



Cambridge stands with refugees X



Antisocial media? 18



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Friday 24th February 2017
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Divestment Emergency silent protest organised by Zero Carbon Society to put pressure on University Council NEWS 4



‘Ridiculous’ Corpus Christi guest policy arouses anger

Charlotte Gifford
Senior News Correspondent

The Corpus Christi JCR is to meet with College on Monday to discuss the current policy on guests visiting student rooms, after rising complaints amongst individuals that the policy is too severe, with allegations of bedders informing on students and relationships having to be publicly declared.

The current Corpus Christi policy states that a student cannot have a guest stay overnight for more than seven nights a term. If guests want to stay for more than three consecutive nights special permission must be obtained from the Dean. The guests should vacate their host's room by 9am.

Such policies differ from college to college. For instance, Newnham college's rules state that, "A guest may stay overnight in a student's room for a maximum number of three nights in a week running from Monday to Monday."

The College Rules detail the punishment for non-compliance: "failure to enter a guest in the book will incur an automatic fine of £10 in the first instance."

The enforcement of the policy in Corpus Christi has caused controversy within the college recently. One Corpus student, who also asked to remain anonymous, was punished this term for having a guest stay over regularly without signing in, and felt that the punishment they received was too severe.

The student pointed out that they had not been signing their partner in because, firstly, they and their partner often would only decide to stay the night together after designated time of 10.30pm and, secondly, because signing in would mean limiting their number of overnight stays to 7 nights a term, which seemed unreasonable to them.

After initially receiving a warning for having their partner stay overnight without signing them in, the student was then fined £10 the second time, and put on cleaning duty for five days the third time.

Doris takes Cambridge by storm

Matt Gutteridge
Deputy News Editor

Gale force winds from Storm Doris caused disruption and damage across Cambridge on Thursday, with gusts exceeding 65 miles per hour during the day.

High winds led to windows being smashed at several colleges, prompting several colleges to send emails to stu-

dents warning them to shut their windows immediately, and to keep them closed until further notice.

An email sent to Magdalene students reported that open windows had left some rooms "unprotected from the storm" and, as a result, there was "broken glass everywhere".

A window in the tower of Selwyn College was blown out by the strong winds, leaving the leading hanging off the roof of the college. At Newnham, an entire

windowpane was ripped off entirely, shattering on the ground. Newnham student Celia Petrie told *Varsity*: "The wind suddenly picked up and an entire windowpane from the second floor of the building was ripped off. It landed about 10 metres to my right and glass shattered everywhere."

Colleges further advised their students to avoid areas particularly susceptible to falling debris, as gusting winds felled a number of branches from trees

on Sidgwick Avenue. Christ's and Pembroke both shut to the public on safety grounds, while Wolfson College head gardener Phil Stigwood told students to "take extra care and do not stand or walk under the large trees at Wolfson if a safer path can be taken".

The gardens of Newnham were closed entirely on the advice of the Domestic Bursar, due to "branches and even

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EDITORIAL

Students’ views are important

Activism or slacktivism? Clicktivism perhaps? Whatever you want to call it, speaking out about something you believe in has been getting a bad rap recently. Sometimes, it is easy to see why. The never-ending stream of Change.org petitions on social media; the endless invitations to protests. It’s a running joke in the Varsity offices that the headline ‘Cantabs march against _’ (fill the gap as appropriate, although Trump is certainly having a moment right now) seems almost eternally relevant.

But is that necessarily a bad thing? Our generation is called ‘special snowflakes’; we are told that our protests don’t count for anything; we are derided for wanting to change things. For such an apparently thin-skinned group, we have to put up with a lot.

I was at the rally against Trump last month. Since then, Cantabs have marched against fossil fuel investment (p. 4-5), in support of refugees (p. 2-3) and against Trump again. As collections of young people go, we’re politically active. I have always thought of this as something to celebrate. I cannot think of anything more good and necessary as people – particularly young people – clubbing together to make their voices heard, particularly at a time such as this.

And yet, every time this newspaper publishes an article about the latest march or demonstration, there is always, without fail, at least one person who asks what on earth the point is. This is very much part of the social media age – just as the likes of Facebook and Twitter have made activism easier, so have they made it easier to decry that very same activism (more about social media on p. 18-21) – but I find it disheartening all the same.

I feel as though every week I write in this editorial about how confusing and troubling our times time are. But it’s true – there is plenty to be troubled by, and sometimes it is necessary to use whatever means we have available to us to make our voices heard.

It often seems as though we cannot win. If we sign a petition, we are lazy millennials, not passionate enough about anything to log off and get out there. If we get out onto the streets and protest, we are shouting pointlessly into the void. I say ignore all this. The worst possible thing we can do is discourage young people from taking part, because they might just be the ones to save the world, if only we’ll let them. ● Millie Brierley

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News

PalSoc protest puts

The demonstration kicked off Israeli Apartheid Week in

Sam Harrison
Senior News Editor

Humanities students hurrying to lectures on Tuesday will have been greeted with an unusual sight: a large replica wall propped up against a fence outside the Faculty of History.

The wall was the work of the Cambridge University Palestinian Society (PalSoc) as the inaugural event in Cambridge of Israeli Apartheid Week, a series of rallies and talks observed at universities across the world.

Standing 2.5 metres high, with a length of 4.8 metres and topped with fake barbed wire, the PalSoc wall was a replica of the barrier built to separate Israel and the West Bank territory.

Israel began constructing the still-unfinished barrier, which is 8 metres high and is intended to stretch over 810 kilometres when completed, in 2002 as a defence against suicide bombings from the West Bank, a purpose it argues the barrier has fulfilled.

However, critics say the barrier is tantamount to a de facto annexation of Palestinian land. The barrier has been declared to be in contravention of international law by the International Court of Justice, and condemned by the General Assembly of the United Nations.

The PalSoc wall represented this disapprobation. One particularly prominent sign defined ‘apartheid’ as “‘separateness’, ‘division of people’, any system or practice that separates people according to race or ethnicity”. Another carried a



Human chain formed on King’s

Charlie Fraser
Senior News Correspondent

Activists came together to form a ‘human chain’ on King’s Parade on Monday in solidarity with migrants in the UK and worldwide. The event, which involved individuals linking arms in front of the entrance to King’s, was organised to show support and sympathy for migrants in the UK, in response to the government’s increasingly restrictive attitude to immigration.

The human chain was linked to ‘One Day Without Us’, a national day of action organised to celebrate the contribution of migrants to the UK and to protest against increasing hostility.

This national campaign encouraged immigrants living in the UK to ‘boycott’ whatever activities they would normally be doing on Monday in order to demonstrate their value to society and the UK’s dependence on them. Events were held all over the country, including a protest outside the Houses of Parliament, and many like the one held in Cambridge.

One Day Without Us was also intended to coincide with the UN’s ‘World Day of Social Justice’. This aims to promote awareness of global social justice issues,

such as gender inequality, a lack workers’ rights and injustice, and encourage engagement with solutions to these problems. The theme this year is ‘Preventing conflict and sustaining peace through decent work’.

The protest in Cambridge was organised by Virginie Ganivet, who told Varsity that she had wanted to do something because she has “lots of friends who have been victims of hate crime” and it is “important to make a stand against it”.

Ganivet said protests like this are needed to pursue a “counter-narrative” to the current attitude to migrants, and especially refugees, in order to show that they are “regular people” and to send a message: “stop funding hate”. She cited organisations like ‘Migrants Organise’, which provides a platform for migrants and refugees to campaign for dignity and justice, as being vitally important for this.

Protests in the form of a ‘human chain’ are popular as demonstrations of political solidarity. On Monday they were organised all over the country, with One Day Without Us encouraging people to “link arms” in support of migrants.

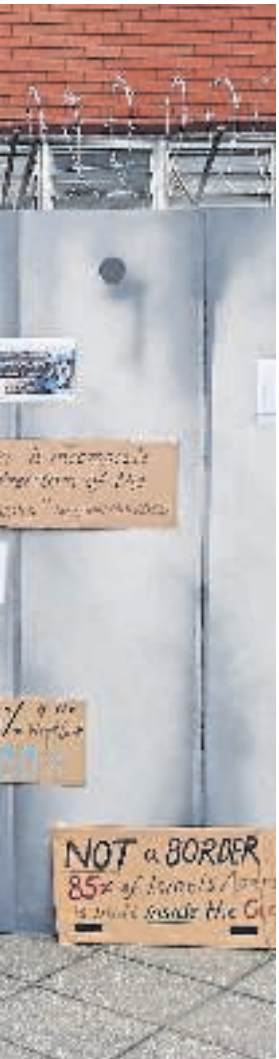
Former Cambridge MP Dr Julian Huppert was present at the human chain,

► The human chain assembled on King’s Parade (LUCAS CHEBIB)



up wall on Sidgwick

Cambridge, and has been criticised by the Israeli Society



quote from Nelson Mandela: “our freedom is incomplete without the freedom of the Palestinians.”

The wall also featured specific claims about the West Bank Barrier.

One sign denounced “Israel’s Palestinian Ban”, citing the prohibition on Palestinian refugees returning to Israel. Another claimed that 85 per cent of the wall is located in the West Bank, rather than on the boundary between Israel and the territory.

PalSoc says that their demonstration is intended to raise awareness of this issue. In a statement, a spokesperson for PalSoc expressed hope “that this ambitious visual display will make students reflect upon the apartheid which sadly still exists in our world today.”

This was echoed by the President of PalSoc, who told *Varsity* that the aim was “to raise awareness of the policies of Israel and the oppression of the Palestinian people”.

She said that they had chosen to focus on the wall for their opening event because it is “the most visually striking example of apartheid policy”, and particularly relevant after the election of President Donald Trump, who has already taken the first steps towards building a wall on the southern border of the USA.

Israeli Apartheid Week has been criticised for its links with the controversial Boycott, Divestment and Sanctions (BDS) campaign and for its use of the term ‘apartheid’, which was invented for the white supremacist régime which ruled South Africa until 1991, to describe the

◀ The President and a member of PalSoc in front of the wall

(SOPHIE PENNEY)

state of Israel, a characterisation which has been called offensive.

Such criticisms have been echoed by the Cambridge University Israeli Society.

A spokesperson for the society told *Varsity*: “This year’s Israeli Apartheid Week programme and the grossly inaccurate replica of Israel’s security barrier sadly demonstrates certain members of the student community’s continued desire to opt for misinformed protest and delegitimisation at the expense of productive dialogue.”

“This marks a continuation of the Palestine Society’s previous attitudes; boycotting Union events with Israeli speakers as well as last year’s cross-society initiative, Middle East Peace Week.”

They added: “Israeli Apartheid Week and its misinformation is counterproductive to genuine discussion and prospects of peace.”

However, the PalSoc President insisted that the protest was simply “an engaging exhibition” designed “to raise awareness”.

She said that PalSoc’s aim is not to lead the campaign against Israel itself so much as to amplify Palestinian voices: “voices of Palestinians have to be heard.” Part of this, she said, is raising awareness “of the situation on the ground” in order “to put pressure on Israel to end its policies.”

She added that Palestinians in the West Bank and Gaza have expressed their appreciation of the work of students in “standing up for them”, which they have found “humbling and uplifting.”

FELLOW HONOURED

Corpus historian wins non-fiction prize

Corpus Christi fellow Dr Christopher de Hamel has been awarded the Duff Cooper Prize for 2016. His work ‘Meetings with Remarkable Manuscripts’ claimed the prize, which rewards the best non-fiction writing. His book explores a range of medieval manuscripts and explains their importance. The Times Literary Supplement said of the book “the prose crackles with excitement; the descriptions are vivid, the judgements sharp and incisive.” Corpus alumnus Philippe Sands was also nominated for his *East West Street*.

IN THE RECORD BOOKS

University history sells for £2,400

A two-volume copy of *A History of the University of Cambridge, Its Colleges, Halls, and Public Buildings* has sold for £2,400 this week. Estimated to have a worth between £3,000-£5,000, the books were sold at Cheffins, an auctioneer. The books date from 1815, and were published by Rudolph Ackermann. Cheffins spokesperson Lisa Freeman-Bassett described the books as “rather special”, saying that they “illustrate a rare view of the University.” Also sold was a two-volume personal account of life at the University from 1827.

FEET ON THE TABLE

Table football club seeks European glory

Cambridge Table Football Club are heading to the European Championships after finishing second in the national league. The club, comprised of past and present members of Cambridge University, was founded by James Littlefair. In a statement to ITV News, club member Yordan Zaykov described the sport as “extremely competitive” because “there are different teams from many different countries” who will “have expertise in many different tables”. He went on to say: “I don’t think we’ll win but we’ll have a lot of fun.”

QUINN’S ESSENTIAL

Trinity hires hawk to clear off pests

Trinity College has adopted an unusual form of pest control – a Harris Hawk named Quinn. According to the Trinity website, Quinn is being used to scare away pigeons and seagulls, thus helping to keep Great Court free of excrement. Paul Thompson, Quinn’s owner, said on the website: “The idea is to remind the pigeons that there is a bird of prey in the area, so they go somewhere else.” It has not all been plain sailing however – last week Quinn, pursuing a pigeon, stopped Trinity’s clock, requiring it to be re-set.

Corrections and clarifications

● Our report “CU Law Society stages Brexit talk” (17th February 2017, p. 4-5) wrongly described Prof. Catherine Barnard as pro-Remain in the Brexit debate. She is in fact impartial.

Parade in migrant solidarity



and said of the event quite simply that “it matters”. He said that we have “a right to stand up for what we care about” and demonstrate the “huge contribution” that migrants make. Another attendee described the current situation as “appalling”, saying that it is “Britain that has caused the problem”.

The Cambridge human chain followed a protest in the city the previous day. Several individuals were invited to speak, including Huppert (who was unable to attend), Elisabeth Pope from Hope Not Hate, which describes its role as providing “a positive antidote to the politics of hate”, and Liesbeth Ten Ham from Amnesty International.

A statement from Huppert was read on his behalf at the rally. It spoke about the importance of migrants to the UK: while addressing them directly, he told them that “this country owes you better”. He reiterated his support for migration and wider liberal values. In the speech he described Cambridge as a “liberally-minded European city” and said that he does “not want any part of that to be ripped away”. He resented the “anti-foreigner, xenophobic messages you see in the press, and from some politicians” and thanked migrants, saying: “it’s been good for you and it’s been good for us”

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News

Save the Children Society hosts Refugee Utility Project

Charlie Fraser
Senior News Correspondent

The Cambridge University Save the Children Society welcomed representatives from the charity Refugee Utility Project event in Clare College on Thursday.

The Refugee Utility Project is a non-governmental organisation (NGO) that is working to alleviate the suffering caused by the Syrian refugee crisis, especially focusing on refugees currently in Jordan. It has been operational for nine months and was set up in order to better deal with the difficulties that bigger NGOs face.

The event comprised a presentation from Scott Mehan and Emma Tveit on the issues the charity is trying to combat, the current work that is being done and plans for the future, and finally a Q&A session.

Mehan and Tveit, the Director of Overseas Operations and Head of Communications and Research respectively, spoke first about the problems in Jordan. Currently, there are about 655,000 registered refugees in the country as a result of the danger and disruption caused by the Syrian Civil War.

One of the more important issues which Mehan raised was the fact that around 80% of refugees are living outside of officially recognised camps. He pointed out that this “makes it very hard to track numbers” and determine what exactly is going on.

Those who live outside recognised camps must either take up residence in cities, as so called ‘urban refugees’, or in what are known as ‘Informal Tented Settlements’ (ITSs). This causes a number of problems, including a lack of rights, particularly when trying to get work. Tveit warned that “if refugees are caught working illegally then they can get deported back Syria”.

The charity’s approach is embodied in

the maxim, “locate, assess and assist”. It is currently focusing on projects, including finding work for refugees, especially for those who would normally find it more difficult to get a job. There is also a strong focus on education: they are providing informal education for children in ITSs who have no way to get to a school, and are working with Action for Change Jordan to set up a much better school in the Rukban refugee camp, which is situated on the Jordan-Syrian border.

Sneha Barai, one of the individuals responsible for organising the event, said she “thought the event was a success”



Discussing helping refugees at Clare College (CHARLIE FRASER)

and that “it was the perfect opportunity to raise some awareness and discuss the issues refugees face”.

She felt the speakers provided the real picture: “There’s been so much media coverage about the refugee crisis recently that it’s hard to know the truth, so it was really interesting to hear from people who have seen what the situation on the ground is really like.”

The University’s Save the Children Society exists to raise awareness of the suffering of children across the world, especially as a result of poverty, poor education and conflicts, and to raise money to help alleviate these problems. The talk comes at a time of increasing student support for the plight of refugees in the University, with one student having recently produced “Love Trumps Hate” T-shirts to raise money for refugees.

Academic claims

Merlyn Thomas
Senior News Correspondent

Dr Priyamvada Gopal, a fellow of Churchill College, has accused the University of Cambridge’s alumni magazine of censorship, after a reference to Kashmir was removed from a contribution she made to the magazine.

The academic, who specialises in Anglophone and Post-Colonial Literature at the English Faculty of the University was asked to contribute to answering the question: “My wish for the next 50 years of Indian independence is...”

Academics and alumni were told by the University’s administrative offices that “it is entirely up to you how you choose to answer the question”, according to Dr Gopal.

The upcoming edition of *Cambridge Alumni Magazine* (CAM) would be commemorating 70 years of independence from the British Empire.

Dr Gopal claimed in a blog post on the incident that her contribution included calls for the former jewel of the imperial crown to “break from the legacies and toxic afterlife of empire”, and to see a community “truly diverse in equality, committed to economic justice, and deeply democratic in ways that empower ordinary people not corporations and majority communities”.

According to Dr Gopal, amongst other hopes for India, her contribution included a reference to Kashmir: “I would like to see what many who fought for independence did aspire to but were not able to see fulfilled...where the democratic aspirations of the people of Kashmir are honoured as was once promised”.

However, Dr Gopal claims that an edited version was sent to her for her approval, in which this reference to Kashmir was removed as well as her pleas for India to stop using “economic systems, political institutions, and repressive tactics inherited from the British empire”, alongside other edits.

The academic says that she expressed her concern about the removal of these phrases, as a result of which the editorial team made the decision not to include

“
They are
reluctant
to even
potentially
upset
anyone
with
money and
power in
an Indian
context
”



her contribution in the magazine at all. However, Dr Gopal has made it clear that she would not have a problem with the contribution had those two phrases been restored.

In response, she emailed the respective office to ask which of the phrases - “democratic aspirations”, “the Kashmiri people” or “the democratic aspirations of the Kashmiri People” - the University had a problem with.

By the academic’s account, the University disagreed with her, saying that this was not a case of censorship, and that the institution was not preventing her from publishing her view on her views on other forums.

In her blog, Dr Gopal expressed her outrage at the University, saying that while “it considers itself a bastion of aca-

Zero Carbon piles on divestment pressure following

Aoife Hogan
Deputy News Editor

On Monday morning, Cambridge Zero Carbon Society held a silent protest outside Senate House, calling University Council members to uphold the Regent House motion to fully divest from fossil fuels. Participants stood in solidarity at the two entrances to Senate House, forcing Council members to walk past them as they held striking placards, wore orange and taped orange Xs over their mouths. Not a word was said by students to Council members, except in cases when Council members respectfully acknowledged the protest.

