusing to make any concessions to Russia and engaging in rhetorical flourishes, a number of its European allies will be less than glad. After all, many have strong economic ties with Russia and would like to see a softer, though not soft, approach. European leaders are already less than happy about the lack of invites to the January 10 discussions on Ukraine. The danger is that EU-US ties, and particularly US-Germany relations might be strained by what each partner sees as insufficient regard for European interests, or a naive, kid-gloved approach to Putin.

Russia now has the power to make America and its allies seem weaker

On the other hand, should the USA take a more conciliatory stand, there is little doubt that the Biden administration will be skewered by the national and international press. More broadly, with troubles in Afghanistan and with Manchin putting the reform agenda pushed by Biden into jeopardy, a perceived failure in Ukraine could be the straw that breaks Biden's back. In Russia's best case scenario, this could trigger rising support for the Republican Party, and see a Trump ideologue back in the White House. Such a scenario would justifiably cause anxiety and tensions within Europe, given Trump's affections towards Russia and coolness vis-a-vis NATO.

Therefore, irrespective of whether the US reacts sternly, Russia now has the power to make America and its allies seem weaker and more disunited as a bloc.

With Number 10 embroiled in a political thunderstorm, Scholz in Germany having to fill Angela Merkel's shoes and Biden facing challenges from all sides, perhaps the current mobilisation is aimed more broadly at weakening the west. A more comprehensive reification of goals instead of analyses that are constrained by focusing just on the Ukrainian dimension of Putin's moves would be a far more insightful approach to the current crisis.





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Science

Cambridge Spotlight: Taking on the pseudoscience crisis

Christopher Cheng, Barty Wardell and Naomi van den Berg explain why pseudoscience can be such a threat to academia and personal lives

Nearing 2022, the average student today is so used to consuming and processing information digitally, that it is hard to imagine how using a basic word processor was once considered a special skill put on CVs. Post-Digital Revolution, it is no surprise that mis- and disinformation have found ways to benefit from the new information infrastructure: For instance, false 'facts' spread at least six times faster across social media than does factual information.

Pseudoscience represents a unique and growing problem, as truly engaging with it requires a broad knowledge which extends

from philosophy to statistics – a uniquely acquired skillset. There is a serious need for a platform for multidisciplinary and cross-sector exchange on tackling these problems, from academia to personal lives. Students Against Pseudoscience is a pioneering student-run initiative based in Cambridge aiming to combat misinformation, communication, and scepticism.

Given the scale of the problem and the severity of its consequences, there is a clear gap in the discourse, particularly within the communities facing the issues most strongly, including student bodies, politics, journalism, education, and medicine. There is a genuine and des-

perate need to break out of echo chambers and reach those who are most susceptible to misinformation.

It's important to note that no one is immune to misinformation. As proponents of the cause against misinformation, Students Against Pseudoscience consider it crucial that we embrace that. We are students ourselves in the process of learning. We are therefore not here as intellectuals and experts, to delineate the known from unknown, the fact from fiction, or indeed, science from pseudoscience. As students, however, we are uniquely placed to have the time, the ability, and the re-



IMAGE CREDIT HERE

“We educate, advocate for critical thinking, and build bridges across academic disciplines, engaged communities, and professional sectors”

speakers and writers, raise awareness on social media, and support wider efforts on inoculation and improving scientific communication. We educate, advocate for critical thinking, and build bridges across academic disciplines, engaged communities, and professional sectors. We also organise workshops, through which we facilitate open, respectful, and out-of-the-box discussions on these issues.

Going forward, hosting live speaker events will continue to allow us to understand discourse in the existing space from a variety of perspectives. From doctors and teachers, to researchers, and activists, to everyday people, we seek to approach these issues not only from epistemological, psycho-behavioural, and socio-political perspectives – but also personal perspectives.

Our vision isn't necessarily confined to Cambridge. We are in a unique place where – if done in the right way – we can spread our message to other universities and potentially beyond. We believe that fighting pseudoscience and

“There is a genuine and desperate need to break out of echo chambers”

misinformation has become more important than ever. We have the opportunity to drive conversation and promote our message – the work we do in this society has the potential to persist for years.

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sources to learn, to educate and empower those around us, to think how we could have been taught differently and to stand up to active disinformation whenever appropriate.

Being against pseudoscience comes from the self. It comes from awareness of our socio-political environment, our psychosocial motives, and our cognitive biases. It grows with knowledge, depends on attention, and matures as we navigate our relationship with our emotions, identities, and the entities that we trust. We are here to advocate for the ways all of us can do that for ourselves, and by extension empower one another, as well as loved ones or strangers, scientifically-minded

We are interested in tactlessly telling people all the ways we perceive them to be wrong, but more so understanding the wider factors that precipitate these issues. Regardless of position, we believe all

deserve the opportunity to take on these skills, develop insight, and work out for themselves the way they understand the world. The primary aim of Students Against Pseudoscience, therefore, is to open up this discourse, and to empower future scientists and decision-makers. We know there has never been a better time for this and we value every person who can be a part of this new movement, in whatever capacity they can offer. We invite



IMAGE CREDIT

Science

How cultivated meat could affect our relationship to food

This Veganuary, [Lisa Neidhardt](#) interviews Dr Inanna Hamati-Ataya and explores the potential future for lab-grown meat



Initially proposed as food for astronauts in space, cultivated meat has turned from a science fiction fantasy to a source of hope for a more sustainable and animal welfare-conscious meat production method for the world's growing population. Cultivated meat aims to replicate conventionally produced meat by harnessing stem cells that multiply and form skeletal muscle and fat tissue. Therefore, it has the potential to marry the consumer's desire for meat with a more secure and sustainable global food production. The following excerpts from an interview with Dr Inanna Hamati-Ataya, Principal Research Associate at the Centre for Research in the Arts, Social Sciences and Humanities (CRASSH) and founder of *glokno*s (Centre for Global Knowledge Studies) at the University of Cambridge, evaluate social and ethical implications of this novel technology. Innovative technologies like precision farming (e.g. satellite crop monitoring) are within the traditional paradigm of agricultural production: the continuation of the Green Revolution. This term refers to the drastic increase in the productivity of global agriculture as a result of introducing high yielding crop varieties, new chemical fertilisers and synthetic pesticides in the mid and late-20th centuries. As Dr Hamati-Ataya puts it: "Cultivated meat approaches the same problems with a completely different framework: it is far removed from land-based food production and agricultural labour. If you consider how old *Homo sapiens* are, agriculture itself is quite recent."

Agriculture describes a form of land use and economy that results from a combination of cultivation and domestication. "I think that cultivated meat is a new threshold," Hamati-Ataya says, "but it has the revolutionary characteristics

of the earliest transition to an agrarian lifeway. Whereas the first 'Agricultural Revolution' developed over thousands of years and on a community level, this one is happening very quickly and is controlled by a relatively small number of people working within specific socioeconomic sectors."

The First Agricultural or Neolithic Revolution describes the prehistoric transition from hunter-gatherers to larger agricultural settlements starting around 10,000 B.C. "For us as a species, it is not the first time we transition to a

"Cultivated meat has turned from a science fiction fantasy to a source of hope"

new way of producing our food," Hamati-Ataya points out. "I think we tend to forget that the current agricultural paradigm is not our natural disposition but a way of life that has emerged out of a long cultural evolution for thousands of years." Hamati-Ataya thus suggests that we evaluate the emergence of cultivated meat within a broader historical perspective as simply another transition into a new modality of food production.

Just like language, food is a vehicle to express culture. It has the power of being both a biological necessity as well as a deeply symbolic cultural artefact that connects us with one another. "Cultivated meat has the potential to abstract

our relation to food from our relation to nature, the landscape, and the animals we identify as sources of subsistence or as culinary taboos," Hamati-Ataya says. However, despite increasing attempts to raise awareness about where our food comes from, for many people 'food comes from the supermarket'. In fact, determining the origin of our groceries can be a difficult task; the food supply chains are long and complex. As Hamati-Ataya puts it, "the production of food is something completely alienated from our day-to-day life." She believes that we have already crossed a crucial threshold: since 2007, for the first time in human history, more people live in urban than in rural areas. "We buy most of our food in supermarkets rather than directly from the producers. As we have become accustomed to processed food, there is no great leap of imagination required for people to accept a drastically different form of food appearing on supermarket shelves as long as it looks familiar to other products, like 'burgers' and 'sausages', and is priced affordably."

Studies have shown that a major barrier towards consumer acceptance of cultivated meat is its unnaturalness. Hamati-Ataya brings up an intriguing paradox: "cultivated meat is high-tech in terms of its production process, but at the same time, it is not 'unnatural' concerning its composition. It is not processed in the way most food products or ready-made meals are. The cultivated meat industry is transitioning from ground to whole cut meat products, like a chicken breast or beef steak: when this is achieved, I think that our definition of what is artificial and what is natural will be profoundly shaken. One area in which such conversations are likely to emerge early on is secular and religious legal doctrines, where these definitions are important and have wide-ranging implications on people's behaviour and what counts as permissible or taboo."

Thinking ahead, Hamati-Ataya raises a concern about the asymmetry of technological innovations, the potential for monopolies, and of discrepancies in consumer markets. An urgent priority, Hamati-Ataya believes, is to put on the public agenda how cultivated

meat is going to impact the global structures of food production and the producers themselves. "It is essential to agree on rules that will protect the livelihoods of current producers and help them to transition."

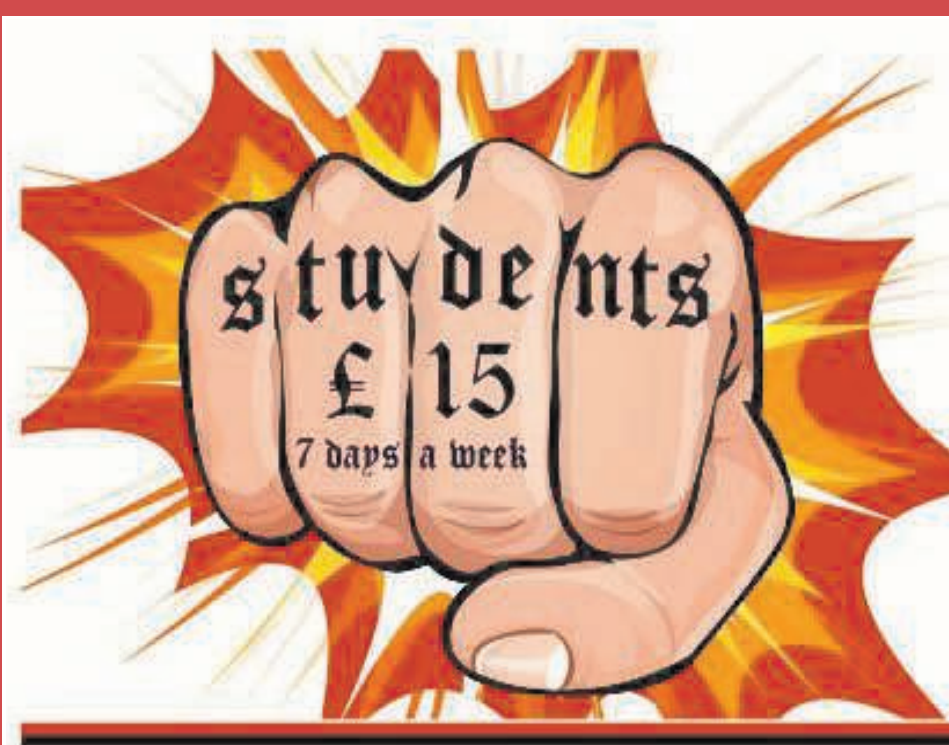
Another important aspect is the cur-

"We evaluate the emergence of cultivated meat within a wider historical perspective"

rent lack of a university curriculum to open up the field of expertise and ensure that large numbers of people are trained in the new technologies and their societal aspects. To address this gap, Hamati-Ataya is setting up a summer school to bring cellular agriculture into the university curriculum and explore how its scientific, societal, and legal dimensions might be integrated into undergraduate

or postgraduate training. "This is an important step as the current technological innovation universe is governed by the private sector with growing interest from the big food industry and high-tech investors. There is a lot of economic interest but the societal aspects are neglected. My sense at this point is that there is not much public involvement either, and certainly little reflection on the part of governments or international organisations. This leaves the main arena to actors who, of course, are profit-oriented. We need to find a way of interlocking these economic interests with public interests or developing independent pathways to prepare for this coming revolution."

