### Issue 798

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5 ARSITY

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13 Comment: Class Lists



19 Culture: One Direction



21 Features: John Lewis Ad



Under fire: Julian Assange speaking to the Cambridge Union Society on Wednesday, with the controversial video of US military action behind

## Double trouble

Cambridge to create two new joint honours-style triposes, History and Politics and History and Modern Languages, amidst further changes to social sciences courses

Joe Robinson and Tom Wilson

News Editors

The University of Cambridge looks set to offer two new joint History Triposes, with Politics and Modern Languages, from October 2017.

In a first for the Faculty of History, the two new courses, History and Politics, and History and Modern Languages, would allow students to take undergraduate courses similar to the joint honours courses offered at

**INSIDE:** 

other institutions.

According to a report submitted by the General Board of the Faculties, the new triposes would supplement the existing Human, Social and Political Sciences (HSPS) and Modern and Medieval Languages (MML) programmes, upon approval, which is expected to be given at a discussion at Regent House due to take place on 24th November.

The recommendations from the General Board, which consists of the Vice-Chancellor and other senior figures, were endorsed by the Faculty Boards of History and MML, as well as by the HSPS Tripos Management Committee. Both Professor Chris Young – the Deputy Head of the School of Arts and Humanities – and Dr Helen Thompson lent their support to the changes.

The plans come in the wake of proposals to create a new Archaeology Tripos by removing that subject from the HSPS Tripos, which was created following the merger of the Politics, Psychology and Sociology (PPS) and Archaeology & Anthropology Triposes in 2013.

These latest proposed Triposes would not remove current content from the HSPS or MML courses, and are intended to "enrich the intellectual environment of both Schools and enhance the number and quality of applicants."

The new triposes are also intended to stem the decline in applicant numbers for History and MML. The report describes an expected intake of between 30 and 40 for the joint Politics tripos, and between 15 and 20 for the Modern Languages joint course.

Continued on p.3.

### £2.5m donation to university for women in maths

James Sutton

News Correspondent

The university has announced that it is to receive a £2.5 million donation from Charles Corfield, a technology start-up boss who is estimated to be worth in the region of £100 million. The money will be directed towards promoting women's engagement in mathematics.

The Department of Pure Mathematics and Mathematical Statistics will receive the donation, which will fund the foundation of an endowed teaching office devoted to redressing the gender imbalance in mathematics. Just 17 per cent of this year's intake of freshers studying Mathematics are women, and only the Computer Science and Engineering courses have a smaller proportion of female students.

The Faculty of Mathematics has three Women's Advisers who support female PhD students and academics facing difficulties, and in April last year received a Bronze Athena SWAN Department Award for promoting equal opportunities.

Corfield, who is behind the latest donation, graduated with a degree in Mathematics and Physics from the university in 1982, and went on to found Frame Technology Corp., which was later acquired by Adobe. This is the second time that he has made a donation on this scale, having given £2.5 million in 1996 to fund the construction of the Centre for Mathematical Sciences. St John's College named a court after Corfield in 2009 in recognition of his financial contributions.

Corfield's latest gift comes as part of the university's £2 billion fundraising drive, and was announced on Wednesday alongside benefactions of £660,000 from the Standard Bank of South Africa to provide studentships for South African postgraduates at Magdalene College, and over £2 million from the Walters Kundert Charitable Trust to fund Natural Sciences fellowships and an outreach project.

## All change for HSPS. Again.

The Troubled Tripos is again being changed.

At the same time the university is spinning archaeology off into its own Tripos - an admission that the discipline's "visibility" had suffered significantly as a result of the HSPS merger – the university is taking the radical decision to create two true joint honours courses in Oxford style in History and Politics and History and Modern Languages.

It says a great deal about the endurance of the tripos system that the idea of introducing two true joint honours courses seems so unusual. After all, the system is sold to prospective students as offering unparalleled opportunities to study a subject broadly before specialising in later years. Why apply for an early modern history course when you can apply to Cambridge's broader History Tripos and be exposed to other periods that may capture your interest more than you could have imagined?

The trouble with this approach is that for tradi-

tional disciplines like history, classics and languages, the triposes are based around the faculties that house them, stymieing the possibility of interaction apart from the rare borrowed papers in final years about which prospective students know very little. Did you know, for example, that it is already possible to combine an MML degree with a classical language from the Classics Tripos, effectively giving a joint honours course, and that this has been possible for decades? Many don't, including many potentially interested prospective students, because the option is only available as part of the MML Tripos. Hence the degree that students graduate with following this path is MML. Unfortunately, such students also lose their privileges to choose any combination of final-year papers from Classics, effectively forcing second-years to choose whether to follow MML or Classics near exclusively. Hardly a joint honours system for those students who would like to maintain their interests in both disciplines, and hardly reflective of the course path they have followed in their first two years.

Make no mistake: the courses are a clear admission of increasing competition from Oxford and UCL, among other institutions. Even if the tripos system offers some of the broadest arts degrees in the country, joint honours offer a potential way to maintain that flexibility while also making it far clearer to prospective students precisely what course they will be studying.

Indeed, the news History and Politics Tripos could negatively impact on its closest similar subject, HSPS. Given that problems with this course regarding its visibility and its course options have been apparent since its inception, the introduction of a far clearer course that will undoubtedly appeal to a significant number of potential HSPS applicants could have a further effect on numbers for the latter course.

Time will tell whether the effects on applications are so severe as to warrant yet another change to HSPS, rapidly becoming the Troubled Tripos.

### **INVESTIGATIONS**

### Feeling the strain?

Focus on mental health at Cambridge; this week uncovers an array of support structures and their problems (page 8)



### **INTERVIEWS Jackie Ashley**

The new President of Lucy Cavendish discusses harassment, gender inequality and a reading week (page 12)



### COMMENT

### Freshers' first five weeks

Five freshers share varying experiences of their first five weeks in Cambridge (page 14)



### **CULTURE**

### Petar on film: Macbeth

Varsity's columnist is left broken ("in the best way") after the latest adaptation of Shakespeare's classic (page 18)



### **FASHION**

### Top 10 cheap beauty buys

How to look good on a budget (page 22)



### **THEATRE**

### To read or not to read?

Gus Mitchell explores whether Shakespeare's work should



## Varsity Writers' Meetings

### Varsity will be

holding meetings for aspiring writers, photographers, illustrators, designers and sub-editors every Monday in our offices at 16 Mill Lane at 6:30pm.

Come along, or email editor@varsity.co.uk to find out more.

### Clarifications and Corrections editor@varsity.co.uk

Last week's Varsity story "Grossly incompetent" incorrectly attributed the statement of Senior Proctor David Goode to Senior Pro Vice-Chancellor Professor Duncan Maskell. As his quote later in the original article suggests, Professor Maskell remains highly supportive of the project, and said at the meeting at the Senate House: "I strongly support the North West Cambridge Development. There is a clear need for key worker and inexpensive housing to make sure that we can continue to attract people to work for the University..."

Referring to criticisms in the original audit report, he said: "Both of these reports are clear that there is no individual blame to be apportioned for this projected cost over-run, but it is clear that there are elements of process that could have been done better... The Internal Rate of Return (IRR) for the project remains around the 6 per cent mark, which is a long way in excess of the 4.25 per cent interest being charged by the University to the project, and the 3.75 per cent that the University is paying as interest on the bond.... These are very healthy values for a development of this nature."

"It is important to recognise that this kind of over-run and re-baselining is common in development projects of this size and complexity... The overall long-run financial return on this investment will be attractive, while the social return and benefit to our employees, and to the competitive health of the University, will be immense."

Furthermore, the comments attributed to Dr Susan Oosthuizen were in fact those of Dr Stephen Cowley. Dr Oosthuizen said at the meeting: "I supported and continue to support the North West Cambridge development. It has, as the Audit Committee notes, a compelling rationale... It is reassuring that both the University's Director of Finance and the Audit Committee regard the project as remaining on target overall."

We apologise to Professor Maskell and Dr Oosthuizen for the misrepresentation of their views.

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## 'The university has been so muddled of late'

Continued from front page

While the existing History, HSPS and MML Triposes allow students to 'borrow' papers from other degree courses, the report notes: "It is difficult to convince potential applicants that 'borrowing' will give them the same intellectual experience as joint programmes offered by rival institutions."

The report acknowledges that "competitor universities run very successful joint undergraduate programmes in History and Languages," and argues that the lack of history joint tracks with languages or politics at Cambridge was encouraging talented students to look elsewhere, including Oxford and other red brick universities.

other red brick universities.

The report claimed that the History Tripos, while attracting "high quality applicants", does not attract sufficient numbers, whereas HSPS, which enjoys "buoyant applicant numbers," lacks "quality in depth".

The stated aim of the new History and Politics Tripos is to "raise interest in the existing Historical Tripos" and "attract more high quality students" to the faculty, giving students more paper options from both the current History and HSPS courses. However, students will be restricted to modern History papers at Part I of the History and Politics Tripos. The new tripos is also intended to tackle the problem of fewer students taking the Politics and International Relations track at Part II of the HSPS Tripos.

The History and Politics course would also contain a new "integrating"

Evidence and Argument paper taught at Part IA, and a new "general themes and issues" paper offered at Part II. All other papers for the History and Politics Tripos consist of those currently offered in the History and HSPS Triposes, including the History of Political Thought papers shared between the two.



## "EVIDENCE FROM OTHER UNIVERSITIES INDICATES THAT JOINT PROGRAMMES ARE HIGHLY ATTRACTIVE"

Over the past five years, the History Tripos has seen the number of applications decrease by over seven per cent, while the number of offers given out during that period has increased. The report notes that the History

The report notes that the History Tripos has "not yet recovered" from a long-term decrease in application numbers, and it is hoped that the new course will recruit more state school applicants to the study of politics and international relations at Cambridge. The report adds that "[e]vidence from other universities indicates that joint programmes are highly attractive."

Meanwhile, the History and Modern Languages Tripos would initially offer a small number of languages in its first year, and will also give greater access to relevant history courses.

In 2017, the course will offer papers in French, German and Spanish at post-A-level standard, and Russian available at both ab initio and post-A-level standards.

Italian is scheduled to be added with the second intake of students for the new Tripos in 2018, with plans in place to introduce further languages at a later stage. This is an attempt to compete with Oxford's History and Modern Languages degree, which includes the same languages as well as Czech, Modern Greek and Portuguese.

Like the planned History and Politics Tripos, the university hopes to attract more talented students to study modern languages at Cambridge, while simultaneously opening up more Cambridge History papers to students from working class backgrounds.

The MML Tripos has seen an even larger fall in application numbers than History, with a decrease of more than a fifth over the last five years.

Reacting to the proposals of a new History and Politics joint track course, Peter Sloman, a lecturer at POLIS and graduate of Oxford's History and Politics course, told *Varsity*: "I'm delighted that the plans for the new History and Politics Tripos have been approved by the General Board and that we're on track to launch the new degree in October 2017.

"We think Cambridge is well placed to emulate the success of the History and Politics degree at Oxford, which has been running for more than fifteen



years, and indeed we hope to go one better.

"The new Tripos will draw on the University's longstanding strengths in modern British and European history, politics and international relations, and the history of political thought, but we also expect students to integrate material from across the two subjects so that the Tripos becomes more than the sum of its parts. We hope this exciting new degree will encourage more potential students to take a look at Cambridge."

take a look at Cambridge."

However, the changes raise further questions over the sustainability of HSPS, with the planned separation of an Archaeology Tripos also drawing students away from HSPS.

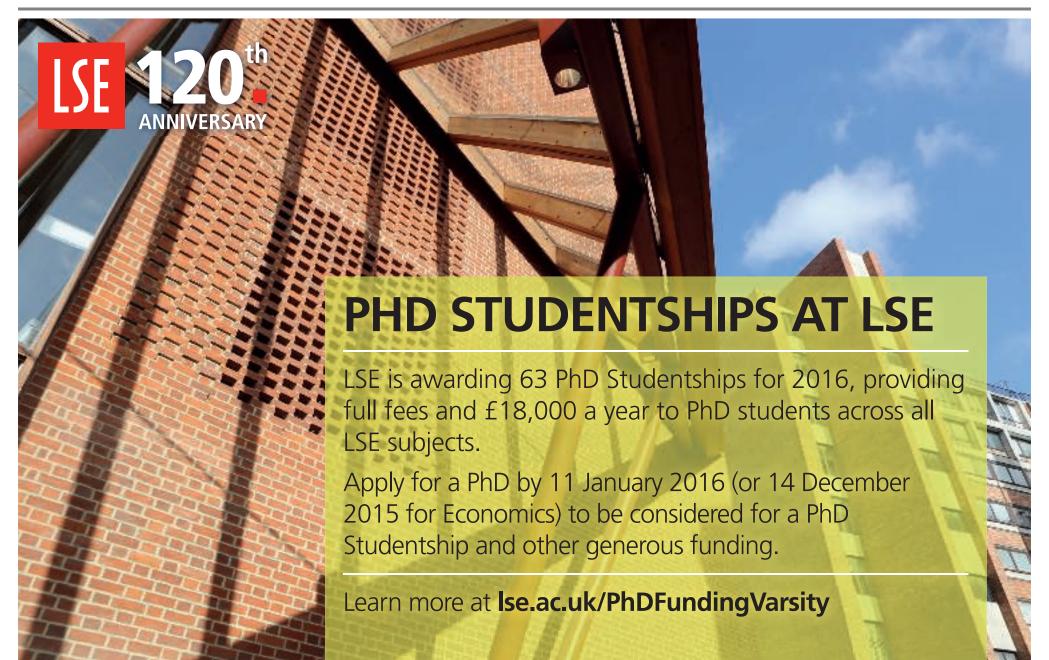
Although the new joint track courses will be granted further student spaces by the university on top of existing HSPS numbers, some have expressed concern that the new course may undermine the remaining HSPS courses, notably Sociology and Anthropology.