The protest was intended to demonstrate Zero Carbon’s concern that the voices of members of the University are

“
Flawed,
illogical,
immoral
”

being ignored by the University Council in its decisions regarding divestment.

Monday marked the first University Council meeting since a Regent House Grace called for the University to fully divest from fossil fuels. Approved in January, the motion required that “none of the University’s Endowment Funds should be invested directly or indirectly in companies whose business is wholly or substantially concerned with the extraction of fossil fuels.”

But the Grace, while it carries some inherent moral weight and was signed by over 140 Regent House members, cannot directly control the University’s investments, as this power lies with the University Council. The Council agreed to approve the Grace, a necessary prerequisite for its being put before Regent House, only on condition that “the Grace

cannot operate as a mandate in respect of the exercise of their fiduciary responsibility for the University’s investment practices”, which has so far allowed it to avoid committing to divestment.

Zero Carbon alleges that this inaction is a threat to the University’s internal democracy. Sarah Howden of the Cambridge Zero Carbon Society said that the University Council has set “a very dangerous precedent for democratic decision-making in the University. We want to show that this won’t be ignored. We will continue protesting until the Council agrees to respect the demands of Cambridge academics, staff and students.”

Howden’s sentiments were strongly echoed by attendees of the protest, who came from varied academic backgrounds. Rory Goldring, a second-year



CAM censorship



democratic freedom”, it “will not, in its own media, allow the word ‘Kashmir’ to be mentioned”, and claiming that this was only out of fear of “upsetting the Indian state and rich Indian donors”.

She also voiced her concerns to *The Hindu*, an Indian newspaper, saying that this same office, the University’s Office of External Affairs and Communications, has often asked her in the past to speak about “freedom of speech and academic freedom”.

She went on to tell the Indian newspaper, “There is a very large silencing on the issue of Kashmir that is taking place and the University has chosen to participate in the smallest of ways.”

“They are reluctant to even potentially upset anyone with money and power in the Indian context.”

▲ Dr Priyamvada Gopal (SAM HARRISON)

A University spokesperson rejected claims of censorship, saying, “Dr. Gopal was invited to submit an opinion piece for our alumni magazine, which was then subjected to our normal editorial process.”

“When edits were suggested as a part of that process, and long before any final agreement had been reached on the final text for the magazine, Dr Gopal chose to withdraw her contribution.”

“The editors of the magazine accepted her withdrawal with regret, but respect her decision. The University of Cambridge is fully committed to the principle and promotion of academic freedom, and we respect the right of all our members to express their views.”

But Dr Gopal maintains her line, telling *Varsity* that she was “deeply disappointed” that the department “continues to put out what are demonstrable falsehoods about my having withdrawn the piece without good cause.”

She added that she feels that the University has not adequately responded to her objections, saying: “What is even more concerning, however, is their complete failure to be in contact with me at any stage about my concerns despite several requests on my part. They have met all my emails with silence.”

“This is, quite simply, demeaning conduct and not how any academic, whatever their background, should be treated by administrators. I also regret that not one Pro-Vice-Chancellor has responded to my concerns or to my query as to who protects academic freedom on campus. It would appear to be precisely no-one.”

The topic of the disputed territory of Kashmir, the northernmost geographical region of India, is an incredibly sensitive issue and a bone of contention in India, as well as a constant reminder of the lasting consequences of the British empire.

Ownership of the territory is disputed. India, Pakistan, and China each administer different parts. India and Pakistan claim the whole and refuse to recognise the other’s claims over it. The dispute has soured relations between the three countries for decades.

stalling in Council



▲ Members of Zero Carbon tried to speak to people entering the meeting of University Council (STEVE CADMAN)

Sociology student at Emmanuel College, condemned the arguments of Council as “flawed, illogical, immoral and undemocratic. We are here today to make known student opposition to the Council’s position, and that we will settle for nothing less than the University’s full divestment.”

Miriam Quinn, a first-year HSPS student at Murray Edwards College, asserted that “if Cambridge University starts to lead the way, others will follow.”

In June 2016, the University ceased to invest in thermal coal and tar sands. However, student campaign organisation People & Planet estimates that over £370 million remains invested in fossil fuels. If passed, the Regent House motion will constitute the divestment of the largest university endowment fund in the world, at approximately £5.8 billion.

Guest policy causes complaints in Corpus



▲ The sun setting over Corpus Christi College (SIMON LOCK)

► Continued from front page

“I was told that if I was caught having a guest in my room without reporting it to the porters again, then I would have to clean college at 7am every day until my exams in June,” the student told *Varsity*. The student claims that when they tried to question the nature of the punishment, the College did respond to their request, but ultimately the punishment was upheld. There appeared, the student felt, to be some confusion over whether their issue was to be dealt with by those in a punitive or pastoral role.

Varsity spoke to another couple affected by the rule. They argued that the policy is “archaic” and puts significant strain on student relationships.

The couple, who both asked to remain anonymous, had been fined previously for having stayed overnight regularly in one another’s rooms, but also said that they had experienced an uncomfortable level of scrutiny as a result of the rule.

“One of the bedders told us that they’d been asked to look out for signs of students having people over, and to report it to college,” one of the students told *Varsity*. “The bedders will come around early to check that we aren’t together. It’s completely ridiculous.”

They highlighted problems with the

book used to sign guests in and out. According to the College rules: “The names of all guests of Undergraduates must be entered in the Dean’s Guest Book kept in the Porters’ Lodge by 10.30 p.m. on the night in question.”

The rules stress that, “It is essential for safety and security purposes that the College has this record.”

However the couple complained that the book is available for all to look at and requires students to fill in their own name as well as the name of their guest. The couple pointed out that this puts individuals in the position of publicising their private relationships.

The couple said the current policy can be a strain on a relationship: “My relationship is important to me,” one of them said, “and time together at night is a big part of that. I think it’s shocking that college feel they have the right to police this. We’re adults.”

The policy, they argued, neglects the importance of time alone for those in long-term relationships and puts too much emphasis on students’ private sex lives. They referred to an incident when a student had put an empty condom box in their bin, and later received a note from their bedder stating how uncomfortable this made them feel.

Corpus Christi College did not respond to a request for comment.

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News

Vice-Chancellor one of HE's top travel spenders

Sophie Penney
Senior News Editor

Cambridge's Vice Chancellor (VC) recorded the second highest expenditure on flights of any Head of Higher Education Institution (HEI), spending almost four times the average amount, while also recording the fifth highest hotel expenditure, according to figures in a report for the University and College Union (UCU) report released on Wednesday.

The report, entitled "Transparency at the top? The third report of senior pay and perks in UK universities" also gave information about the VC's total pay package and the remuneration of higher paid staff.

It collates information gained by 106 Freedom of Information (FoI) requests submitted by UCU in October 2016.

In a description of the report UCU explained the FoIs: "All requests were designed to shine a light on the arbitrary nature of senior pay and perks in universities, and support the union's call for reform."

The report is "part of the union's ongoing campaign for greater transparency in higher education, including the rationale behind senior pay rises."

It was revealed that Professor Sir Leszek Borysiewicz spent £30,872 on flights in 2015/16, a large increase on the average figure of £7,762. Borysiewicz's figure was only exceeded by that of the Vice-Chancellor of the University of Warwick, who spent £46,348.

A University spokesperson gave an explanation of his travel costs: "As the head of one of the world's leading institutions, the Vice-Chancellor travels widely to establish and build relationships with organisations all over the world."

Borysiewicz's

£7,762
AVERAGE
SPENDING ON
FLIGHTS BY
ALL HEADS OF
HEIs

£30,872
BORYSIEWICZ'S SPENDING
ON FLIGHTS IN 2015/16

top 20 spenders on total expenses.

The report also found that the University of Cambridge had the highest number of employees earning over £300,001 in 2015/16 at eight employees. The University of Oxford had seven such employees.

Cambridge also recorded the third-highest number of employees earning over £100,000 at 409, topped only by Oxford, which had 451, and University College London with 444.

However, in total only 21 institutions employed more than exceeded 100 members of staff earning over £100,000 a year.

With a salary of £345,000, Borysiewicz had the 20th highest total pay package (including salary, benefits, employer pension contributions and bonuses), seeing a nine per cent increase in total pay package between 2014/15 to 2015/16. The highest salary was earned by the VC of the University of Southampton, who received £697,000 in 2015/16. In 2015/16,

the average total remuneration package (including salary, benefits, employer pension contributions and bonuses) for vice-chancellors was £277,834, £72,166 less than Borysiewicz's pay.

A Cambridge University spokesperson explained Borysiewicz's salary: "The Vice-Chancellor's salary is determined by careful analysis of published data about vice-chancellors' and presidents' pay in the UK and internationally. This year, the Vice-Chancellor has donated the value of his annual salary increase to the student hardship fund, and has retained only the standard one per cent increase received by all staff."

Varsity revealed last April that Borysiewicz's successor, Canadian Stephen Toope, is in line for a pay rise of up to 38 per cent which could see him earn a salary in the region of "£400-450k".

Reacting to the findings of the report, UCU General Secretary Sally Hunt, said: "Those at the very top in our universities need to rein in the largesse that embarrasses the sector and the government needs to enforce proper scrutiny of their pay and perks."

She called for government intervention to regulate vice-chancellors' spending: "Unless the government finally steps in we believe many vice-chancellors will continue to spend public money and students' fees with impunity."

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Deadline for applications:
5pm, Monday April 24 2017

VARSLITY

The Varsity Trust offers funding to students planning to undertake journalism courses in 2016-2017. Registered Charity No. 1012847

Storm Doris wreaks havoc in Cambridge

► Continued from front page

some of the benches and bins moving around".

It was recommended that students remain indoors where possible.

Rowing was completely stopped on the River Cam for the first time since February 2014. Citing the wind, CUCBC raised the red flag, prohibiting all crews from rowing on the river, shortly after 10am.

Adverse weather also affected travel routes. Trains between Cambridge and London were brought to a virtual standstill by fallen trees on the Fen Line, with some services being cancelled entirely. A double-decker bus was blown onto its side in Cambridgeshire by the wind, with fifteen people requiring help at the scene, three of whom were later taken to a nearby hospital to be treated for minor injuries.

Storm Doris has left thousands without power across the UK, and caused major disruptions to roads, flights, and train services. One woman was killed by storm related debris in Wolverhampton, after suffering major head injuries. The wind is expected to subside on Friday as Storm Doris heads towards Eastern Europe.

► The storm smashed windows, toppled bikes and discomfited umbrellas (SOPHIE PENNEY; LUCAS CHEBIB)



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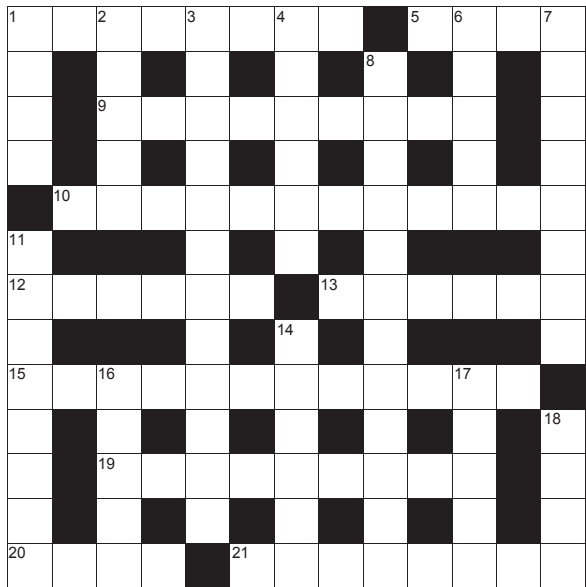
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New! Crossword



Across

- 1 Italian engraver and painter of *The Agony in the Garden* and *Lamentation of Christ*, died in Mantua in 1506 (8)
 5 nightclub in the centre of Cambridge (4)
 9 National flower of Austria (9)
 10 Heightened sensitivity to pain (12)
 12 Flying island in Jonathan Swift's *Gulliver's Travels*; first feature film released by Studio Ghibli (6)
 13 Pertaining to the eyes (6)
 15 Confections made of sugar, water and gelatine, constituents of the giant antagonist in *Ghostbusters* (12)
 19 Unrefined, lacking finish (5-4)
 20 Helmsman of the *Enterprise*, played by George Takei (4)
 21 County in southern England, birthplace of John Locke and John Cleese, site of the Mendip Hills (8)

Down

- 1 Nationality of cyclist Mark Cavendish (4)
 2 "In his ____ shop a tortoise hung" (*Romeo and Juliet*); requiring frequent attention and admiration (5)
 3 Late in the day; 2006 UK television series starring Patrick Stewart (8, 4)
 4 Catholic cardinal and theologian, leading figure of the Oxford movement; postman character in *Seinfeld* (6)
 6 Genus in the order Carnivora; brand of Vodka acquired by Diageo in 2004 (5)
 7 Italian chemist noted for molecular theory contributions, with law and constant named after him (8)
 8 Institution founded by Henry VI in 1441 with a chapel housing Rubens' *Adoration of the Magi* (5, 7)
 11 Major work by Euclid containing geometric and algebraic proofs (8)
 14 One of two official languages of Afghanistan, written using a modified Arabic alphabet (6)
 16 Type of land associated with agriculture and country life (5)
 17 1927 film starring Clara Bow, winner of the first and only 'Best Production' Academy Award, precursor to the award for Best Picture; band whose *Bond* theme was nominated for the Academy Award for Best Original Song in 1973 (5)
 18 The ____ Generation, mid-20th century literary movement with prominent members including Allen Ginsberg and Jack Kerouac (4)

• Devised by Jamie Coltman & Lucas Chebib
 Solutions will be posted online at varsity.co.uk

Interview John Domokos

“ I try to humanise people ”

● *Through what lens do we view the refugee crisis? Anna Fitzpatrick speaks to top video journalist John Domokos about capturing the stories of refugees in Calais*

“When people see the human face of the refugee challenge, things do change”, reflects Dr Rowan Williams, the former Archbishop of Canterbury and Master of Magdalene College, as he sits alongside John Domokos at a panel event organised by CUCRAG.

Having produced video coverage from Calais for *The Guardian*, Domokos has certainly committed himself to capturing this alternative image of the current refugee crisis. After all, as he points out: “there’s a lot of misreporting and negative reporting of immigration”.

Domokos is quick to recall one poignant example, telling me that while he has “met all sorts of people in Calais”, there is “one boy in particular who really sticks in my mind. After meeting him in a little makeshift youth club in Calais – the so-called ‘jungle’ – the next I saw of him was on the front pages of the *Daily Mail*. They’d done a big splash about how these people coming over weren’t ‘children’ and that they’d lied about their age.”

“There was a ridiculous out-roar,” he continues with a sigh. “They were claiming that we’d been ‘conned’! I was outraged to see this boy being used for one of the photos. He’d told me he was 16 and, as far as I could tell, that was extremely believable. He was very vulnerable and traumatised by things that had happened to him – he’d lost his parents in Afghanistan. I’d met him and spent several hours with him. I could see that he needed help, not trial by press.”

But while Domokos is quick to lament the negative coverage of refugees in, typically, the tabloid press, he is also adamant that the narratives in other sections of the media are problematic, too. “I don’t like the way refugees are often portrayed in the media – as victims, or objects for our sympathy”, Domokos begins. “I’ve tried in my own films to get away from this and to show them as people, rather than just ‘refugees’.”

Describing such portrayals as “an easy trap to fall into when covering the crisis as journalists”, he laments the “formulaic nature” of “a lot of TV news packages. The reporter stands there and tells you all the information, then they have a few vox pops of people and then some shots of them looking all sorry and sad. That’s caricaturing it a bit”, he grimaces. “I try to humanise people.”

With this in mind, what exactly was the different angle he was trying to show in his own footage? “The last time I was there, I was trying to show that there was a sense of desperation growing in the camp because the French government had said they were going to bring the camp to the ground”, he explains.

“People knew that the clock was ticking and they knew also that getting into



▲ John Domokos has been producing videos for *The Guardian* for ten years (AIDEN CHAN)

Britain was getting harder and harder. Fences and walls were springing up. So there was a sense of the walls literally closing in on this place and it was very visceral in the air. That’s what I wanted to convey”.

Domokos is also keen to point out that his footage aimed to dispel a number of major misconceptions currently accepted by sections of the British public. After all, returning to his emphasis on

the age of many of the refugees, it is important not to forget “the fact that many of these people were young [and] although they might not be eight year-olds clutching teddy bears, they might have facial hair and they might look a bit adolescent, they’re still vulnerable and need help”.

Another fallacy Domokos has sought to challenge in his videos is “the misconception that refugees don’t have any

money”. In explanation, he points out that “refugees are not necessarily poor. A lot of these people do have money – they’re middle class.”

“And if they weren’t”, he tells me, “they wouldn’t have the means to get out in the first place because they have to pay smugglers. The people who are coming to Europe – they very often are from middle-class backgrounds or owned businesses”.

I wonder if this offers support for the argument put forward by those who object to the UK government providing aid, support and refuge to these refugees that many of these people may actually be economic migrants, simply seeking a better life for their families in the West.

But Domokos is dismissive towards this line of reasoning, noting that “for most people – especially for a family – it’s rare to pick up sticks, walk out of a country, carry all of their possessions on their back, put their children in a dingy across the sea and live in squalid conditions for weeks unless they’re fleeing.”

While Domokos’s work has been featured heavily on *The Guardian* website and well-shared on social media, I query the extent to which it can truly help tackle the misconceptions of the British public, given that many stem from stories in the tabloid press.

“Much of the media [were trying] to show this reality”, he continues, “and I think that started feeding into people’s understanding. Of course, there was that time when the picture of Alan Kurdi was published on the front page of lots of newspapers. That, I think, was a tipping point. It didn’t come out of nowhere – that feeling had been building”.

But Domokos possesses a sense of hope, explaining to me that he is “sure that the *Daily Mail* and co are as much keen to follow as they are to lead public opinion”. I wonder, then, how far social media can shape the frames of mainstream debate. “Social media does enable people to broadcast themselves, to spread news [so] that was kicking off as well. Volunteers from camps were sending messages, pictures, and recordings back from these places. So there was a build-up of feeling”, he reflects, countering my doubts.

But in light of what seems to be a spike in nationalism in the wake of Brexit and Trump, I wonder if this feeling is beginning to subside. I ask if Domokos believes this will shape how we respond to future refugee crises? “The pendulum has definitely swung in one direction”, Domokos admits, before presenting a clear solution. “It’s important for people to advocate, to report. It’s important for us to stick to facts. Journalists, advocates and activists all have to do their job and they’ve got to do it firmly and energetically.”

“He needed help, not trial by the press”



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Science

Cambridge to hold drone symposium

Recent boom in drone technology to be explored at the conference

Zi Ran Shen
Staff Science Writer

In a world of rapidly developing technology, policy is struggling to keep up. On 1st March, the Cambridge University Science and Policy Exchange (CUSPE) will join Flock to host a conference on the future of drones and drone policy. Drones are a new and exciting technology, but the boom in their growth has left policy-makers in the dust. I sat down with Ali Mahomed, an intern at Flock and student at the LSE to talk about policy problems drone operators face that are preventing a new technological revolution.