The prominent vegetarian and socialist Henry Salt predicted in the 1880s that "future and wiser generations will look back on the habit of flesh-eating as a strange relic of ignorance and barbarism." Being the addressee of his prediction, how would we respond? Hamati-Ataya summarises that since the start of industrialisation of agricultural production around 200 years ago, humanity has fostered an extremely aggressive way of exploiting other species, even in ways that seem excessive and not always justified to satisfy our basic needs. Cultivated meat is part of a moral awakening that can pave the way for us to be more pacified with our environment and other species.



Parkers Barber Shop

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Interviews

An app to track friends at the club: meet Tamzin and Olivia, founders of Where You At

Tamzin Lent and Olivia Leigh speak to Interviews Editor **Tiffany Tsoi** about tackling female safety with their app, which allows people to share their locations with friends in nightclubs

The idea of Where You At (WYA) came to Oxford students Tamzin Lent and Olivia Leigh at the beginning of the first lockdown. Thinking about the freshers experience post-pandemic, Tamzin, who is currently

“I channel my anger from past experiences I’ve had and those emotions go into WYA”

a third-year at Oxford, reflected on how exposed she had often felt at nightclubs and big events when she lost her friends: “If I, as a 20-year-old, can feel this vulnerability, how much more dangerous can it be for 18-year-old freshers fresh out of a pandemic?”

There seemed to be a simple solution: “It’s so easy to be a target when you lose your friends, and the more I talk to people about it, the more it seems that this is a universal issue. There was just a clear need for an app that could tell you where

your friends were in the club.”

Since then, what began as a seed of an idea has fledged into a fully formed startup. Despite not knowing anything about how to design an app, Olivia and Tamzin got the ball rolling. “For me, it started with just making some designs to see what it would look like – putting some wireframes together”, says Tamzin.

Instead of attempting to build the app themselves, they raised money to hire a team of third-party developers who have been responsible for the technical process. “Quite often with startups, the expectation is that you launch an app, and it fails a bit, and it’s just rubbish. We felt like we couldn’t do that if it was a safety app,” Olivia explains.

The process of building the startup has been relatively smooth, they tell me.

“The more I talk to people about it, the more it seems that this is a universal issue”

Lockdowns over the past two years have made it easy for the founders to throw themselves into the project, and they’ve also found venues and companies to be receptive to their ideas. “Venues are desperate to help and do something to tackle safety, which is obviously good for their business”, Olivia says. “Everyone has been very generous with their time. Of course, it’s been a little difficult to tie everything in together, from the technology to the venue partnerships to the users, as people with not very much business experience to begin with.” One of their big milestones thus far has been gaining recognition and a partnership with the Night Time Industries Association (NTIA). “For us, this has shown real appetite from the nighttime industry for a safety solution.”

Almost two years later, the app is almost ready, and has begun its testing stage at local venues in Oxford as well as London. The technology uses Bluetooth beacons which are placed around the venue, allowing the space to be

mapped. This works in combination with a digitised floor plan of the venue, which is also uploaded onto the app. Users at events can subsequently move around while the app shows their precise location to friends.

WYA is planned to officially launch around springtime this year, but it has already garnered significant attention – featuring in The Guardian last year in addition to winning prizes such as the Downing Enterprise Pitch Award.

Apart from third-party developers, the internal team has remained small. Tamzin works on the app part-time alongside her degree. Olivia, who recently graduated from Cambridge with a master’s, works full-time at the startup as the interim CEO, whilst Tamzin finishes her studies. Through a university friend, they also met Jamie Legg, who, with a coding background, is now the Chief Technical Officer (CTO) overseeing the development of the app. Having just finalised their first round of fundraising, balancing the emotive and highly personal dimension of the cause with the development of a strong business model has been key to pitching to investors: “It can be a bit tricky, because these are two very different conversations. But it’s obviously important that they both happen. Investors have been really keen, and it’s been a really good process”, Olivia tells me. The business plan is to charge venues with a subscription fee, or a pay-per-user fee for big events, while the app remains free for users. “It’s a safety solution for venues, and we’re hoping it will drive people to the clubs that offer the service. Building

“Lockdowns over the past two years have made it easy for the founders to throw themselves into the project, and they’ve also found venues to be receptive to their ideas”

safer spaces at these events is just going to be great for the nighttime industry, as well as for customers.”

Tackling the problem of female safety is clearly something of immense importance to the founders. Research they’ve conducted has shown that 92% of 1.2 thousand surveyed students regularly felt unsafe on nights out, and when asked what the most pressing issue af-

fecting their nightlife was, 65% said sexual abuse.

In light of the recent spiking epidemic, occurring not only in Cambridge clubs, but at universities across the UK, the need for a solution has never been so

pro-

nounced. “Venues can definitely be doing more,” says Olivia.

“It’s important that we think about proactive solutions [on top of club boycotts].” The hope is that their app will provide one. As Tamzin affirms: “This is an app engineered by women, made for women.”

And although the issue seems to be mostly gender-specific, Tamzin and Olivia tell me that their findings show that this is a problem that pertains to men as well. With the surge in reported incidents of spiking, and with it, the increased attention that has been paid to general safety at club events, ‘a lot of men are beginning to feel they are targeted as well’, Olivia says. Adding onto this, Tamzin also highlights the relevance of the issue for those who are non-binary. “It’s just become an endemic issue for every kind of club, absolutely everywhere.”

For those who are acquainted with the impossible demands of an Oxbridge degree, the notion of being a startup founder on the side may seem to border on insanity: “It’s been difficult with finals, which is why Olivia taking over as CEO

has been incredible,” Tamzin tells me. “But the passion and enthusiasm has been crucial to getting us through. I channel my anger from past experiences I’ve had and those emotions all go into WYA.” Olivia agrees, saying: “The fact that there’s a problem to be solved keeps momentum [going]. Often it can make it easier to put [WYA] before univer-

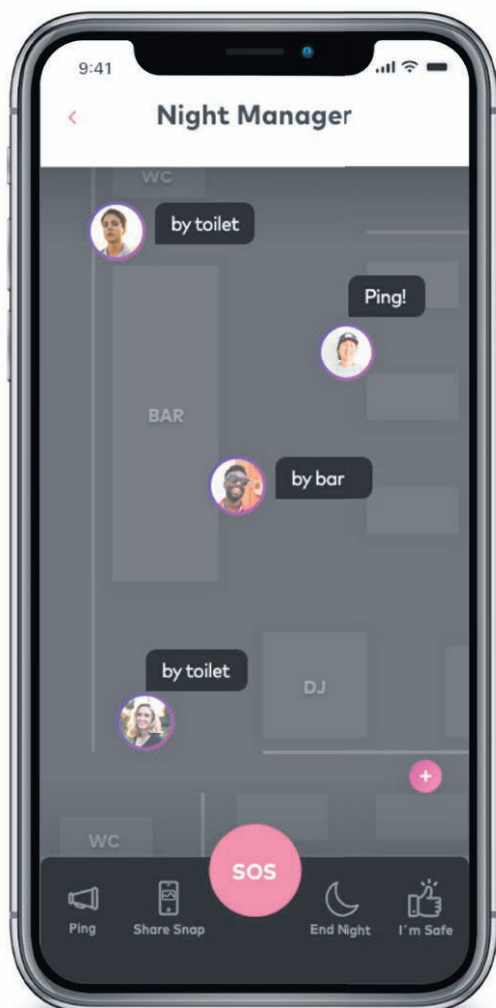
sity work, actually, which can be an issue.”

Looking into the future, the ambition is that people can go to certified venues which they can trust and where they know they will be safe, with a strong line of communication between venues and event-goers, mediated by the app.

“That would be the dream, and there’s definitely the demand for that. It’s just about getting the logistics going.” And

“Building safer spaces at these events is just going to be great for the nighttime industry, as well as for customers”

for both founders, it’s full steam ahead. Tamzin says: “There’s no back-up plan. As soon as finals end, I’ll be working on this full-time. It’s that sense of mission. I’ve learnt that this is one of the most important parts of doing any project. There’s a clear sense of ‘why’.”



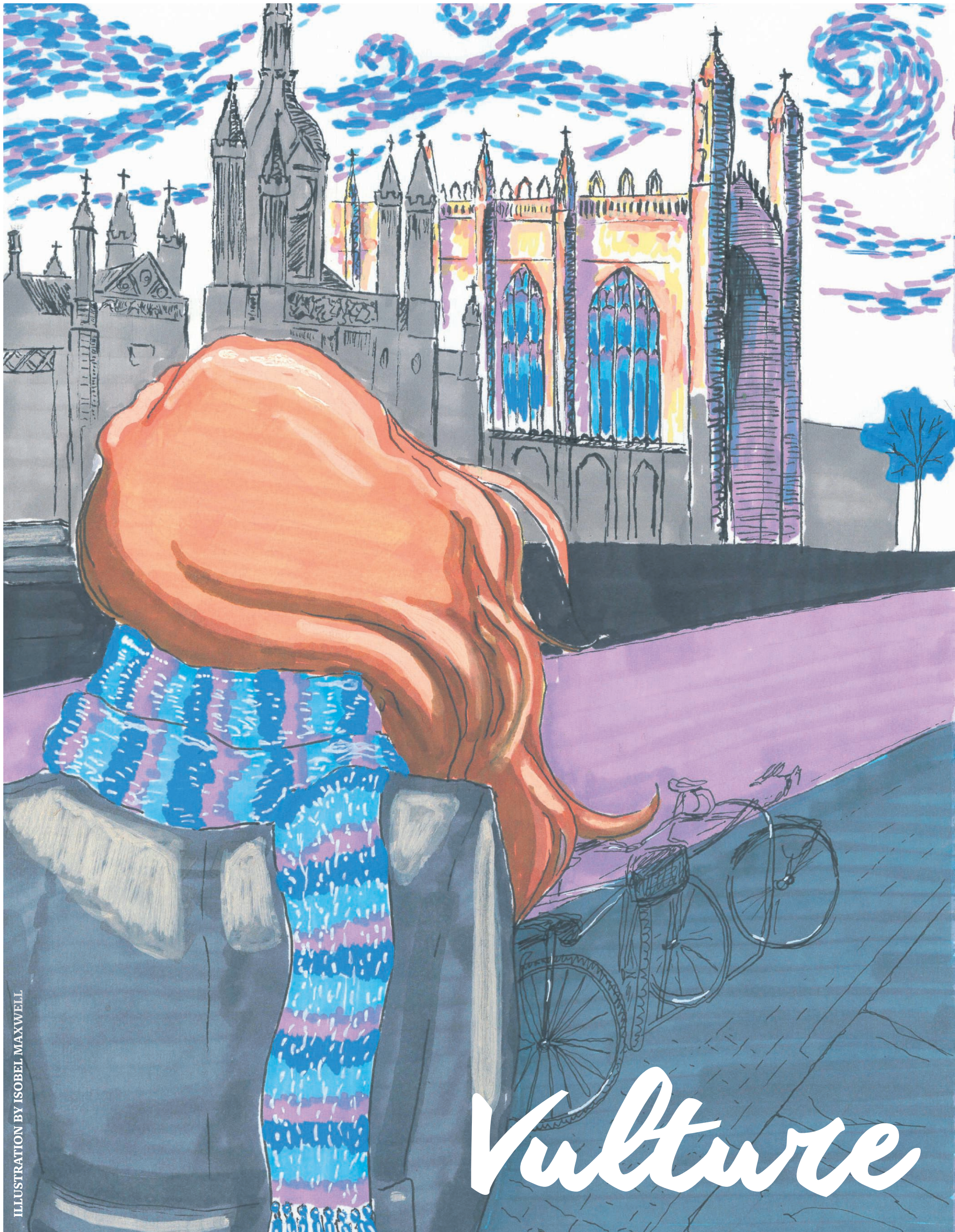
WHERE YOU AT



TAMZIN LENT (TOP)



OLIVIA LEIGH (BOTTOM) AND



Lifestyle

AskVulture: How do I avoid the January blues?