A second-year HSPS student from

Emmanuel, currently taking the Politics and International Relations track, responded unfavourably to how the plans would affect his tripos.

"It's a shame that the university has been so muddled of late with degrees in social science.

"With Archaeology breaking off and this new course strongly mirroring elements of HSPS, concern about its survival is definitely warranted."



## Assange speaks out at Union event

## A brief History of Assange at the Union

### **Harry Curtis**

Senior News Correspondent

In the midst of all the anticipation and the referendum, it's easy to forget that Julian Assange's appearance at the Union on Wednesday night was by no means a debut, nor was it the first time the WikiLeaks founder has caused controversy in Cambridge.

Assange's first Union appearance came in March 2011, giving the Union the dubious honour of being his first public speech after the warrant for his arrest was issued by the Swedish Director of Public Prosecution in November 2010, following alleged sexual offences in August of the same year.

Speaking to hundreds of members who queued for hours in order to attend the event, Assange warned that the internet "is a technology that can be used to set up a totalitarian spying regime" and poses a threat to freedom of speech, human rights and civil life.

While he conceded that the internet also allows us to "know to an unprecedented level what government is doing" and aids co-operation between activists, Assange also took a sceptical stance on the role of social media in the Arab Spring that was sweeping Egypt among other countries at the time.

Claiming that WikiLeaks had themselves influenced the unrest in the region – as well the US decision not to back ousted leader, Hosni Mubarak and his would-be successor, Omar Suleiman - Assange argued that sites such as Facebook helped the authorities round up dissidents rather than facilitating coordination between revolutionaries. Addressing the role of WikiLeaks

more generally, Assange claimed the organisation acted "within a system of ethics" to protect free speech against US censorship "every bit as pernicious as [...] censorship in the Soviet Union" and "a global system of patronage which has its centre of gravity in Washington."

Fast forward to November 2012, and it was announced that the Australian was again due to speak and take questions at the Union, this time via video-link from the Ecuadorian embassy in London where he had, by then, taken refuge.

Assange had incidentally been invited just months after the Union had played host to former French minister and IMF director Dominique Strauss-Kahn, at the time also accused of rape, in March.

The announcement prompted a petition signed by over 900 people to call for the invitation to be revoked, with then CUSU Women's Officer Susy Langsdale accusing the Union of both "colluding in the horrific silence and shame around rape" and "enabling the rebuilding of the public persona of an alleged rapist."

What followed was a furore that involved a "presidential interpretation of the constitution" in order to allow electronic signatures for the petition to be accepted, after it was earlier insisted that they had to be hand-signed – a stance that caused a storm with disabled students.

The topic that Assange was due to speak on that night in November 2012 was never revealed and the event was eventually cancelled albeit, for the stated reason that Assange was having technical issues with the video-link equipment.

A post on the Union Facebook explained that, due to the Ecuadorian embassy's poor internet connection, the only way to produce two-way video feed was to use vans supplied by a broadcast agency, which was unable to provide the equipment on the night in question.

The Union were later left embarrassed after it was revealed that he would be speaking via video-link, from the Ecuadorian embassy, to a conference in Hamburg on the same night he was initially supposed to have been addressing Cambridge Union members.

Though he did appear at the Oxford Union in January 2013 and routinely refused to answer questions about the allegations against him and his decision not to return to Sweden in order to face those charges, the fiasco of 2012 goes some way to explaining the long wait for Assange's second Cambridge Union appearance.



### **Dermot Trainor** and Tom Wilson

News Correspondents

Julian Assange made an appearance at the Union on Wednesday after weeks of controversy surrounding his pro-posed invitation which saw resignations of Union committee members and an unprecedented referendum on his attendance among the society's members.

Assange, currently claiming asylum in the Ecuadorian Embassy to avoid extradition to Sweden where he faces sexual assault charges, did not face protest at the Union as some had expected, and spoke via a video link on the subject of "The Challenges of Freedom of Speech in the West" to those gathered in the auditorium. During his appearance, Assange played declassified footage of an Apache Helicopter shooting by the US Military in 2007 in Baghdad. He had first shown the video at the Oxford Union in 2013, but it was subsequently censored on the union's event video because the footage was claimed to have been under copyright of the American government.

Despite the controversy and national press ban imposed on the event, the event proceeded largely calm-ly. Questions about the role of Wikileaks in relation to security concerns, the abuse allegations made against Assange, and his acceptance of asylum from Ecuador considering its human rights record, were the only re-minders of the earlier discontent.

Choosing to ignore the sexual allegations during his opening remarks, Assange talked at length about the challenges to freedom of speech, comparing his role in challeng-"Western censorship" to that of Wilfred Burchett, the war-time journalist who reported on the immediate aftermath of the atomic bombs dropped on Hiroshima and Nagasaki. He claimed that Burchett suffered "vilification from quite substantial attacks by US agencies", and that "a lot of what has happened to Wikileaks is a bit like that".

Assange also launched an attack on the Western press, claiming they were both owned and read by "a wealthy, connected elite," and that the BBC in "collaboration with the CIA and UK intelligence services" was complicit in censorship and information exchange between the British and American governments.

Criticism of the United States government was a recurring theme during throughout the evening, with Assange lamenting the way in which Australia, the country of his birth, has become what he called a "Pacific theatre US aircraft carrier", attacking the "syco-

phancy and slavishness towards the US" in both the Australian Liberal and Labour parties.

Describing the internet as a tool for the "great lateral spread of infor-mation and mass political education", Assange warned against further moves to place limits on it in an attempt to "suppress an irritating under and middle class able to speak out against powerful interests".

Despite a confident start, Assange was largely put on the defensive during

Question and Answer session which followed

Defending Wikileaks from the critics who claim it is a threat to both national security and intelligence operatives working abroad, Assange replied that the US government "had, under oath, been unable to confirm a single instance of physical harm" as a result of Wikileaks cables, and lauded his organisation as a force which has ousted corruption in countries "from Peru to

In response to further questions regarding the leak of Sony documents and communications in 2013, within which was included staff health records and national security numbers, Assange claimed that he was "proud publishing this material", claiming they had exposed cases of the company's "manipulation" of the British government during the Scottish Referendum in an attempt to acquire tax concessions, and a supposed link between Sony cameras and guided missiles.

Although fielding some friendly questions, Assange was put under the spotlight when responding to concerns about the controversy surrounding both his acceptance of asylum with Ecuador and the sexual assault charges levelled against him.

Denying the charges, Assange claimed that "no women ha[d] alleged rape against [him]" and that he had been "acquitted by the chief justice of the Swedish supreme court", accusing the women who levelled the accusations of being "railroaded" into making "trump-up allegations" by Swedish authorities. He alleged that Sweden had only acted against him under pressure from the United States, "who ha[d] launched an espionage case against [him] unprecedented in size

In regards to his asylum in the Ecuadorian Embassy, Assange argued that "he had accepted the first democratic offer of asylum" and whilst ceding that Ecuador had "its share of problems", he also highlighted his unique position "as a political refugee".

Although there were no protests ar-

ranged in relation to Assange's appearance, the CUSU Women's Campaign held a pre-arranged forum discussion on the topic of Free Speech. A Varsity correspondent attending the event was informed that she could not report on it because it had been declared a 'safe space'.

With additional reporting from Sarah Collins

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## CUSU formally campaigns against class lists

### Louis Ashworth

Senior News Correspondent

CUSU Council has voted to campaign for significant changes to the way the university publishes and reports exam data.

In a session of CUSU Council held on Monday, CUSU called on the university to stop publishing class lists, officially began opposing the publication of the Tompkins Table and will campaign to change how other college ranking tables are published.

The motion to oppose the publi-

The motion to oppose the publication of class lists was proposed by Poppy Ellis Logan, CUSU/GU Welfare and Rights Officer, and was seconded by Education Officer Rob Cashman. The motion stated: "The current system of class lists denies students privacy with their results and is damaging for the welfare of many students."

The Tompkins Table, published annually in *The Independent*, ranks Cambridge colleges by the academic performance of their undergraduates, based on results from final exams.

The university also has its own ranking, the internal Baxter Table, which is circulated internally. CUSU sought to amend the table and any others like it, and work against its "ranked nature".

In a statement to *Varsity*, Logan and Cashman said they were "pleased" the Council supported the motions.

"We know from student testimonies that the publication of class lists has a number of negative welfare consequences for many students. We also feel that students' results belong to them, and the decision to share their results rests with individual students."

They said the issue of class lists was highlighted by the success of the 'Our Grade, Our Choice' Campaign, which in Easter launched a petition directed at the university to "to decide whether or not they appear on public university class lists". The petition, which has received around 1,300 signatures, states that the publication of class lists "promotes a culture of grade shaming".



### "CLASS LISTS HAVE A NUMBER OF NEGATIVE WELFARE CONSEQUENCES"

In a previous CUSU consultation on class lists in 2008, 66% of students surveyed said they "like the tradition", and 91% said they were interested to see the proportion of people who got a particular grade. However, the majority (84%) sympathised with those who find the lists "distressing", and 70% agreed students should be allowed to have their names excluded from public lists without having to state a reason.

The motion "to eradicate college ranking tables", proposed by President Priscilla Mensah, initially sought to stop the publication of both the Tompkins and Baxter Tables. This was challenged by Trinity JCR President Cornelius Roemer, who suggested removing the Baxter table could "harm the internal admissions process".

The motion was amended to "campaign to get rid of the Tompkins Table", and to attempt to change how "other tables", of which the Baxter was the only one discussed, are published.

Mensah said ranking was "wrong", and stressed that the motion opposed the "culture" ranking created.

Fitzwilliam JCR Vice President Damiano Sogaro spoke against the amended motion, emphasising the value for colleges of ranked results within the Baxter table for purposes of self-assessment.

Speaking to Varsity, Sogaro said:

Speaking to *Varsity*, Sogaro said: "Ranking the data seems to be a vital element of allowing Senior Tutors to be able to compare performance to other colleges – merely comparing a college to its own past performance does not allow it to consider external factors, such as difficulty of exams, performance of other colleges and provision across different faculties."

He also expressed his concerns about arguments against the Tompkins Table, suggesting CUSU "should focus on fixing the methodological concerns surrounding the table," and noting the table can help prospective students choose where to apply based on seeing which colleges "focus on academics".

A university spokesperson told *Varsity*: "The General Board Education Committee and the Senior Tutors' Standing Committee on Education has expressed support for the withdrawal of public publication of class lists, but it has been agreed that a consultation of all stakeholders will

f in



be launched to obtain the views of Faculties, Departments, Colleges and students.

"The consultation was launched this week and will conclude by the end of the year... The matter will be reconsidered by the committees next Term.

"The consultation will also include the possible implications for both Tables, and invite comment."

The motion to campaign to stop the publication of class lists succeeded with 20 voting for, zero against and four abstaining. The amended motion, to oppose the publication of the Tompkins table and campaign to amend the other tables, passed with 17 for, five against and one in abstention.

The Council passed three other motions. The first was a proposal to encourage the use of access information for events on matters such as wheelchair access to venues, information about food and trigger warnings.

The second was a motion to ask for student representation on the Bursars'

Committee, with CUSU's President suggested as the representative. Both motions passed with 24 voting for, and none against or in abstention.

There was also a motion to allocate £800 of the Council Free Budget to the Cambridge University Calais Refugee Action Group (CUCRAG). An earlier version was narrowly defeated at the last Council meeting after questions were raised regarding the precedent set by giving funding, and over CUCRAG's lack of meanstesting of students who wish to travel to Calais. An amendment was made, at Roemer's suggestion, for the motion to acknowledge the "urgent nature" of the campaign. The motion passed, with 19 voting yes, only Roemer voting against it, and four in abstention.

The meeting ended with a request for volunteers for the CUSU Elections Committee, which received no responses, and the hustings for roles on the Part-Time Executive, for which voting closed at midnight last night.

\*Singapore Sports Hub is a mixed-use development project centred around a 55,000 seat stadium



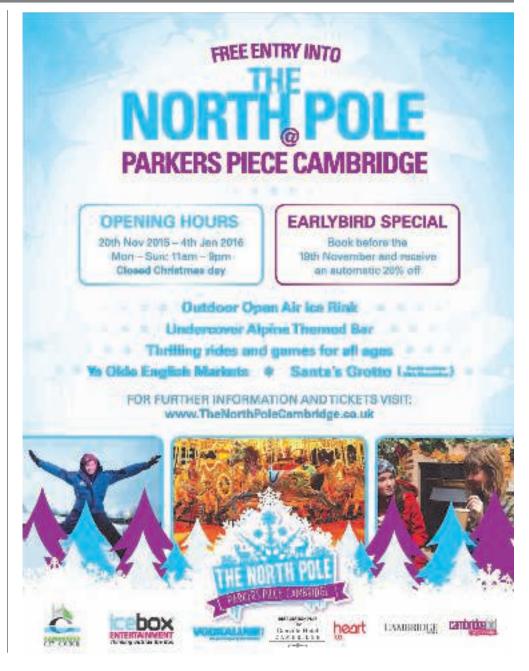
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### Rowers embroiled in row White students falling behind over noise and disruption in uni attendance rates

Megan Stagman News Correspondent

Houseboat owners on the River Cam have complained about the levels of noise and disruption caused by rowers early in the morning.

The use of megaphones and the creation of traffic jams have irked residents of the houseboats to the extent that they formally complained to the Cambridge University Combined Boat Clubs earlier this week.