"Firstly, we're talking about commercial drones. What makes drones so impactful is that they can be used for a wide variety of purposes. For example, Amazon is proposing to use drones to deliver packages to people's doorsteps. Walmart is proposing to use autonomous drones to count inventory in their warehouses. James Harrison is the CEO of Sky-Futures" – and also a speaker in the upcoming conference – "[where] they use drones to inspect oil rig structures and industrial facilities. The drone industry is growing rapidly and, whilst risky, this new technology provides a huge financial opportunity for the UK."

When talking about the potential for growth and the obstacles drones may face, Mahomed pinpointed the problems down to insurance. "Right now if you want to insure a drone, its premiums are sometimes more expensive than the drone itself, which creates a huge obstacle for the industry. By law, the drone operator is going to require insurance for flights. Because [drones are] a new type of technology, insurance companies are struggling to calculate premiums that are reflective of the actual risks involved with the drone flight. Regulators [have] started to acknowledge the huge potential in drones – they've identified them as a solution to congestion in cities – and so are striving to create a healthier drone ecosystem."



Flock, a London-based startup, is building a Big-Data-driven risk analysis platform for drones which aggregates real-time contextual data from the surrounding environment of a drone flight, identifying and quantifying the risks present. Flock's algorithm quantifies the



The Drone Racing League – a progressively big business (DRONE RACING LEAGUE)

risks of any given flight proposal and provides fully customised, pay-as-you-fly liability insurance to drone operators at the click of a button. Drone operators can use the risk metric to increase the safety of their flights, ultimately leading to a safer drone space in general."

Finally, he spoke to us about the public's attitude towards drone policy. "I think it's very important that people are well-informed about drones."

The symposium, which is open to the public, is bringing together key players in the drone industry. Getting experts to speak on this topic and then making that material available to the public is a huge step in informing them on the potential of drones. As the drone industry continues to develop technologically, it is natural that people will gain curiosity and research into drone policy themselves, looking into the potential benefits and risks."

► The conference will feature speakers from the Engineering Department
(JAMES BOWE)

First undergraduate-centered conference to be held over Easter

Rebecca Richmond-Smith
Science Correspondent

Something new is stirring in the undergraduate student body, IN[SCI]TE. It is an interdisciplinary science, technology, and engineering conference based in the University of Cambridge.

It is an innovative new scientific conference by undergraduates, for undergraduates. It aims to give undergraduates the experience of being at a conference without the cost or pressure of having niche knowledge. Talks will be multifaceted, inspiring students to come up with ideas of their own.

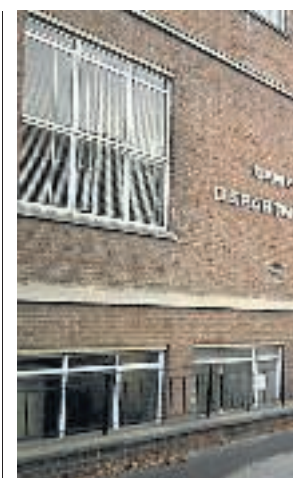
The event will be held at the start of

the Easter holidays, 18th-19th March 2017. Keynote speakers include:

● Dr Fumiya Iida, who is head of the Bio-inspired Robotic Laboratory in the Cambridge Department of Engineering. He works on the intersection of robotics and biology.

● Professor Chris Dobson, Fellow of the Royal Society (FRS), Fellow of the United Kingdom Academy of Medical Sciences (FMedSci), who is Master of St John's College, Cambridge.

● John Humphrey Plummer, Professor of Chemical and Structural Biology at the Cambridge Department of Chemistry. He works on structures and properties of biological molecules, especially proteins and their relationship to biological





Polly Evans

What’s next for e-learning?

More and more people are turning to snappy, short videos for information. A report from the Pew Research Centre’s Internet and American Life project finds that their popularity is growing: 78 per cent of online adults now watch or download videos. Comedy, educational and ‘how to’ videos top the list. Some media outlets now use videos shared on social media as their main recourse, covering a range of topics from ‘vet massages tennis ball out of a snake’ to Trump’s presidency. They face the challenge of getting important points across in under a minute, and their treatment of complex issues can often feel crudely condensed. Videos like these are comprised of a few lines of text accompanied by background images or silent clips, and can often feel like they lack the necessary discourse to thoughtfully explore ideas.

I spoke to a new collective, Tell Me About, who produce fun and engaging videos on a range of topics in the form of brief discussions with leading experts. The people behind it are James Walden, Patrick Sylla and Caspar Ramsay, all second-years from Jesus College. Their videos cover topics including digital privacy, why beer has bubbles in it, and women in science. In each video, Patrick has a discussion with an expert in a particular field, and

“It’s great to see how many teachers in Cambridge have inspired their students”

they are comprehensible to someone with little knowledge on the subject. The videos are aimed at “anyone with an interest and a basic knowledge of the topic of the video – we aren’t targeting anyone in particular. Our overall aim is to broaden the access to great teaching.” The idea for the channel rose from seeing all the “great teaching resources in Cambridge” and thinking it was “a shame that they weren’t available to everyone.” Acknowledging that short videos aren’t always the best source of information, they say: “Educational videos on YouTube right now often involve one person, who isn’t necessarily an expert in the field, lecturing you about different subjects. We thought that it would be better to hear directly from the expert’s mouth”.

The notion of sharing recourses is key, and in a world where tuition fees are rising, the easy access to education that free videos offer is valuable. They form part of a democratisation of education, encouraging people to share their interests with the rest of the world. They share this mentality: “We started off asking people to chat to us having been interested by them in our lectures. We hoped that the curiosity that they had provoked in us could reach a wider audience. Now we have started asking other people for suggestions about whom we should interview. Often people come to us and tell us about lecturers that we ‘have to interview’; it’s great to see how many teachers in Cambridge have inspired their students.”

In light of my scepticism about the quality of content in brief videos, I ask what they’re trying to convey: “In terms of entertainment value, short videos are enough as a final product, but in terms of informing people, bite-sized chunks of information aren’t sufficient by themselves. We are trying to spark people’s interest, acting as the starting point for them to explore a subject in more depth. We’re trying to bring to light topics that we think are interesting and we hope that other people will find them interesting, too.”

These sorts of videos are a great way of getting people to think about science in an entertaining and informal way, although I find the experts’ prediction of a future video education takeover somewhat concerning. In an article published in *The Atlantic*,



◀ Salman Khan of Khan Academy – a major online learning resource (STEVE JURVESTON)

Michael Godsey describes a potential future model of education – the ‘virtual class’ – which he has been advised could emerge as soon as five to 10 years in the future: “(the) class will be introduced, guided, and curated by one of the country’s best teachers (a.k.a. a “super-teacher”), and it will include professionally produced footage of current events, relevant excerpts from powerful TedTalks, interactive games that students can play against other students nationwide, and a formal assessment that the computer will immediately score and record...” Teachers will be replaced by “a local teacher-facilitator (called a “tech”) to make sure that the equipment works and the students behave.” He explains the benefits: “each lesson will be among the most interesting and efficient lessons in the world; millions of dollars will be saved in reduced teacher salaries ... perform-

ance data will be standardised and immediately produced (and therefore “individualised”); and the country will finally achieve equity in its public school system.” This all sounds fantastic (at least for everyone but qualified teachers), and we can already see how this type of video-driven learning has already entered the classroom through ‘flipped learning’, a sort of reversal of the common classwork/homework model, where instead students are encouraged to watch videos and read things at home before the class, so that classroom hours can be spent participating in group projects. Although these new learning methods often rely on a teacher guiding one through the videos, I can’t help but wonder they will ever replace the value of an intimate, face-to-face relationship with a qualified teacher. I acknowledge that some of my teachers might not have been among the best in the world, but those who took the time to track our own individual developments definitely had the biggest impact on my education.

So, educational videos might never replace teachers altogether, but these are a great start, especially if you’re looking for an insight into the Cambridge education system or you’re simply curious as to why beer has bubbles in it.

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evolution and disease.

● Professor Steve Howdle, who leads a multidisciplinary research group investigating polymer synthesis and materials processing. He is Professor of Chemistry at the University of Nottingham. He works on the use of supercritical carbon dioxide as a new solvent for polymer synthesis and materials processing, and in this work he has collaborated with engineering, life sciences, food sciences, and physics.

Alongside these, there are student speakers on 16 different, wide-ranging topics from across STEM subjects from zoology to astrophysics, speaking on their internships and research.

President William McCorkindale, a second-year Natural Scientist at St John’s College, said: “IN[SCI]TE originated in Oxford last year, and the founders contacted me asking if I’d like to organise it for Cambridge this year. Of course I said yes!

“Cambridge is unashamedly good at

producing students that are strong in their respective disciplines but does little to teach them effective scientific communications skills or to be more appreciative of other scientific disciplines.

“I believe that many of the STEM students here do genuinely want to be better communicators,” he said, “and are inherently curious to learn about other disciplines; hence I jumped at this opportunity to organise this event, to allow passionate undergrads to talk about their research and become more interdisciplinary.”

He also added: “It’s great fun trying to organise IN[SCI]TE Cambridge, and I find myself thinking about it all the time! We’ve had a very successful Michaelmas term with sponsors and speaker invitations, and it wouldn’t have been possible without the help of the many hard-working people on the committee. I’m really looking forward to IN[SCI]TE Cambridge because I know it will be a great success!”



Comment

Tony Blair is a voice of reason on Brexit

It says something that Blair is the most reasoned voice in politics



Felix Peckham
studies HSPS at
St Catharine's
College

Felix
Peckham

Tony Blair is a strange political creature. He is a sad and ugly amalgamation of an ostracised skunk and a benevolent messenger pigeon. Blair is simultaneously one of the most universally vilified figures in British politics, and maybe the only public figure speaking any sense over Brexit. He is in, typically, a unique position. Despite the prudence of the message that Blair has emerged from the private sector to deliver, I fear that his toxic image will lessen its impact.

It's just another week in the messy, senseless and thoroughly depressing arena that we more commonly refer to as 'British politics'. It is almost beyond belief to think that Tony Blair has once again entered the political fray, straying from one of his Central London properties to a Central London think tank, to proffer his view on Brexit. The ink has barely dried on the Chilcot Inquiry – which determined that the circumstances in which the legal mandate for his infamous war in Iraq was “far from satisfactory” – and he's back.

The substance of Blair's speech is difficult to critique. It seems nothing other than prudent, sensible and pragmatic.

“
On
Brexit,
Blair is a
saviour
”

Essentially, Blair says that the vote to leave the European Union was “based on imperfect knowledge” and that as the truth of a “Brexit at any cost” becomes apparent “it is their [the electorate's] right to change their minds”.

Brexit seems to have quickly spiralled into a messy catastrophe. Theresa May, our Prime Minister, who supported remaining in the EU, tells us that we agreed to leave the European single market when we voted on 23rd June 2016. This is heavily contested by many – why would anyone vote to shun our greatest trading partner in favour of trade deals that don't exist and will take years to transpire if they ever do?

There are many valid criticisms of Blair. His tenure as Prime Minister was very much tarnished by his skulduggery with President Bush in Iraq. Equally, his post-political life has been mired by greed and lathered in irony: he earned £600,000 for a three-hour meeting between mining conglomerates in Qatar, while also in position as Middle East Peace Envoy. However, on Brexit, Blair is a saviour.

In his speech, Blair lashed out at Theresa May and Phillip Hammond, remarking how today Brexit is a “once-in-a-generation opportunity for greatness”, while just a few months ago they were warning of the perils of Brexit. Blair is right to point out the remarkable mal-

leability of Britain's leading politicians. The fact that they are so whimsically prepared to give up what they believe in order to heighten their political position is indicative of the lack of political capital and fortitude that exists in our society.

This is in the same vein as an arrogant David Cameron, who prioritised resolving a party dispute over the British working and middle classes who economically depend upon the EU. Worse still, Cameron didn't have the gumption to make a positive case for the EU, instead using his right hand man Osborne to spread a hyperbolic message about the dire economic consequences of Brexit.

The fact that we must rely on Blair to bring attention to these facts is worrying. Where are the parliamentarians delivering succinct and pragmatic suggestions about how to stop this inexorable fall towards a Brexit that will potentially be catastrophic for the sectors of our society least able to weather such a storm?

Where is Jeremy Corbyn? And what exactly is he doing to hold the government to account on Brexit? Where is evidence of Corbyn forging a vision of Brexit which doesn't harm Britain's economic and social interests? As ever, Corbyn is effectively non-existent.

The fact that Corbyn responded to Blair's speech by saying that it wasn't “helpful” and that “the referendum gave

a very clear decision” is a diabolical response. Evidently Corbyn has failed to grasp exactly what it is that Blair was saying, let alone the fact that it should have been Corbyn giving this speech in the first place.

The sad truth is that Brexit has morphed into a hideous concoction of nationalistic fervour and fatalistic commitment to carry out the ‘will of the people’ (which is apparently overwhelming despite a 52-48 vote with a 72 per cent turnout, suggesting a fairly meek mandate to do anything, let alone something as consequential as leaving the EU and single market).

The notion that we should carry this through to the bloody end and sever the UK from the European community so that we can float into economic destitution, because of a questionable mandate delivered during a referendum that was inundated with misinformation and lies, is absurd.

Blair's intervention in the Brexit debate is evidence of politics, not just in Britain but around the world, having descended into a state of reductio ad absurdum. While Blair isn't the solution to our woes, I feel gratitude for his message.

Such pragmatism has become increasingly elusive in our discourse – we must relish it when it comes, irrespective of who delivers it.

Can the French Left make a comeback?

Benoît Hamon: the champion the Left needs?



Simon Percelay
studies HSPS at
St John's College

Simon
Percelay

On the 29th January 2017, two million French citizens voted in the presidential left-wing primaries. Benoît Hamon, figure of the left of the Socialist Party, defeated Manuel Valls, President Hollande's Prime Minister and leader of the right of the Socialist Party. This result was seen as a stark rejection of Valls's legacy, the final nail in Hollande's coffin.

During his leadership of the French Socialist Party, François Hollande sought to accommodate all parts of the Socialist Party in order to avoid internal conflict. His consensual approach followed for the first two years of his presidency, but in 2014, in the face of high unpopularity and disappointing economic results, he decided to shift his presidency to the right, appointing Manuel Valls as his Prime Minister.

Three years later, his presidency seems to have irremediably divided the Left. The socialist government's economically liberal policies, such as the tax break plan for companies investing

in research or encouraging job growth, and the ‘simplification’ of workers' rights – or dismantlement, depending on your point of view – have deeply antagonised the left of the Socialist Party.

In August 2014, three ministers on the left of the party – including the then Minister for Education, Benoît Hamon – were sacked after they were seen criticising the government's economic policy. Most of the demonstrations held between 2014 and 2017 against the government's policies were led by left-wing politicians, associations and trade unions.

This situation, along with Hollande's personal unpopularity, encouraged him to take the decision not to run in the 2017 elections. The Socialist Party is now in a delicate situation, caught up between two poles. One is led by Jean-Luc Mélenchon, a former member of the Socialist Party who left to create a populist left-wing alliance with the Communist Party. The other is a centrist progressive movement headed by Hollande's former Minister for the economy,

Emmanuel Macron.

In the primary, all candidates who attempted to bridge the gap between these two opposing ends of the Socialist Party failed to gather a significant proportion of the vote; the election was effectively held between two visions for the left: one idealistic, ‘forward-looking’ and authentic, and the other experienced, serious and pragmatic.

The question now is: can the Socialist Party survive? Many of the centrist Socialist figures have already defected to Macron, including the influential mayor of Lyon. Were Hamon to move more to the left or to refuse to endorse any aspect of Hollande's presidency, it is quite likely that the party would split even more dramatically.

Hamon's best shot at winning the election involves at least keeping the left-wing platform with which he won the primaries. There have been talks between Hamon, Mélenchon and the Green candidate, Yannick Jadot, in the hope of presenting a single candidate at the presidential election. The conflict between Mélenchon and the Socialists over the leadership of the Left prevent-

▼ Hamon could be just what the French Left needs
(ULYSSE BELLIER)



ed them from reaching any meaningful conclusion, but an alliance between the Socialists and the Greens is well underway. Appearing as the candidate of the ‘united left’, Hamon could attract Mélenchon voters.

Can Hamon win? It is too soon to say, although it looks highly unlikely. Hamon ran his campaign in the primaries on the basis of bringing the party back to its left-wing roots. He likely did not run with the expectation to win the primaries, let alone the presidency.

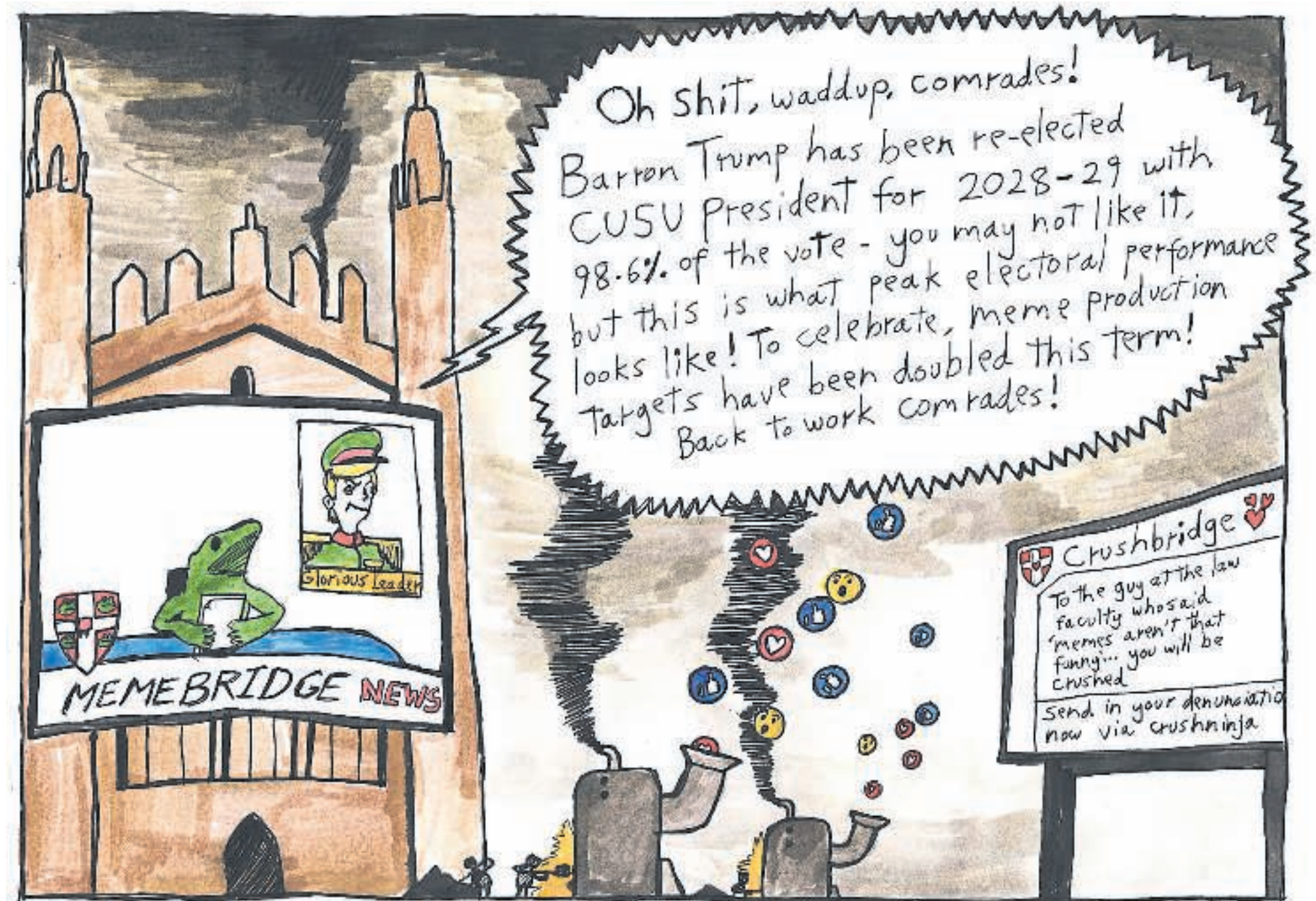
His platform – including the creation of a universal basic income and the legalisation of cannabis – remains idealistic and vague. As a likeable yet unknown candidate, Hamon also needs to work on his public image in order to appear more presidential.