Emily Sullivan, Rosina Griffiths & Nadya Miryanova share their advice as the doom and gloom characteristic of a Lent term approaches

Emily:

January is sometimes seen as the saddest month. Christmas is over, it's a new year and you might have resolutions that you've already broken; the days seem to end before they've even started and summer is both a distant memory and too far in the future to focus on. In some ways however, this is completely your month — do with it what you will.

You could use it for rejuvenation; maybe push yourself to get to a gym or go on long walks. Maybe this is your month to focus on your studies or your future; set realistic, yet exciting, goals for your year — places to go, special events you could book. Don't let the gloomy weather distract you from the fact that things this year will be different from the last in all the best ways.

This is completely your month — do with it what you will

You could also use this time to hibernate. If you needed a reminder that you're allowed to rest, this is it. Recharge while you can, before things get hectic and you realise that you never watched the next season of *Emily in Paris* or reconnected with old friends. If you feel like spending all day in a blanket, don't feel guilty. You won't be able to wrap up warm and romanticise your morning coffee in the cold when it's July. January is a reminder that you've achieved so much, so take your time, reach out to your loved ones and look forward — spring is only just around the corner.

Rosina:

The first few weeks of the year often present a bleak prospect; they mark the return to normality, to essays and supervisions. We can no longer gorge ourselves guilt-free on wine and chocolate, or get away with eating mince pies for breakfast — my personal vice. However, it doesn't have to be all bad; you can make your own fun. I'm a big believer in finding any excuse for a celebration. Make the most of birthdays and good news and small victories. Get creative and see how many different things you can turn into a special occasion — Covid-permitting, of course!

Being proactive and making plans will enable you to punctuate your week with moments of much-needed joy and light. You can do whatever it is that makes you and the people you care about happy. Making sure that there's a highlight of your day will always be worth it, so cook that fabulous dinner for yourself, watch that show, go for that drink,

or that walk.

A little organisation can also prevent you from being robbed of time by the lack of day-

Make sure you're getting out for some air, and hopefully some winter sunshine

light. Perhaps adjust your schedule a little to make sure that you're getting out for some air, and hopefully some winter sunshine. It may feel more difficult than usual to find the things that make you smile, but I urge you to try because they're still there, I promise.

Nadya:

By its very nature, January is a slightly strange month — on the one hand, it's the start of a new year and a fresh beginning, but on the other, it marks our return to work after the festivities of December. This transition isn't always easy and it's completely natural to feel down-hearted.

In light of this, it's very important to give yourself things to look forward to. Make time for the things you enjoy — plan a movie night with your friends, read your favourite book in the evening, or go for a prolonged stroll. Be kind to yourself; it's equally important to accept how you're feeling and not pressure yourself into constant positivity. Wrap up warm and make sure you're getting enough rest — stereotypical as it is, it could be helpful to enjoy early nights and wake up a little earlier to catch more daylight.

Many people find this time of year difficult,

The frost will soon melt to welcome a mellow spring, as the weather gets warmer and days get lighter

so know that you aren't alone in feeling this way. Though it is cold, there is still something bright about the winter sunshine. Enjoy the crisp, fresh mornings while they're still around to greet us, but remember that the frost will soon melt to welcome a mellow spring, as the weather gets warmer and days get lighter.

Do you have a question for AskVulture? Submit it anonymously on the Varsity website. Please note that if your submission gets selected, we will publish it as part of an article on Varsity Lifestyle, possibly with some edits for clarity.

Varsity recommends: The Executive team's guide to the city

Huntingdon Road

Girton College

- I've been to all corners of Cambridge - but I've never ventured out of the city itself. Coupled with the fact I couldn't possibly be any further, as well as my ambition to go to a formal at every single college, this makes for an ideal challenge.

Lily's recommendation

Castle Mound - it's always been a classic Cambridge spot for all students wishing to temporarily escape the stresses and strains of a hectic workload. Situated close to the hill colleges, it's the perfect place to watch the sunrise whether you're an early morning riser or returning from a night out on the town.

Madingley Road

ILLUSTRATION BY EMAAN ULLAH

Inès's recommendation

Ta Bouche - judging by how long I have to wait to get a table. Every. Single. Time. I assume the whole entirety of Cambridge has heard of this cocktail bar but in case you haven't, Sundays are their 2-for-1 cocktail night and they are incredible. It's also a great spot for a date as most of their tables are for two people only.

Juliette's resolution

Kettle's Yard

- This term I finally want to make it to Kettle's Yard. Or lecture halls - but preferably Kettle's Yard.

Beth's resolution

The Tower of Great St Mary's Church - despite being in my fourth year, I am yet to experience what I'm told is one of the best views in Cambridge. I'm hoping that this term will afford me a sunny day to make the 123 step climb!

Beth's recommendation

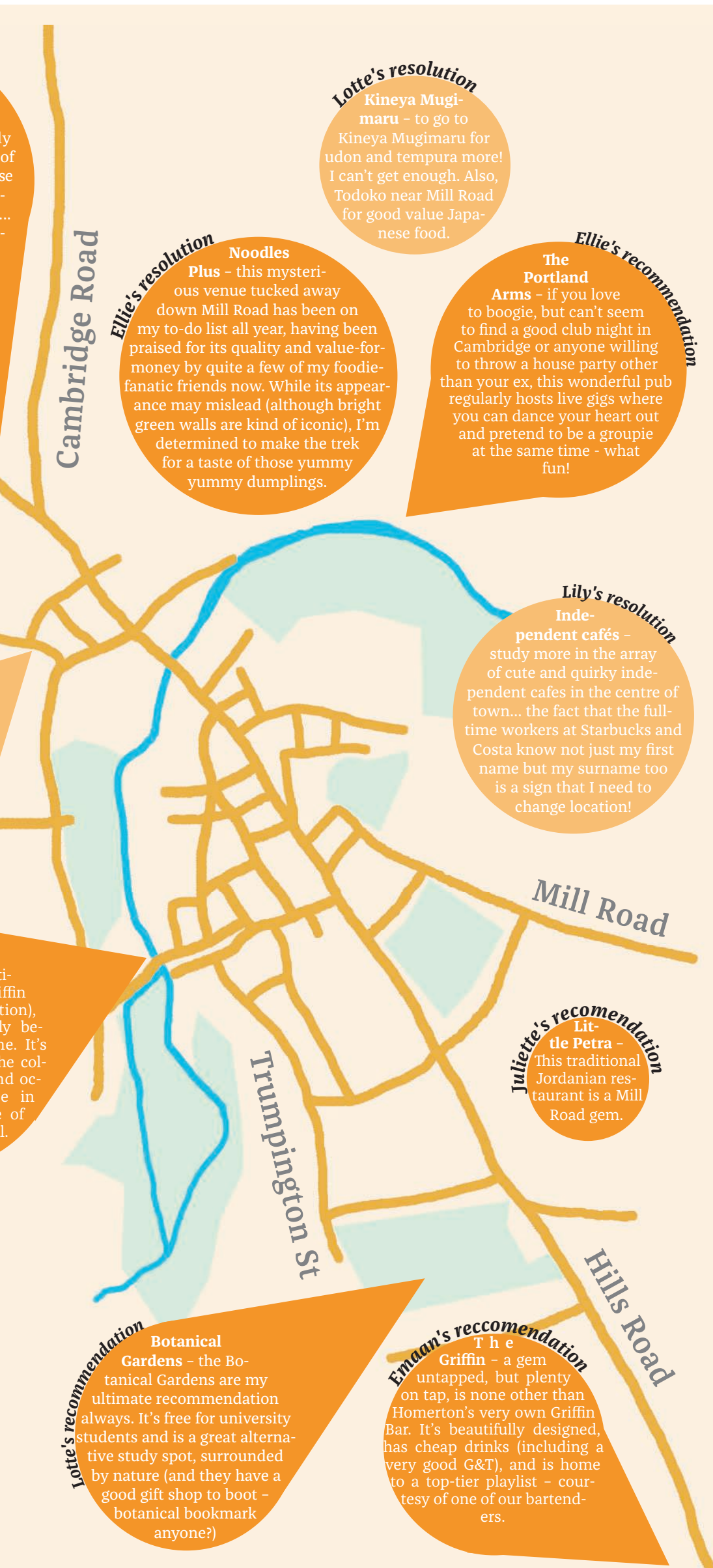
The Anchor

- whilst I practically live in The Grange (Emaan's recommendation) The Anchor has recently become a favourite of mine. It's cosy, on the river (like the college I was pooled by) and occupies a special place in my heart as the site of many a Varsity social.

Inès's resolution

The Arts Picture-house - the concept of an artsy cinema above a Spoons is surreal in itself, but just you wait until you watch their trailers. Russian murder satires (along with your classic blockbusters of course) and I'm here for it.

Some of us are in our second year, others third - and some even fourth. All of us, however, regardless of the amount of time we've spent in Cambridge, each have our own go-to spots - and spots yet to go to.



Actually good hummus on demand

Lifestyle Editor **Charmaine Au-Yeung** helps you save time (with only a bit of effort) with a recipe for your essential Mainsbury's purchase: hummus

These past few years, I've started making my own hummus. But I knew I could do better. I learned, mostly from the YouTube channel 'Middle Eats' (@middleeatsyt on Instagram) and from talking to my friends, some handy tips that have maximised how quickly I can whip up creamy, smooth hummus without compromising on taste — it only requires a bit of planning, and will keep for a week in the fridge. I managed to make hummus every week in December, so here is the recipe I picked up that has let me live in unadulterated student bliss.



Ingredients:

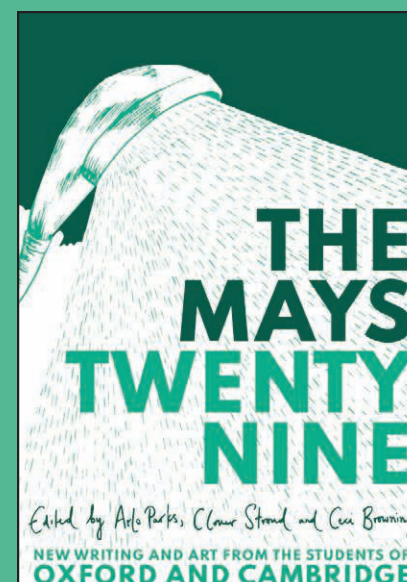
100g dried chickpeas, soaked overnight; 1 ice cube; 2-3 tbsp tahini; 1 clove of garlic; juice of ½ lemon; 40g extra virgin olive oil; salt and pepper to taste, plus cumin; a food processor for the blitzing

Method:

- 1 Begin by boiling soaked chickpeas in salted water until it forms a thick mash. Feel free to add ½ tsp baking soda to expedite the process. Once cooked, let cool.
- 2 When ready to make hummus, add garlic and most of your chickpeas to a food processor (save a small handful for garnish/damage control), and blitz with an ice cube until pale and smooth. Add in tahini, blitzing until combined.
- 3 Finally, add in lemon juice and olive oil. If the mixture is looking too thick, thin with another ice cube. If the mixture is looking too thin, add in the chickpeas you saved. Season to taste.
- 4 Serve on a plate with a small well in the middle (you can use a spoon). Place chickpeas in the well, along with cumin, paprika, and more oil. Enjoy with pitta (non-negotiable), or anything that floats your boat.

The Mays 29

A book of the best new student writing and art from the Universities of Oxford and Cambridge.



Guest editors: Arlo Parks and Clover Stroud

Available from all good book stores and online now:

<https://shop.varsity.co.uk/shop/the-mays>

Arts

Arts Events Calendar: Lent 2022

The Arts team explore the many events taking place in the arts scene this term

The New Year promises an exciting array of creative-oriented events, incorporating everything from arts festivals to open mic nights. Here's the top picks from your Lent art team – grab your calendars or diaries and save these dates to ensure that your term is filled with literary, artistic, and performance-based fun.

EVENTS

JOHN HUGHES ARTS FESTIVAL: 18TH TO 20TH FEBRUARY 2022

Jesus College's annual arts festival, held in memory of the much loved late Revd Dr John Hughes, returns this February as an open hang gallery and performance showcase curated under the theme 'Enchant'. Featuring artwork, poetry, and performances from students, staff, and friends of Jesus College, the festival promises to present a wealth of exciting and creative pieces inspired by fairytales, dreams, and the mystique, as implied by its prompts under its call for submissions. There is still time to submit your own work to the gallery, with submissions closing on 28th January.