Geoff Page, whose boat is moored near Midsummer Common, wrote that "the noise from coaches shouting at crews over residential boats and some coxes using amplified instructions before 7.30am... is causing a nuisance", claiming that more experienced crews were launching boats even earlier, at 6am.

He criticised the club for allowing boats full of novices, without the supervision of more experienced rowers, to "bounce off moored boats, banks and each others' boats". He added that on 8th November the scene on the river was one of "chaos", with "rowing eights unable to move for long periods of time".

The manager for the conservators of the River Čam, Jed Ramsay, has also spoken out on the matter, arguing that "the Cam is arguably the busiest river in the UK, and so consideration for other users is key if we are all to make the best use out of the river. I'd expect the boat clubs to deal with this issue".



### THE SCENE ON THE RIVER WAS ONE OF "CHAOS"

In response, the Combined Boat Clubs have denounced this mayhem as being contrary to their various rules and regulations. The CUCBC forbids novices from being on the water before 7.30am and no coaching at all from the bank is permitted before this time, in order to keep disruption on the river to a minimum.



They have claimed that "at the start of each term all crews are made aware of the need to keep noise to a minimum and their responsibility to be considerate to other river users and those living close to the water."

The Club has already sent out repeated emails this term reminding boat crews of these rules in an effort to reduce future conflict.

Clashes between residents and rowers are not a new phenomenon, however, and this is just the latest in a long history of conflict between the two.

In 2009, for example, there were unsuccessful attempts to ban houseboats on a particularly busy stretch of the river, after countless collisions, and during a 90 minute period in January 2009, a river bailiff reported witnessing eight crashes between rowing boats, barges and birds.

In addition to this, earlier in 2015 a houseboat owner named Marinus Venema threatened to blockade the famous May Bumps by swinging his houseboat in to the river, due to rowers damaging houseboats.

Anna Menin

News Correspondent

Pupils from all ethnic minorities are "significantly" more likely to go to university than their White British counterparts, a study from the Institute for Fiscal Studies (IFS) has revealed.

The study, which examined data from pupils who sat their GCSEs between 2003 and 2008, also disclosed that these differences in participation in higher education are even higher for ethnic minorities who speak English as a second language, and for those who

According to the study's authors, Claire Crawford and Ellen Greaves, this gap has been increasing: among pupils who sat their GCSEs in 2008, all those from ethnic minorities are now significantly more likely to attend university than their White British peers.

The IFS report also revealed participation in higher education has increased more rapidly for ethnic minority pupils than for White British ones. It also highlights participation differences between different ethnic groups: for example, Chinese pupils are almost 40 percentage points more likely to attend university than their White British counterparts.

These discrepancies remained after the study's authors had taken into account certain socio-economic factors and issues such as prior attainment, including relevant discrepancies for Black African pupils, who are almost 35 percentage points more likely to attend university than their otherwise-

identical White British peers.
Such "unexplained differences" in university attendance increased during the time period covered by the report, with the difference in the likelihood of Chinese pupils going to university rising from 10 percentage points above their equivalent White British peers in 2003 to 24 points in 2008.

Once these socio-economic factors had been accounted for, the gap in progression to university between White British pupils and certain ethnic minorities increased even further. The study's authors discovered that this is true of Black, Pakistani and Bangladeshi pupils, and claim that this

occurs because these groups "tend to have lower prior attainment and other characteristics associated with lower probability of participation (such as being from a more deprived background)", meaning the gaps in university attendance increase once their backgrounds have been factored in.

The university attendance rate for Chinese pupils in the lowest socioeconomic group showed 66 per cent of them going on to higher education, making them over 10 percentage points more likely to go to university than White British pupils from the highest socio-economic group.



### "IT SEEMS PLAUSIBLE THAT ASPIRATIONS AND **EXPECTATIONS MIGHT** PLAY A ROLE"

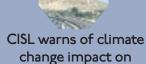
The fact that stark differences in participation rates remain even after contextual factors have been accounted for leads the study's authors to posit that "there must be other factors that are more common amongst ethnic minority families than amongst White British families which are positively associated with...participation".

Although they state they cannot examine what these factors may be with the data at their disposal, they suggest: "It seems plausible that aspirations and expectations might play a role."

Other research, however, suggests the same may not be true for students at elite higher education institutions. Earlier this year, *Varsity* reported Cambridge Professor Diane Reay's criticism of the Oxbridge admissions process as "institutionally racist" compared with the higher education sector more broadly.

In her report for the Runnymede

Trust, a race-relations thinktank, Reay, Professor of Education at Cambridge, called for "radical action" to tackle admissions discrepancies and said the admissions process needed to be brought "into the twenty-first century".



investments

**NEWS** IN

**BRIEF** 

A new report by the University of Cambridge Institute for Sustainable Leadership (CISL) has warned that global investment portfolios could lose up to 45 per cent of their value as a consequence of the short-term effects of climate change. It emphasised the need to see climate change as a long-term economic threat.



### Senior university figure backs fossil fuel divestment

Jeremy Caddick, Dean of Emmanuel College and a member of the University Council, supported divestment in a talk on Wednesday. The highranking university figure also tweeted on the issue, calling for people to sign a petition opposing Cambridge's investment in fossil fuels.



### Cambridge's Pint Shop named one of UK's coolest places to eat and drink

The Pint Shop, located on Peas Hill, has been named one of the 25 coolest restaurants in the UK by The Times. Ranking twelfth, the restaurant has previously earned prizes in the Great British Pub Awards and the Observer's Food Monthly award.

### A Modicum of confusion: potential Indian PM visit sparks anger

Jack Higgins Deputy News Editor

Over the past three weeks, confusion has surrounded whether Indian Prime Minister Narendra Modi would visit the University of Cambridge, with the possibility of a visit generating backlash in Cambridge and further afield over his politics.

An open letter addressed to the Vice Chancellor – said to have personally invited Modi – criticised the move and argued that the invitation had "gravely compromised" the "reputation" of the university.

The letter describes Modi as being associated with "flagrant human rights abuses" and "the very idea of freedom of speech".

Confusion started, however, when the initial letter seen by Varsity was posted on the Facebook page of M.B. Rajesh, an Indian MP who represents the Communist Party of India. This version was dated the 17th October 2015, presented without the list or number of signatories and signed Faculty, Students and Alumni of Cambridge".

Mr Rajesh told Varsity that he had received the full text of the said letter from a journalist friend in Delhi" and that he had been in circulation before he posted it online.

Then, over a week later, a second version of the letter seen by *Varsity* was dated the 28th October, which did carry a full list of signatories. Supporters included academics from the Universities of Cambridge, Oxford

One supporter signed it as a 'member of civil society, while another used global citizen' to describe themselves.

Seeking clarification on the letter, Varsity spoke to a student involved in the organisation of it who said "the letter was sent to the Vice Chancellor on 20 October 2015 with 219 signatures", on the basis of an article by The Hindustan Times.

That's the only letter we organised," the student continued, adding that an external letter signed by some Cambridge academics has also been sent around, which may explain duplicates.

Puzzlement concerning this story continued when there were reports on Twitter of an unrelated anti-Modi banner being projected on the Palace of Westminster. Reading 'Modi Not Welcome, an image of the banner spread fervently online and was reported in *The Mirror* amid accusations on social media that the image was doctored.

In addition, on Monday 9th November an event organised by Cambridgeshire Left was held at King's College, entitled 'Let's Talk Modi. A student present at the "completely packed" discussion told Varsity the conversation ranged from Modi's attacks on freedom of expression to why the university thought it appropriate/fruitful to invite Modi considering that he's a 'controversial' figure".



On the same evening as this event, social media was filled with comments that Modi had backed down from visiting under pressure from the academic community, the vast bulk of which came from Indian-based accounts.

Then, adding further uncertainty, this week *The Statesman* reported that "at no stage was the prime minister to go to Cambridge" and that "it was never on the cards". The official itinerary released on India's governmental website on Tuesday confirms this as no visit to Cambridge is listed.

A spokesman for the Vice-Chancellor's Office did, however, confirm that "the University of Cambridge has extended an invitation to the democratically elected Prime Minister of India", going on to emphasise the importance of Cambridge's partnership with the country.



# THE ONLY RACE WHERE THE FINISH LINE CATCHES YOU

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100% OF THE ENTRY FEE GOES TO SPINAL CORD RESEARCH









Wings For Life Spinal Cord Research Foundation, UK registered charity no.1138804, invests an amount equal to the value of entry frees, net of vat, to spinal cord research projects.

## Feeling the strain?

Courtney Landers returns to examine the impact of government cuts, the media, and collegiate inconsistencies on the university's mental health services











ast week, I explored the most serious mental health issue in Cambridge, the enormous pressure students find themselves under, through a series of interviews with the most senior figures of the university's welfare systems. This week I have looked into what support services are available, and whether they are responding adequately to.

Mental health services around the country are overstretched. The Cambridgeshire NHS is no exception, but we are fortunate as a university to have access to several other means of support, some unique to Cambridge.

For starters, the same college tutorial system that provides a more individualised educational experience also allows for individualised pastoral care. Senior Tutors Richard Partington and Dr Jane McLarty explained to me that the primary aim of college pastoral networks is "reassurance and triage": identifying, addressing and referring issues as they emerge. For that reason, having access to a Tutor, a DoS and a Senior Tutor vastly increases the likelihood of a student stepping forward to talk to someone about their issues, and provides at least two perspectives on any situation or crisis.

Furthermore, Senior Tutors' expe-

riences with a huge range of issues and circumstances are invaluable in the most serious situations. While members of the tutorial system are very careful about confidentiality and consent when sharing information, other members of college staff are also invaluable: college nurses and counsellors have a frontline role, as do our wise and tireless porters. Even house-keeping and kitchen staff play a role, often spotting early warning signs.

Our colleges also fund a huge portion of university welfare services. They provide the largest portion of funding to the University Counselling Service (UCS), and in the case of the Disability Resource Centre (DRC), they fund half of the International Disabled Students Fund and half of an Aspergers Advisor post, which, according to the Head of the DRC John Harding, "isn't replicated in many other universities".

On the subject of university services, it seems we are comparatively well off there too. Students entering the university with existing conditions are supported by the DRC. Harding explained to me that rather than providing therapeutic support, the role of the DRC is based around a single question: What support does a student who falls under the legal definition of disability require in order to have equal or fair access to their education?" For the most part, this means producing 'student support documents' for each individual, liaising with colleges and departments and running training sessions for tutorial and other staff. These efforts often benefit the student body as a whole since part of the task

is to ensure that teaching practices throughout the university support and encourage a healthy, integrated learning and working culture, ensuring that students aren't effectively hindered by their environment. Harding is particularly keen on making lecture recordings automatic and available for all.

If the role of the DRC is to prevent problems, the role of the UĈS is to treat them. A university counselling service has different goals than other such services, says head of the service Géraldine Dufour. "For me the mission of a university counselling service is to support the students in achieving the best in terms of their education and studies. So we have to sort of really think about the whole picture, and not just think of this person without the relationship to the context." Just like the problems they treat, the UCS offers a range of services from self-help to basic counselling, and from group workshops to individual counselling. Most resources are aimed at treating anxiety, depression and relationship difficulties, with fewer resources for dealing with serious or chronic mental illnesses, although two dedicated mental health advisors are available and the service maintains very close relationships with local NHS services. The UCS is also closely involved with wider university: staff attend college inductions, run tutor training sessions and mental health first aid workshops, advise on intermission and 'fitness to

Phillips Edvarding State Annual

study' assessments, and sit on several university committees.

On the whole then, we have an incredible level of support available to deal with the problems academic pressure creates. Richard Partington describes how "probably the sup-port for mental health and welfare in Cambridge is, in terms of sheer resource, greater than any other UK university."



### YOU CAN'T ANSWER BACK... YOU CAN'T DEFEND YOURSELF"

However, the picture is not entirely rosy. All of my interviewees were open about the existence of problems. Each admission, though, was immediately followed by an explanation of how that problem is being tackled.

In fact, the topic which Géraldine Dufour was most keen to discuss with me was the problem of demand. The service is one of the busiest in the country, seeing about 8.5 per cent of the student body, or 1600 students, in a year. Thankfully, the service is also one of the biggest and best-funded. 'There are only about three services that are this big... we really are very well-resourced. It's not to say that there's no room for improvement people will always want different things, and we have to adapt and reflect on the work we do, but we really are very well resourced." Dufour has only been in the position of Head of Counselling for 18 months, but has done an enormous amount of work in that time, although she stressed: "I don't want to give the impression that I've turned things around, because they didn't need turning around."

The biggest complaint she faced was

the waiting list, a problem she feels has been addressed through the very hard work of her staff. Student self-referrals usually receive a response within 24 hours, and the resulting appointment timetable is "a work of art", which is why students are strongly encouraged to reply to emails promptly, check their junk mail, and prioritise their appointments. As a result, the waiting list is now fairly short; Géraldine told me that in Michaelmas there is "hardly any wait", and that "In Lent term, our busiest term, most people are seen within one working week, creeping up to perhaps two right at the end of term." However, Dufour still spends a large amount of time dealing with FOI requests about the waiting list. Despite their hard work and a comprehensive follow-up process for feedback, the service's biggest problem is dealing with the media: "My team works so hard; they really care about the students, and everything we see is 'the student services didn't do this, or didn't do that." In effect, the team's

hands are tied, as anonymous reports can't be followed up and details of individual cases can't be disclosed: That's the difficult thing about the UCS, is you can't answer back... you can't defend yourself." For that reason, Dufour prefers students to come and see her first. "If there are issues, don't take them to the student press... I can do something about it."