His victory in the primaries came from his innovative platform, and his desire to speak of issues other than race, immigration and security.

If he manages to combine his programme with a more realistic approach and presidential image, he might be the Left's best chance to win the presidency.

Comment

Cartoon by [Ben Brown](#)



Calling yourself a 'liberal' isn't enough

Yukiko Lui [Pale, Stale, Male](#)

Although I've used my last few column inches arguing for age as a legitimate political and social identity, I'm conscious of any essentialism I've unwittingly promoted, or of any nuance I've erased. It's an easy trap to fall into: I am often guilty of presuming that anyone who is young holds broadly the same socially liberal, progressive views as me.

We often spend lots of time among people who are like us, whether the similarity stems from your connections to a certain country or city, your background, race, or interests. It gives rise to a kind of confirmation bias, where we expect and presume that those who are like us must share our views. From this we can explain the phenomenon of the 'shy Tory', who allows such a presumption to be made only to step into the ballot box and disprove us all. The inadequacy of the 'young liberal' label insofar as it applies to a broad, generalised leftist agenda, is laid bare for all to see.

We often use words like 'liberal' as shorthand to encompass all forms of leftist politics, whether that's views that support women, LGBTQ+ people, people of colour, those with disabilities or people who believe in the generous provision of social welfare. As politics becomes more partisan, ideology is increasingly used as a measure of decency as opposed to the promotion of a legitimate opinion. We have allowed our conceptions of decency to be subsumed into often petty political conflict, and it's understandable that in this charged climate those young people who find themselves falling more to the right of the political spectrum are keen to disguise that fact. This isn't to say that 'shy Tories' are vindicated in their attempts at social camouflage.

We've lumped the identities of youth, liberalism and anti-racism together for too long. The cracks in that union became clear in the aftermath of the American election, when it emerged that white women voted overwhelmingly for Trump, who is currently making good on



▲ LIZZY O'BRIEN

his election promise to further a racist agenda. It makes clear that the shared experience of sexism does not lead to a desire to dismantle racism too. The partnership of womanhood, liberalism and anti-racism does not have as strong a grounding in reality as we thought.

Karlie Kloss's culturally appropriative *Vogue* photoshoot, published last week, in which she wore a kimono, underscores this disconnect. Kloss has been the archetypal pop feminist on social media, speaking out in support of the usual host of liberal causes and purporting to lift up other marginalised people. Her face has the bitter taste of betrayal, but it is also something which happens with disarming regularity. All this shows that women of colour still have good cause to be sceptical about the solidarity we are afforded by our white sisters.

Intersectionality, the idea that forms of oppression are interlinked, has failed to gain meaningful ground in mainstream political discourse. Perhaps it is for this reason that left-leaning people of colour often find ourselves disappointed at the failings of

“Calling yourself 'liberal' has become social camouflage”



mainstream feminism and liberalism to understand the nuances of how interlocking systems of oppression affect those of us who have more than one marginalised identity. To avoid disappointment, perhaps we should begin to use labels like 'liberal' with care, so as not to dilute its meaning where it applies to real progressive and intersectional politics.

We can no longer use 'young Hollywood liberal' as shorthand for a worldview that is inclusive and anti-racist. The supposedly progressive artistic world still has a lot to learn about racism and discrimination, and we cannot cut short legitimate discussions of race and privilege by presuming that all people who come under the label 'liberal' are also embedded in the anti-racist cause.

It is too easy to fall into the habit of generalising political opinion for convenience. If we are to truly make intersectionality mainstream, we need to pull away the cloak of sameness and stop pretending that our racial identities are fully protected by mainstream liberal politics.

Comment

Jews: history's scapegoats

Miikka Jaarte 28 per cent fear



The history of anti-Semitism is long, interesting and terrifyingly homogeneous. Anne Frank wrote: "What one Christian does is his own responsibility, what one Jew does is thrown back at all Jews." While true, something even stronger seems to be the case: the actions of no Jew are thrown back at all Jews.

The pattern of blaming any and all problems on Jewish meddling goes back to early Christianity. The story is a well-known one: the Jewish Pharisees, jealous and doubtful about the success of a new preacher and miracle-worker on the block, savagely murdered him for their own greedy ends. In Matthew 27:24-25, Pontius Pilate washed his hands of the decision, and the Jewish people replied: "His blood is on us and on our children!" This blood curse is where the persecution of Jews for evils they demonstrably did not commit has its beginning.

It's perhaps instructive to note that even the very first instance of Jewish scapegoating is most likely false. The Jews had no apparent motivation to murder Jesus, whereas the Romans, currently in process of a rather violent occupation of the territory, were understandably worried about an up-and-coming 'King of the Jews'. The crucifixion itself was a Roman tradition.

Christianity continued to have a complicated relationship with Jews. Martin Luther, the original 'liberal' reformer, wrote a book called *On the Jews and Their Lies*, in which he advocated burning synagogues and Jewish homes and, if all else failed, Jewish people. The Catholic Church proclaimed in 1965 that not all Jews (although some) can be blamed for the death of Christ – a nice effort, but a bit too late. The blood curse had already caught on.

There are bigger issues than whether or not Jews are 'white'.

Facts aren't really all that welcome in anti-Semitism. Jews were behind the Black Death, both world wars (yes, even the second one), and more recently, the 2008 financial crisis, either the Conservatives or the Labour Party, 'PC culture' or the rise of neo-fascism (depending on whom you ask).

While, in 2017, these opinions are usually found in the darkest corners of the internet, historically, the image has been advocated by the ruling classes. Kings often had 'court Jews' who handled financial matters and collected the king's taxes, since usury was considered a sin (although, luck-

ily, paying for usury was not). They provided the face of the ruling class for the people to hate, while keeping the king himself relatively blameless. The court Jew could gain impressive power for someone who was essentially a second-class citizen. But when things went wrong and the pitchforks were at the gates, kings would feel no remorse in placing all blame on the court Jew.

Such scapegoating has been going on for a larger part of the last 2,000 years. It's not that individual Jews never do anything wrong, but the usual claims of Jewish orchestration are blatantly absurd. The haphazard way the 'Jew behind the scenes' trope is used by all conspiratorially minded sides of the political spectrum is shown by the paradoxical nature of all the things associated with Jewish meddling.

We're both the warmonger, manipulating Bush to invade Iraq, and the meddling pacifist, putting personal safety over national glory – the banker exploiting the poor and downtrodden, and the revolutionary communist ready to confiscate people's hard-earned private property. Any feature of our political system that anyone has ever disliked has at some point been blamed on the Jews.

Although happily absent from the mainstream in western politics, the dynamic keeps playing out on the fringes. The 'George-Soros-funds-everything-I-dislike' mentality found in conservative circles, as well as claims that Jared Kushner, an out-of-touch goblin who can't tie his shoelaces, is the intellectual centre of the Trump administration. These ideas of nefarious Jews behind the scenes have of course never been true.

The immediate consequences of this, whether they manifest in systematic and state-sponsored anti-Semitic campaigns or in individual hate-crimes and terrorism, are bad enough. But the part that really gets to me is that scapegoating Jews often masks the people who are genuinely responsible for horrible things. The banks did cause a global financial crisis largely due to stupidity and greed. There is too much money in politics. These are all real problems – but claiming that they are due to the orchestration of Jews is both false and unproductive. The truth is more complex, and relates to the deepest structures of the global political system – whether that be capitalism, political corruption or oil. Chasing the bogeyman of the 'Jew behind the scenes' will change precisely nothing, since the white old men who disproportionately control the world remain safe in their corner-offices.

We cannot condemn note-burning without looking to ourselves

Are gown-wearing and money-burning as related as recent news reports seem to suggest? Absolutely, says **Louis Norris**

Of all the online articles I can find on the assault of the gown-wearing student a couple of weeks ago, there's not one which doesn't also mention the money-burning incident which hit national headlines not long before. Dr Paul Hartle, the Senior Tutor at St. Catharine's, seemed to think the two events might have been linked: he sent round an email which suggested that it was the "gown which may have occasioned the incident, given recent unhelpful local publicity about the stupidly arrogant behaviour of a particular student (from another college)", adding, "it might be prudent for a while at least not to wear your gown about town."

Nobody can tell to what extent the assault might have been made out of some sense of retributive justice – and even if was a politically motivated act, attacking someone who happens to be wearing a gown at 9am on a Sunday morning hardly seems the soundest or most helpful form of social protest.

But there's something very interesting in the assumption, shared by the national press, that someone might see gown-wearing and money-burning as similar things, both symptoms of a shared culture. There's no denying that it takes a staggering bout of sadism to burn £20 in front of a homeless man, and I do believe (call me an optimist) that whatever twisted logic made the perpetrator feel legitimate in doing that is really pretty alien to the vast majority of the student body. Objectively, though, putting £20 towards something which brings no tangible reward but your own satisfaction, and doing so in plain sight of someone who doesn't have enough money for a roof and a bed, is not unusual here. It is not insignificant, for a start,

that the money-burner was dressed in white tie.

A gown is an amazingly useless piece of clothing: it contributes nothing to keeping you warm, and impedes pretty much anything you try to do in it. Its single purpose, for centuries, has been to classify its wearer as someone who is cleverer than other people (with variations in design to show degrees of cleverness: furry lining = much cleverer; furry hood = much much cleverer, and so on). The simplest gowns cost upward of £30 to buy, even second hand. Wearing one definitely features among the many examples of money spent on self-satisfaction in the public eye.

It's the fact that students find themselves obliged by the University to wear them (I imagine the assaulted student hadn't just put it on for fun) that makes this an issue endemic to Cambridge. The boundaries of what is OK to do and even wear in public here make extravagant and wasteful displays of wealth seem very much the norm. Students parade in front of the homeless of Cambridge in their coats of many colours, costing God knows how much, all through May Week; they keep them awake with the din from their £200-a-ticket May Balls.

This would be problematic if the money being spent had been earned. It is infinitely more problematic when so few students here are funded solely by themselves, unaided by the financial support of other people. What sense of entitlement students might feel by virtue of how much academic work they do doesn't hold much weight in real terms. There are plenty of people in the world, plenty in this city, who work harder than Cambridge undergrads and don't seem to share this entitlement. The tireless *Big Issue* seller outside Sainsbury's, for a



“Publicly wasting wealth is deeply embedded into the culture of this university”



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Cambridge is synonymous with the gown (LOUIS ASHWORTH)

start, definitely works harder than I do, and funnily enough I've never seen him walking the streets in white tie.

In a sense, then, isn't public money-burning a near relative of public gown-wearing? (Albeit with the caveat that the latter is vindictive, geared towards the suffering of the onlooker in a way gown-wearing isn't, but one which is also more honest) You can't really make out the homeless man in the video, but he doesn't look that shocked to me.

I'm not saying that the money-burning should be excused in the slightest, or that the intention behind it doesn't make it the uniquely spiteful act it has been received as. But let's not, in our condemnation, ignore the fact that the attitude it buys into, the attitude which sees absolutely no problem in publicly wasting wealth – the vast majority of which is as of yet unearned – is deeply embedded in the culture of this university. It's telling that the gown, that pointless and expensive garment of self-congratulation, is metonymic of the student body in discussion of uni-city relations (though admittedly this is mostly just because it rhymes with 'town').

On the other hand, it could well be said that really all public displays of wealth are more honest versions of private displays of it, and that the problem

will never be abated while wealth levels continue to differ so drastically. That doesn't mean, however, that there isn't something pernicious in the visibility of it – just as the in-your-faceness of burning money makes it worse than wearing white tie – or that it's altogether surprising when that perniciousness provokes a reaction.



► Ronald Coyne has been derided for appearing to burn money in front of a homeless person

No, Donald Trump isn't mentally ill

Calling Donald Trump mentally ill stigmatises mental illness, argues [Emma Simkin](#)

It doesn't take much of a scroll through social media to come across articles claiming that Donald Trump has narcissistic personality disorder. Despite the 'Goldwater rule', which prohibits psychiatrists from given diagnoses about people they have not personally evaluated, many mental health professionals have come forward with armchair diagnoses of Trump. The American Psychological Association warned last year that breaking the rule in trying to analyse presidential candidates during the election was "irresponsible, potentially stigmatising, and definitely unethical". Since Trump's success in the election, the tide has changed. Most recently, the psychiatrist John Gartner has called out Trump as "dangerously mentally ill and temperamentally incapable of being president". Apparently, a mental illness is what renders Trump unfit to be president, and not simply the host of disgusting, hateful statements that he spouts on a daily basis.

The diagnostic guessing game of whether Trump has a mental illness might seem harmless, or even a productive input into the discussion of why Trump is unfit to be President, but this misplaced attention is deeply harmful. By focusing on an alleged personality disorder, it detracts attention away from the real problem – his actions. Trump is not an abhorrent person because of a supposed mental illness. He is an abhorrent person because he is a racist, sexist, xenophobic, islamophobic bigot. By pointing the blame towards mental illness, rather than his political policies, we might as well be saying that his policies are acceptable in their own right, and only become unacceptable if they are promoted by someone with mental illness. Apparently, there's not enough reason to consider him to be an illegitimate President. Trump is mentally ill? Well, now we have a reason that he's not fit to be President!

Perhaps Trump does have a mental illness. Perhaps he does have narcissistic personality disorder. But, so what? It might be relevant to his therapist, but it's irrelevant to whether or not his actions are acceptable. Trump would still be a bigot without the alleged personality disorder. We should be focusing on what he does, not why he does it. Yet, somehow, it's seen as a more cutting insult to call Donald Trump mentally ill than it is to call him a bigot, which says an awful lot more about society's views of mental illness than it does about his decency.

It's doubtful whether

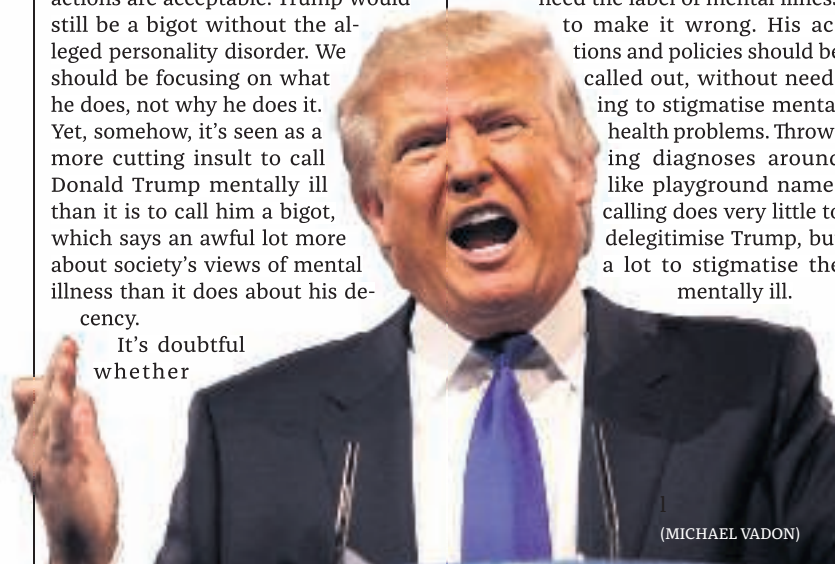
Trump even has the disorder, making the discussion even more problematic. Recently, Allen Frances, the psychiatrist who wrote the diagnostic criteria for narcissistic personality disorder, urged colleagues not to mistake Trump's "grandiosity, self-absorption and lack of empathy" for a personality disorder. Frances urges people to recognise that being a narcissistic bigot and being mentally ill are two different kettles of fish, but armchair diagnosis is lumping the two together. Frances is quick to point out the difference between being 'mad' and being 'bad', and argues that Trump falls into the latter category, because he causes distress without experiencing it himself. We need to place the focus on his political actions, not the psychological reasons behind it.

Trying to diagnose Trump is not only damaging because it detracts attention away from his actions – it is damaging because it draws the blame towards those with mental illness. Society has a shameful habit of using psychiatric diagnoses as insults. Around three to five per cent of the population have a diagnosis of personality disorder, but we only hear about people like Trump. When the media keeps labelling 'bad people' as mentally ill, who don't even have a diagnosis of a mental illness, it promotes stigma. We never hear about the silent majority of people with personality disorders who go about their lives without causing harm to anyone.

Because personality disorders are so stigmatised, the force of the stigma gives the diagnosis the status of an insult – something to delegitimise people we don't like. People hear 'narcissistic personality disorder' and equate it with 'bad person', so 'bad people' like Trump are branded with the disorder on the basis that people disagree with their behaviour. The media continually uses mental illnesses as insults, whether to label a politician they disagree with or to create a character in a horror film, and each time they do so it harms people who live with mental illness.

Trump should be called out for his behaviour in and of itself – it doesn't need the label of mental illness

to make it wrong. His actions and policies should be called out, without needing to stigmatise mental health problems. Throwing diagnoses around like playground name-calling does very little to delegitimise Trump, but a lot to stigmatise the mentally ill.



(MICHAEL VADON)



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Breaking free from Facebook

Vulture Staff Writer *Molly Biddell* gives up social media to see what she gains

Insta, FB, Snapchat, and social media: these are the buzzwords for Gen Z, our revolution, obsession and ultimate turn-on. Having reached the tender age of 13 at the start of the month, about to embark on those rocky teenage years, I thought it was time Facebook and I reviewed our relationship.

It's been a pretty turbulent ride. From the day I created my (online) ego back in 2010, devoid of profile pic (I'd listened attentively to the cyber-bullying talks) or date of birth (signed up as a 24-year-old #legend) to when I uploaded my first photo album complete with four album title edits, with all the tags and captions in caps lock, it's been memorable. I remember my first 'cull', my first poke, and the moment I braved it and made my first event. FB and I have matured side by side, waxing and waning with each like and reject.

It's not always been a particularly voracious affair. In my last year of school I was still conscious of un-tagging myself from ghastly photos, never posted statuses and spent probably less than five minutes a day scrolling. However, coming to Cambridge changed that. Facebook has been an integral part of life in the 'Bridge, from the first #hype update in Freshers' Week right to the last Cindies photo dump. Events, group messages, pages, and political posts: where would we be without them? How would we know what is what, who is who and where to be? At first, it astounded me that to keep up to speed with uni life I might have to be constantly logged in, but now it is just a fact.

It's unnerving how quickly changes on FB become normalised and lapped into everyday use. Live profile videos were a surprise for all of 10 minutes, and Facebook reminiscing for you with a video of your memories is now expected at least once a week. There were moments, after I had first signed up, where I thought it was maybe a bit much that X was providing the world with visual evidence of his mad rave last night – now, if they don't, I'm left wondering where their camera was.