QUEENS' ARTS FESTIVAL 2022: OPENING 6TH MARCH

Featuring a collection of the best student work from the University of Cambridge, the Cambridge School of Visual and Performing Arts and Anglia Ruskin, this college-based festival is another exciting annual opportunity for creatives to submit their own art and appreciate each others'. This year's theme is 'Lost But Not At Sea', and past events have included open mic nights, drag shows, artist panels and craft evenings. Be sure to keep an eye on their social media pages to submit work and find out more about the events

DECOLONISE ART HISTORY EVENTS

This term, Decolonise Art History – known as advocates for academic reform – aims to diversify the Cambridge arts-events scene. The group has a dynamic lineup of events aiming to elevate voices from underrepresented communities, for instance a collage night (3/02) in collaboration with FLY Girls of Cambridge, taking place in Heong Gallery, Downing College. An exhibition on drawings by Afghan refugee children, in collaboration with Shahre Farang filmmakers (London), will open in King's Art Room mid-February. 'The Enigma of Arrival', a performance art evening and workshop will take place on 3rd to 4th March, featuring Wringing Metamorphosis (Cambridge) and Diasporas Now (London).

CAMBRIDGE SOUTH ASIAN ARTS SOCIETY EVENTS

Cambridge South Asian Arts Society is a dynamic space for students to interact and engage with music, performance, and literature from South Asia. Performance showcases take place every week on 'Mehfil Mondays' and will continue into Lent term alongside planned poetry sessions exploring Indian epics.

ILLUSTRATION BY ISABELLA PALLIOTTO



OPEN MICS, LIFE DRAWING, CLUB NIGHTS

SPEAKEASY OPEN MIC NIGHTS: EVERY OTHER SUNDAY STARTING 30TH JANUARY

Taking place at the ADC Bar, this poetry slam-inspired, spoken-word night invites writers and performance to showcase their monologues, poetry, and other forms of vocal expression in a friendly and artsy atmosphere.

LIFE DRAWING: FRIDAYS AT THE ARCHITECTURE DEPARTMENT, 7-9PM

Taking place each Friday at Scroope Terrace, ARCSOC offers immersive life drawing sessions for all. Arrive early for guaranteed entry as whilst tickets are sold on the door, the event has proved very popular in the past! Keep an eye on their instagram @arcsoc.lifedrawing for their term card which promises lots of special events.

ARCSOC NIGHTS: MASH NIGHT 31ST JANUARY CABARET 26TH FEBRUARY

After two successful, sold-out nights at MASH last term, ARCSOC is putting on a third event, with the theme to be announced very soon. With beautiful, hand-made decorations and their usual fantastic lineup of DJs, it looks to be a great opportunity for socialising within the arts community.

Their big finale prior to Easter term is a Cabaret show in Junction; they're expecting amazing costumes to be rewarded with fabulous prizes. Tickets sell out extremely fast, so save the date. Bear in mind also that all proceeds go to their end of year exhibition in London which showcases the subject cohort's degree work, so it's for a great creative cause.

NEW ZINES ON THE HORIZON

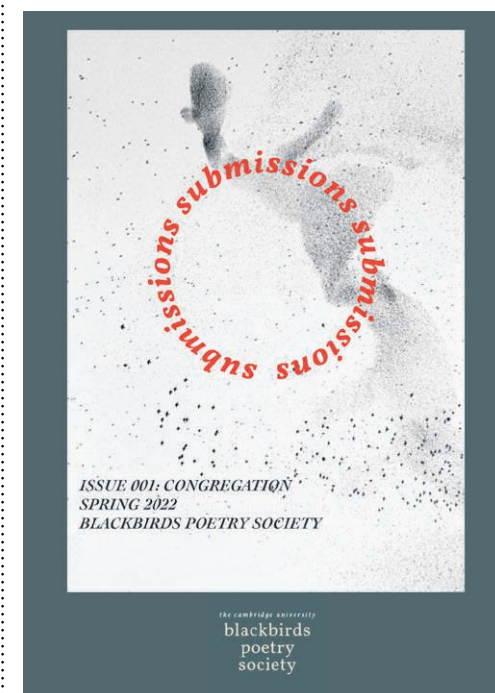
Further, there have been a few new zines crop-

ping up over the Christmas vacation that are currently open for submissions and worth keeping in mind this Lent term.

DISPATCHES

Submissions have just opened for the newest zine in the Cambridge arts scene, 'Dispatches', which aims to showcase creative, long-form non-fiction as its primary focus. With prompts directly tied to Cambridge such as 'town shufflings' as well as appeals to feature pieces on current affairs and the arts scene, its first issue will be online, and feature content spanning political pieces on climate change to long-form investigative journalism pieces. Submissions close on 24th January.

BLACKBIRDS ZINE



▲ FACEBOOK / BLACKBIRDS POETRY SOCIETY

The CU Blackbirds Poetry Society has announced its own zine, the first issue built around the notion of 'congregation'. Looking for a variety of short stories, poetry, and art pieces, the society has offered several visual and thematic prompts unpacking the many different tones and implications of 'congregation'. The society also has an exciting term card with events such as writing in the dark featured. Submissions close on the 20th of January.

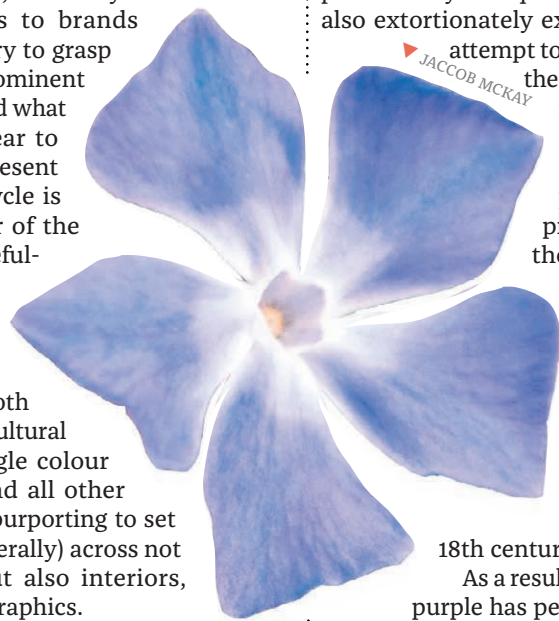


Pantone Colour of the Year 2022: The colour purple...or should that be blue?

Is this year's colour confusing and indecisive? Possibly, argues **Gabriel Humphreys**

As we step into the new year, we're bombarded once again by trend reports, as everyone from pundits to brands and influencers try to grasp what has been prominent in the last year, and what will be in the year to come. An ever-present feature in this cycle is Pantone's Colour of the Year, chosen carefully by an international team, and now in its 23rd year. Entrusted with capturing both the creative and cultural climate, this single colour aims to transcend all other trend reporting, purporting to set the tone (quite literally) across not only fashion, but also interiors, homeware, and graphics.

This year's choice is Very Peri, a periwinkle blue-purple that is also the first of Pantone's Colours of the Year to be created from scratch, as opposed to chosen from their vast encyclopaedic colour catalogue. It sits at what I would call the exact midpoint of blue and purple, and after staring at the colour for hours on end trying desperately to pick one side, I feel as if a blue and black vs. white and gold style fight might break out in



light. The process was nuanced and lengthy, with thousands of snails being required to produce any real quantity of the dye. It was also extortionately expensive – in 2000 an attempt to make just one gram of the dye by the original formula required 10,000 molluscs and cost £2,000. As a result, purple fabric was the preserve of royalty and the fabulously wealthy, becoming the imperial colour of both the Byzantine and Holy Roman Empires, and surviving a slump in popularity in the Middle Ages to begin adorning royal bodies again from the 18th century onward.

As a result of this storied history, purple has persistently been associated with royalty and wealth, and by extension imperialism, extravagance, and greed. Pantone, however, chooses to disengage from the negative connotations of their chosen colour. They espouse in their press release that “society continues to recognize color as a critical form of communication”, yet it feels that we're not allowed a complete vision of what this colour communicates. By refusing to approach the subject more profoundly, I think they do a disservice to the story-telling power of colour, and run the risk of undermining their own messaging.

The explanation is simple. The priority here is not really the narrative of colour, but rather the market for it. They are keen to wax lyrical about its positive qualities, but would rather ignore its possibly troubling connotations, as it might put a designer off using that colour in their collection or buying one of Pantone's many themed and limited edition Colour of the Year products. Perhaps it is fitting at least that this colour remains an economic opportunity for those producing it, like it was thousands of years ago.

Returning to the colour's relevance for 2022, I still feel unresolved. Ethereal and liminal, this tone that resists classification so strongly appears an odd choice. But it is, I think, an as-

tute pick, though for a rather different reason than they provide.

Pantone aligns the ambiguity of the colour with creativity, inventiveness, and change – it is an unabashed, unrestrained signal of artistic imagination. For me though, it is more symbolic of the constant uncertainty we now feel permeating our everyday lives. We're heading into year three of a pandemic, among ever-increasing political disunity and dissatisfaction, not to mention the looming possibility of economic turmoil and the ever-present spectre of the climate crisis. And what is more, little progress seems to have been made on fighting these burgeoning anxieties with any great urgency – I find no little irony in the fact that purple is directly opposed to yellow, one of 2021's Colours of the Year, on the colour wheel. Given recent experience, the oncoming year does not feel like it will bring us the reversal of fortunes that the symbolism might suggest.

It seems to me that Pantone has struck gold almost by accident, conjuring a colour that exists in a confusing oscillation between blue and purple and is therefore perfect for a world in which it feels less and less easy to be totally certain of anything. And it seems we might not be

the only ones feeling like a status quo has been permanently disrupted.

All the stops have been pulled out for this particular colour of the year – the mixing of a new colour for the first time – and last year's pick came with a novelty edge too as two colours were chosen simultaneously, which had

“This tone that resists classification so strongly appears an odd choice”

only previously happened in 2016. Perhaps Pantone is realising that in a post-pandemic world they are losing some of the cultural colour hegemony that they used to enjoy. After all, these moves feel like marketing techniques designed to prove Pantone's adaptability and relevance.

The last two years have seen a serious cultural shift, with previously reliable cultural pillars being forced to adapt to new circumstances. Film releases have quite possibly changed forever, and the future of in-person fashion weeks remains unsure. Simultaneously, the nature of trends themselves has shifted, as they either shrink to the length of one swipe on a For You page, or cease entirely as fewer people engage with them in an attempt to eschew the conspicuous consumption they implicitly encourage. Trend reporting remains a variable business, sometimes

attracting both ire and fascination. Perhaps Pantone is right to feel slightly out-of-step with the cultural zeitgeist, but much like Very Peri, even that seems uncertain.



▲ INSTAGRAM/PANTONE

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Fashion

Cambridge Student Starter Pack

Fashion Editors **Anna Chan**, **Dioni Ellinikaki** and **Eva Morris** present student fashion stereotypes

As term starts, the Fashion team is here to help identify your side-site dwellers to your rowers this Lent.

The Mathmo

It seems far too easy to typecast the mathmo. We are all familiar with the usual clueless dress sense made for hibernating in their rooms to do example sheets all day. However, as a former mathmo, Eva has a soft spot for the subject and its attire — with a little perspective it can be looked upon anew. The uniform for the mathmo is cargo shorts come summer and plain jeans in winter, a graphic tee and a zip up hoody or block colour jumper to start. This is not too different from the latest utilitarian trend: every garment has its use and purpose, with layers and pockets everywhere. Colours are muted, with the exception of the graphic tee providing a statement piece, perhaps akin to the trends of 90s print tees. Mathmo style needs to be rehabilitated and celebrated as minimalistic and utilitarian, simply yet effectively done. A well dressed mathmo knows the virtue of basics.

The Lawyer

While all lawyers start off their Cambridge careers hoping to emulate Elle Woods, they end up dressing more like Vivian Kensington. And there's absolutely nothing wrong with that. Somewhere buried among books stacked on desks at the Squire are plaids and neutral colours found on either sweater vests or jumpers with a collar popping out. They wear black, grey or beige trousers that can be dressed down with trainers around college, or dressed up with leather shoes for a Spring Week internship. They're serious, they're academic, and they lay down the law, so one simple necklace worn everyday will suffice for a show of sentimentality.