The DRC also faces very high de-

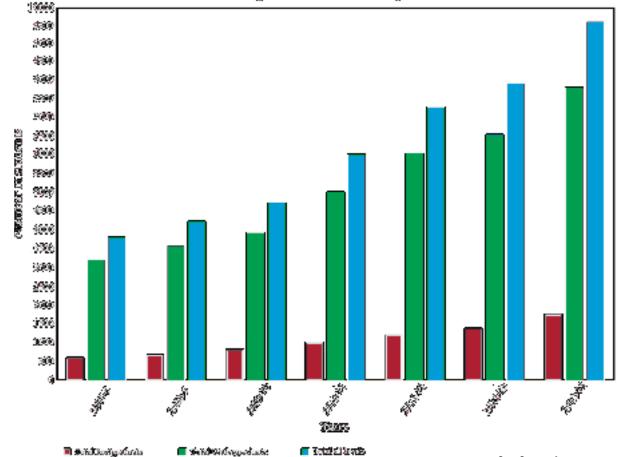
mand, but its biggest issue currently is the changes to disability funding on the horizon. Disabled students' allowances - the major source of funding for assistance and adjustments - are to be slashed by the government. John Harding explains that "...the whole premise of these changes is a rebalancing of responsibility between government and higher educational institutions, so it effectively cuts a lot... about 70 per cent [of those services] which [are] currently funded by DSAs will not be in two years' time." Discussions are already well underway between the DRC, the university, and colleges to replace this funding by establishing what is currently being called the 'reasonable adjustment fund.' Harding hopes that students "won't necessarily notice the change" when the reasonable adjustment fund takes on the financial burden.

The biggest issue faced by the college

pastoral care system is that it is composed of many staff with vastly different levels of experience and training. Although Richard Partington and Dr McLarty told me that they are working on training to ensure that tutors do not attempt to do too much work instead of referring students on, it's clear that everyone is aware of cases where things have gone wrong. The situation was best summed up by John Harding, who described how "...there's a lot of expectations on tutors who potentially don't have the skills or training to sup-port students with particular difficulties. And some of the cases we deal with directly where we're advising colleges and departments where things haven't been handled as well as they could have been and somebody has said something that is not particularly helpful, or in some cases you could argue is discriminatory." He talked about how difficult it is to prevent all such instances, but stressed the importance of them being reported: "...hopefully those cases get some exposure and we learn from them, which isn't helpful for the individual student but hopefully will be helpful for the students who are following on behind."

Tutor training is one issue that is difficult to tackle properly at a college level - university support is required. Tutor training is currently on the agenda of at least two universitylevel committees dedicated to student welfare. Though their work takes place out of the student eye, most of the significant mental health reforms in the last few years have originated in these committees, the work of which I will examine in the final part of this series.





## University to tackle fake eBay degrees



The listing as it appears on eBay: the seller offers a range of courses including Hair Creations, Immortality and Angel Studies

### Joe Robinson Deputy News Editor

The University of Cambridge has told Varsity that it plans to take action against an eBay merchant selling fake PhD degrees over the Internet.

The seller, who claims the authority to dispense degrees from the 'United Global Royal Church & Institute (USA), but who is based in Düsseldorf, offers customisable PhD accreditation certificates printed on high-quality 250gsm paper.

The seller, who has a 100 per cent

positive feedback rating on eBay, markets the fraudulent degree certificates

The name, date awarded and the

subject on the fake doctorates can be customised, including a range of unusual subjects from Agricultural Sciences to Visual Arts.

### "WE WILL TAKE ACTION AGAINST THIS SELLER"

Many of the degrees offered as customisable options are not genuine courses. The names and titles of the signatories on the degree certificates are also faked, listed as 'President' and 'Secretary' of the university.

 $Cambridge \, is \, not \, the \, only \, institution \,$ whose name is being illegally used in this way. The seller offers counterfeit degrees from a range of other British and American universities, including Oxford, Harvard, Yale, Princeton and Stanford.

It is thought that there is a sizeable business worldwide based on the production and sale of counterfeit degree certificates. Earlier this year, the Higher Education Degree Datacheck (HEDD), a government body tasked with ensuring the integrity of degrees awarded by British universities, began investigating a Chinese website selling fake degree certificates using the names of a number of UK universities.

At the time, HEDD spokesperson

Jane Rowley stated that the Chinese seller was "breaking the law in a number of countries'

She also claimed that degree fraud of this sort can damage the reputation of higher education institutions.

Investigating the trend, BBC Radio Kent found certificates on sale over the Internet for £500.

The HEDD has warned recent graduates not to publish photographs or scans of their degree certificates on social media, in order to make it more difficult for fraudsters to reproduce them.

In a statement released to *Varsity*, a university spokesman thanked us for bringing the matter to the university's attention and said: "We will take action against this seller."



### Unusual fake PhDs available for £25

PhD in Sexual Techniques

PhD in Angel Studies

PhD in the Art of Loving

PhD in Friendship

PhD in Immortality

PhD in Virtual Power

PhD in Paranormal Psychology

PhD in the Spirit of Love

PhD in Golf

PhD in Business Prophecy

PhD in Psychic Powers

PhD in Hair Creations

PhD in Motivation

### Taxi driver convicted for rape of student

Keir Baker Senior News Correspondent

A jury at Cambridge Crown Court unanimously found a taxi driver guilty of the rape of a 20-year-old Cambridge student on Tuesday, after he drove her home from London after a night out last April.

The student, who cannot be named for legal reasons, was picked up by Siddiq Mozumder, 33.

She reported the attack the next day, claiming she recalled Mozumder being on top of her, having pulled up her bra.

Speaking for the prosecution, David Matthews explained that the victim was almost unconscious during the attack, having drunk up to three times the drink-drive limit on a night out. Matthews explained that "because she wasn't resisting [Mozumder] took it step by step, further and further."

Mozumder had denied the attack – which was reported to have taken place on the outskirts of Cambridge – claiming that he had been lured into sex and the woman had climbed into the front of his taxi and performed a sex act on him. He also argued that the

woman had been fully awake at the time; he expressed embarrassment about what had happened and shame for betraying

The barrister for the defence, Barry Kogan, told the jury that



Mozumder was a quiet family man who had never been in trouble before. Kogan also questioned the validity of the woman's claim, arguing that when the woman was interviewed by police, she was not certain she had been raped.

The jury of 11 women and one man returned a guilty verdict, having deliberated for nearly 13 hours. Mozumder is due to be sentenced at a later date in Norwich Crown Court, where Judge Anthony Bate will return on 16th November.

A date for the sentencing has not yet been set.

This latest attack on a student may raise yet more concerns about student safety in the city. Sexually-motivated attacks including against students those on Jesus Green by Libyan soldiers earlier this year- have

become an emotive issue, with concerns about student welfare during nights out being exacerbated by proposals to cut street lighting in certain areas.

As one 2<sup>nd</sup> year English student at Selwyn described: "It can be very intimidating to walk home on a night out and this case - along with others from this year - is indicative of the danger that many students face, particularly when alcohol is involved, impairing judgement."

She went on to commend

the fact that the university is considering helping to fund street lighting, saying it represented "a laudable awareness of the apprehensions of many who feel vulnerable on their way home in a university-city where the demands of student life can often require late-night travelling."

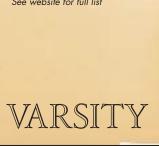
### Can you do better? Formal applications are invited to edit and section edit Varsity in Lent 2016 Application forms are now available for download from varsity.co.uk/get-involved

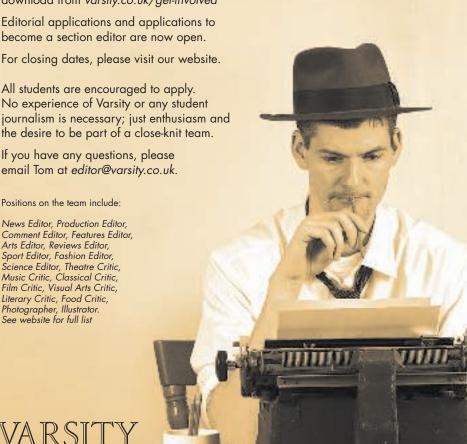
All students are encouraged to apply. No experience of Varsity or any student journalism is necessary; just enthusiasm and the desire to be part of a close-knit team. If you have any questions, please

email Tom at editor@varsity.co.uk.

Positions on the team include:

News Editor, Production Editor, Comment Editor, Features Editor, Arts Editor, Reviews Editor, Sport Editor, Fashion Editor, Science Editor, Theatre Critic Music Critic, Classical Critic, Film Critic, Visual Arts Critic, Literary Critic, Food Critic, Photographer, Illustrator. See website for full list





## Global health: everyone's problem?

## Tackling the worldwide challenge

### David Neal

Science Correspondent

As a Cambridge student, you're exceptionally bright and, on a global scale, you're rich. You're in a privileged position, with the power to achieve a phenomenal amount over your lifetime, towards whatever motivates you. For many people at Cambridge, that motivation might lead to a career in an investment bank or a consultancy firm. I want to share with you why I think global health is an exciting alternative for high achievers who care.

To set the scene, the United Nations is currently in the process of adopting a set of targets to shape the world for the next 15 years: the Sustainable Development Goals (SDGs). Among the 17 proposed aims is Goal 3: ensure healthy lives and promote well-being for all at all ages. And that really sums up what global health is all about – helping everyone to live better, happier, longer lives.

This rather ambitious goal is divided

This rather ambitious goal is divided into a number of specific targets. On the "to solve" list are deaths of children under the age of five; deaths from road traffic accidents; and the huge burden of the 17 neglected tropical diseases. There are large numbers attached to all of these problems – neglected tropical diseases currently affect more

than 1 billion people worldwide, for example.

However, that does mean that the solutions, which in many cases already exist, have the potential for an equally huge impact. Great progress is being made on malaria, on neglected tropical diseases and on the vaccination of preventable diseases; millions fewer people are suffering and dying from these diseases.

There's never been a better time to make a difference in global health. There's optimism and there are opportunities and resources available but there's still a lot left to do. The SDGs are a long way from completion.

The recently launched "Dear World...Yours, Cambridge" campaign is keen to say that students of the University of Cambridge have a huge impact on the world in many fields. Unfortunately, when it comes to global health we've got a lot of catching up to do. An article published in the *Times Higher Education* supplement last year ranked Cambridge a lowly 15th out of 25 UK universities according to the amount of global health research being done (the old rivals Oxford were top of the table).

In response to this disappointing showing, many students in Cambridge have joined Polygeia: Students Shaping Global Health. Polygeia is a Cambridge based student-run global health thinktank, working on real issues with a range of influential organisations. Even as a student there are great opportunities to make an impact, and a name for yourself, in global health.



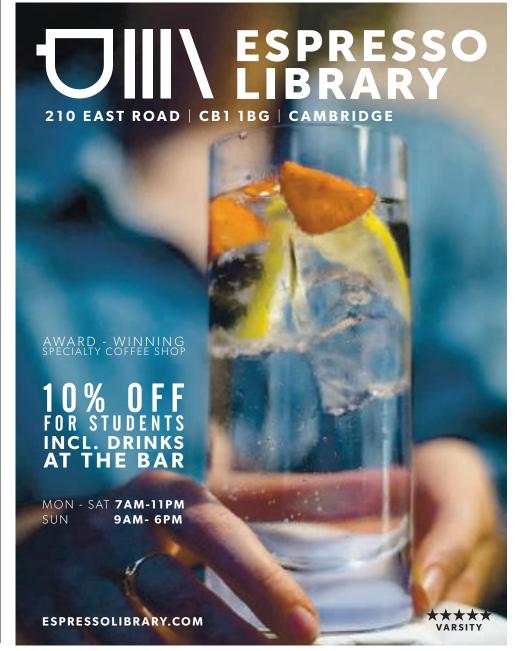
For example, a team of Cambridge students working through Polygeia has spent the last 6 months writing a report for the Africa All Party Parliamentary Group, a group of MPs and members of the House of Lords which examines issues affecting the lives of millions of Africans across the continent. The report looks at the

lessons learned from the West Africa Ebola crisis for community empowerment and engagement, and how health systems in developing countries can be strengthened.

Beyond tackling specific health problems, strengthening entire health systems in the face of great economic and environmental transitions is perhaps the biggest challenge faced by the new SDG for health. If you're up for that kind of challenge, I hope you'll consider finding out more about how you can get involved in global health work.

David Neal is a final year medical student and Director of Policy at Polygeia





## Thinking big: global challenges in medicine

### **Interview: Gabriel Lambert**

Joy Thompson Science Correspondent

Gabriel Lambert, co-founder and director of the global health think tank Polygeia, wants students to be an integral part of science policy. Polygeia is purely student-run – Lambert himself is a graduate medical student – and I caught up with him during a flying visit to Cambridge to learn the story behind this unique organisation.

Polygeia's job, like that of many other policy think tanks, is to research and write briefing documents for policymakers. Since its beginnings in 2014, Polygeia has attracted an eclectic client list, some of whom are quite high-profile; their flagship commission is a report on the UK's response to the Ebola crisis, written for the African All-Party Parliamentary Group. Polygeia currently does all its work pro bono, but next year according to Gabriel they plan to "convert to a sustainable model, possibly involving grants, corporate sponsorship, and paid commissions."

Polygeia grew out of both Gabriel's previous experiences with NGO work and his collaborations with the other founder, Hari Jeyabelen. The shortterm motivation, he explains, "was seeing another paper presented in the House of Lords by the Wilberforce



he was deputy Director for Policy: "It was received very well, so I wanted to replicate that but on a larger scale. Before starting Polygeia, Gabriel and Hari had worked together for both the Wilberforce Society and MedSIN, another student-led charity. Surprisingly, though, Gabriel himself came to medicine and public health via a History BA at Oxford; he switched after "spending a lot of time working for an NGO in Western Kenya."