I found myself spending alarming amounts of time perusing the 'Book, wondering how the video of a guinea pig eating a carrot while on a mini bicycle was supposed to 'make my day today.' The meme epidemic tipped me over the edge, with my frustration levels rocketing while scrolling relentlessly past another picture of Kermit.

So I decided to give it up. My social media

presence is notoriously flaky during the holidays and therefore I thought giving up during term time would be like the proverbial duck taking to water. It was not. I have floundered as much as I possibly could, and essay-based subjects are incredibly conducive to an indulgent stalk. I deleted both the Facebook and the Instagram apps from my phone, and have installed a plug-in to delete newsfeed, notifying me only for messages and events.

Did it work? To tell the truth, not entirely. The first week was relatively easily and I felt happily cleansed. However, by Week 4, curiosity had the better of me and the occasional dabble into friends' profiles became a regular respite from reading. I ended up relying on SelfControl, an app that switches off certain sites for an allocated amount of time. There is no doubt that I am more content and less anxious when I am inactive – I only have corporeal me to be concerned about, one fewer Molly to conduct glaring social blunders. I have become far more aware of the amount of time I spend scrolling, and when I do it irritates me, (hopefully) indicating the near demise of my liaison with FB.

The list of reasons why not to use Facebook continues to grow. While the known psychological effects remain hazy, it is agreed they are numerous, with the potential to be incredibly harmful. The comparative nature of social media leads to anxiety and a skewed self-image. In our judgement-rich society, FB provides a platform for unhealthy self-analysis, constant comparison against the successes of others, whether it be their ability to look bikini-perfect on holiday or sweat-free in Fez.

According to research, decreasing face-to-face communication can lead to a lack of emotional and authentic connection and the licence to be hurtful. The University of Oxford compared online chats to buying pre-packaged meat at a store and commented: "perhaps future generations will recoil at the messiness, unpredictability and immediate personal involvement of a three-dimensional, real-time interaction."

Facebook's inherently addic-



Facebook founder Mark Zuckerberg (FRIESEHAMBURG)

tive and distracting nature, due in part to the dopamine rush and hook of instant gratification, reduces our ability to fully concentrate. Information overload also contributes to our waning focus. The Bergen Facebook Addiction Scale has been created to measure addiction to social networking. Results indicate that women tend to be at greater risk of developing Facebook addiction, attributed to the social nature of Facebook.

Not surprisingly, a study of 82 young Facebook users found that, when participants increased their use of Facebook over the 14-day study period, their state of well-being declined. In one *Telegraph* survey, 51 per cent of respondents said use of social media had had a negative impact on their life. Despite the consensus around social media's pernicious nature, we continue to gorge on it, self-publicising and legitimising our existence in the most isolating of public spaces, the online realm.

George Monbiot writes of the era of loneliness, a new epidemic sweeping across developed countries, infecting young and old alike. Although more connected than ever through social media, the pervasive isolation of our mini social control rooms redefines this connection as immaterial and transient. This, combined with the rising tide of individualism, inevitably leads society up a naval-gazing, solipsistic and potentially regressive avenue. Ross Douthat believes that "in the future", thanks to individualism's impenetrable rule, "only pot, selfies and Facebook will



Are our phones taking over our lives? (YUE PAN)

“The meme epidemic tipped me over the edge”

abide – and the greatest of these will probably be Facebook.”

Other social media researchers believe FB’s heyday is over, the break-up is imminent and essential to maintain creative competition within the social media sector. Facebook has spread like an infectious disease, but people are slowly becoming immune, and researchers at Princeton University agree that the platform will be largely abandoned by 2017. With over five new profiles currently made every second, this is a dubious prediction. However, with the growing concern around spurious media and mistrust in multinationals, together with an increasing respect for a simpler ‘hygge’ way of life, a dwindling of our love affair for FB is not inconceivable.

This (slightly failed) social experiment I have embarked upon has led to many a debate over Facebook’s effect, and talking to others it is obvious that it is not just me who is bored with Facebook’s omnipresence. People know its obsessive lure and poisonous judgement. However, we just can’t quite let go. One or two people have, and feel all the more authentic for it, suffering less FOMO and becoming undeniably more productive. This leap of social faith is apparently too wide for me right now, but I can see it coming, not far-off. Zuckerberg describes his baby as a social movement, motivated by his passion for radical transparency. I am unconvinced that this is the social movement for me, and aim soon to fully break from its blue and white shackles of dependence ●

Losing ctrl? Some things cannot be deleted

Sofia Weiss *contemplates the digital footprints we leave behind in the age of the internet*

To delete, or not to delete? It is a question we’ve likely all found ourselves contemplating while sat in front of our ever-illuminated screens, anxiously drumming at the computer keyboard. Faced with impulsive sent messages or dubious photos we don’t quite remember being taken, we all yearn to erase any record of our lapses from the internet’s memory.

Perhaps, with that back-space click, they will suddenly vanish from our own cognition and all embarrassment shall cease. Even though this hope might be just a little too optimistic, it is true that there is a hidden power residing beneath the ‘delete’, ‘unfollow’ and ‘unfriend’ buttons at our disposal. When we find ourselves asking why we are keeping an archive of texts sent months ago, or why we continue to share data on Facebook with someone we met once, seven years ago, clicking on the tiny digital rubbish bin can prove freeing. Furthermore, while painful memories may forever reside in the fissures of the mind, it is invariably helpful not to be reminded of them when we open our laptops, or glance at our phones.

Yet, is controlling our digital remnants quite as facile as it seems? After all, while it proves no challenge to erase data from our own devices, all of us have heard the admonition that ‘the internet is forever’. It is true that the web dwells in a never-ending present. It is ethereal, ephemeral, unstable, and yet it does not forget. Once our data is shared, even in such a trivial manner as through an internet search, it is beyond our grasp to retrieve it; it remains somewhere in the ether of the world wide web. While legal frameworks on ‘the right to be forgotten’ are likely to become more prominent in future, this is just beginning. Currently, our internet histories are somewhat tied to our wrists. So caution in action, versus an over-reliance on deletion, is probably rightly advised – as much as we may hate to admit that our parents were right.

The concept of deletion can prove problematic for students on more pragmatic fronts too. Almost everyone can identify with the feelings of having, at some stage, reached a peak digital overload. As our online footprints grow, it has become increasingly common to feel overwhelmed by spam emails, distracted by constant updates and notifications, or just concerned with the size of those footprints themselves. It is in these cases, ironically enough, that deletion seems to prove most of a challenge. For example, as an experiment, I went on a mission: I tried to delete my non-essential accounts for consumer apps and Web services. ‘Tried’ proves the key word here. Looking for a simple “delete” option

in your account settings for that messaging app, or that online shopping service? Good luck. Not quite sure of what the difference is between ‘deactivate’ and ‘delete’? I’m with you. Almost invariably, deleting online accounts is annoying and circuitous – and that is just how companies starving for our data and custom want it to be.

My proposal is not to make internet deletion so swift and complete that people looking to do nefarious or illegal activities are enabled. However, in cases where it applies (non-financial services), the option to delete consumer accounts should not be so comically difficult. It should involve just a couple of clicks from the drop-down menu of a person’s online account. Equally, there should be greater transparency or explanation around deletion. Why is an online account deactivated but not deleted, and what does that mean? Exactly what residual data will remain, and possibly be shared with third parties? We hear almost incessantly from tech companies about how intuitive and well-designed their apps and services are. The ability to delete accounts and personal information, and to understand what that really means should be intuitive.

It seems that the internet’s slyest of ploys is to convince us of our control over it, when in reality, our power is minimal – except, perhaps, in what we choose to post in the first instance. Maybe this is to be expected, in an age where the online world is so ubiquitous in our daily lives, and as we become more comfortable with the modality, we begin to take it for granted. It is a cliché, yes, but probably not an inaccurate one.

What, then, is the solution? I would advocate for care in both what we share and what we delete. If we would like our internet history never to haunt us in years to come, an even better option, perhaps, is to ration our online usage. Yes, many arts students will probably frequently be on Jstor at 4am in the morning, and as a medic, PubMed is a closer friend than any of my textbooks. However, in realising the difficulties of deletion online, prudence – if not disregard of the internet entirely – is a wise move ●



When oversharing is caring

I write poetry. And by nature of writing poetry I share things about my life that I wouldn't necessarily usually blurt out to people. I talk about love (classic), I talk about my feelings of grief, of inadequacy, of whatever thoughts I'm holding onto at the time I put pen to paper. None of my friends have ever questioned this, why I write such personal things and open it up to public consumption. When I read a poem at Notes about my dad only a couple of weeks after his death I felt my voice crack over the lines, standing in front of a room of strangers – and the friends I had dragged with me for moral support – and pulling them into my memories, moments of domesticity and familial intimacy, those last weeks of my father's life. I didn't cry when I read it. That was my main aim, to not cry. For some reason I was okay with sharing my grief in words but not in physicality. My friends hugged me afterwards and told me it was beautiful. Someone told me that reading it had helped them with their own grief.

I recently wrote a *Varsity* article about the death of my father. I posted it to my Facebook wall and a fair few people I know – and some I didn't know – messaged me about it. A common theme was people apologising if they

were overstepping the mark, encroaching on my personal life by sending me messages of sympathy, of support, offers of help and understanding. It was these apologies that made me realise how uncomfortable some people feel about making your personal life public. I threw out my feelings of grief into the void that is the internet and left them out for people to step over, glance at, and intrigue themselves over. I revealed my grief to strangers. And I don't know why there's some kind of cathartic nature to it, but there is.

I was opening up about some of the worst moments of my life, and, yes, of course I didn't share every tiny detail. But I did reveal things that I hadn't been able to say in awkward kitchen conversations in January when someone on my floor asked how my Christmas was and asked me why I had driven myself to Cambridge this term. After I wrote the article she messaged me and came up to me in the corridor and said that it was very moving. I realised then that for many people this was the first time they were really hearing the reality of what had happened.

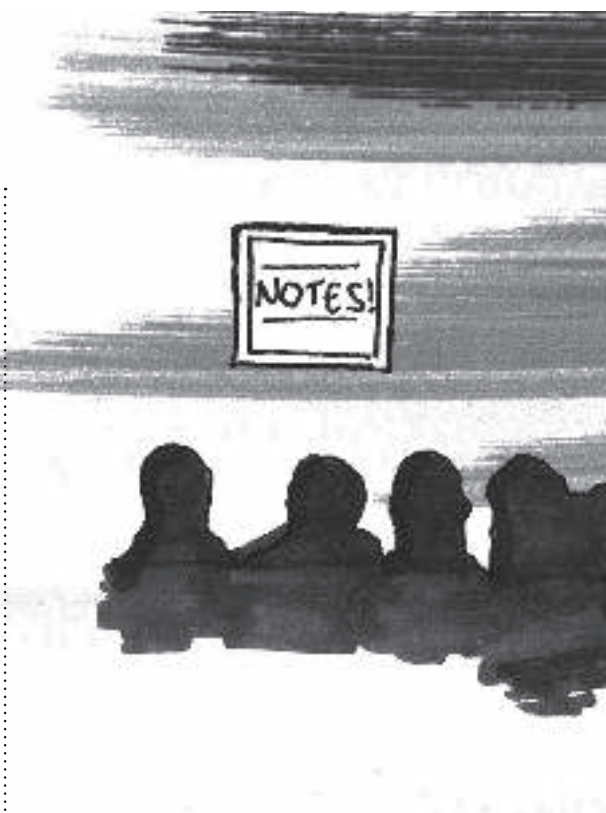
It was here I realised the reality of sharing something so personal on something so public. And I don't regret that. I'm a very open person, and that's something I pride myself

upon. Yes, I have things I don't tell everyone, I don't share every little aspect of my life. But I am open about things: I'm honest. I'm not sure whether the article constitutes as 'oversharing', I guess that depends whom you ask. But I'm not sure I really care either. I wanted to express something that so many people go through but many keep secret. I am not ashamed to be grieving. Yes, I've only managed to write one essay so far this term when I should've written five, but I'm not ashamed of that either. If no one ever talks openly about the bad things then how do you know you're not the only one going through it?

The day the article was published I had a supervision. I stood on the staircase waiting to go in and there was another girl there. She looked at my friend and me with interest, clearly trying to work out where she knew us from – Cambridge is such a small place that that's not exactly an uncommon experience. Whenever I walk down King's Parade I'm accosted by memories of Life's smoking alley and the Cindies dance floor. She asked me if I had written an article for *Varsity* about my father. I told her I had; she told me it was very moving and struggled to know what to say to me. Sharing is caring and so, I guess, is 'oversharing' ●

Finty Hunter

“I threw out my feelings of grief into the void that is the internet and left them out for people to step over, glance at, and intrigue themselves over



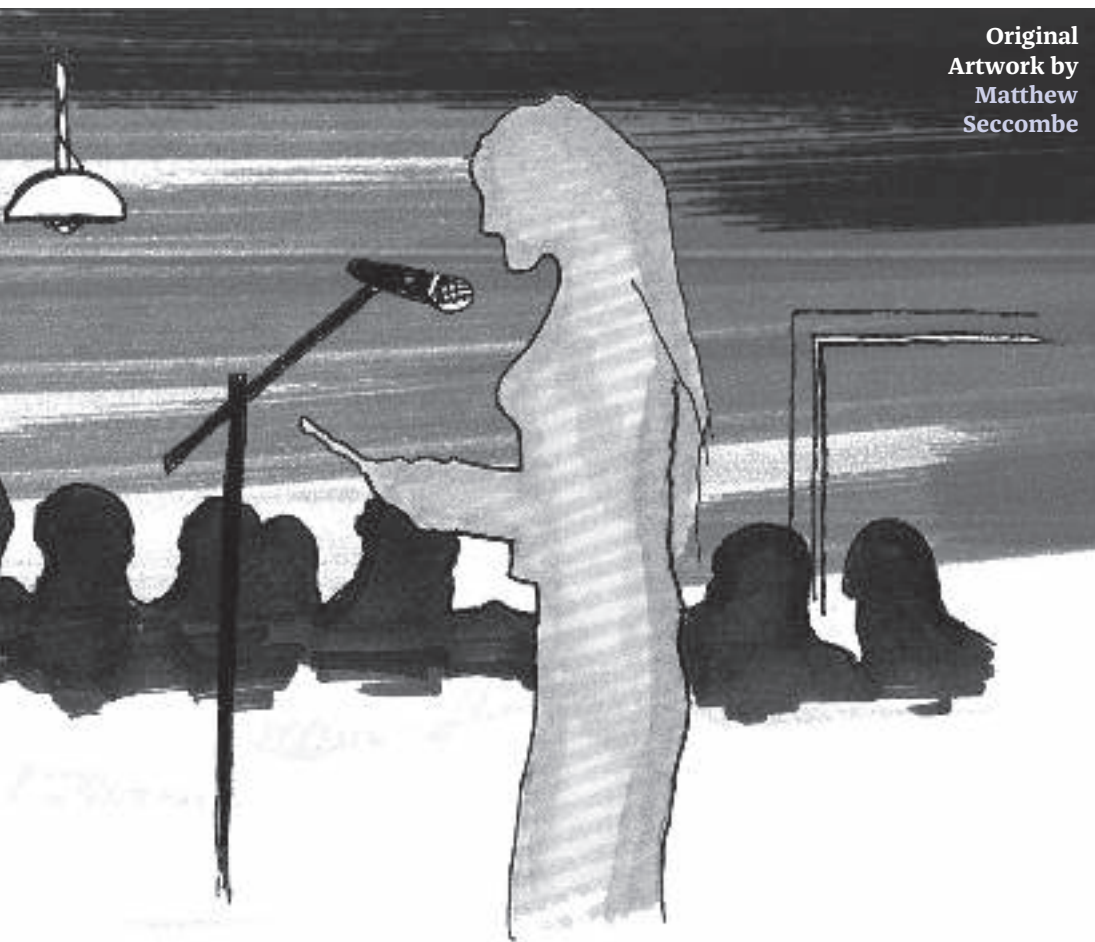
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Opening up online

We can all agree, it would be fairly obvious if a friend turned up to lectures one day with a broken leg. And, yes, while hobbling around on crutches isn't exactly the most efficient way to go about your day, appearing obviously ill does reap a fair few benefits. It's not as if any of us would exactly complain about being showered with wishes of good health or endless offers of help. Mental illnesses, on the other hand, are not always quite as easy to spot as a broken leg. And consequently, it's a lot harder for those struggling with their mental health to get this same level of sympathy and support. At least in theory, social media seems an ideal platform on which this support can be sought and provided. Those feeling isolated, or with no one to talk to, can reach out and find others in similar situations, construct support networks, and share advice. A topic like mental health, so often incredibly intimidating and difficult to broach face to face, can seem much more approachable and easier to open up about through the indirectness and anonymity of a screen.

The benefits of social media aren't solely restricted to those who actively share personal experiences, either: just reading about someone who has felt the same way as you with regards to mental health can be a great comfort. While mental illness can be extremely isolating and lonely, social networks can do a great deal to lessen this isolation. That being said, social media does seem to have an annoying knack for turning serious, multi-faceted topics, that should be discussed with care, into hotbeds for unwarranted attack. Any situation transferred into the realms of Facebook, Instagram, or Twitter suddenly becomes a lot more two-dimensional. Particularly for young, impressionable users, forming the wrong idea about what constitutes mental

illness, or even falsely self-diagnosing, are just two of many serious consequences of this misinterpretation.

There also seems to be a certain insincerity embedded in social media culture. A friend once told me that she had to make herself avocado on toast for breakfast one morning, not because that's what she wanted to eat, but because "it would make a good Instagram." In itself, this seems a perfect example of the ever-widening gap between reality and the lives that we so carefully construct online. And frankly, the very 'un-perfect' topic of mental health doesn't seem to quite belong in this 'perfect' online bubble. This obsession over the way we present ourselves, and the ever-blurring distinction between what's real and what's fake, also brings with it intense over-analysis.

There is a considerable irony to the fact that people are all too quick to accuse someone for being fake in what they post, while continuing to indulge in the insincerity of social media themselves. Considering this attitude, it's very easy to see why many would choose not to transfer discussion of mental health over into the realms of social media for fear of very personal situations being judged in this way, being called fake or accused of simply begging for attention. The clichéd but nevertheless valuable phrase 'vicious cycle' seems extremely apt here. There is no doubt that the only way to educate and remove the stigma of mental health is to carry on discussing it online; yet the more attention it receives, the more false stereotypes it attracts, which in turn fuel stigma and misinterpretation still further. Whatever the solution, it is undoubtedly the case that open, positive discussion of mental health is an essential step to eliminating the stigma and ignorance that surrounds it

● [Electra Wallington \(Extended article online\)](#)

COLUMN

GABS MCGUINNESS

Why it is so difficult to disconnect?



"Get off your phone" used to be something my mum would say to me. But since she recently became addicted to Temple Run about five years after the initial craze, we're now both glued to our phone screens. While she's running away from an imaginary monster in some ancient ruins, my mindless scrolling on social media can no longer be considered a way of distracting myself but as a facet of my life.