In the summer, shirts can be layered unbuttoned over tank tops or worn by themselves with a few left buttoned; in the winter, the shirts are smothered by sweaters, blazers and coats. But first and foremost, Cambridge lawyers always dress appropriately to do the bend and snap.

The Hippie Geographer

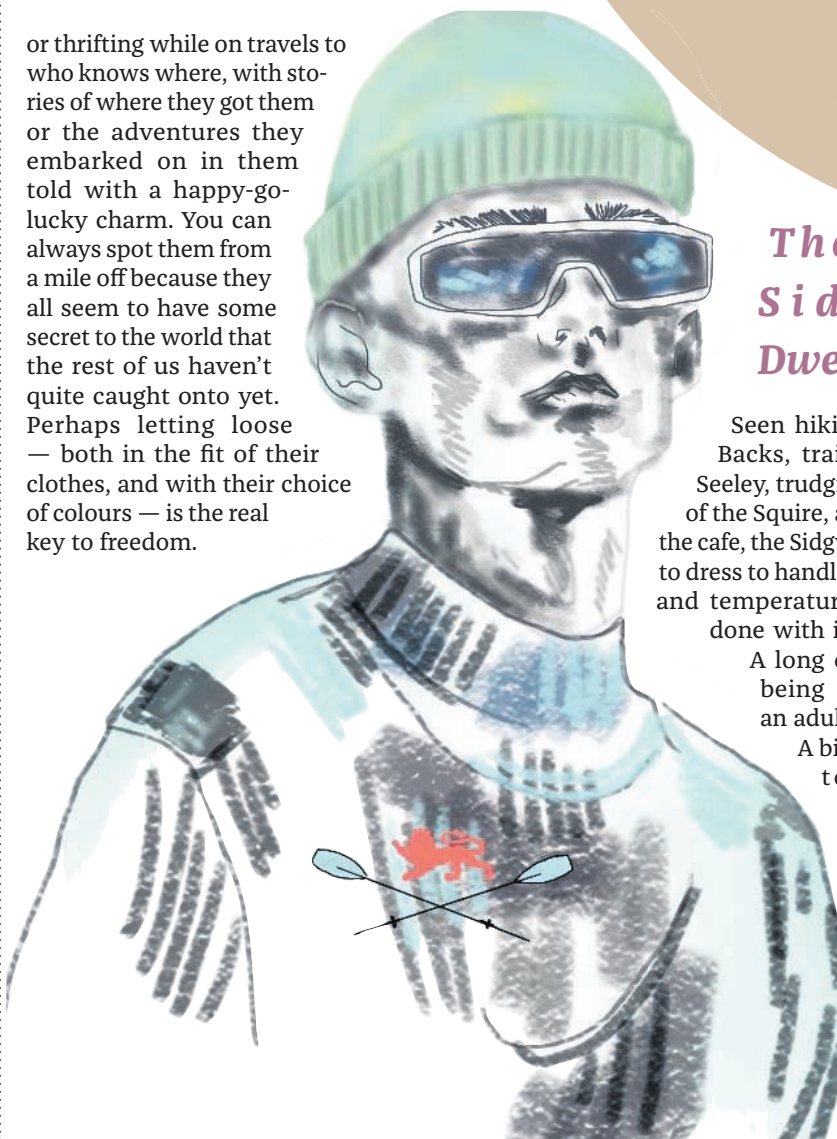
Oh, to be a geography student in summer. A long flowy skirt trailing behind them or a trusty pair of corduroy trousers, brown leather shoes, and definitely a knit cardigan for good measure. Wherever they go you can hear the rustle of bangles and clinking jewellery. Every garment they got either in charity shops

Perhaps it's to adorn themselves with stories from around the world. Or maybe something more mundane.



“There's no need to impress... they know the place, they basically own it”

or thrifting while on travels to who knows where, with stories of where they got them or the adventures they embarked on in them told with a happy-go-lucky charm. You can always spot them from a mile off because they all seem to have some secret to the world that the rest of us haven't quite caught onto yet. Perhaps letting loose — both in the fit of their clothes, and with their choice of colours — is the real key to freedom.



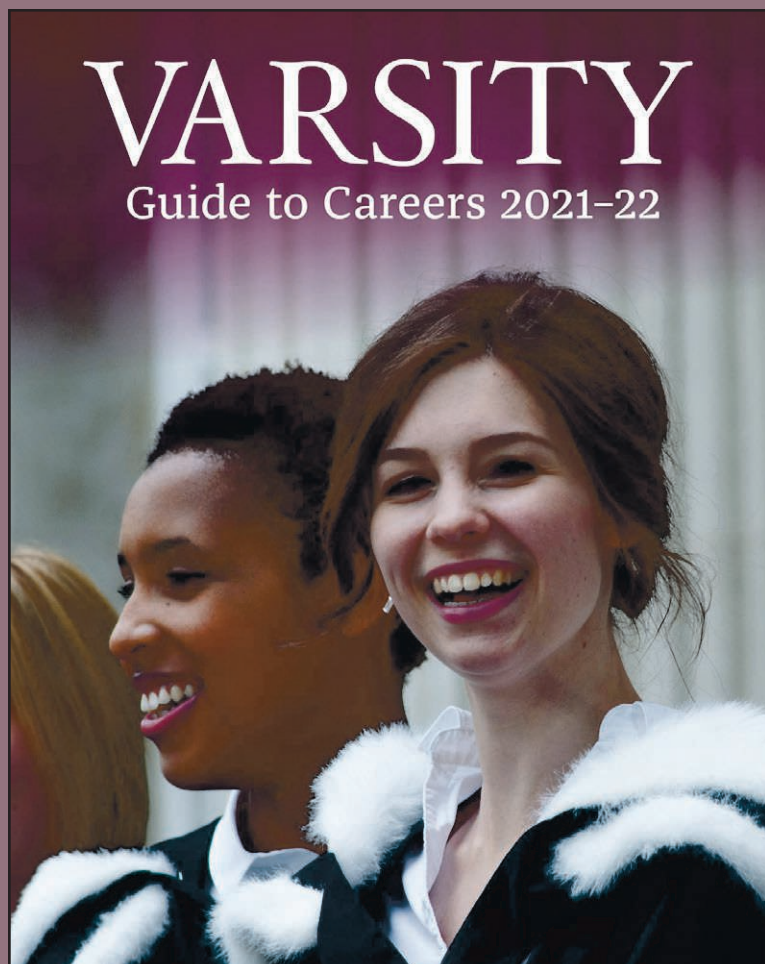
The Sidgwick Dweller

Seen hiking in from the Backs, traipsing into the Seeley, trudging up the stairs of the Squire, and spilling into the cafe, the Sidgwick dweller has to dress to handle diverse terrain and temperatures. And it's all done with incredible style.

A long coat to express being learned, being an adult who can read.

A big scarf, because temperatures drop to chillingly low in the Seeley. The Arc fills up quickly, too, and before you know it you'll be freezing out on the benches if not layered

The Varsity Guide to Careers 2021/2022



If you missed the print edition you can still download a free copy here: www.varsity.co.uk/paper-edition

properly. A tote bag, for all the books for these adults who read (in reality, though, it's got the two essentials: laptop and laptop charger). Hats are optional, but the more random the better (beanies are child's play, instead there's thrifted newsboy caps and colourful berets). Underneath these long coats, with layers shed in



tan-
t a -
lising
reveals
when at their
seats, outfits are
freaked to different
levels. Some prefer classic
jeans and a knit jumper, others
patterned mesh tops and velvet vests.
Scarves can be skinny and multicoloured,
or pastel and blanket-like. Patterns can be

“
Somewhere buried
among books stacked
on desks at the Squire
are plaids and neutral
colours
”

mixed, or left alone to shine. This depends on individual style, but also how big of an essay crisis they're in.

The Rower

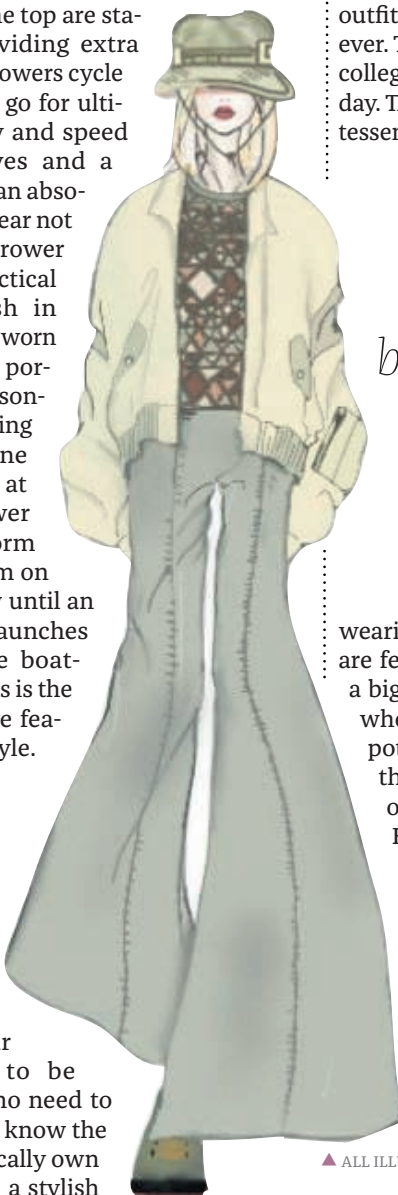
I've never seen this kind of student stay still for more than 5 minutes. Usually off to the boathouse, they require a uniform just as active as them. Sports leggings or tracksuit



bottoms over the top are staple pieces providing extra warmth. Since rowers cycle wherever they go for ultimate efficiency and speed of travel, gloves and a beanie are also an absolute necessity. Fear not though, for the rower is not just a practical machine. Stash in various forms is worn to rep that large portion of their personality which rowing has become. One navy blue item at a time, the rower aims to transform into the medium on which they row until an army of navy launches itself upon the boathouse. Navy: this is the most distinctive feature of rower style.

The Finalist

Finally, the finalist. Their snazzy fits from first year are nowhere to be found. There's no need to impress — they know the place, they basically own it. And after all, a stylish



outfit is temporary but final grades are forever. They are easy to spot either at your local college library or on Sidgwick Site on a good day. They are always drinking out of the quintessential emotional support water bottle and

“
Accessories include a
big scarf that is prob-
ably the size of their
whole body
”

wearing a hoodie and sweatpants, or if they are feeling fancy, jeans. Accessories include a big scarf that is probably the size of their whole body and headphones to block any potential distractions. In terms of shoes, they are wearing their trusted trainers or boots that will keep their feet warm. However, there are some rare exceptions of finalists that despite all the stress manage to maintain a strong fashion sense and stay put together. They want to prove themselves and have some control over their rather stressful life. You will catch them wearing a long grey or black coat with jeans and colourful jewellery, aimed to deceive the world that they still have some zest for life.

▲ ALL ILLUSTRATIONS BY DANIELLA JUMP FOR VARSITY

Varsity's 2022 Fashion Horoscope

2022 is steering towards sheer

Put aside your sensible winter layers, your fashionable future self will be ignoring all weather apps in favour of an array of stunning sheer dresses and tops by the likes of Simone Rocha and Rodarte



Making ski wear chic... whether you're on the slopes or not

You may have missed the well-renowned Varsity ski trip but fear not, knitted avant garde ski wear will be all the rage in 2022

Return of the 60s

From Fashion East's mod girls emulating Twiggy, to Versace's sleek and tailored all-black looks modelled after Jane Birkin, the sixties are back. Forget calling for the roaring twenties, the free-loving spirit sixties spirit is needed.



Film & TV

Movie Magic: Editors' picks

Our *Film and TV Editors* treat you to three of their feel-good favourites

As term kicks in and the workload begins to pile up, we all find ourselves wanting to turn off for the day, snuggle up and enter into the joyous world of cinema. This term's new Film & TV Editors have selected some of their cherished films to brighten even the darkest winter evenings.

Witty characterisation, poignant dark humour and sumptuous cinematography — it's impossible not to smile while immersing yourself in these films.