"I found that I wanted a job where the skills would be internationally useful," Gabriel says, "but also evidencebased. I also discovered that I liked people, not pieces of paper!" he said.



### SCIENTISTS AND DOCTORS NEED TO COMMUNICATE EFFECTIVELY WITH **DECISION MAKERS**

For Gabriel, Polygeia is a "way to bridge the two worlds of the humanities - in the broadest sense - and medical science." He relishes the potential to create truly multidisciplinary teams, which might combine any number of specialists, from medics to public health experts and anthropologists: "share and compare" is the motto here. The reference to anthropology comes from the Ebola paper, says Gabriel. "We needed the insight of the anthropologists to explain the distrust of doctors that was often observed." The cross-disciplinary nature of a

Polygeia team also means that members get lots of practice communicating with others outside their fields. "Scientists and doctors need to communicate effectively with decision makers and engage well with politicians," he savs. "There's he

for a translation barrier between disciplines."

"Students in particular have a lot to offer," Gabriel tells me. "They have the skills, passion and creativity, but most importantly can bring a fresh set of eyes to a problem. We get first- and second-year undergraduates working together with PhD [students] on the same project, and that's really special," he says. Indeed, Polygeia's niche now seems to be training the next generation of policy-makers, while simultaneously benefiting the field of public health. "The quality of our people and work is very high but can be delivered at a lower cost – this lets us reach a larger variety of clients, especially the smaller charities."

So where to next? Polygeia now has a competitive year-long placement in Cambridge's Social Incubator East, a support system for social enterprise that provides the infrastructure and training to turn small start-ups into independently functioning businesses. This is even more impressive considering that the incubator isn't primarily student-targeted. The move has come with a few surprises: one part of the culture shock was getting used to having "a 30-second pitch on what your organisation is about. It's the Three-Minute Thesis of the policy world!" he

To close, I challenge Gabriel to give me a 30-second summary of the next greatest challenge to global health.

His reply: "I think all issues will be either



### The global burden of epilepsy

### Michael Baumgartner

Science Correspondent

When I think about global health, I learn about my own intellectual cowardice. I don't like approaching the subject, mostly because - for a research-oriented individual - the issues can be overwhelming. Even if the academic community makes a scientific breakthrough and develops some ideal clinical drug, how can we then go about administering this life-saving discovery to regions of the world lacking medical infrastructure, personnel and money? In the face of indifference, how can we convince people to care? Epilepsy – the condition I study – is a prime example of the challenges facing global health professionals.

To have this discussion, it's important to know about epilepsy's effects. Seizures themselves can and do kill people - either directly or indirectly, as when someone seizes while swimming and drowns. Epilepsy also leaves its mark on quality of life. For children, recurrent seizures are developmentally disastrous. Without treatment, infants with severe epilepsy won't learn to walk, talk, dress themselves or reach any other developmental milestones on time or ever. This devastates the parents as much as the child. Seizures are a tremendous stress on day-to-day life. With the constant risk of losing control of one's body at a moment's notice, it is unsurprising that people with epilepsy have higher rates of anxiety and depression. People with active seizures cannot drive, which contributes to their high unemployment.

Add up these effects on individuals fifty million times over, and you get a sense of epilepsy's global burden. Epilepsy disproportionately afflicts the developing world. Recurrent seizures are, in a general sense, the result of abnormal signalling between cells in the brain. Therefore, anything that can damage or alter the brain can lead to seizures. Conditions in the developing world make these insults more com-mon. With less access to maternity care, newborns are more likely to suffer birth complications such as perinatal stroke – a major cause of epilepsy. Fevers from aggressive infections, parasites, malnutrition and brain injuries can all result in seizures

Seizures are also staggeringly difficult to treat in these regions - an estimated 90 per cent of cases in the developing world receive no treatment. Epilepsy is a chronic disorder requiring long-term treatment. There is, however, a major shortage of qualified epilepsy physicians. According to one estimate, there is only one neurologist per 10 million people in Sub-Saharan Africa. Furthermore, roughly a third of patients cannot benefit from antiepilepsy drugs at all and instead need brain surgery. Even by neurosurgical standards, epilepsy surgery is invasive, intensive and very expensive - typically requiring multiple brain scans, exploratory surgeries, overnight observation with electrode placement, and more. These procedures are difficult to perform outside specialized centres, let alone in rural Pakistan.

While epilepsy is a problem of serious concern in the developing world, it has hardly been solved in the developed world. The standard of care in the UK, US, and mainland Europe is far from where it needs to be. This is, to a large extent, simply because people don't seem to know or care about epilepsy. As a case in point, UK medical charities in 1998 raised 290 million pounds for cancer, 9 million for leprosy, and a mere 1.2 million for epilepsy.

I realise I've painted a rather grim picture. I suppose it has to be that way – there are so many diseases in the world, all desperate for attention and funds. None of what I have written is to convince you progress hasn't been made or isn't being made. Much of what needs to be done is for people who, unlike me, spend their time outside of the lab, working to raise money or awareness or to deliver the treatments we already have where they are needed. I hope this persuades you to think a little more about epilepsy - an often invisible and forgotten condition that could really use support from new volunteers.

## Robots: fun and games in the uncanny valley



### TECHWATCH WITH CHARLOTTE GIFFORD

Robots tend to fall into two catego-- adorable critters, or deplorable droids that should be killed with fire.

The second, creepier robots are the ones that fall into what's called "the uncanny valley". This is the term used to describe the point at which something is so close to human - and yet not quite human enough - that those faced with it feel uneasy, even repulsed. As technology comes closer to achieving some kind of human imitation, understanding this fear and how to overcome it is crucial to making robots more acceptable. For example, there's a huge market for robot companions, especially in countries like Japan which have an ageing population and where many elderly people live alone. Now, the last thing you would want is to be landed with a robot companion you're scared to be in the same room with. So it seems a good idea to steer clear of the potentially unnerving human-like companion, and to instead draw upon inspiration from the animal kingdom when designing a robot. The end result is Paro, a therapeutic robot that's

modelled off a baby seal. It likes cuddles and the sound of your voice. And it showcases everything we clearly want in a robot – big eyes, fluffiness, and the occasional baby-like sound to get our attention.

But we can't expect all robot designers to go around building baby seals, as amazing as that might be. Roboticist Hiroshi Ishiguro, who believes that androids might one day replace popstars and newsreaders, is determined to make them look as humanlike as possible. In fact, he's so determined to do this that he's built an android of himself, Geminoid HI-Impressively similar to the real thing, it's made its way onto several

Top 10 Creepiest Robots lists.

This in itself is a big motivation for roboticists to build something that looks a bit more appealing: in order to avoid the flack you get on the internet when you accidentally animate someone's nightmare. "Boffin builds World's Ugliest Robot", and "Happy

Birthday, Horrifying Japanese Child Bot: You're Two" scream the headlines of articles written by those who've evidentially been a bit disturbed by these creations. I don't know how long it takes to build a robot, but I imagine quite a while. So I imagine it would be pretty annoying if, after all that time and effort, you went viral as the person who built a slightly unsettling robot once, rather than being heralded for having made an important contribution to robotics.

But these headlines have a point. I've seen a clip of the "child bot" in question, CB2, and it moves like a dazed toddler trapped in a rubber suit. So what exactly is it that's so offputting about these robots? One theory is that it's a defence mechanism to protect us from disease. Rhesus monkeys show a similar aversion to "uncanny" beings, which suggests it might be an evolutionary thing. Another theory is that we feel discomfort whenever there's a mismatch

between a humanlike appearance and inhuman movements. No matter how realistic they look, if a robot's facial expressions are too slow, or its walk is jerky, you'll secretly wish for it to be sent back into the flames from whence it came. Some scientists insist once you spend enough time with a robot and adjust to the mechanical way it moves, you'll warm to it – assuming you haven't already run for the hills.

Perhaps there's no getting past this. Robots are, by their nature, a bit creepy. Even if we do manage to progress past "the uncanny valley" and construct a robot that's so lifelike it's almost indistinguishable from a human being, it's hard to imagine we won't still find it ridiculously intimidating. If anything, it might make things even worse. You'd never know for certain whether you were speaking to a human being. It'd be like Blade-Runner. If you ask me, we should just stick to making baby seals.

# RODUCING

## Patrick Brooks

Patrick is a second-year English student at Fitzwilliam College. He has been making films throughout his time at Cambridge and is a prominent member of CineCam, the Cambridge filmmaking society.

### When did you first get involved in filmmaking?

I started making some absolutely bizarrely terrible films when I was 14. The first one I ever made was called the Fajita Fatality which was a murder mystery Poirot spoof about a magical, murdering Fajita. I'm definitely trying a bit harder now, but in the same way that posting a photo on Instagram doesn't make you a photographer, back then I wasn't really a filmmaker. I was just messing about with my friends.

### How have you changed since then?

I'm taking filmmaking a bit more seriously and, besides food, there are definitely other influences. When I was younger I watched a lot of Tarantino and I remember seeing Reservoir Dogs and thinking "Films can do *this*". I actually put it on as a play in Pembroke Cellars a few years back, which was an interesting way to explore the differences between directing theatre and film.

#### What are the differences?

For the actors, it's all about telling them to do less; the tiniest facial movement can portray everything. I like to be in control of what I'm making. When I was directing Reservoir Dogs, the producer dropped out at the last minute so I ended up doing it all. Although I was very proud of the production, I hated the lack of control. I just wanted to make it perfect and film lets me indulge my perfectionism

Would you say a space is developing for film? Is it starting to challenge the dominance of the theatre scene?

There's a long way to go, but we're definitely making progress. I'm part of CineCam and lots of freshers have shown an interest in it. With films, there's less structure than plays so it's harder for a society to organise. But this means it becomes an individual effort and we have more freedom to enjoy ourselves. I see some in the

theatre scene who take it so seriously that they become ruthless but it should just be about friends trying out new things and that's what I like about student life in general.

You really captured student life in Last Night. Do you find Cambridge

### an inspiring place to work?

Definitely! Professional film makers would pay thousands to shoot in Cambridge so I thought: "Why not use what's on offer?" That's why there are so many shots of the city and the river, as well as the nightclubs. There are also so many interesting things going on in people's lives here that we don't need to make a film about saving the world

The main theme is a very sensitive one. Why did you want to make a film about

very engaging.

because daily themes,

dealt with well, can be

The fact that rape happens so close to home and I know so many people affected by it really disturbed me. At Cambridge, you feel like you're safe but it's a very real issue. I still don't understand it, but I was compelled to make the film to work out how this could happen and what leads to it happening. There are so many incredible women working to change the situation and if they weren't doing the work they're doing, this film probably wouldn't have happened.

#### What was the reaction to the film?

I had lots of amazing messages thanking me for raising the issue which was really moving. If the film can make just one person realise the terrifying fact that sexual assault isn't about some stranger in a dark alleyway, then it's worth it.

### What else have you been making? Have you any projects lined up?

Recently I've made trailers for Tribes and Living Quarters which is a very different process. There's no narrative to work with and you're carrying out the director's vision which can still be very satisfying. But I'm looking forward to getting back to directing my own films and I'm making a film about bullying with Nathan Miller called Outsiders, which is very exciting. I've also got one or two other projects on the go but I don't want to give too much away. You'll have to wait and see.

Patrick was speaking to Ian Johnston If you are a student artist, band, musician, poet or any other type of Cambridge creative who would like to be featured in this series, please email interviews@varsity.co.uk

## Jackie Ashley: "There is a problem of women trying too hard"

### Vidya Ramesh and Jackie Ashley discuss the future of women's colleges and tackling institutional inequality from the inside

e're nearly at the end of this painful process here, I'm so sorry." Jackie Ashley, veteran political journalist and President of Lucy Cavendish College, hovers over the humming coffee machine in her office. It's been yielding a steady trickle for the past two minutes.

Ashley only started her tenure at Lucy Cavendish at the beginning of this academic year, but her no-nonsense air of pragmatism already seems to diffuse through the college buildings. Utilitarian would be an apt description of the Porters' Lodge: instead of trophies lining the glass shelves, there are travel adapters and even shaving kits on sale, a baffling find in a female mature students' college. Ashley responds to the Cantabridgian traditions with equanimity, and a pinch of exasperation. "I'm not trying to be a killjoy, but at Lucy Cavendish you're not supposed to go to the toilet between First and Second Grace during Formal, which is at the beginning of the starter and at the end of dessert. If you're pregnant, as some of our students are, it can certainly be off-putting," she sighs.

A PPE undergraduate at the relatively modern and progressive St Anne's College, Oxford, Ashley eschewed the patriarchal institutional makeup of the debating union for "far too much political campaigning and journalism, and far too little work" as she puts it. "I remember standing outside the Oxford Union and protesting against the presence of Lady Birdwood", aristocratic patron of the Immigration

Control Association and vocal campaigner for the enforcement of the Edict of Expulsion against English Jews drawn up in 1290. Now, having filled the roles of presenter of BBC Radio 4's The Week in Westminster Political Editor of the New Statesman and Political Correspondent for ITN, Ashley is well-equipped to start making changes from the inside.



### "I OFTEN THINK WE SHOULD HAVE A READING WEEK IN THE MIDDLE OF TERM"

Maybe that is what 'Where Are The Women?, the upcoming conference on gender equality convened by Ashley herself, is all about. With speakers such as Harriet Harman MP and Sara Nathan, Public Appointments Assessor, there seems to be an emphasis on getting women into the high-est echelons of business, media and politics. Yet in the past decade arguably the most notable achievements in women's rights have been sparked by grassroots pressure groups and social media campaigns, made powerful simply by their operation outside of the establishment. So what about the dayto-day lives of those 'beneath'? Ashley concedes: "You know, if I could have done this conference again, I would have focused more on issues directly

related to students".