As Sarah Wilson eloquently articulated in her recent article, there is a frustrating trend for so-called authority figures to constantly criticise millennials and their supposed reliance on these technologies. I know that I can live without my phone, proven after I stupidly managed to lose it twice on two separate nights out in Life. It's difficult for anyone to argue against the countless ways that recent apps improve our everyday lives: Tilt will hopefully remove all chances of arguments about splitting the bill at restaurants, Deliveroo has made it possible to eat that food without changing out of your pyjamas, Uber has made making it home after nights out affordable, and I can watch Netflix on my phone during the ride. Staying connected has never been easier and life on many levels is vastly improved because of this.

What should be talked about more is the way that our routine addictions to various social media sites has a daily impact on our wellbeing. Nowadays we have constructed another realm in which to exist: there is the real world and then there is the plane of social media. We are so engrossed in the world of social media that it feels very much analogous

to our realities. But because we know it isn't physically real or visible we do not quite take social media seriously enough.

By the time this article is published, London Fashion Week will have just finished, after which the models will be carted off to Milan and then Paris. Along with famous cute animals (primarily pugs), fashion labels, brands and bloggers form a large percentage of the content that I follow on Instagram. It is an exciting time to scroll through my Instagram because I love fashion on a creative, intellectual level.

Yet I am also someone who has struggled with their body image and eating over the years. Images of size zero, 5 foot 10 white girls strutting down catwalks do not encourage me to look at my own reflection with even a grain of self-respect. Beneath the aesthetic pleasure I can derive from these images negative thoughts about my own self-image tend to resurface.

"Delete your account!" or "unfollow them!" are the generic pieces of advice that people tend to offer. But I think this avoids the real problem. People use Instagram as a way to brand themselves, therefore no one is posting pictures of themselves when they've been crying, having a panic attack, or binge eating at 3am. I'm sure that even the most elegant fashion bloggers do sometimes eat McDonald's after a night out, throw up over their hair or forget to do their makeup. But they don't post these, so we understand their perfect Instagram feeds to be a reflection of their realities, reminding us of the unfiltered misery of our everyday lives.

So we need to start rethinking our relationship with the nebulous world of social media. We act as though they provide a form of escape; we browse our Facebook timelines or Twitter feeds as a way to take a break from work in the library. But instead of being relaxing, the content we read or the conversations we have during these moments is often mentally draining.

People discuss their phone usage as though it is a dirty addiction. Social media usage is something we all think we should try to limit. We profess to one another we are going to try and cut down, and then some may deactivate their accounts during exam season only to ultimately return with an even greater reliance on it than ever before.

I find that at my lowest, watching Snapchat stories and scrolling through Facebook to be greeted by status updates and new photos has a real impact on my anxiety but because phone usage is so habitual, I rarely consider it as the cause ●



"We browse our Facebook timelines as a way to take a break" (DANIEL GAYNE)

Culture

Elizabeth Howcroft

explores a treasure trove of British art and craft hiding in plain sight

To call Primavera Gallery a 'hidden gem' would be somewhat misleading; situated as it is at 10 King's Parade, perhaps it would be better to say that it is simply hiding in plain sight. First established by Henry Rothschild in Sloane Square in 1945, the gallery and shop moved to its current location in 1959.

Over three floors, Primavera exhibits work from over 450 artists, crafting jewellery, ceramics and glassworks, as well as sculpture, paintings and textiles. I met with the current owner and director, Jeremy Waller, who purchased Primavera in 1999 and tells me firstly that it 'exists to show British art.'

Waller emphasises the value of craftsmanship and the time and effort which goes into making unique works of art, be that a carefully blown work of glass or a precisely carved and furnished set of wooden drawers inlaid with silver. Yet whilst deferential and clearly in awe of the artists – whom he refers to collectively as 'makers' – I also get a sense of Waller's understanding of the benefits of fostering a community of artists. Rather than working through agents, he takes pride in telling me that 'we deal directly with the artists.' He appears to have memorised all the individual artists names as he shows me their works which are, on display, unlabelled and explains that one artist, John Todd, made the watch he is wearing – another, Malcolm Betts, made his ring. Stay in Primavera long enough and you'll start to look at every object differently – rather than assuming mechanised or mass production, I find myself mentally taking ornaments and sculptures and furnishings apart, wondering how each colour and detail was achieved. It is easy to adopt an almost Victorian mindset: admiring the work of individual artisans in creating unique and well-designed objects and idealising the tradition of craftsmanship. Earlier in his life, Waller tells me, he could see the value of craft during his travels: he saw communities making jewellery in Beirut, and has met with artisans in Africa.

Despite extensive collections listed online, what makes a visit to Primavera such a unique experience is that it is not a wholly commercial enterprise – Waller tells me that 'it doesn't exist just to make money.'

I'm interested in display,' he tells me, and accordingly the works are not merely ordered behind glass but curated over several rooms of the house, in ever-changing displays and arrangements. Waller says, 'The vulnerability of allowing people to come in here is an essential part of what we do', and so sculptures and pottery are left exposed, to be touched and felt by visitors. The gallery has something of a homely feel; artworks of all kinds cover every available surface and space, in a manner which Waller says is more akin to the cluttered arrangement of objects in ever-disappearing antique shops. He tells me happily that there is a ghost in the basement. She lives just by the sink.

We sit in front of a large window which,



State of the art Discovering Primavera

from the first floor of the gallery, offers spectacular views of King's College, the entrance of which is directly opposite. From certain angles, I am told, you can see all the way through the college to the backs. It's difficult to overstate the impression I get of the building's integrity to art and culture in Cambridge. In 1819, it was home to poet and essayist Charles Lamb, who lived there with his sister Mary – both were friends of Samuel Taylor Coleridge at the time. What was once a bedroom is now the gallery's 'animal room', which features sculptures, miniature models and even toys, all handcrafted and minutely detailed.

Waller tells me that it was sitting in this same spot by the window that he spoke with Grayson Perry, and David Attenborough, and that, although the previous owner has never come back, Henry Rothschild has 'popped his head in a couple of times.' During our conversation, Waller gestures towards King's College Chapel and refers to 'the Rubens which is opposite there' as he compares contemporary art to that with which we are used to being surrounded in older colleges. From this lofty position, it seems as though Primavera is directly confronting the establishment it faces on the other side of the street – offering refreshingly new and modern art, within the situational context of rich tradition inherent in both buildings. Likewise, in Waller's curation of the rooms, the new works are put in dialogue with occasional examples of much older objects – some Victorian silverwork accompanies contemporary silver bowls and trinkets in one display I can see. For Waller, this is a question of deliberate comparison in favour of quality, as he says he puts the old



▶▶ Primavera's shop front reflects King's College Chapel; artworks on display within (DANIEL GAYNE)



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varsity.co.uk/culture



with the new 'to examine whether the new is any good'

Conversation quickly turns to Waller's interest in getting students more involved with Primavera. He laments the lack of art and studio space available for students – although praises Christ's for its studio available for student use. It is easy to be intimidated by the expensive works and the historical significance of the gallery, yet its accessibility and openness as a place soon becomes clear to me. Artworks costing thousands of pounds are displayed in harmony with smaller objects costing merely £20 or £25.

It may be of relevance that not only does Primavera own a smaller gallery on the corner of Magdalene Street, which, he tells me, is looking for an artist in residence who could well be a student, but also, Waller explains, Primavera will soon need somebody new to take over completely. Although, he warns me, 'if you are in it for the money, then this is not for you.'

There's no denying that Primavera is a gallery deeply seeped in tradition. But as King's Parade and life in Cambridge more generally has changed greatly since Waller was a student in the 70s, or indeed since he purchased Primavera in the 90s, the gallery and art changes too, gathering new relevance and significance for us. He says that student life was 'very lonely' in his day, 'especially if you didn't have money' but that now he sees a more balanced environment and more equality between students. 'I think Primavera has a place in that balanced place,' he says. 'Even more, I think, if people knew we were here' ●

COLUMN

WORD UP

Georgie Thorpe
on
kicking the bucket



The struggle through Week Five may be over, but that doesn't mean it was always easy. Buried under essays, worksheets, and the desire for that oh-so-elusive sleep, perhaps you felt at time that it was all too much and you might just kick the bucket. I'm sure I'm not unusual in the fact that I don't actually own a bucket, so why would I kick one if I were to die?

There's an obvious, if rather grisly, explanation for where this phrase might come from. Many people assume that it's a reference to hanging, both as a method of suicide or execution. The idea is that the person being hanged might be standing on a bucket, which would then be kicked away, causing the noose to tighten and the victim to die. In this way, kicking the bucket and dying might become synonymous. Closer inspection, however, suggests that this link was created after the phrase came about, rather than before. The idiom 'to kick the bucket' is recorded as early as 1785 in the *Dictionary of the Vulgar Tongue*, and is defined simply as 'to die', with no reference to hanging or executions. It's only later, in a slang dictionary of 1823 by John Badcock, that the link is made with the notion of a bucket being kicked away in the hanging process. It seems more likely that this explanation was created afterwards and that it wasn't actually the real reason the phrase came about.

In a much less grim turn of events, another suggestion is that it has its origin in goats. There's a Latin proverb, *capra scyria*, which describes a goat that kicks over the bucket containing its milk after it's been filled. Andrea Alciato, an Italian writer, wrote in a Latin poem that this process is the same as spoiling one's 'fine beginnings with a shameful end'. The idea is that you take something that starts out promising – a full bucket of milk – and then ruin it with your own clumsy actions, as the goat does by spilling the milk. Obviously, this doesn't really directly relate to death, but there's a reason for that. This theory holds that the phrase actually originally described the process of destroying a carefully-cultivated reputation with a foolish action, rather than the destruction of a life, and that it was only a gradual process over time that led it to describe an actual death. An interesting idea, perhaps, but it's not usually seen as a very plausible one.

Alternatively, it might all come from an old Catholic custom after death. A body would be

laid out with a bucket of holy water placed at its feet, and then people who had known the deceased would be invited to come and pray over the body. Traditionally, they would also use water from the bucket at the corpse's feet to bless the body. 'Kick the bucket' therefore might refer to having a bucket of holy water at your feet so that your dead body can be blessed. This seems yet more plausible when combined with a Spanish idiom for death. The Spanish phrase 'estirar la pata', which means to stretch one's leg, is a euphemism for 'to die', arising from the tendency in death to stretch the legs. This would lead to the bucket placed at the feet being kicked as the legs stretched – though, of course, the bucket wouldn't actually be placed there until some time after death. Nevertheless, it's possible that our phrase came from a conflation of these two phenomena. The Right Reverend Abbot Horne in his book *Relics of Popery*, states that it is only people "unacquainted with Catholic custom" who try to explain 'kick the bucket' in any other way.

In fact, though, the idiom is thought to have derived most likely from a practice associated with the slaughter of pigs. The word 'bucket' used to describe – and still does in Norfolk dialect – a beam that can be used to hang things on, coming from the French 'trébuchet' or 'buque', meaning balance. Pigs that were going to be slaughtered might be hung by their legs from such a beam before being killed, and if they struggled on the beam, it



▲ Buckets are not traditionally associated with death (DON DEBOLD)

was likely they would end up kicking it. This led to an association between the notion of death and the idea of kicking the bucket, and it's certainly an old enough practice to account for the early appearance of the phrase in the *Dictionary of the Vulgar Tongue*.

As much as it would be nice to think that we're actually talking about mischievous goats when we say 'kick the bucket', it's generally accepted that it comes – as with so many idioms – from the nasty treatment of animals. It might not be from the Latin, but at least we're brightening up our language with a little Norfolk dialect every time we use this phrase ●

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Jack Green
 Teacher

Fashion



A blank canvas **The white shirt reimaged**

We all have a white shirt festering at the back of a drawer, left over from that disastrous job interview or that horrendously frumpy school uniform, but there is much more to a white shirt than meets the eye. With a bit of imaginative style it can become the most versatile staple in your wardrobe. Here's how...



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Jasper Vardag-Hunter
Oliver Iyer

Photographer:
Qiuying Lai

Makeup and styling:
Flora Walsh

Fashion Editors:
Flora Walsh
Elizabeth Huang

Location:
Cripps Building,
St John's College

Clothes:
Models' own



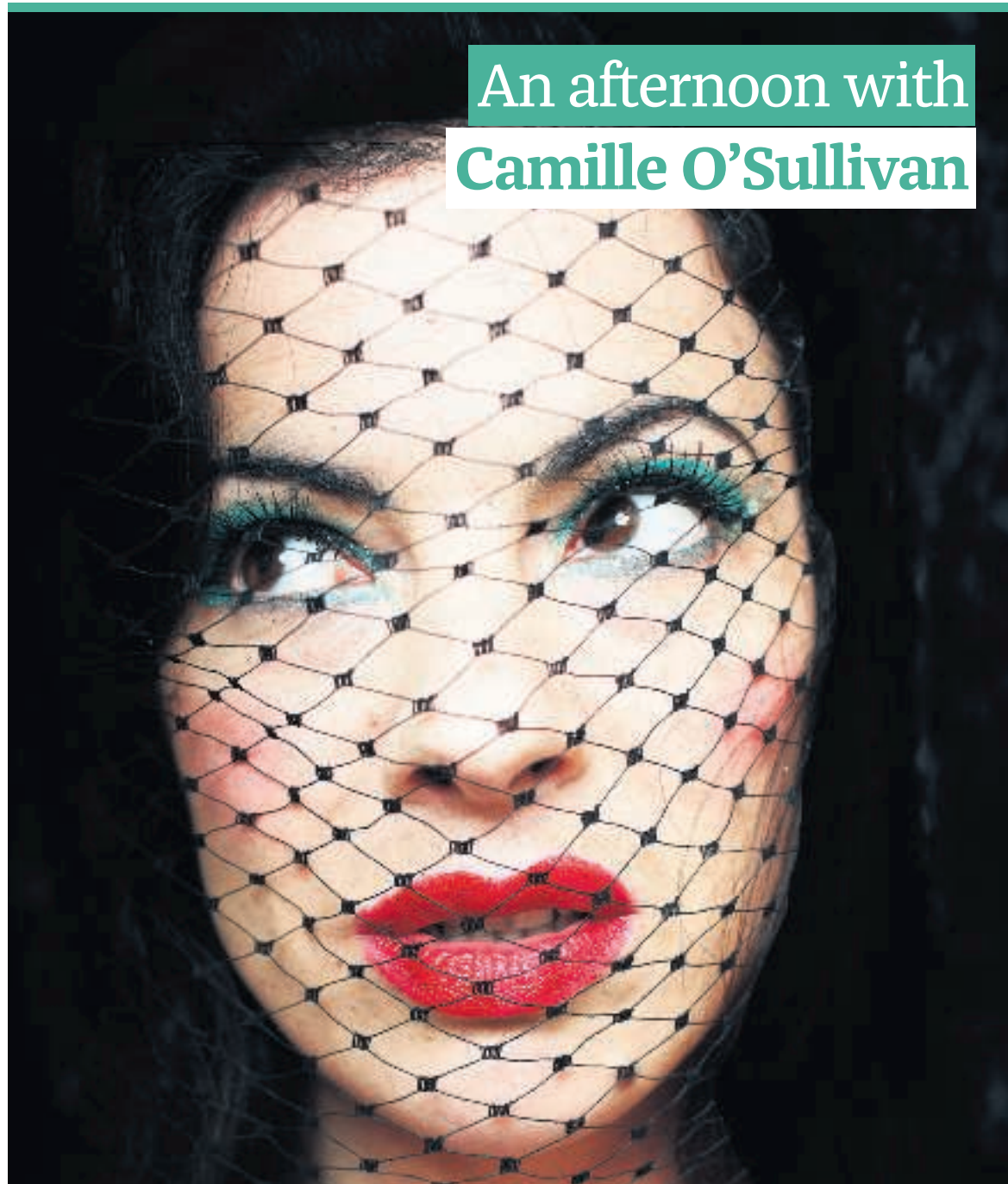
Theatre



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An afternoon with Camille O'Sullivan



Anna Jennings speaks to the musician, actress and theatrical storyteller ahead of her show at the Junction

Explaining what Camille O'Sullivan's performances are like is a hard task. One minute you feel you're at a rock concert, the next the tone is intimate and confessional before it transitions to a visual spectacle. I was swept away by her Edinburgh performance of *The Carny Dream*, the show she is bringing to Cambridge in March, but I am struggling to articulate what you can expect.

It seems it is not an easy task: I ask O'Sullivan to explain, and she also struggles. "I always find it difficult, and I always go 'can someone please explain what I do?'" she tells me with a laugh.

"Essentially I love story-telling; I'm obsessed with the music of Nick Cave, Bowie, Dylan, Radiohead. And it's about inhabiting those songs, and becoming those songs on-stage," she explains. "And it's kind of theatrical and it's rock."

O'Sullivan's performances are generally composed of performing covers of others' songs – often radically re-imagined. But she

▲ Camille comes to the Junction in March (CHARLIE DAVIES)

is keen to stress that this does not make it any less personal. She is "inhabiting the songs, and even though they're other people's songs, you're really revealing yourself in every aspect: your vulnerability, your harshness, your anger, your kindness. You're showing all these different parts and expressiveness to yourself."

For O'Sullivan, this is different to theatre in that it is more intimate, explaining that as an actor "you can bring yourself but you're hiding within that character... it's more me than anything because it's allowing me to really delve".

And yet, she is keen to stress the theatricality of her performances, noting how she has to strike a balance between trying "to bring people into this journey and to be quite chameleon on stage" while also making it appear "not like you're faking it".

Online



Review:
Footlights Spring
Revue

by Kritarth Jha

She is not unaware of the contradictions to her philosophy here, laughing as she explains "this is kind of the schizophrenic side to it, I'm not saying I'm not interested in being Camille on stage. I'm interested in becoming those characters, but in singing songs you actually discover things about yourself that you never would have known were possible".

I ask O'Sullivan about whether she would ever consider writing her own music. Her answer is refreshingly honest: "I'd love to. To be honest, I'm such a scaredy-cat. When I was an architect I was such a scaredy-cat to even step up on stage and become a performer". However, after being seriously injured in a car accident, Camille was "jolted" forward into her current career. "The other thing I've really always wanted to do is write my own songs, but it's like I need a kick. The things you want to do sometimes are the things you fear the most."

The trained architect still clearly resides in O'Sullivan, as she talks passionately about buildings – ranging from the beautiful venues she has performed in, to the cardboard gingerbread house she constructs on stage for her current tour. Indeed, she jokes in self-deprecating fashion about her lack of formal musical training, telling me that her band teases her for "approach[ing] rehearsals like an architect".

“As a woman,
you can be
anything, you
can be a child,
you can be a
man, you can
be so many
different things”

A lot of the songs O'Sullivan sings are written by men, requiring her often to sing from a male perspective. I note my interest in how she feels gender interacts with her performances, and she explains that this results from an accident rather than any form of intent.

When I push her gently, O'Sullivan does admit that she is drawn to "that black humour, the darkness, not too sweet, not too sexy". She stresses the importance of "the notion [that] as a woman it's not all about your sexuality – that you can be anything, you can be a child, you can be a man, you can

be so many different things"

She continues: "And, as time is going on, I also like to show myself fall apart. I think it's kind of an interesting aspect, that life is mad, and people go 'yeah, mine is, too,' and so they enjoy the show. It's cathartic."

Indeed, at 42, O'Sullivan feels it is very important to show herself as older on stage: "I remember seeing a woman singing in her 70s and thinking this can be for life, singing, and I think it should be like that for little girls". She jokingly admits that she uses a younger "propaganda photograph" to get the audience through the door, only to enjoy subverting their expectations.