Sophia Till
- *What's in a Name?* (2012)

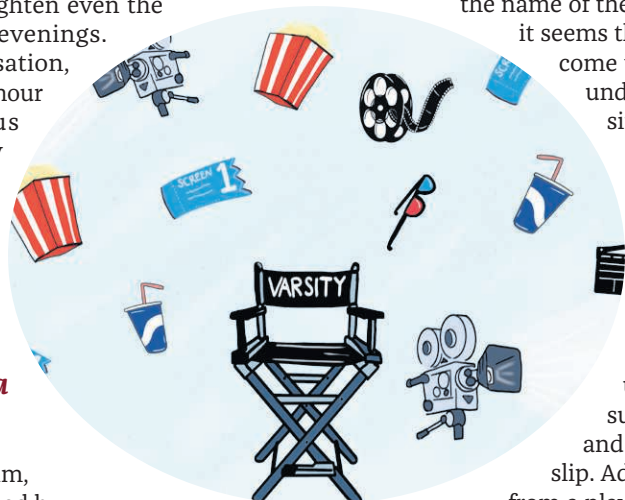
This aptly titled film, written and directed by Alexandre de la Patellière and Matthieu Delaporte, revolves around a discussion between soon-to-be father Vincent (Patrick Bruel) and his brother-in-law Pierre

(Charles Berling) concerning the name of Vincent's unborn baby. Set around the table at a Moroccan-inspired dinner party hosted by Vincent's sister Elisabeth, nicknamed Babou (Valérie Benguigui), guests and hosts alike are horrified when Vincent reveals

the name of the child. When it seems that no one can come to an amicable understanding, the situation takes a turn for the worse, eventually getting out of hand.

Old rivalries are unearthed, unspoken issues disclosed, and secrets let slip. Adapted expertly from a play by the same authors, *What's in a Name?* will have your head in a spin, your sides aching from laughter, and your jaw on the floor, as you writhe in

ILLUSTRATION BY OLIVIA LISLE



shock, and amusement. The late Valérie Benguigui is particularly charming as Babou, all at once concerned and clumsy, loving and reasonably level-headed. Her monologue is perhaps the jewel in the crown of the film — or indeed, the decorative pomegranate seed on top of the couscous. That said, the whole plot-line glistens with comedic genius. It is a true feast, the crème de la crème of cinema's comedy offerings.

Catrin Osborne - *Little Miss Sunshine* (2006)

Jump into the Hoover family's yellow camper van as they travel across America to take their youngest member Olive (Abigail Breslin) to the beauty pageant of her dreams. Joining you on the journey will be: a grandfather who refuses to act his age; a son trapped in adolescent angst; an uncle navigating his mental health difficulties; a father who ironically works as a motivational speaker; and a mother desperately attempting to hold this unconventional family unit together. Whilst it may not sound remotely positive, what ensues is a poignant piece about the importance of family as a means to find joy amidst the bleakness of reality.

“
The film features stunningly vivid cinematography, witty dialogue, stellar lyrics and a glorious jazz score
”

Little Miss Sunshine is carried by its modestly sized cast as all actors provide their deeply flawed characters with an irresistible level of likability. Throughout this, there is the ideal amount of dark humour to keep the viewer chuckling despite the heavier subject matter. Anarchic, unpredictable and surprisingly emotional, this film will leave you with a glimpse of sunshine.

Anika Kaul - *The Young Girls of Rochefort* (1967)

The Young Girls of Rochefort is a colourful, amusing and bold celebration of life that is sure to uplift even the most solemn of viewers. Jacques Demy's large-scale tribute to the Hollywood musical acts as a 1960s French alternative to *La La Land*, except with more humour, better musical numbers and less pompousness.

The story centres on twin sisters Delphine and Solange (Catherine Deneuve and Françoise Dorléac respectively) who embark upon a mission to find success and romance in the glamorous city of Paris. The film features stunningly vivid cinematography, witty dialogue, stellar lyrics and a glorious jazz score, amalgamating in a picture that is a feast for the eyes, ears and soul.

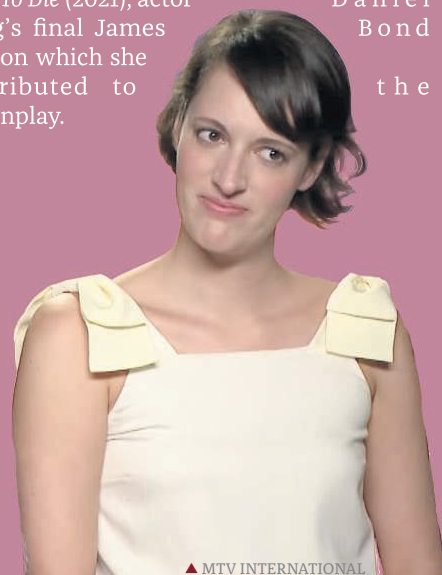
Spotlight on: Phoebe Waller-Bridge

When spotlighting a film & TV writer this week, my choice was made obviously clear to me. You most probably know Phoebe Waller-Bridge as the star of beloved BBC comedy-drama *Fleabag* (2016), the unendingly popular chronicle of one woman's mad life in London. But did you know that Waller-Bridge also wrote the show?

Based on her one-woman show written for the Edinburgh Fringe Festival in 2013, the first season of *Fleabag* was widely praised; the second series, starring Andrew Scott as the infamously fan-named 'Hot Priest', went on to win 6 Prime Time Emmy Awards, including 'Outstanding Writing for a Comedy Series'. Featuring (literally) award winning one-liners, such as: "I sometimes worry that I wouldn't be such a feminist if I had bigger tits"; "I took half an hour trying to look nice and I ended up looking amazing"; and, my personal favourite, "I look like a pencil", *Fleabag* epitomizes Waller-Bridge's writing style. Bold, flirty and audacious, Waller-Bridge's words and witticisms infuse her shows with a lightness and child-like glee that is rare in modern film & TV. Rarer still, is that she doesn't shy away from the sadder side of drama, often writing truly poignant and often devastating scenes for her characters; her shows really give us the best of both worlds. So, at this point, if I have managed to make you a Waller-Bridge convert, let me use the remainder of this segment to point you towards some of her other works.

Waller-Bridge doesn't star in, but was crucially head writer on, and executive producer of, the first series of acclaimed spy thriller *Killing Eve* (2018). Much darker than *Fleabag*, but not missing its wit, *Killing Eve* is a must watch for fans. Other works of Waller-Bridge's that are unmissable are Channel 4's *Crashing* (2016) - a comedy set in a disused hospital turned housing complex, which Waller-Bridge created, wrote, and also stars in (she really is a woman of many talents) as the chaotic, ukulele-playing Lulu. The most recent of Waller-Bridge's contributions to the big screen, however, is *No Time To Die* (2021), actor Daniel Craig's final James Bond film, on which she contributed to the screenplay.

Lotte Brundle



▲ MTV INTERNATIONAL

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22 must-watches for 2022

The *Varsity* team list the films, documentaries, and TV shows they're looking forward to this year

1 Death on the Nile
As a die-hard Agatha Christie fan, I'm counting down the days until *Death on the Nile*, especially after it was delayed a whopping six times.

2 Knives Out 2
Another murder mystery I'm also really excited to watch is *Knives Out 2*!

Emaan Ullah, Editor-in-Chief

3 Bridgerton – Season 2
I'm no royalist, but I can't wait to procrastinate my degree by lusting a little over one particular Duke watching *Bridgerton*.

4 The Crown – Season 4
I'm also super excited to see how recent history is navigated in *The Crown*!

Bethan Moss, Editor-in-Chief

5 Jeen-Yuhs
I'm looking forward to the release of *Jeen-Yuhs*, a documentary compiling footage from 20 years of Kanye's life.

Juliette Guéron-Gabrielle, Deputy Editor

6 This is Us - Season 6
As heartbroken as I am to see my favourite show come to an end, I'm glad the emotional torture of this deeply moving show will be resolved with the story lines finally coming together.

7 She Said
And of course, how could *Varsity* not mention what is set to become the biggest journalistic focused picture of the year? *She Said* will explore the work of the *New York Times* reporters who broke the Harvey Weinstein story; I can't wait to watch it.

Inès Magré, Deputy Editor

8 Ru Paul's Drag Race - Season 14
Ru Paul's famous saying "you better work" will not stop me from closing all tabs on my laptop that in any way relate to my degree work to obsessively watch the incoming US Season of *Ru Paul's Drag Race*.

Lily Maguire, Vulture Editor

9 Emily in Paris - Season 3
My first choice is *Emily in Paris* - Don't get me wrong. It is clichéd and ringarde in all the wrong ways - but there is something mind numbingly watchable about Emily's terrible French language and even worse dating endeavours. It has been renewed for a third season which is rumoured to come out in 2022...

10 The Batman
Starring Robert Pattinson as the titular lead and Zoë Kravitz as Catwoman, this blockbuster superhero movie is looking like a promising addition to the DC universe.

11 Jurassic World: Dominion
When I first watched Chris Pratt ride on a motorbike with the velociraptors through a jungle in the first *Jurassic Park* reboot *Jurassic World*, I knew the film series was for me. I cannot wait for the newest addition!

12 Never Have I Ever - Season 3
Never Have I Ever centres around the life of Devi Vishwakumar, an Indian-American teenager, and looks at how she juggles high school romances and teen angst, as well as the therapy she is undergoing after her father's passing. I am looking forward to what writer Mindy Kaling has in store for Season 3.

Lotte Brundle, Vulture Editor

13 Stranger Things - Season 4
I've been waiting since 2019 for *Stranger Things* 4, which is finally set to release in 2022. With all four trailers already out, it's only a matter of time until we see the gang get back together. I need my sci-fi fix!

Katie Kasperson, Head of Photography & Video

14 Killing Eve - Season 4
I've been obsessed with *Killing Eve* since it first launched in 2018 - Jodie Comer's character, the assassin Villanelle, had me hooked with her crazy taste in jackets. Very excited to see what the new season holds!

Rosalind Prosser, Videographer

15 Euphoria - Season 2
After the tantalising wait, *Euphoria*'s unrealistically gorgeous cast are back for a second season. The chaotic escapades of *Euphoria*'s teenagers are back— think of the show as an American, Gen Z version of *Skins* (with a lot more glitter).

16 Pam and Tommy
Starring Lily James and Sebastian Stan as Tommy Lee, I am interested to see the incident that catapulted the start of the modern day trope of 'scandalous celebrity' into the limelight.

Catrin Osborne, Film & TV Editor

17 Across the Spiderverse
I'm looking forward to *Across the Spiderverse* - I'm not usually a superhero fan, but the first film was so good! I am especially excited to see more of the excellent animation. With its all star cast (including Oscar issac and Hailee Steinfeld), this promises to be a hit!

18 Northman
My cinephile friend also tells me to look out for Robert Eggers' *Northman*.

19 Obi-Wan Kenobi
Star wars fans will be thrilled to learn about Disney+'s new series *Obi-Wan Kenobi*!

Bethan Holloway-Strong, Theatre Editor

20 Don't Worry Darling
Florence Pugh's acting - combined with my love for psychological thrillers and somewhat remnant childhood obsession with Harry Styles - is why this is the film to look out for in 2022.

Nabiha Ahmed, Senior Features Editor

21 His Dark Materials - Season 3
I'm so excited to see the final season of *His Dark Materials* come out! It's based on one of my favourite book series; I'm really intrigued to see how they transfer the third instalment from page to screen.

Emma Hulse, Arts Editor

22 Harry Potter 20th Anniversary: Return to Hogwarts
For a bit of nostalgia, watch the *Harry Potter* reunion and relive your memories of the movies and books before their author was problematic.

Georgina Hayward, Theatre Editor



Music

From EDM to essays: The story of Murky Sonics

Zakariyya Ali discusses drum-and-bass and the rise of 'Murky Sonics', an underground music events company to showcase the best of Cambridge student DJs, with student founders Fergus Holmes-Stanley and Rob Olliffe

Murky Sonics is an underground music events company created by co-owners Fergus Holmes-Stanley, a third-year ASNaC student at St John's, and Rob Olliffe, a third year Maths student at Queens'. From humble beginnings, Fergus and Rob found themselves increasingly bored over lockdown and spontaneously came up with the idea of developing a student DJ community at Cambridge to quench their thirst for live music.