Controversial for Ashley is her invitation to the conference of Maria Miller MP, proponent of the lowering of the legal abortion limit, and Suzanne Evans, the Deputy Chairman of UKIP, who have advocated the scrapping of paid maternity leave and female job quotas. Ashley did not intend their presence at the conference to represent the pro-feminist stance; quite the opposite, in fact. "I wanted a debate between those who thought feminism was a good thing and those who thought it was rubbish. So I had Polly Toynbee and for the other I'd emailed Suzanne. She replied back saying 'I'd love to, but the problem is that I am a feminist'!" Ashley chuckles.

The days of no-platforming rightwingers like Lady Birdwood are over, it seems. That is not to say that Ashley has disassociated herself from the more strident forms of women's politics. But the tactics were inclusive rather than alienating. She recalls fondly "at Oxford in the '70s it was just the height of First Wave Feminism [Ashley perhaps meant to say Second Wave, since the suffragettes were some of the generation making up the First], you know we'd be wearing baggy shirts, jeans and they would set up these 'Conscious Raising' groups both for men and women, because feminism was where it was at."

The prevalence of sexual harassment at universities today seems a far cry from her years as an undergraduate when "it was trendy for a guy to be a feminist and men had to contribute to a fund for sanitary products". On this harassment, Ashley's views are unequivocal: "I feel very strongly in the belief that no means no." She is also not afraid to articulate her opinion on female students' mental health. "There's a problem of women trying too hard," she reflects. "Writing exams is a physical ordeal, and some get so stressed in Easter term that they intermit. I often think we should have a reading week in the middle.

Ashley is candid about the inevitability of change, at Lucy Cavendish above all. She admits that "it's a difficult issue, the issue that we're going to be looking at, as to whether in the much longer-term there is a future for all-women's colleges".

What about their policy on transgender women? Her head, previously tilted meditatively to one side, snaps up and her mouth contorts into a round 'o'. "Policy of admission?!" she exclaims, "Gosh I don't know! We, well, I don't think we've had any applicants!" A long silence follows, and she stares at me, stumped. "Well, you've got me stymied there," she nervously chortles. "I will have to give that some thought! What do you think?"

She looks again at me in earnest, as though I might have the answers. "I mean" she continues, "which way round are we talking about here? I mean if it's a man, surely women will feel slightly uncomfortable...?" Ashley tapers off. She assures me that she will consult Dame Carol Black, Principal of Newnham College, straight after our interview.

I've discussed change with Jackie Ashley: institutional, political, cultural, even sex change. On all fronts she seems realistic about the prospects and potential for success. She has already weathered the storm of change and upheaval within her personal life, taking nine months leave in 2013 to care for her spouse, political broadcaster Andrew Marr, following his stroke. To know where Jackie Ashley has come from to get to where she is now, might just help other women reflect on where they want their lives to lead them. No two women here are the same. "For some, getting a First or a high 2.1 is worth it, but for others it would be much more worth their while doing something like drama or journalism. It's all about finding a balance".



# Comment

## Why college ranking tables have to go



Priscilla Mensah

Our CUSU President explains why college tables are divisive and harmful hen an elected college rep tells me that students at his college are intellectually superior to students at every other College, I am not just angry on behalf of Cambridge students, I am furious.

When a first year tells me that he is actively against equal academic provision across the colleges because he wants his college to be ranked top, this attitude exposes a serious problem for all Cambridge students, regardless of college.

At CUSU Council on Monday 9th

November, I successfully proposed a motion for CUSU to actively fight within the structures of our institu-tion to stifle the publication of data which facilitates the ranking of students' exam performance by college. My reasons for proposing the motion are simple: I was elected with an historic mandate to improve the parity of academic provision between the colleges, and have worked tirelessly on this campaign since summer. Rob, the Education Officer, and I have spent days analysing the data per college. We have met with half of the Senior Tutors (with the rest to follow over the coming weeks) to challenge them on their supervision rates. We have consulted with department heads. We have got the Pro-Vice Chancellor for Education, Graham Virgo, on board. We have just initiated our on-the-ground Michaelmas research project into provision on particular courses, and we continue to make the argument to senior academics who tell us equality of opportunity between the Colleges is purposeless and impossible.

As we attempt to tackle college disparities from every angle, a recurring cultural approach has shown itself to pervade the instances of push-back we have experienced: a concern that, if parity were to be achieved and Cambridge students were actually ensured equal access and opportunity (as the university prospectus tells us), then how might this affect the individual chances of a specific college on a ranked – and consequently feared – table?

Collegiate rankings show themselves to be a cultural barrier to change at our institution. They are part of the problem.

part of the problem.

CUSU is the central students' union, and thus it is our job to care about intercollegiate fairness. It is our job to make students understand how shocking it is that, at one college, poor performance in a ranking table led to penalties placed on the JCR's budget. It is our job to care and implement methods that alleviate the harsh implications of this ranking culture.

For those colleges at the top, sure, I'm guessing it feels great. I'm aware student journalists will be keen to suggest this is a personally motivated attack by a Girton alumna. But I'm pretty happy with the grades I got, wherever Girton falls on the list.

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### COLLEGIATE RANKINGS SHOW THEMSELVES TO BE A CULTURAL BARRIER TO CHANGE AT OUR INSTITUTION

This is about every student benefiting from change and not being stifled by individualised, reputational motivations. This is about combatting the harmful rivalry created between students who should view themselves as peers. This is about the blunt measuring tool of the Tompkins Table and the impact this has on the sense of self-efficacy of students at colleges that annually languish at the bottom. Indeed, the Tompkins Table would have us believe that students at the women's and mature colleges are not academically worthy, while rewarding

colleges with a larger intake of STEM students and more resources.

The Tompkins Table evaluates students in Firsts, 2:1s and 2:2s as if every student arrives at Cambridge from the same type of school, with the same access requirements, with the same grades, who all take the same subject with the same levels of resource. It tells us nothing about the value-added efficacy of colleges, or how academics, motivated by the actual learning needs of their students, might help a student succeed in achieving a 2:2 who was going to drop out. Ranking colleges is a blanket that is empirically unsound, and it perpetuates a poisonous culture of rivalry across the university.

I proposed the motion myself, but it was passed by your college reps. I don't have a vote on CUSU Council. The decision was made and the motion was backed by your colleges' Presidents and Chairs. It seemed, in many ways, to be the start of a new intercollegiate way of thinking. Beyond this motion, students are talking about what collegiality actually means at our institution, and that is a success in and of itself.

Please contact me at *president@cusu.cam.ac.uk* if you would like further information on how CUSU plans to tackle this.

## CUSU: A heart in search of a body and a brain



Louis Ashworth

CUSU means well, but you only need to go to a meeting to understand why the scepticism exists ambridge University Student Union, or CUSU as it is commonly known, often gets a bad rep. As largely self-appointed arbiters of student representation, its Executives and Officers are sometimes regarded as being out-of-touch with the majority of students. If you explain to the typical Cantab what their student union does, you'll be met with the blank stare normally reserved for when a Mathmo explains their PhD topic. Student activism is alive and well in Cambridge, but often it feels as though CUSU and the Graduate Union (GU) are a couple of steps behind. Some argue that it can be hard for CUSU to justify the money it gets from college JCRs and MCRs, especially when, in the Welfare Officer's fortnightly update, highlights include researching "the possibility of getting a GU kitten".

Given that anyone can attend, and freshers receive an email inviting them every week, CUSU Council attendance can be a little underwhelming. The meetings, which take place in the airtight student union common room, typically only attract people who were voted in by their colleges – at Monday's meeting, it seems a fellow reporter and I were the only two who could truly say we were there voluntarily. The room gets extraordinarily warm – if any students are seeking a free sauna experience, they could do worse than heading over to CUSU in swimming trunks. The soporific atmosphere isn't helped by a

voting procedure that, in an attempt to let all voices be heard, traps debate in a quagmire of speeches, questions, amendments and votes.

The debate on Monday centred around votes to oppose the publication of the Tompkins Table (a yearly ranking of colleges by grade that is produced independently of the university) and to campaign against the publication of class lists. We're told that the Tompkins Table suggests that students from women's and mature colleges are less successful, and that, of course, all Cambridge students are equally successful. It's a beautiful sen-

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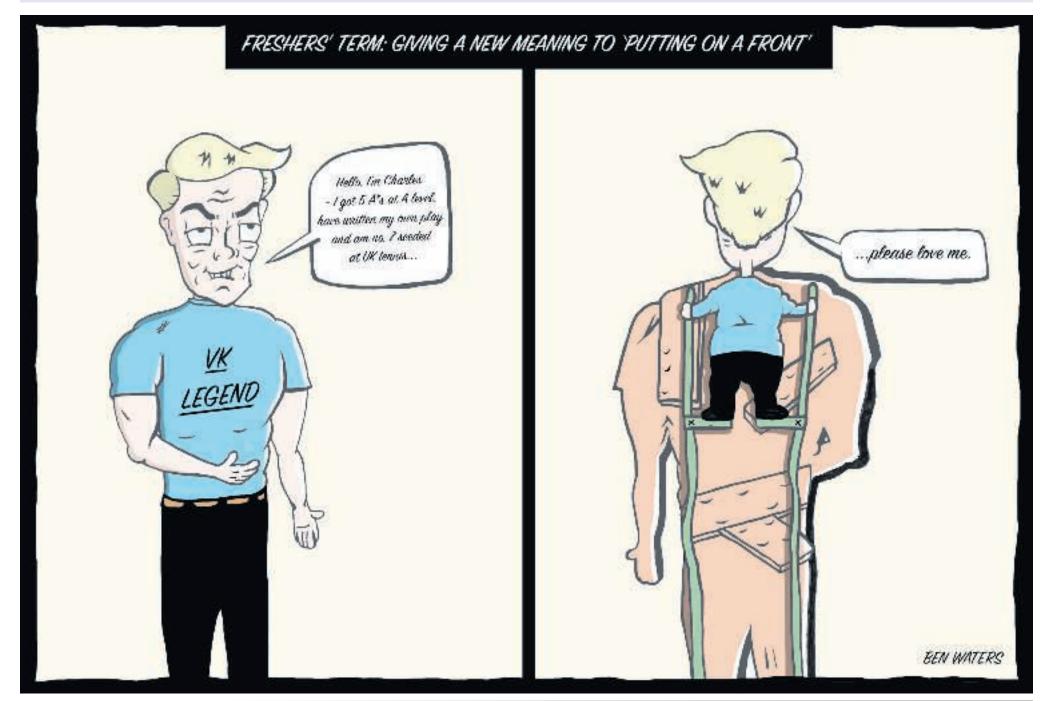
# IN THE WELFARE OFFICER'S UPDATE, HIGHLIGHTS INCLUDE RESEARCHING "THE POSSIBILITY OF GETTING A GUKITTEN"

timent, but seems to broadly ignore the idea that objective facts have any value – if some people want to know which college gets the most Firsts, for example, why shouldn't that information be publicly available? And spare a thought for poor Mr Tompkins (of table-creating fame) – what will become of him? The ying of cuddly do-goodery makes up the greater part of the council attendance – the Officers and Executives speak frequently, and present the majority of motions (though the sabbs, with the exception of the Women's Officer, do not have a vote). They command a bloc: in general, most of the attendees vote with the prevailing wind, which tends to be CUSU's inner core. The majority of these voters – sent from their colleges' JCRs and MCRs to represent their fellow students – never speak.

All is not unified, however. One group sits in the corner and frequently asks questions about process and due diligence, or checks up on whether previous motions have been followed through properly. Take, for example, the recent petition to stop the County Council from turning out the lights on a few student-frequented streets in central Cambridge from April next year. After a lengthy debate in October, CUSU council vowed to support the existing petition, but also to create their own independent one, widening the number of roads mentioned. At the meeting last Monday, the Executives weren't able to give any information about whether the new petition had been created even though it appears to exist (with around 400 signatures to the original petition's 2,300).

The heart of this yang group is the bad cop/bad cop pairing of Trinity JCR President Cornelius Roemer, and Fitzwilliam JCR Vice President Damiano Sogaro. Sogaro and Roemer ask questions throughout, seeking clarification, checks and balances. As we go through the motions (literally), they often seem more like pantomime villains – sighs can be heard as their hands go up and as they make small, often pedantic changes to the wording of motions. The majority of attendees, wearisome from hours of debate, seem appalled that these people might want to do something as selfish as to represent their own JCRs. When the time comes to vote, the resolute "No"s come from this corner. But they don't stand a chance.

There's a persistent question raised at CUSU council: how do we get students involved, and to care about what we say? There's no easy answer. Those people who attend must find its procedural form off-putting, and those in attendance who attempt to actually represent their colleges suffer death by a thousand bureaucratic cuts. It's clear that CUSU's inner core means well, even if they occasionally disregard the democratic mandate they claim to have – at the second council of term, they voted to support the Campaign for Free Education, but after some debate decided not to adopt a part of the slogan that read "Tax the rich". Cue, last week, a photo emerging of CUSU's Coordinator holding a placard bearing those exact words. There's a beating heart in CUSU, but right now, it's a heart without a student body, and somewhat short on brains.



## Here's what our first five weeks have been like

We asked five freshers to tell us about their impressions of Cambridge. There may be significant common themes...

ny expectations I had when arriving here are more or less a total blur. There are some things, though, that are relatively unsurprising: my supervisor intimidates me and drains my mental capacities in equal measure; wearing a gown makes me feel like a weird bat-human; and I've hit new levels of drenchedin-other-people's-sweat (and body odour) at Fez. Certain things, though, have been somewhat more unexpected, like the Trinity mathmo who tried to pick me up in Cindies by virtue of the fact that he was a Trinity mathmo ("I would ask you what you do, but the real question is: Do you want to come back with me?"), and the shock that riding a bike in actual traffic (and rain) is terrifying and difficult, especially when done to the tune of the aggressive honks of drivers gesticulating at your soaking self from the comfort of their warm, dry vehicles. Time works in funny ways here, too. When I signed up, eight week terms seemed like a total doss – basically half a year of holiday – but I couldn't have been more wrong. I feel like I've been here for ages, at least long enough to comfortably share clothes and overshare feelings with my staircase. Still, though, I don't even want to think about how snatures:
if this is only halfway.