Finally, I ask O'Sullivan for her tips for young people considering a career in performance. "Just do it", she responds without hesitation, before repeating important advice she has been given in her own career: "do five things for your career every day by one o'clock. Whether that's going to an exhibition or film to be inspired, write to a director, write to a venue – be proactive, that'll go on for the rest of your life."

She concludes: "Definitely don't try and be like other people because that's their journey – it's too long and too hard, the money isn't good enough. Go on your own."

Camille O'Sullivan will be bringing her show, *The Carny Dream*, to the Cambridge Junction at 8pm on Friday 10th March ●

Opening in Week 6

Monday 27th

Cabaret
[venue redacted]
7.45pm
(until 2nd March)

Tuesday 28th

FEN
ADC Theatre
7.45pm
(until 4th March)

Friday 3rd

Back to the 80s
Robinson College
7.45pm
(until 4th March)

Friday 3rd

Come Back to Bed
Fitzpatrick Hall
8pm
(until 4th March)

And more...

Music



Ryan Adams: *Prisoner of production*

Prisoner
Ryan Adams
PAX AM/Blue Note, 17th February
★★★★★

It's been two and a half years since Ryan Adams's last album of original material – a near-eternity for such a famously prolific songwriter. For fans, this eternity was either lightened or compounded by Adams's subsequent release, his song-for-song cover of Taylor Swift's 1989 album. While some admired Adams for daring to rework Swift's modern pop classics into guitar-driven rock, others were simply baffled by the project. The polarised response obviously got to Adams, who has since vowed never to release another covers album and, with *Prisoner*, has now returned to what he does best: songwriting.

By his own admission, the inspiration for these 12 new songs of love and heartbreak was Adams's recent divorce from the singer and actress Mandy Moore. Inevitably, then, this album will draw comparisons with Adams's first (and best) album, *Heartbreaker*. Musically and lyrically, 'Do You Still Love Me?', the album's first single and opening track, is the most direct of the lot. Funereal organ and violent guitar stabs accompany Adams's anguished self-examination, and the song's chorus marks the loudest moment on the album. Later songs see Adams exchange his electric guitar for an acoustic one. 'Tightrope' is the best of these. Though the central metaphor is hardly original, Adams' urgent delivery of lines such as "all I want is for you to make me smile" really sells the song. Adams channels Springsteen on this track when, half-way through, it lapses into a

refrain of piano and saxophone. Springsteen's influence can be felt throughout the album. Though Adams does not play all the instruments on *Prisoner* – as the Boss did on *Nebraska* – he plays the vast majority of them, creating a comparable feeling of isolation. The vehicle metaphors on 'Outbound Train' are also quintessentially Springsteen: "The cars don't move in the middle of the night / Lost inside the void of the fading tail lights".

Unfortunately, Adams – a master songwriter – is a victim of his own proficiency on *Prisoner*. The songs sometimes come across as too effortless, their craft compromising their spontaneity. On *Heartbreaker*, Adams's pain was audible, his voice strained and cracked. However, with the exceptions of 'Outbound Train' and 'Tightrope', Adams's vocal deliveries on *Prisoner* are too faultless. This is an unusual criticism, I know, but a valid one for an album dealing with the sensitive issue of heartbreak. Adams's rawness is also dulled by his production choices: excessive reverb, over-instrumentation and big 80s drum sounds. The hand-claps and messy electric guitars on 'Broken Anyway', for example, feel completely superfluous. While these choices don't necessarily detract from the songs themselves, they make it hard to view the album as the desolate commentary on love and loss it wants to be. If you go into this album expecting a *Heartbreaker* part two, you may be disappointed.

Adams's melodic sensibility on *Prisoner* is as strong as ever, and this alone is reason enough to give it a listen. Once again, Ryan Adams has proved himself to be one of the most gifted and consistent songwriters writing today. However, it's time we expected more from him than just consistency ●

George Cochrane

Human



★★★★★
Rag'n'Bone Man

When Rory Graham starts singing, people can't help but stop and listen. His single, 'Human', kicks off this debut album with R&B-influenced looped beats and a chorus which packs a bluesy punch, grounded by Graham's rich tones. He has 'soul' tattooed across the knuckles of one hand and 'funk' across the other, but it's the former that governs this album. That

said, his musical beginnings as an MC and rapper haven't deserted him. This album is genre-blending at its best. The lyrics are raw but unassuming, as when Graham implores "Don't shed a tear for me" on 'Lay My Body Down'. That's perhaps a tall ask, as the depth of his lyricism and vocal tone make Graham's demons almost as hard to ignore for his listener as they are for him ● Sarah Taylor

Prisoner is Adams's 16th solo album (DREW DE FAWKES)

Vulture TUNES

with Peter Chappell



There isn't a grand theme to this eclectic mix. See it as an ill-focused, scatter-gun essay which would get a firm 2:2 from your supervisor. There are, however, signs for encouragement. A bit of on-trend Springsteen is what's required for the lazy day after an essay hand-in, while new Parquet Courts and old LCD Soundsystem provide energetic bangers for a night out.

Us v Them – London Session
LCD Soundsystem

Peace Like A River
Paul Simon

Captive of the Sun
Parquet Courts

NO CD
Loyle Carner

The Waiting
Angel Olsen

2:35 AM
Elliott Smith

Junie
Solange

Feel No Ways
Drake

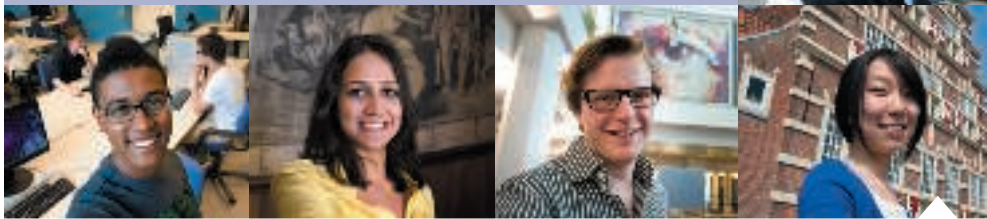
Wings
Little Simz

Dream Baby Dream
Bruce Springsteen

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Film & TV

The three stages of *Moonlight*: Barry Jenkins's masterpiece

Dir. Barry Jenkins

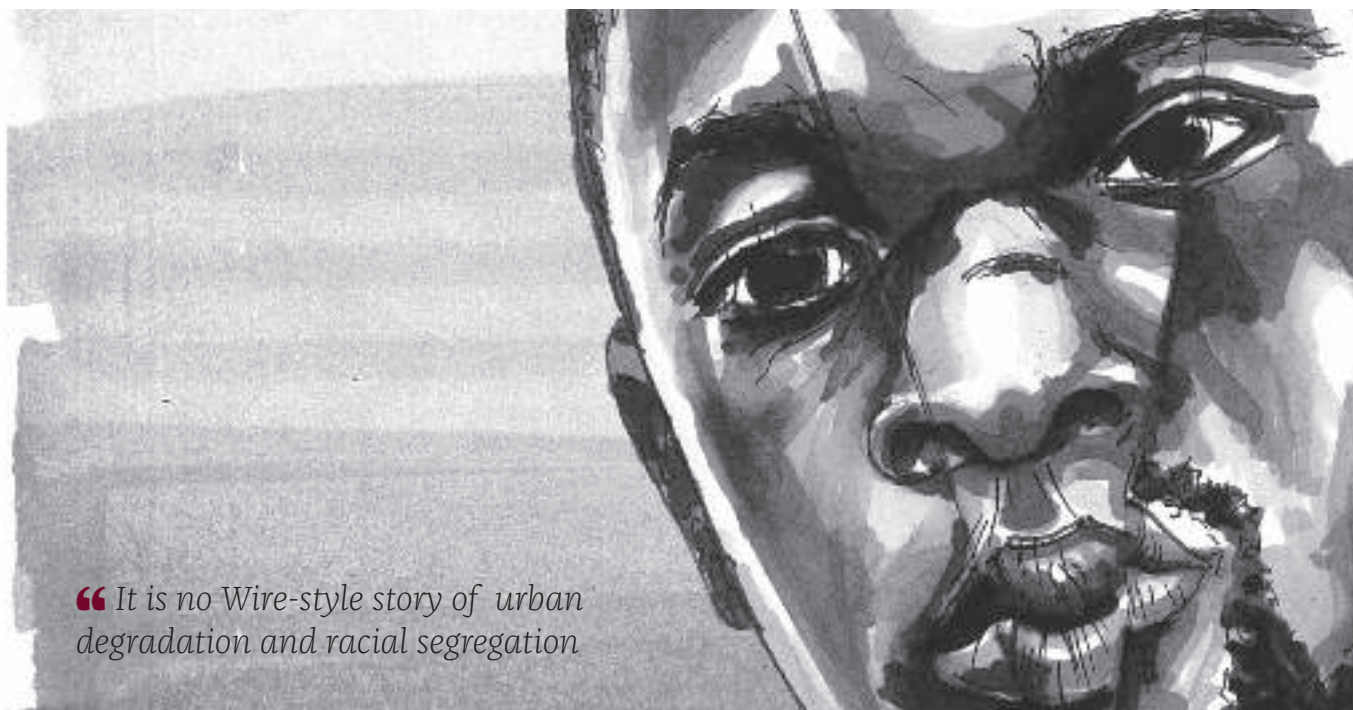
In cinemas now

★★★★★

With *Moonlight*'s opening scene, it is almost as if Barry Jenkins is toying with his audience, taunting us with a flash of a film he has no intention to show, a story he has no intention to tell. The wonderfully squinting, tongue-popping cool guy Mahershala Ali pulls up in his car, crosses the street and greets a drug dealer on the corner. They clasp hands. Ali lights a cigarette. A gangster flick, albeit a beautifully shot one, opens up before us. But Jenkins swerves. The camera swerves, and follows a group of boys chasing another. From that moment on all the familiar tropes are subverted, and Jenkins's attention never wavers from the story of Chiron, the pursued.

The point of *Moonlight* is that it is no simple sociology of the street. It is no *Wire*-style story of urban degradation and racial segregation. Nor is it, though inspired by his visceral articulations of contemporary racism, Ta-Nehisi Coates on screen. With the utmost humanity and skill, Jenkins tells the universal story of the battle we each face to become ourselves, and the lengths to which the world can go to stop that happening. It is the reality but not the point of the film that Chiron is gay and his world is the hyper-masculine African-American neighbourhood of Liberty City, Miami (also the origin of Jenkins and Tarell Alvin McCraney, upon whose unproduced play the film is built).

This is only Jenkins's second feature film, and like fellow young thing, *La La Land*'s Damien Chazelle, he has announced himself as a stagger-out-of-the-cinema good director. Inspired by one of his many foreign art-house heroes, he gives us Chiron's story in three chapters with three actors. Coupled with his decision not to cast actors who resemble each



“It is no *Wire*-style story of urban degradation and racial segregation

other but ones who ‘had the same feeling’ in their eyes, this is revelatory, even if it is not radical in isolation. We see Chiron change dramatically, but there is never a doubt that behind Alex Hibbert, Ashton Sanders and Trevante Rhodes's forlorn eyes, there is one lost soul.

Hibbert, Sanders and Rhodes give heart-breaking performances. Each have the same slow, uncertain smile and hanging head and arms. Rhodes is perhaps the most memorable, adding to his inner fragility that is a brittle outer shell of muscle and bravado easily shattered by André Holland as Kevin, in another performance which is all about the eyes. Naomie Harris gives surely the best performance of her career as Chiron's crack-addicted mother. So convincing was she in the role inspired by Jenkins's own mother that he struggled to film her scenes.

Jenkins uses sight and sound to lift *Moon-*

light high above the tarmac. In the kind of bold, counter-intuitive tack that seems to define his filmmaking, he opts for an orchestral soundtrack by Nicholas Britell (*The Big Short*, *12 Years a Slave*). It's a move comparable to Stanley Kubrick's decision to use Strauss in space with *2001: A Space Odyssey*. Hip hop only plays for Rhodes's swagger, and even then comes with strings, chopped and screwed Miami-style. Orthodox refrains of piano and strings layered over James Laxton's circling, high-low, pastel cinematography create soaring moments of pure cinema. We might be watching Paolo Sorrentino at his best were it not for the pain of Chiron's struggle.

In a recent interview Jenkins cited a phrase of Coates's to describe the contemporary African American experience: “the beautiful struggle”. He has given us that, but he has given us so much more ●

Richard Assheton



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TV ROUND-UP

Santa Clarita Diet

Written by Victor Fresco
Available on Netflix

Santa Clarita Diet is the latest instalment in the well-worn history of comedy-horror. From the dark-hearted 1994 film *Serial Mom* to the more recent TV series *Scream Queens*, Hollywood has cottoned on to the seductive pull of something sinister – even murderous – wrapped up in a pretty bow and packaged for humour.

In this sense, Netflix's latest original series may seem as though it has little to add to a niche genre which has already been mastered. Even in the context of TV as a whole, many parts of the show are unoriginal: the acerbic wit of the teenage daughter; the nerdy boy next door who turns hero; and the gossiping mums of suburbia.

Despite all this, *Santa Clarita Diet* somehow finds a way to do something fresh. It tells the story of an oh-so-suburban woman – complete with husband, kid and boxy car – who becomes undead (we don't find out how in series one) and acquires an overwhelming hunger for human flesh. It is *Desperate Housewives*, if the housewives also sometimes murdered people and ate them. It's great fun.

The key to a good comedy-horror is lightness of touch, and *Santa Clarita Diet* manages to be lighter than most others I've seen. Graphic scenes showing main character Sheila (Drew Barrymore) with her jaws buried deep inside a man's entrails are set aside those in which we see her absent-mindedly picking her teeth with a dead person's finger or ravenously eating a live snail plucked from the garden (the crunching sounds make it). All of this is interwoven seamlessly with the more banal moments of married life – “Why does this box have no lid?” (Never mind the fact the box is being

“The comedy feels natural, despite the blood”

used to hide human remains) – as well as the more existential process of coming to terms with a life which may never be the same again. Never has a show about flesh-eating zombies seemed so frivolous and upbeat.

Barrymore and Tim Olyphant (who plays Sheila's husband, Joel) get the tone just right: the comedy feels natural throughout, despite the preponderance of blood. Barrymore, in particular, is excellent. Her acting could easily seem wooden in another show, but here – in this camped-up suburban farce – it works. Her laboured style is like a neon sign flashing COMEDY!, which provides the perfect foil to the gore.

Despite an anti-climactic final episode, which doesn't quite wrap things up or leave you desperate for more, *Santa Clarita Diet* is immensely watchable. It is the first show in a long time where I had to fight every instinct to sit and binge the whole thing. I laughed throughout and would recommend it to all non-squeamish lovers of TV. This show is the new take on an old genre we didn't know we needed ●

Millie Brierley



NETFLIX



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varsity.co.uk/film-and-tv



An evening at Cambridge Shorts

Depravity (dir. Patrick Brooks)

Introduced as “a short film about normal young people”, *Depravity* centred around the theme of “friendship destroyed by sex, lies and religious convictions”. With some particularly strong and emotive acting from Os Leanse as Reuben, whose screen presence and ability to reach out to the audience are second to none, *Depravity* confronted the issue of homophobia and isolation with tact and poignancy. While not the funniest short film of the evening, and while some of the acting felt a little wooden at times, it certainly had glimmers of humour that evoked some well-deserved laughs. Well-directed (for the most part) by Patrick Brooks, with a variety of impressive cinematographic flourishes (including some beautiful, artistic aerial shots), *Depravity* was a professional and thought-provoking short film.

Closer (writ. Charlotte Gifford, dir. Bret Cameron)

In *Closer*, best described as a psychological thriller, schoolteacher Anna (brilliantly played by Xelia Mendes-Jones) begins to receive unnerving text messages from her deceased partner but suspects that her pupil Luke (Oliver Canessa) may be behind the ghoulish goings-on. It is a well-structured piece centred around obsession, with many of the trappings of a film of its genre: lots of peering round doors and suspense generated by tense music. It even borrowed a trick from *Sherlock*: the appearance of text messages as speech bubbles on screen. As a result, it was rather predictable. That said, *Closer* did manage to have the audience on the edge of their seats (at times).

Vaudeville (dir. Sam Hobson)

Sam Hobson's *Vaudeville* is whacky from the start. Fitz (Joe Pieri) and Sean (Ronald

Prokes) live in a bunker with their ‘Mother’ (Tim Preece), and as the food begins to run scarce their fragile existence begins to splinter. The quirky script was often genuinely funny (such as a comparison between broccoli and cigarettes), the tension between the different types of masculinity portrayed was palpable, and Preece's theatrical cross-dressing and ‘performing’ wonderfully reminiscent of a flamboyant I, Claudius with Alzheimer's. *Vaudeville* opened on an upbeat note with Pieri's grooving music grabbing our attention for what proved to be an emotionally bumpy ride, and closed on a more contemplative and absurd swaying dance scene. While some may suggest that the idea for *Vaudeville* is taken straight from Beckett, I wouldn't say there is anything wrong with that. It was a funny, well-directed and poignant piece which examined gender roles and interpersonal relations with a generous pinch of creativity.

In Mud and Rain (dir. Nick Jones)

In *Mud and Rain* appeared at first to be a slow-paced romance, threatening sopiness, framed in the pastoral idyll of the Cambridge countryside and steeped in an indulgent dose of nostalgia (complete with vintage car and Walkman). However, with a sharp thud a darker undercurrent soon revealed itself: Young George (played by James McMullan) hits and kills a young man while driving home. With very little dialogue, much of the story was told through beautifully filmed shots over McMullan's shoulder and peering through Grantchester hedgerows. Despite a rather weak ending, the acting was generally convincing, the cinematography excellent and the dark humour appreciated by the audience.

Overall, Cambridge Shorts was a fantastic one-off showcase of some of the best student film in Cambridge. We all know that Cambridge has a wealth of very budding good actors and directors but it was refreshing to see such promising film-making talent, too.

Cambridge Shorts was shown at the ADC on Tuesday 21st February ● Esmé O'Keeffe

Dance

A response to *Vaudeville*

You tell me to dance
to songs I do not know;
to hollow sound.

But the dead
don't dance,
and we're a thousand feet
below ground.

You tell me to dance
when I can barely breathe,
drowning in the smoke
of my last cigarette.

But you,
you wear your smile on your sleeve.

Never alive,
you'll never know what it means to
die,
and my hell is your Neverland;
my nightmare, your hazy dream.

You never ask why
we are buried alive
or left to miss

what we'll never
remember.
The only light we're left
is an ember
of what we used to know.

You tell me to dance,
when I am nothing but shadow.

You, in your boyish trance,
will never know,
lost in laughter,
how yesterday, they took our
dreams,
and tomorrow, they'll take our water.

You dance away
from truth I can't forget;
from which I cannot run.

But there is sunlight in your step,
though we've lived ten years without
the sun.

Sara Popa

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Sport

Cambridge powerlifters raise the bar against Oxford

Devarshi Lodhia
Chief Sport Reporter

● Powerlifting Varsity Match, University of Cambridge Sports Centre

The University of Cambridge Powerlifting Club (CUPLC) extended their dominant run over Oxford University Powerlifting Club (OUPLC) to record their 5th consecutive Varsity victory in front of a fervent crowd on Sunday at the University Sports Centre. Cambridge comfortably out-lifted Oxford throughout the day to claim the trophy, with the top six lifters scoring a combined 2458.92 Wilks points to Oxford's 2316.42.