Initially under the banner 'Underground Sounds', Fergus and Rob soon became resident DJ's for Radio Cam FM's weekly sets, subsequently using the platform to bring students who offered something "deep, dark and electronic" to light. From then on, the ball started rolling, as the two spent the opening months of 2021 live streaming sets from their glamorous accommodation in Cambridge to Goat Shed's Studio in Bristol. Anticipating the infamous June 21st lifting of restrictions on night-clubs, Fergus and Rob soon began to attract widespread attention from clubs eager to book them as they approached Easter term. Despite the frustration

of a prolonged period of lockdown, they were nonetheless able to perform at a St John's June Event, thus igniting the beginning of their rebrand to "Murky Sonics", the music events company designed by students for students.

Indeed, Olliffe noted the sheer lack of variety in drum and bass events in Cambridge tailored to students as a significant motivating factor in his decision to co-start Murky. Both Olliffe and Holmes-Stanley thus felt it necessary to create a space that could showcase a wide variety of talents and sounds, as opposed to what they saw as "repetitive" events tailored to one type of electronic music.

From Michaelmas of their third-year, Murky's co-owners were quickly able to mark their place at MASH Cambridge through a sold-out show on October 25th, opening up the door for a range of students seeking to showcase their skills on the decks on a weekly basis. Although far from smooth, Olliffe stepped up to the set for his first

ever club event, facing a range of technical difficulties that required some quick-thinking and the faithful method of turning the decks on and off, before the brief crisis was averted.

After this, it was smooth sailing, as Murky was able to DJ at events in places ranging from Cambridge and Olliffe's home-town of Bournemouth, to Val-Thorens for Varsity's opening and closing club nights. Thus far, Murky has worked with several other groups such as Playtime, a female and non-binary DJ collective, Lift Up and Dubspiracy, in their aim of bringing like-minded people together. Murky also grants a space for student photographers, graphic de-

“Both Olliffe and Holmes-Stanley thus felt it necessary to create a space that could showcase a wide variety of talents and sound”



signers and sound technicians with previous experience from shows at the ADC respectively. In other words, Murky was built for the primary purpose of establishing a more intimate community that cultivated its popularity not merely through big name DJs or flashy club-nights, but through an immersive experience that truly involves everyone by connecting the audience to the DJs on stage.

Olliffe and Holmes-Stanley have also described their experience running Murky Sonics as a vast learning curve, stating that they have "learnt so much from every event", such that they are able to constantly improve on the last, with respect to various aspects, from lighting and sound to decorations, promotions and riders.

But all lessons must come at a price, much like the hefty tuition fees Olliffe and Holmes-Stanley actually pay as they endeavour to balance their Cambridge degrees with running an ever-expanding business. Holmes-Stanley admitted that it can become "very much like a full-time job" and felt that running Murky was getting in the way of his degree in the early stages of the business, but nevertheless felt as though he was able to develop a sound prioritisation strategy that made everything much more manageable. Olliffe further stated that the two finalists often try to spend the mornings working on their degree, whilst setting up meetings in the evening to work on Murky, although admittedly finds balancing the two to be a constant process that involves nearly every hour of their day, especially as the club nights come closer.

In the long-term, the two seek to build a business modelled on the likes of the well-renowned Boiler Room that is crucially intimate, meaningful and memorable for its

community, and not simply a lifeless cash-grab. The two also hope to get their foot into the Birmingham and London underground scenes, which they see as a lucrative venture, whilst similarly setting their

sights on festivals in the long-run. Despite the lengthy process, which will undoubtedly involve many hours of hard graft, Olliffe and Holmes-Stanley are nevertheless optimistic in their ability to build a genuinely lasting brand that offers the space for a diversity of talents and sounds. With their upcoming

event on 18th February 2022 at The Emperor, which they have described as more "immersive" than ever, they are bringing in set designers for the first time, as Murky takes its production to a whole new level.

“It can become 'very much like a full-time job'”

◀ PHOTO CREDITS TO FACEBOOK/MURKY.SONICS



VARSITY MUSIC'S JANUARY 2022 SHOWCASE

Listen to the highlights from some of the new releases this January, selected by our Music Editors, Josh Osman & Felix Asare, on our Varsity Spotify (musicvarsity), or by scanning the code below on the Spotify app



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Theatre

In defence of GCSE Drama

Theatre Editor **Bethan Holloway-Strong** considers what we can learn from our Year 11 selves

The words 'GCSE drama' can evoke a visceral response. Memories of half-baked devised pieces linger, causing a wave of grimaces every time the drama classrooms of Year 11 are brought to mind. 'Devising drama' makes up 40% of the AQA Drama GCSE, and generating a full theatrical performance can seem a mammoth task. For many students, GCSE Drama is their first introduction to theatre engaging with 'real world' concepts; often, this is their theatrical debut. So why are there so many seemingly universal similarities across students' devised pieces? And why, too, is there often such deep embarrassment associated with these first forays into performance?

Firstly, a confession: I didn't complete any GCSEs. My dramatic education came in the form of Australian Speech and Drama exams and the American middle school drama programme (think prepubescent *Glee*, but with somehow more singing). My first encounter with the GCSE drama stereotype was through Lewis Brown's Tik-Tok videos early last year. The trappings of adolescent devised theatre were immediately familiar to me: the disjointed snatches of dialogue trying to be 'deep'; the repetitive, symbolic movements; the often disturbing subject matter. It seemed that teenage me was doing a similar thing in Australia and America as students were doing in the UK. Across the world, it seems like students are all drawing from a common, troublingly dark, well. But why?

The similarities between these pieces could be explained by teachers coaching their students to perform

well in their exams, but such dark topics seem unlikely to be encouraged by teachers. Brown's Tik Tok comments are filled with ex-GCSE Drama students comparing their experiences, puzzling over why they all chose such similar, disturbing topics.

Students seemed fixated on portraying the 'dark realities' of life: from teenagers facing bullying and body image issues to larger, more violent obstacles in adulthood. This isn't a new phenomenon. Teenagers are undeniably excited by the prospect of engaging with more 'grown-up' issues as they mature, and facing dark topics in art gives them a vehicle for navigating the treacherous waters of adolescence. According to the Mental Health Foundation, 20% of adolescents may experience mental health issues, and 70% of these adolescents have not had appropriate interventions at a sufficiently early age. Students may be aiming for the 'shock factor' of disturbing topics to achieve an A*, but they are actually going a long way towards learning about emotional responses to trauma and artistic outlets for their emotions.

In Year 11, we perhaps did not realise the gravity of what we were exploring. We were still coming to terms with the sometimes troubling reality of the adult world, and the dark topics we explored were not necessarily the healthiest route for our development. Now that I've grown up, I would be much more mindful of how I represent traumatic experiences on stage, both for the sake of the audience and for my own mental health.

But theatre's natural role as a medium for expression cannot be denied. It makes sense that children are utilising it to process new, intimidating experiences. The physicality of performance and the self-motivational devising process lend themselves perfectly to the new independence of adolescence. So even as they appear to produce similar scenes, GCSE students are actually going a long way to exploring their individual place in an unfamiliar world.

But looking back on dramatic pursuits in Year 11 is painfully "cringey", according to TikTok commenters, who question why their performances were "so dramatic". It's natural to be embarrassed at one's first steps into a new skill, but this degradation seems to overlook the importance of these explorations to adolescent development. Cringing at your GCSE Drama piece is no different than cringing at a baby babbling as it learns to speak.

I think we all need to cut ourselves more slack as creatives. In my time reviewing theatre in Cambridge, I've heard unyielding perfectionism from casts and production teams alike. Actors berate themselves over stumbled words unnoticeable to the audience, and a lighting malfunction can send a stage manager into hysterics. It's easy to lose sight of the enormity of the creative process. Producing student theatre is a massive achievement in itself, especially alongside the demands of a degree. One role of art is, after all, to understand ourselves and make meaningful connections with others. So instead of berating your first steps into the spotlight, perhaps it's time to give your teenage self a hug and thank them. You wouldn't be where you are now without their help.

Editor's Picks

Bethan says...

Weeks 1 and 2 promises a triumphant return to Cambridge theatre in the New Year, with plenty of new student writing to get stuck into and old favourites gracing the stage. Amy Lever's new play *Life Before the Line* (25-29 January, Corpus Playroom) is a tense look at a GCSE classroom during a terrorist drill, where Jewish teenagers are forced to face anti-Semitism head-on. I'm particularly intrigued by the use of different perspectives in both the past and present day. In Week 2, Ibsen's *An Enemy of the People* (1-5 February, ADC Theatre) takes the stage at the ADC. I think this dramatic classic might have a lot to say to the present day about public health, "fake news", and political conflict.

January Theatre

Looking for something to watch this month?

Life Before the Line: Tuesday 25th-Saturday 29th January, 7 pm at the Corpus Playroom. Four Jewish teenagers are sitting in a revision session about to take their GCSEs when the terrorist alarm rings. And this time it might not be a drill.

Blood Brothers: Tuesday 25th-Saturday 29th January, 7:45 pm at the ADC. This popular play follows two twin brothers whose lives diverge drastically when one is adopted into a wealthy family.

Circle Mirror Transformation: Tuesday 25th-Saturday 29th January, 9:30 pm at the Corpus Playroom. Five unlikely strangers come together in their community centre for a creative drama class for adults. Over six weeks of drama exercises, their lives are transformed in humorous and moving ways.

Slaughterhouse Blues: Tuesday 25th January, 11:00 pm at the ADC. A dark, satirical sketch show about food and our relationship to it.

Eidolon: Wednesday 26th-Saturday 29th January, 11:00 pm at the ADC. This piece of student writing is a "dream-like fairytale" that blurs fiction and reality.

Laughing All the Way to the Bank: Monday 31st January, 9:30 pm at the Corpus Playroom. Footlight Chakira Alin's debut stand-up hour takes a deep dive into the substance that makes the world go round - money.

CUMTS Villains Bar Night: Monday 31st January, 10:00 pm at the ADC Bar. A friendly, informal night that welcomes any and all musical theatre performers.



ILLUSTRATIONS BY VALENTINA MAJOTO

Georgina says...

I'm excited for *The Spiteful Landsman*, which plays from 1st-5th February at the Corpus Playroom. It's an original piece of new student writing by Daniel Ward following a young man as he grapples with the classist attitudes of his favourite author. I'm also looking forward to *Chaos* by Cambridge student Gaia Mondadori (4th-6th Feb, Fitz Auditorium), an intriguingly experimental piece involving animation, live music and dance. If you want a change of scene from the ADC and the Corpus Playroom, the Fitz Auditorium is an airy, spacious venue that is often overlooked. I

Bethan Holloway-Strong & Georgina Haywood

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Sport

‘We don’t have a go at players, so don’t have a go at us!’: talking to Cambridge’s college referees

At the halfway point of this year’s college football season, [Tele Augusto](#) speaks with both current and future referees Alex Mann, Alex Eaton, and Ele Forsdyke about officiating games, raging players, and muddy pitches



▲ Referees are often the unsung heroes of Cambridge football in spite of the time they put into their craft (LEVENTE KOROES)

Tele Augusto
Staff Writer

Some of you have been playing football for a good 15 years and can’t take a throw-in – it completely kills the game.” This is what college football league referee Alex Mann says is one of his pet peeves of the job. He continues: “The difference in the confidence teams have in their own linesman compared to the opposition’s is also amusing, given most of the time neither one is particularly good.”

Mann mostly got into refereeing because, as he got older and found himself playing less football, it was a fun way to stay involved in the game. Alex Eaton, another college ref, expressed a similar passion: “I enjoy giving back to the game and I can’t play too much because my PhD involves a lot of travelling around. Plus, refereeing is fun.” Eaton is FIFA qualified and has previously officiated games in the north-west of England and across the pond at the University of Chicago, whilst Mann has taken charge of youth games in his local area.

Of his time in the US, Eaton shares: “The Americans didn’t accept my English FA referee accreditation, so I had to do the FIFA test again in the US. I annoyingly had to sit through two days

of ‘the basics’ before sitting the test at the end, and getting the highest score of everyone there, but it was worth it to experience grassroots football in another country, especially the standard of

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girls’ soccer which is so high in the US.”