Lucia Keijer Palau about how shattered I'll be in a month

**¬** his is it, I thought, as I cycled across Orgasm Bridge on a borrowed bike too big for me, in my swooping black gown, heels wobbling in the basket. This is Cambridge, I decided, as I ashamedly pushed the bike the final few steps and turned to admire Tit Hall library and the stars. The reality was that this was just another in the series of moments that have felt quintessentially Cambridge in the whirlwind of this term - singing every word of 'Let it Go' in Cindies, debating Putin's politics at 2am and waking up to drunk proposal texts being particular highlights. To say Cambridge is very Cambridge is write poorly, but what I'm getting at here is that Freshers' Week is somehow as intense, surreal and stereotypically Cambridge as I had hoped.

Of course, it's not all rosy postcard pictures: there have been nights of frantically reading Spark Notes until 2.30am, some vomit, and a freshers flu that refuses to clear. As well as developing respectable punting skills, the biggest lesson I've learnt since getting here is that Cambridge is, rather obviously, impossible to define in one snapshot of a moment or 220 words. Although running through Cambridge streets, lost and late, listening to an audio book of Bleak House at 1.5 times the speed got close.

Anna Iennings

**→** hould you fake being an extrovert when it doesn't come naturally to you? It's the perennial problem for us introverts who have to engage in mandated socialising. Starting university is one such occasion, where everything feels like an ultimatum and vou've convinced vourself this next introduction is going to make or break your social life for the next three years. It's hard to reconcile being a recreational hermit with the fact that this is the 500th time you've said your name today - discounting, of course, the hundred times you've practised it in front of a mirror beforehand, just to be safe.

When so much of the first few weeks at Cambridge revolved around being willing to form coherent sentences around other people, it was difficult to allow myself to take time out to just relax. All the people I hadn't met yet and the things I hadn't done yet hollowed me out and drained my excitement. It left me with the discomforting feeling that I wasn't doing Freshers' Week right. I wonder if I would have felt less apprehensive about the first few weeks of term if I had shed my introvert skin a little. But that would have been a heavily retouched version of who I really am, and after all, what are first impressions if not wholly representative?

Yukiko Kobayashi Lui

**▼**he ultimate bonding experience. Once the formalities of the fresher creed: name? (inevitably forgotten), college? (the same as yours, and actually on your staircase), and subject? (ASNAC - okay...) are over, pal pursuing begins in earnest. Quickly endorsed into a new lineage, bequeathed surrogate parents and a herd of new 'blood' siblings, the familyhood is quickly affirmed with the slogans 'sista 4eva' and 'ma bruv which now plastered over chests after the freshers' t-shirt party. The joy of formal, an occasion to show your new besties how fab you look in billowing black curtains, and even better once you're sufficiently inebriated and debating politics with your DoS. The matriculation fish course shakes the uneducated (in terms of cutlery usage) from the more uneducated, and port proves a good jolly before you hit Cambridge's infamous night scene. Oh, the madness that is Cindies and Fez. It's epic. It's tragic. It's a chance to show your true Strictly self, whacking out the 'big fish little fish' remix. If the team make it to Van of Life, not only have you gone hard you've also undoubtedly made lifelong friends: a team, a gang, a posse. Five weeks in and you're already married and have chosen the godparents. In Cambridge things move damn fast.

Molly Biddell

feel like I've been here forever. Not in that kind of exhausted, fed-▲up way I'm told strikes later in the vear (though, to be fair, everyone is a bit exhausted), but in the sense that I feel like I've never known anything different. I'm used to it now: I get up in the morning, I (try to) work, I go to lectures, I work/procrastinate some more – the list goes on. Now it might seem like I've been finding the whole experience a bit wearing, but that's not really true. Yes, I have felt Week Five looming overhead, and I have a sense of what the blues might be (I think I may have already had a trial run), but actually, in the grand scheme of things, the sheer intensity of Cambridge is most probably what has kept me going.

True, there is a lot of work, but

there's so much else to do beyond that when you leave the library. Cambridge is exhausting and intense, and that can take its toll; sometimes you miss home, miss your friends, miss being praised at least a little, but other times, when you do the things you enjoy, make new friends, and just reflect for a moment, it doesn't feel so bad after all. Sometimes, I just put everything down and go for a walk, and it's then that I realise what a beautiful place Cambridge is, and how lucky I am to be here.

Maheen Behrana

## Colour blindness cuts off important conversation

## Lola Olufemi



There is nothing radical about declaring that we all bleed red - it only silences people of colour

'm sure we've all heard it before: "There's only one race – the human race." Whether in an argument about identity politics or as a way to defuse heated confrontations, the reminder that, fundamentally, "we are more similar than different" appears far too often.

It is interesting to examine how this idea is used to police and silence people of colour. No matter the good intentions behind it, the insistence on focusing on a 'shared humanness' exists as nothing more than an avoidance tactic. From a young age, we are taught that acknowledging race is taboo, so ignorance is suppressed instead of deconstructed and reveals itself in daily reminders of 'otherness'

People of colour always have the same stories of interacting with their white peers. When race enters the conversation, there are a number of stock responses; either white people argue that they are 'colourblind' and profusely reassure you that they're not racist, or they view simple descriptors like 'black' 'Indian' 'Chinese' as offensive words. There is something extremely uncomfortable about being made to feel like the fact of your being, your blackness or your Asianness, is too offensive to acknowledge. It destroys the possibility of any legitimate conversations that could be had about race.

It is often the case that white people have never considered themselves to be part of a specific race or thought that it mattered much, because it hasn't had an effect on their lives. It has never been a source of negativity, and so appears to be completely neutral and arbitrary. But when you are constantly reminded when reading the news, walking through the



WHEN YOUR SKIN COLOUR IS THE DEFAULT, ANY ACKNOWLEDGEMENT OF 'OTHERNESS' IMPLICITLY BECOMES A THREAT OR A NUISANCE.

plodge, and interacting with people on a daily basis that their perceptions of you are based on race, it becomes of critical importance. Your survival sometimes depends on being able to articulate the inevitable frustration

that comes with this.

When your skin colour is the default, any acknowledgement of 'otherness' implicitly becomes a threat or a nuisance. This is the thinking that leads some white people to think that black power equals white hate, or that any recognition or expression of love for non-white cultures is an affront to whiteness.

Perhaps this is what causes white

people to roll their eyes at arguments about identity, or deem them futile. Engaging with privilege is a chore; it might make you really interrogate your intentions and change your behaviour. It upsets the order of things, bursting the naïve bubble that so many people exist in. Which is another reason why the notion of colour blindness irks me – anyone non-white who wishes to explore how race affects their time on earth is regulated back into silence by a concept that dictates that recognising difference is of little value.

When someone tells me they don't see 'colour', or that race does not affect the way they view people, what I hear is: "I cannot fathom a society in which we might have specific experiences informed by race and so must erase the differences between us." There is a tendency toward a postmodernist world view that thinks beyond 'arbitrary systems of categorisation, as if they don't have a material effect on people's lives.

Aside from that, the colour blindness argument is harmful because it absolves white people of their

responsibility for the historical violence perpetrated against people of colour. If race is irrelevant, so are all the events that have happened because of it. This provides the perfect justification to ignore the power dynamics that exist in our society.

Even if I, as a black woman, were to fully commit to the principle that 'race doesn't matter', how the world perceives me would contradict this. Perpetuating this myth is the equivalent of sticking your head in the sand or screaming 'lalalalala' when an argument becomes too intense. It is harder, and also more rewarding, to critically engage with race and recognise openly that if you're white, then your race gives a structural advantage.

There is nothing radical about de-claring that we all bleed red. Instead, try to actively engage with the idea that race determines a lot more than it should in people's lives. This is one of the key ways that we take away its determinative value; by interrogating how it is used for the maintenance of

We do not have to be the same to be equal: by erasing the differences between us we lose the joy of different cultures and what they can offer us. Homogeneity is not only uninteresting and reductive but impractical if we are actually committed to eradicating racial oppression.

## Should Cantabs jump the job queue?

This week, Rosie argues employers shouldn't prioritise Cambridge graduates, and Lana tells us why they should

### **Rosie Best**

tudents of Cambridge, you may want to sit down for this: going to Cambridge does not make us 'better' than everybody else. Life, especially employment, may be a competition, but having studied at Cambridge does not mean that you can sit this one out and still get a gold medal.

Emerging from the bubble, begowned and clutching a Cambridge degree, can cause a severe case of Special Snowflake Syndrome and unfortunately, once developed, this cannot be cured except with a bitter dose of reality and

the realisation that qualities such as intelligence or creativity are not exclusive to

Cambridge students. Allowing Cambridge to turn you into a Special Snowflake is only the beginning of the slippery slope to-wards disappoint-ment and resentment when you inevitably discover that other graduates are equally as capable as you are.

Principally, Cambridge is a

producer of academics. The intensity of our workload, the extensive reading lists and the supervision structure of our courses all point us in one direction: academia. Whilst this is all valid and is surely good preparation for those wishing to pursue a career in this area, other universities might offer a placement year or encourage their students to seek employment whilst at university.

This contrast in the functioning of Cambridge and other universities might mean that we emerge with a few more essays in our files, but in terms of real world experience of work, students elsewhere may actually have the

Finally, if you think that getting a job based on the university you have written on your CV is a reward then think again. It's safe to say that being at Cambridge gives a lot of us an inferiority complex, and surely more than 50 per cent of us have wondered when we will receive that email with a subject reading 'Sorry, we made a

Being granted a job on the basis that you studied at Cambridge would just add to this vicious cycle and put even more pressure on you to uphold the illusion of the all-round organised, intelligent, creative and generally perfect Cambridge student (a front which you're barely managed to keep up for three years).

Lana Crowe

If the University of Cambridge was a literary character, it would almost certainly be Mr Darcy. Brooding, quizzical, mysterious. Situated in a beautiful residence making it all the more appealing to potential suitors. One moment he ardently loves me, and the next finds me barely tolerable. Pride and Prejudice would have been a very different story if Miss Bennett were to be married to Darcy for three years and then chucked back to Hertfordshire with a pointless knowledge of Chaucerian politics and a £50,000 debt. Bennett's advantageous marriage changes her life: so should my advantageous university admission.

Different careers require different skills: the university prepares its students for timeconsuming, high-pressure, intellectually challenging work. Research shows, in some cases, Cambridge students work for twice as many hours as students at some other universities, a disparity that would naturally interest an employer. It would be unfair for an employer to look at class marks as an objective indication of ability and effort. University rankings are inconsequential if the benefits of going to a top institution don't extend post-degree. We are receiving a fantastic, expert-led education.

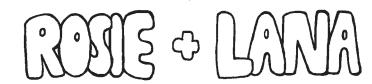
I didn't arrive in Cambridge from a privileged place; my presence here is a testament to my work ethic, something that deserves to be

acknowledged by employers. It is not discriminatory but, in fact, in favour of mobility for an employer to appreciate my Cambridge degree. If employers prioritise Cambridge degree holders, then I have worked my way up to the same playing field as those born into privilege; if employers are not impressed, then I return to the want of connection and lacking prospects that my social background entails.

Education is a fantastic tool for enabling people to fulfil their potential. Cambridge produces students who, if men-

school system: the discrepancy between educational practice and the culture in different schools means a lot of students are not afforded the opportunity to come here. Allow Mr Darcy to meet everybody, and he shall fall in love with those who most deserve the advantages that his approval will bring.





## Week Five Blues: When the cookies don't cut it



Emma Simpkin

It didn't take me long to realise how serious the mental health problem here is, and it's worrying

s a naive and eager fresher, I came across the ominous term 'Week Five Blues' within moments of arriving in Cambridge. The week kicked off with a bar crawl, the epitome of fresher fun. Or what should have been. Unfortunately, discussions with second-years lead to the foreboding topic of "how to survive Cambridge". Tips ranged from sleeping in the library during finals to save the thirty second walk back to your room, taking caffeine pills and "training yourself" to survive on three hours of sleep. Within my first week, I realised the 'blues' weren't just centred on Week Five.

But we've been told right from the start that it would be hard, right? In an article for *The Cambridge Student*, second year William Hewstone argues that, as students at the third best university in the world: "If we're not feeling a little pressure, then what an earth are we doing?" I'd agree if what was experienced was a little pressure, instead of eating-coffee-beans-because-I-don't-have-time-to-boil-a-kettle

Part of the problem centres around the competitive atmosphere at an elite university. I admit that we signed up for the external pressure of academia. What we did not

sign up for is the inability to cope with our own internal competition. I have met students who introduce themselves by their A level results, bizarrely finding it easier to say what they have achieved than who they are.



### DISCUSSIONS WITH SECOND YEARS LEAD TO THE FOREBODING TOPIC OF 'HOW TO SURVIVE CAMBRIDGE'.

Equating self-worth with success is sadly common at elite universities, as Shefali Kharabanda illustrated in *Varsity* a few weeks ago. It is a catalyst for mental health issues. Self-esteem becomes entirely conditional, fluctuating with external measures of accomplishment. In an environment where only 27 per cent of us feel we can complete work to our 'satisfaction', the lack of a feeling of success can result in a crisis far beyond something that can be addressed by sweets outside the library.