The Wilks Formula is a coefficient used to measure the strength of a powerlifter proportional to their weight. It creates an even playing field between light and heavyweight lifters: the lighter lifters tend to have a higher relative strength level in comparison to the heavyweight lifters, who tend to have a greater amount of absolute strength.

Cambridge's dominance was clear with Dennis Mubaiwa, Salman Khan, and Frank Sanders all putting in impressive performances on the squat rack. Mubaiwa's crowd-teasing antics provided the undoubted highlight of the opening round: seemingly struggling to lift 207.5kg, he recovered to effortlessly complete his squat with a knowing smile and nod to the crowd, setting the tone for what would be a series of emphatic lifts for the Wolfsonian. Sanders comfortably squatted the most, displaying Herculean strength to register 242.5kg on his first



Cambridge 2458.92

Oxford 2316.42

lift and 262.5 on his second, beating his previous Varsity record of 260kg set last year and setting a new club record in the process.

Captain Salman Khan dominated the deadlift where, with a casual brush of his hair behind his ears, and while talking to the judges, managed to lift 272.5kg with seemingly minimal effort. Once again it was Frank Sanders who lifted the most overall with a 310kg deadlift. Much to the crowd's amazement, he attempted to break his previous record of 320kg by attempting a 325kg deadlift – and using

▲ Dennis Muwaiba was one of the stars of Cambridge's Varsity win
(LOUIS ASHWORTH)

most of the plates in the process. He was, however, unsuccessful in his final lift of the day although his efforts elicited the loudest response of the afternoon.

Elsewhere, Suzanne Goulder put in an outstanding performance, besting her previous competition record by an astounding 17.5kg with a 112.5kg squat, 65kg bench press, and a 140kg deadlift for a 317.5kg total and 347.3 Wilks points to achieve a half-Blue, while three new athletes, Zakir Khokher, Giovanni Braghieri and Kevin Tan, managed to achieve full Blues with scores of over 375.

Speaking to *Varsity*, Dennis Mubaiwa expressed his frustration at his own performance: "I thought I made incredible progress with my bench-press during training, I only managed to legally press 140kg. Based on my training, I should have managed at least 155kg." He continued: "it would have been nice for Cambridge to lock-out the top three for Cambridge, but the Oxford captain [Jamie Vickers] just beat me out so I ranked 3rd in the team behind Frank 'The Tank' Sanders and Sal 'King' Khan".

Up next for Cambridge is the British University Championships on 31st March, where they hope to retain the title for the fourth consecutive year. Currently ranked second in the world and with an especially strong line-up this year, Cambridge will be favourites going in to the championship. Victory will ensure qualification for the University World Championships in South Africa.

● Cambridge top six:
Salman Khan (79.9 kg) – 444.08
Frank Sanders (112.8 kg) – 428.73
Dennis Mubaiwa (79.4 kg) – 413.32
Ali Ghareeb (77.7 kg) – 400.03
Jakub Wrazen (89.8 kg) – 393.05
Kevin Tan (69.7 kg) – 379.71
Total: 2458.92

Oxford top six:
Jamie Vickers (78.2 kg) – 417.35
Atamli Reineh (101 kg) – 400.09
Aron Hegedus (90.5 kg) – 385.14
David Jia (82.3 kg) – 375.7
Wang Kwang (79.3 kg) – 370.71
Andre Becker (68.3 kg) – 366.62
Total: 2316.42

Netball league champions aim to avenge Varsity defeat

Paul Hyland
Sport Editor

British Universities & Colleges Sport (BUCS) Netball Midlands 1A league champions Cambridge will look to avenge a narrow 37-34 defeat to their Oxford rivals in last year's Varsity fixture when they go head to head with the Dark Blues at the University of Cambridge Sports Centre this weekend.

The Light Blues put the cherry on the top of a stunning league season with a convincing 57-30 victory away against Birmingham University 2nds on the 8th of this month.

The Light Blues roared into an early lead against the hosts, finding themselves up 20-4, and were already out of sight. Goal Attack Frances Lee-Barber particularly caught the eye, finding the net with every single shot she took in the opening stages.

Bolstered by an outstanding performance by fresher Sophie Maitland at Centre, and some brilliant forward play from Wing Attack Becky Haggie, Cambridge almost doubled their advantage by half time, and with their new diamond defensive formation held together expertly by Lucy Gumbiti-Zimuto, Charlotte Plumtree and captain Hayley Smith, they kept Birmingham at arm's length for the rest of the afternoon.

Setting up shop in the final quarter,



Cambridge have won all their league fixtures this season (CULNC)

vice-captain Tara Phillips' move from Goal Shooter to Wing Defence kept a relegation-battling Birmingham at bay as they looked desperately to turn the contest on its head. But it wasn't to be for the Midlands, as a 57-30 victory secured the title for the Light Blues, who have won every single league fixture they have played this season with an overall goal difference of 155 - more than five times that of second-placed Nottingham Trent.

Cambridge now look ahead to a play-off to secure promotion to the National Premier League, which they have not played in since the 2004/2005 season. The Light Blues will face fixtures against Birmingham 1sts and Leeds 1sts in a round-robin format to determine who will compete at the highest level of British university netball.

But first, there's the small matter of a Varsity Match to look forward to. Oxford play in the division below Cambridge, but have had a season remarkably similar to them - winning their Midlands 2A league with seven victories, one defeat and a goal difference of over 200. And, having beaten their rivals in this fixture last year, the Dark Blues will certainly fancy their chances. But without the comfort of home territory, Oxford could be in for a tough time when the first centre pass is made at 1:30 pm, this Saturday 25 March at the University Sports Centre.

Speaking to *Varsity* before the weekend's clash, Cambridge captain Hayley Smith showed no signs of nerves as the Light Blues hope to strike back following last year's defeat on Oxford turf. "I'm feeling very confident for the Light Blues going into Varsity," she said. "We have had a phenomenal season, and have welcomed such a wealth of netballing talent into the club this year. I think Cambridge will really have the upper hand having benefitted from playing in - and winning - the league above Oxford, meaning we face tougher opposition week in, week out. I'm very excited to show the crowds at Varsity what the Light Blues are made of!"

In the pick of the weekend's other Varsity showdowns, the men's lacrosse Blues will want to put last year's shock 7-4 defeat behind them when they take on Oxford on St John's pitches at 2 pm this Saturday, followed by the women's Blues, who won their fixture convincingly last year. They begin their Varsity defence at 2.30 pm.

The Cambridge University Swimming and Water Polo Club will dive into a day of Varsity action from 12 pm on Saturday at the Cambridge Parkside Pool, meanwhile this Sunday the Cambridge University Basketball Club will take on Oxford on the centre court of the University Sports Centre, the women's Blues tipping off at 2 pm and the men's Blues at 4.15 pm.

Why a new era of golf just can't come soon enough

Andrew Derrett
Sport Reporter

Certain things spring to mind when golf is mentioned. Without second-guessing, I'd wager that youth, athleticism, fitness and women are, unfortunately, none of those things. Whether golf is valued as a sport or not, one thing is clear: the game is played almost exclusively by slightly-balding, estate-driving, middle-aged men.

Golf has always seemed to be one of a handful of sports that are resistant to change. The typical Sunday-morning scene at golf courses around the country seems plucked straight from the 19th century, when the game was first played competitively. Switch tweed jackets for garish multi-coloured polo shirts, cotton flat-caps for Nike polyester visors, and the smoking pipe for a chocolate bar, and you'll have created the perfect 21st-century golfer.

Of course, it's easy to mock, but to do so would be to be blind to the immense respect that the sport has. It's an ultimate test of technique, stamina and mental strength. In fact, as with many sports, part of its allure comes from controlling the demons between the ears; a typical tournament lasts for four days, 72 holes, and hours of gruel-



Many feel that golf has an image problem (RBIRMAN)

ling hard work that can unravel with just one loose stroke. The pure sporting theatre that surrounds a tense final-day play-off or Ryder Cup singles match – I point you to the Miracle at Medinah in 2012 – is unlike any found in the world of sport. Perhaps it's no surprise that golf has stood the test of time.

But while preserving the tradition of the sport has long since been a priority for golf clubs around the country, not least golf's governing body, the Royal & Ancient (R&A), it appears as though things are slowly changing.

There have been grumbles for a few years now about the current format of the major tournaments preventing a new breed of fans from following the game. For those unfamiliar, most tour events take place over four days, 18 holes each day, with a 'cut' after the first 36, whereby the players on the lower half of the scoreboard are eliminated. This has been the case for decades.

There have been growing concerns about slow play; year on year the average time for a round steadily rises, with players agonising over every shot. Horrible stagnation of play has inevitably resulted, especially in the earlier rounds where tee-times are so congested. Of course, the R&A has taken action, with new rules and guidelines published last year. There is no doubt that the glacial

pace at which the sport is currently played is a turn-off for the more action-seeking television fan.

Australian Brett Rumford claimed the inaugural 'World Super 6' title last week. This was the European Tour's trial of a new event format, which involved three usual rounds and two cuts, with final positions decided by knockout six-hole 'play-offs' between the top 24 players. This move brings golf into alignment with sports such as athletics or football, where early efforts are purely for qualification purposes, with winners decided on the final day. This represents a huge shift. Tactics and efforts must now be asymmetric: every stroke no longer counts equally. Early opinions are broadly positive, and it is hoped that this format will excite and entice a new crop of followers of the historic game.

The Olympic Committee's decision to re-instate golf as an Olympic sport caught many as a surprise. Format was always going to be a talking point, with a more standard four-round stroke play event being decided upon. Fortunately, this decision was vindicated with a stunning final day duel between Sweden's Henrik Stenson and eventual winner Justin Rose. Not many would have guessed that one of Rio's most memorable moments would have come on the putting green rather than the running track.

So in terms of the future of the sport, it looks as though a more fast-paced style is beginning to spread. Time will tell, but early signs are that this move will be nothing but beneficial for the growth of the game in the long run.

In recent weeks, however, headlines have centred around gender equality in the sport. One of the most historic clubs on the Open rota, Scotland's Muirfield, recently voted against the inclusion of women members. This sparked understandable outrage across the sporting world, and quickly prompted the R&A to remove Muirfield's right to host any further Open championships.

As it stands, Tokyo will not be able to host an Olympic golf event unless the host course changes its female member policy. (Currently they do not accept women members, or allow women to play on Sundays.) The Olympic charter on equality is clear, and they are rightly bringing this failing to light.

So, while the sport itself is set to enter a new era, its authorities still have a lot of work to do to reinvigorate golf as a family spectacle. Muirfield is set to hold another vote soon, and I'd be surprised if the Japanese surrender the opportunity to follow up Rio's undeniable Olympic success story.

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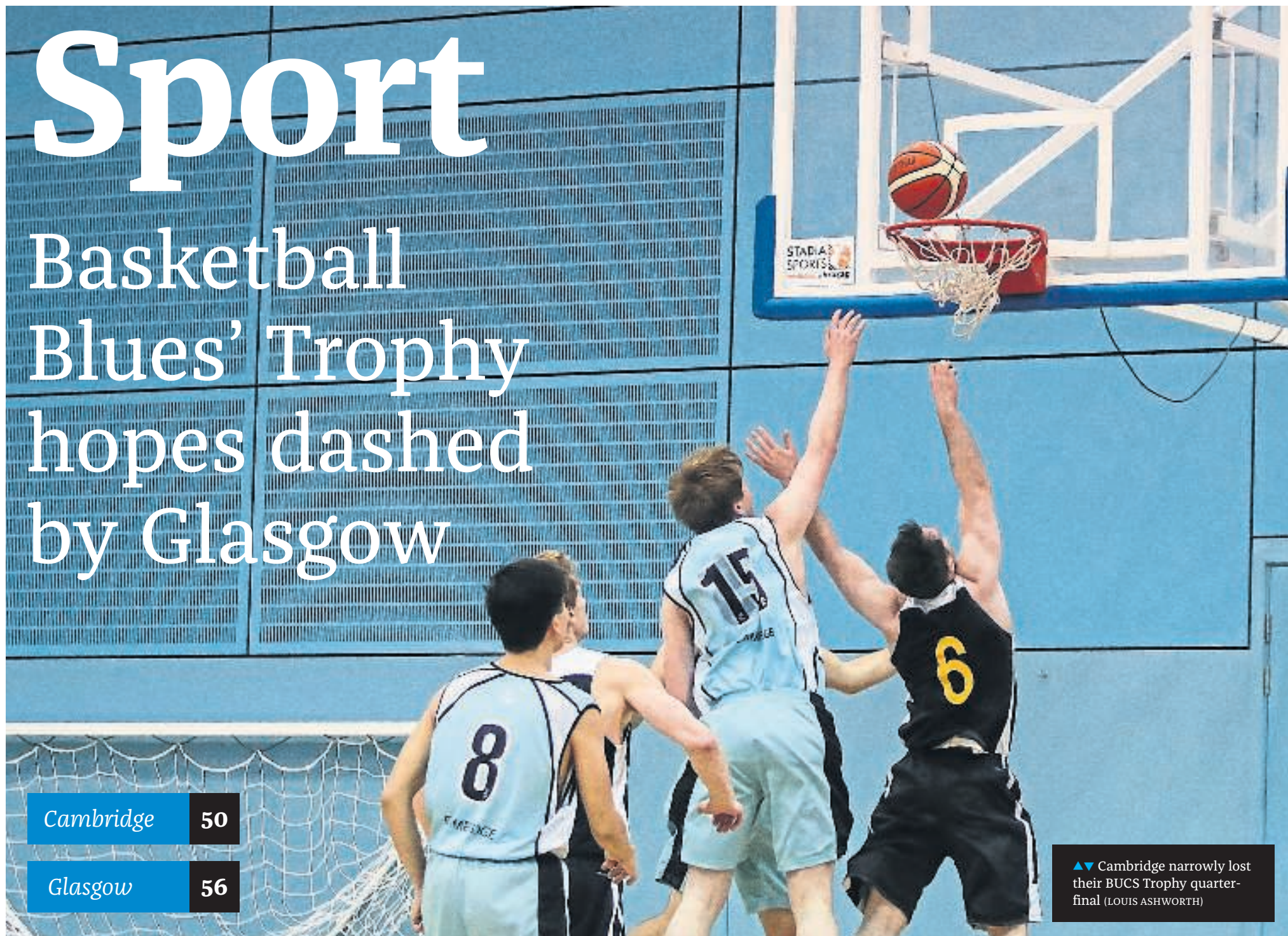
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Powerlifting Cambridge bring home Varsity title at University Sports Centre **30**



Sport

Basketball

Blues' Trophy hopes dashed by Glasgow

Cambridge 50

Glasgow 56

▲▼ Cambridge narrowly lost their BUCS Trophy quarter-final (LOUIS ASHWORTH)

Imran Marshli
Sport Reporter

● BUCS Basketball Trophy Quarter-Final, University of Cambridge Sports Centre

Cambridge University Basketball Club were narrowly denied a place in the last four of the BUCS Basketball Trophy by an energetic Glasgow University Basketball Club at the University Sports Centre on Wednesday afternoon. The Glaswegians' ability to retain their composure and intensity at key moments in the game ultimately handed them a 50-56 victory in an extremely close quarter-final. The two sides entered the contest fairly evenly matched, both lying second in their respective leagues and enjoying three consecutive wins, and so it proved on the court. The first exchange of blows saw neither team able to pull away and build a substantial lead, although the visitors managed to get their noses in front. Some incisive drives into the key, led by Steven Docherty and Borislav Gachev, and sharper work when contesting the rebounds helped to tee up Andreas Christopoulos in particular for some sumptuous 3-pointers that saw Glasgow go in 14-17 to the good after the first quarter.

The Light Blues picked up their intensity in the second quarter, drawing

more personal fouls from the Glasgow defence, and taking advantage of the resulting free throws. More robust defensive hustling and some inaccuracy from Glasgow stemmed the flow, while Luka Skorić started to accumulate more points as the two sides went toe to toe. A late 3-pointer from Glasgow skipper Chris De Souza allowed the visiting side to end the half with a slender 29-30 lead.

Although another Skorić 2-pointer gave Cambridge an early second-half lead, the pattern only continued. The Blues would lose more balls in transition and allow Glasgow to have more time and liberty to manoeuvre the ball and set up De Souza for 3-pointers and lay-ups.

Blues coach Tim Weil urged his men to switch the ball wide more often, rather than excessively focusing on screening and driving in the arc, but Cambridge were perhaps too anxious to attempt 3-pointers, with their point-scoring efficiency suffering as a result. Nevertheless, with the score reading 38-39 at the end of the third quarter, the match was still poised on a knife edge.

The pendulum kept swinging in a tense final 15 minutes. James Miller did well to score while pushed, but the brief Cambridge advantage was wiped out by more personal fouls committed by the home side, which allowed Colin McDonald and Docherty to fire Glasgow into a

42-47 lead: the biggest gap between the two teams so far.

With the clock ticking down, the Blues could not find the net with the ruthlessness they were seeking. Meanwhile, Glasgow's Christopoulos and De Souza were seemingly on hand more often to pick up the rebounds, and Kanyin Fagade's unerring free throws extended the Glaswegians' lead to 44-50. Another Miller 3-pointer for Cambridge kept them in touch, and by now the frequent time-outs and frantic hustling from both sides combined to create a thrilling climax.

Cambridge now had little margin for error, and Glasgow were good enough to force them into making mistakes as more lay-up opportunities were spurned. The Light Blues will be disappointed, however, not to have taken more of their free throws, including two from Dami Adebayo with 33 seconds remaining at 50-53. And when Christopoulos bundled home another 2-pointer with only 12 seconds left on the clock, followed by another Cambridge miss, the game was effectively up as a final Docherty free throw ended the scoring at 50-56.

In a post-match interview with Varsity, Glasgow's captain, Chris De Souza, beamed: "Everyone contributed from our team. The guys really stepped up to the occasion; we stayed over last night - it was a 14-hour round trip - but the guys really brought it, and I think we deserved



the win today."

But the skipper did not want to get too far ahead of himself: "We didn't know what to expect, because we didn't know anything about these guys, but obviously in the quarter-finals everyone can play. I think we wanted it more than them today. We're just taking it one game at a time, and two more and we win that trophy."

A visibly disappointed Blues captain, Patrick Lundgren, found the defeat difficult to digest: "They were ready," he admitted, "and I don't feel like we were really ready. They're a good team, but I feel like we could have won... I feel really disappointed right now."

"I feel we started poorly - the second quarter was not good - and they just out-balled us, it wasn't pretty. But you can't win all of them, I guess, and you've got to try and be positive."

Casting his eye to the big Varsity clash on Sunday against Oxford, however, the Robinson man remained positive: "We'll forget about it [the loss]. We're looking forward to Sunday, and I think we'll win it. It'll make us stronger, probably."

● CUBC: Lundgren (c), Skorić, Clearman, Miller, Hauge, Bedell, Baptista, Walsh, Krstajić, Adebayo, Kurdi, Bernou
GUBC: De Souza (c), Docherty, Craig, McDonald, Dowling, Christopoulos, Gachev, Marshall, Podlunby, Fagade, Franzen