Both are largely complimentary of Cambridge in comparison to Sunday league or youth football. The lack of parents raging about minor decisions certainly helps but, of course, things do occasionally boil over, as would be expected when college pride is at stake. Eaton recounts once having to send off a player from each side in an MCR Cuppers match after a fight threatened to break out: “They had had an

ill-tempered league match the week before which I didn’t know about until the game was about to start, and clearly there was no love lost between them in the cup game the following weekend.” To combat dissent, ten-minute sin bins were introduced by the FA as a standard procedure across grassroots football, a fact Mann says many players are still unaware of despite the policy being two years old. Both have rarely had to use them but Mann advises: “We don’t have a go at players for mistakes, so don’t have a go at us! If there happens to be a mistake, it’s genuine and there’s no agenda.”

On refereeing style, Mann describes his ideal game as one in which he’s more or less invisible. Both place a lot of emphasis on being vocal and explaining decisions to players in order to set the tone and maintain control of games. Eaton cites Howard Webb as a good example in this respect, whilst Mark Clattenburg’s notorious shambles of a match in 2016 between Tottenham and Chelsea, from which Leicester were handed the title, is a perfect example of what not to do.

The biggest career highlight for both has unsurprisingly been being involved in Cuppers finals. Mann took charge of the 2021 final between Fitzwilliam and Homerton, where the former took the

victory, whilst Eaton ran the line during the 2019 clash. Mann recalls: “It was a great atmosphere and luckily there were no contentious decisions. My friends actually came to watch me and told me after that there had been some [hostile] chants from the crowd, but honestly I didn’t notice at all during the match.”

On a light-hearted note, each ref has strong opinions on the best pitches in Cambridge. Although both agree the quality is generally excellent, particularly good things are said about the

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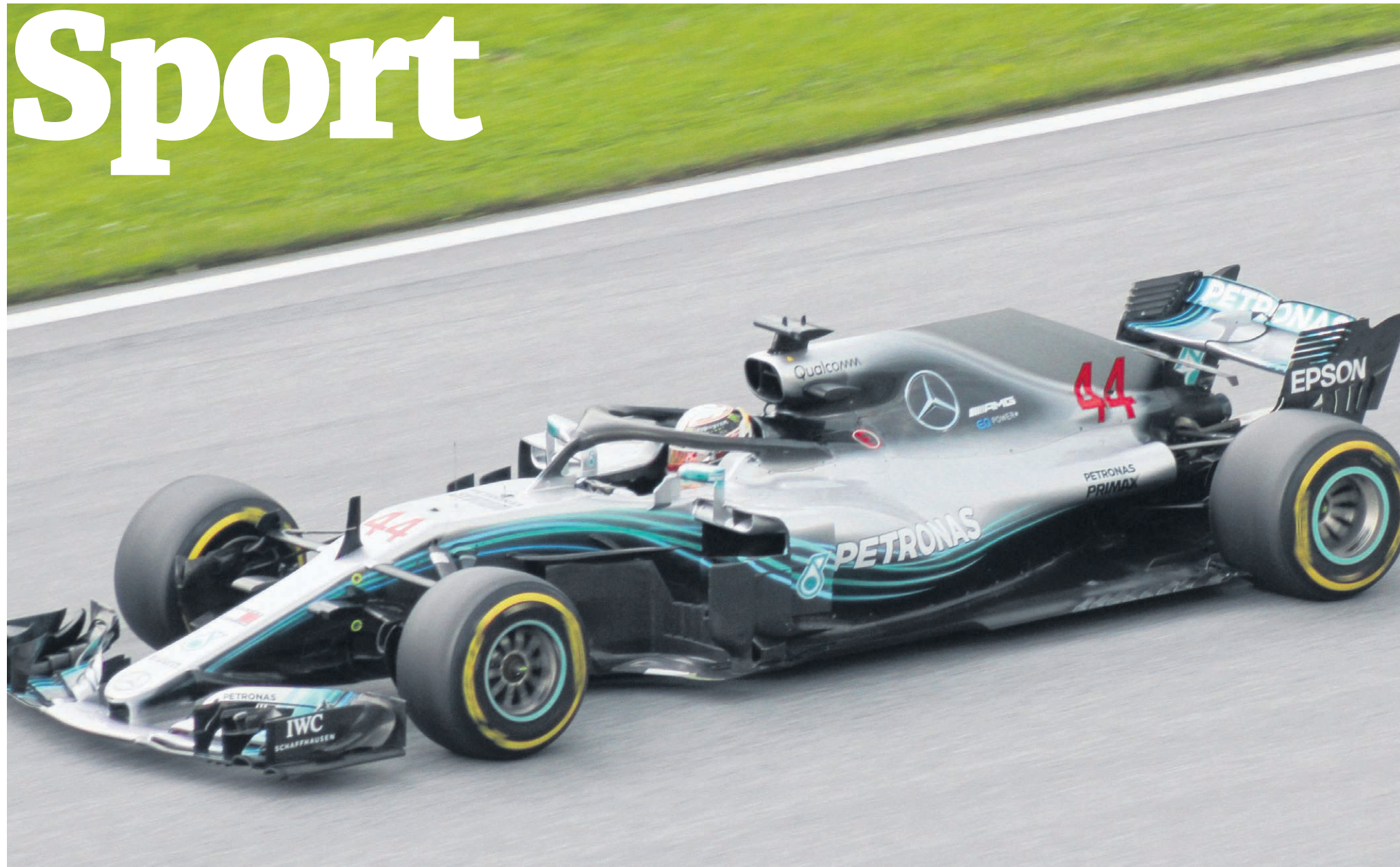
Queens’ and Robinson pitches, as well as Corpus, Pembroke, and Downing. But ultimately, Clare comes out on top, perhaps unsurprisingly given that League One side Cambridge United train on there. By contrast, Eaton

added: “The John’s pitches can get a bit muddy at times”, and in Mann’s experience “the ball always seems to get lost in a bush at Trinity Hall’s pitches.”

Looking ahead, Ele Forsdyke is hoping to become just the second female referee to officiate in college matches. She cites a chaotic Homerton IIs game from last year, with a lot of back and forth between players and the referee, as her inspiration to get started. As someone looking to get back into playing football more, officiating serves as the perfect opportunity to brush up on the rules, and she would certainly wish to keep a tighter lid on things than in the match that sparked her interest. Despite there being a slight worry for her about how she might be received in the men’s league, Ele hopes that getting involved might also encourage more women to give it a go. She adds: “A few people have said I’ll need to learn a lot of rules, but lacrosse is much more complicated than football so I think I’ll be fine.”

Ultimately, having high quality and impartial refereeing is a large part of what makes college football as enjoyable as it is and, given that referees are often only noticed when things go wrong, it’s high-time that the students donning the whistle and coloured cards get some due appreciation.

Sport



▲ The FIA's much-anticipated Abu Dhabi Grand Prix investigation will not be released until just two days before the 2022 season (Lukas Raich/Wikimedia Commons)

Asking 'what if?': an F1 world without Hamilton

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Lewis Hamilton and Formula 1: a match made in heaven. After first meeting back in 2007, wedding bells rang the following year when the star from Stevenage lifted his inaugural Drivers' Championship in São Paulo, Brazil. Extra-marital affairs with Jenson Button, Sebastian Vettel, and Nico Rosberg provided some slight bumps in the road, but nothing that couldn't be patched over by four years of smooth sailing from 2017 to 2020. Yet this year just gone might have finally pushed the pair to their breaking point, with race director Michael Masi the maker and executor of a dreaded divorce. Although the separation papers remain unsigned, and may well stay that way, it's poignantly clear that the 14-year relationship is on the rocks.

Ever since the infamous 'Decider in the Desert' last month (12/12), rumours of Hamilton's anger with the Federation Internationale de l'Automobile (FIA) have been making the rounds. Masi's controversial decision to allow just the five cars between pole position Hamilton and title contender Max Verstappen to unlap themselves sparked a thunderstorm of protest and complaint, with Hamilton's Mercedes crew invoking Article 48.12 of the F1 sporting regulations to suggest that the race director

should instead have allowed all eight lapped cars to overtake and then finish the race behind the safety car, thus granting the Brit a place on top of the Abu Dhabi podium and his record-eighth Championship.

As Hamilton is reportedly 'disillusioned' with the sport, Mercedes and the entirety of the F1 grid surrender themselves to his will, in a year that will see the sport undergo its biggest change since the introduction of the 'Hybrid Era' in 2014. 2022's new regulations aim to 'allow closer racing', with a complete overhaul of the aerodynamics systems and wheel designs lying in wait for the new season. Regardless of Hamilton's decision, it could prove to be an era where Red Bull steps out from the shadow of Mercedes to reclaim their dominant years with Vettel, in the form of Verstappen's podium prowess. Verstappen is continuing to improve as he matures, while Checo Perez availed himself well in his first outing with the team despite the apparent 'curse' afflicting the second seat. Although the new regulations will reduce Red Bull's speed advantage, it's difficult to see Verstappen's superiority waning anytime soon.

But let's say Hamilton does relinquish his place in the paddock, what battle plan would be available to Mercedes? George Russell, who drove for the lacklustre Williams Racing in 2021, naturally occupies a Mercedes seat for this coming season following contract talks back in September — yet the possibility stands that he could become the lead driver for

F1's currently most successful organisation in just his second year of competing at the top. Dual reserve driver for both Mercedes and Aston Martin, and former Renault racer, Nico Hülkenberg is an option, while the name of Alpine driver Esteban Ocon, who was a part of the Mercedes driver development programme before the move to his current team, has floated around publications and bookies alike. Meanwhile, Hülkenberg's fellow reserve drivers, Nyck de Vries and Stoffel Vandoorne, have also found themselves among the chatter. None, however, quite have the ring of 'Hamilton', nor the talent.

A field without Hamilton in the lead is an unfamiliar sight for most F1 fans, yet it may prove an exciting one for those yearning for new faces on the podium. Ferrari, who in recent years have found

son just gone was their best campaign in a long while, and they managed to find pace in a car that many thought wasn't fit to challenge in a packed midfield. As well as this, they arguably have the most talented drivers on the paddock in Charles Leclerc and Carlos Sainz. Leclerc has long been touted as Ferrari's best chance at a title, but Sainz was slightly more impressive last time out after placing fifth in the Drivers' Championship.

Among the rest of the chasing pack, McLaren experienced a paradoxical 2021 season, with young British star Lando Norris consistently excelling and so cruelly robbed of a maiden F1 victory in Russia. The more experienced Daniel Ricciardo, however, struggled at times with the McLaren car, despite being the team's so-called 'flagship driver'. As Ricciardo approaches the end of his prime, Norris has firmly cemented himself as the better driver, while his Aussie teammate must produce more this coming year to warrant his big-money contract and never-ending hype.

For those in the midfield, the new regulations provide an opportunity to narrow the gap. Alpine, AlphaTauri, and Aston Martin have all opted to stick with their drivers for next season. 2022 will also see the return of Alex Albon, plying his trade for Williams, and the relocation of Hamilton's former partner Valtteri Bottas to Alfa Romeo. Bottas is joined by F2 graduate Guanyu Zhou, a decision that most view as motivated by Zhou's financial clout. Meanwhile, the best driver in F2 last year by some

distance is left without an F1 seat, as no teams opted to pick up the brilliant Oscar Piastri. Perhaps Alpine's ageing legend in Fernando Alonso will hand over the

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baton in 2023 after Piastri takes on the role of reserve driver this year. Haas will undoubtedly be bringing up the rear once again, but hopefully in a closer fashion than last time out.

After 2021's enthralling title race, and new fans attracted to both the on-track drama and Netflix's thriving *Drive to Survive* series, next season shapes up to be yet another classic. And quite frankly, this will be the case regardless of whether Hamilton chooses to pull on his race suit. What happened in Abu Dhabi undoubtedly left a bitter taste in the mouths of many spectators, but such controversy is also what makes the sport so striking; just like the pretty 'pink Mercedes' of Racing Point back in 2020. A grid without Hamilton will certainly be unfamiliar but certainly not boring, especially when the power unit of Verstappen is knocking about.

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It could prove to be an era where Red Bull steps out from the shadow of Mercedes

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themselves as once-great stragglers, have been tipped by some to become the resurgent force on the 2022 grid. This sea-