Despite efforts from organisations like Student Minds Cambridge and welfare officers to keep the conversation going, general discussion among students rarely addresses the issue outside of this one week window. Week Five has often been the first time I have heard others admit that they are struggling. While it is wonderful that this confession has occurred, it is worrying that the conversation seemed inappropriate earlier.

The lack of conversation focuses around two points. Firstly, no one wants to be seen as 'ungrateful' to be offered the opportunity to study at the best university in the country and respond with grievances. I was met with incredulous looks when I expressed to other students that if I don't like it here, I'd leave. "You'd just... leave? But it's the third best university in the world!" In my third week I expressed to another student that I've been struggling with the stress of balancing essay deadlines with actually having a life, only to be told that perhaps I should spend more time appreciating the architecture. While the sun setting over King's College Chapel certainly is a sight to behold, it isn't going to help the student crying themselves to sleep over the looming essay

deadline and the prospect of getting a low 2:2 for all their effort.

Secondly, students at Cambridge simply do not like to fail. Many come in with a survival mentality of 'I've made sacrifices to get in here, and I'm not giving up now'. I've heard students remark that 'it's only three years', a similar remark to one a prisoner might make about their sentence. Somehow, amongst this mentality, admitting struggle has been equated to admitting defeat.

If you're reading this and wonder-

If you're reading this and wondering what all the fuss is about, that's great. You have been lucky enough to have the predisposition or experience to develop the skills for coping with both stress and the need for perfection. But we can't forget others aren't so fortunate. Such people are not a small minority, as the Tab's Mental Health Survey found in 2013. Of the 1,749 responses, 46 per cent of Cambridge students are depressed, with 21 per cent diagnosed. Focus needs to be placed on teaching coping mechanisms to manage the need for perfection. Week Five welfare efforts are a fantastic place to start, but these attempts need to continue across all weeks of all terms. A cookie in my pigeon hole one week of the year just isn't going to cut it.

# The Secret Diary of Katrina Kettlewell

Columnist Ellie Coote recently uncovered a diary buried beneath the floorboards of an undisclosed room in an undisclosed college. In this remarkable extract, we are given an exclusive insight into the world of Chelsea socialite Katrina Kettlewell, seems unaware of her diary's discovery and shows every intention to continue writing. Names have been changed to protect the innocent.

Ith here. Litro just awoke to the sound of a magpie like actually rifling through my antique silver... I'm like "OMG like hey Mr Magpie like wuu2 this morning?!" to like totes warn off bad omens. And then like out of nowhere this like actual black cat totes jumps through the window and like chases the magpie outside and under a ladder which then litro spontaneously bursts into actual flames. I'm like, "Litro thanks SO much Ebony, you're like totes a life saver!!" and she's like "Meow-owow" cause like the fire litro burnt her tail. What a strange morning... At least it's not Friday 13th!! #Foreboding...

MiddaySo like the college is having like a super on-steroids

celebration tonight, it's going to be totes off the charts #Bigger #Better #Preferred #Thesaurus! So appaz it's like the 100th anniversary of when we like abolished our hereditary admissions test (litro a blood test that confirmed if you were related to Cromwell #TheOC). Apparently it was like exclusionary or something. The legend goes that like 100 years ago some like super radical JCR Prez was like, "So I'm like just wondering guys, why do we actually have this?" and the college were like "OMG for Christ's sake GREGORY like FINE we'll STOP it but can you like totes stop harping ON and ON about this!!!!! #Leave(Wing)UsAlone #Past-Tense." So like in super adorable fashion some like crazy radical left-wing conspiracy is now like totes part of tradition. Litro #Fave #JoinUs.

So to celebrate the memory of Gregory (he's like totes dead by now) we're going to have like a totes topnotch formal with litro the upper echelon of the college to like celebrate our generosity and pity... Oops #Empathy #Thesaurus... Litro so #WellMeaning. GTG now, preparations await!

So like I arrive at #100YearsOfTheBourgeoisie #AndMany-MoreToCome event and during the grace we like all link arms and walk towards High Table singing Kum-

baya (litro so #PortWing, which is obvs a totes unconventional joke 'cause like left wing people don't drink port or indeed sail)... When we get to High Table we're litro met by the Master, who extends his palms upwards as we all simultaneously bow at a neatly forty-five degree angle. Out of the corner of my eye I see our JCR Prez totes extending to seventy degrees... #NoRespect #Conspiracy.

So like after what Gregory might call a "Slapping Up" Meal we all reconvene in like the actual garden for candlelit conversation #RhubarbRhubarb and a tad of the vino. As I glance across the lawn I'm litro eye-searching for Hugo #Compound, but he's like nowhere to be seen. Out of the totes like most adorable corner of my eye I see Gregory's descendent like totes plodding over holding a tray of cocktail sausages. As I'm like searching for a way out I look around and see the shrubbery surrounding the lawn litro like totes rustle. I'm like, "Ebony, is that you?" But there's like litro no #Miaow from the bough. So like I turn back to my #Rhubarb and like commence nodding when a loud horn noise like totes erupts across the lawn. Like immediately some  $masked \ men \ like \ totes \ jump \ out \ from$ behind the bushes and trees with like hand painted signs! It's like so totes #BushyRiot!!! Some masked guy

shouts "#TraditionMission!!!" and cacophony breaks out through the literal swarms of privileged people, it's all very #OTT ngl. So like one of the rioters litro sets off a bomb that like smells litro so strongly of burning wheat... Amongst the whirlwind of oats I lean in to totes scrutinise the

#BushyRioter's hand and recognise three delicately positioned freckles and a well-meaning callous... Hugo!!! I run to him as a cloud of flour bursts forth from the throng...

OMG so, like, litro just wait for more bizarre occurrences #NextWeek...





PETAR ON FILM
Petar Lekarski
unpicks the latest
releases

### MACBETH AND THE DEVASTATING POWER OF GRIEF

I recently saw the new adaptation of *Macbeth* and it wrecked me in the best way. I'm still trembling with the aftershocks and thinking about its amazing moves. It was freaking intense, dear reader. Why? Because instead of being slavishly devoted to Shakespearean language, it uses the unique communicative power of film to make a universal statement about grief.

*Macbeth* opens with a heart-breaking scene. It's not quite up there with the famous prologue of Pixar's *Up*, but it comes close. We see Michael Fassbender and Marion Cotillard mourning a dead child, huddling together for warmth. Our instinct is to do the same. The setting is remote and desolate. The atmosphere is one of all-consuming sadness. I should note that I am not familiar with the play, nor have I seen any adaptations, theatrical or otherwise. The film's strength is that you don't have to be familiar with the original plot or the language to enjoy it. It works because the central themes of the play are communicated cinematically, through sound and colour, slow motion and repetition.

Sound first. The soundtrack album opens with two sparse, eerie tracks – 'The Child Part 1' and 'The Child Part 2'. The film and its soundtrack both open with an entirely human endeavour: burying the dead. Not with the witches and their scheming; not with the supernatural. The intention, I think, is to put us in the frame of mind of two grieving parents. We are invited to feel what these poor people must be feeling – both visually, through the framing of the scene, and aurally, through an unobtrusive score. Once we've accepted this invitation, and thus the film's premise, its central themes emerge as corollaries. In other words, everything to come can be seen as an expression of grief.

Macbeth is violent. Immediately and brutally. I must qualify that by saying that the violence is not gratuitous — it's not there because some financiers thought audiences wouldn't respond to a Shakespearean adaptation without it. It seems instead like a concerted effort to help us to relate to the protagonists. Their world (not unlike that of Max in this summer's Mad Max: Fury Road) is fire and blood. They have just lost their child. In this context, their homicidal scheming is less easy to dismiss as mere madness or pure evil.

Macbeth is alone. He is often positioned in the centre of the frame or around its edges, away from people, away from us, even when he appears to be looking straight towards the camera. He sees things others don't — most prominently the three witches. He is a fierce warrior who is easily led astray, whether by Lady Macbeth's hand or by nebulous supernatural persuasion. This creates a fascinating duality in Macbeth's character that Fassbender portrays wonderfully — he's at once incredibly powerful and incredibly vulnerable.

Macbeth's hamartia is his blind trust in those who walk him to the edge of a cliff and tell him to jump. This is what Lady Macbeth does when she suggests that Macbeth should murder the incumbent king that night. Lo and behold, Macbeth does just that, terrifyingly stabbing a sleeping man. The camera lingers uncomfortably, the murder becoming more lurid and unsettling with each strike. This scene is jarring for all the right reasons. It's slow and agonising. Director Justin Kurzel's use of slow-mo to emphasise the thematic importance of certain actions should not be brushed off as 'showy' or 'gimmicky'. It is anything but a gimmick. It gives us room to reflect and allows time to mull over the tragedy. It is uniquely cinematic; like all of Macbeth. Every choice – each frame, each note of the score, each camera movement - is part of a riveting whole. Don't miss it, dear reader.

# HIS DARK MATERIALS: BACK FROM THE CINEMATIC ASHES

Molly Stacey has high hopes for the return of Philip Pullman's trilogy — this time on the BBC



hen I was six years old. I fell earnestly, ferociously in love with Lyra Belacqua, who dragged me into her parallel Oxford - a weirdly Dickensian fantasy world of ragamuffins and zeppelins and clever girls who do not for one moment question their ability to be tooth-and-nail, scabby-kneed heroines – and never let me go. A year later. His Dark Materials, the Philip Pullman trilogy in which my beloved Lyra starred, was adapted and performed by the National Theatre: a beautiful, physical performance consisting of two full-length shows and featuring enormous, dexterous, human-operated puppets, the precursor to one of the National's greatest successes, War Horse. Not until the creation of the iPad has a seven-year-old sat in a darkened room for five hours so unfalteringly entranced, fully convinced by the array of fantastical creatures who seemed to breathe life - entirely in line with Pullman's exploration of the soul in the original books. Three years later in 2007, New Line productions spent \$180 million on *The* Golden Compass, a starry Hollywood adaption of Northern Lights, the first of the trilogy. And it

10-year-old me was not the only one dissatisfied with this flashy yet diluted attempt to take Pullman's hugely popular series to the big screen; the critical reception was poor, and the middling financial success of the film resulted in the production company's restructuring, and the cancellation of any plans to continue with the trilogy. Fans such as myself were relieved, but it was assumed the failings of New Line would make *His Dark Materials* untouchable.

On 3rd November, however, it was announced that the BBC had given the green light to commission a television adaption, still funded by New Line (once again profitable thanks to *The Hobbit* franchise) but creatively

produced by Bad Wolf Productions executives Jane Tranter and Julie Gardner, the women responsible for the unprecedentedly successful *Doctor Who* reboot in 2005. And we should all be very, very excited.

For those not au fait with His Dark Materials, the series is a fantasy adventure of the densest kind, concerned with the adventures of a pre-pubescent girl on the one hand, and a Milton-esque exploration of sin and criticism of the Catholic Church on the other. Unsurprisingly, this makes it rather difficult to boil down to a feature length film. While entering the more conventional worlds of Harry Potter or The Lord of the Rings means that audiences who have never read the books are nevertheless comfortable with the rules and rituals of wizards, dwarves, and elves. Yet the total originality of Pullman's parallel universe – a multiworld landscape filled with dust and daemons. alethiometers and angels - makes it extremely difficult to grasp in a mere two hours. But a television series, which as a dramatic format in the past 10 years has gone from strength to strength, will do justice to the narrative intricacies and philosophical undertones that make His Dark Materials so engaging, even more so with the creative input of Gardner and Tranter.

Indeed, the brilliance of *His Dark Materials* was that Pullman, himself a former school teacher, never underestimated his young audience, even if he only expected his readers to be the most "precocious" of their peer group. As it happened, the winning mix of challenging content and unashamed adventure resulted in the book being adored by adults too. Yet the task of adapting a novel which was critically praised by adults but sold in the children's section of the bookshop was a confusing concept for New Line, who made the fatal error of thinking that adult viewers were most interested in the heavy

dialogue and the Asriel/Coulter (or, perhaps more accurately, Daniel Craig/Nicole Kidman) romance, and that children could be pacified by some talking bears and an exuberant child actor.

Enter Gardner and Tranter. If there is anyone who knows about treading the intricate line between adults' and children's fiction, it is these two: their Doctor Who reboot deals with this balancing act with aplomb. In fact, when it came to the struggle of trying to please the preexisting adult fans whilst simultaneously creating something new, exciting and, importantly, attractive to children, Tranter and Gardner more than simply 'dealt' with the issue: they owned it. Doctor Who quickly became known for its dark, difficult plot lines played out with the unlikely props of aliens, Converse and silly slapstick humour. Where New Line squirmed at any sign of religious or scientific controversy, writing and re-writing in its soul-sapping quest not to offend or displease anyone, the *Doctor* Who producers held fast in the face of initial critics who saw the time traveller as too edgy/ too immoral/too smart - a move which has held the show in good stead for ten years.

His Dark Materials are books I can return to again and again, both for the intellectual rigour of untangling a new layer of Pullman's critical philosophy, as well as the sheer pleasure of revisiting a most intricately realised world of adventure. The first film may have endangered my love affair with the trilogy, but I have not been this excited about a production in a long time - and my six-year-old self desperate to be Lyra Belacqua knows it. The Golden Compass tried to sugar-coat and glitter-ify, as the America-friendly title change demonstrates. I have no doubt that Bad Wolf's offering can bring the trilogy back to its darker roots – as long as the BBC will let it.

## NEW DIRECTIONS

As the band prepare to release their final album before their scheduled split early next year, Mariam Ansar reflects on a very personal history of the band

I remember the moment Simon Cowell put five teenage boys together on the *X Factor* stage like it was yesterday. It was 2010. I was 15, staring at the TV screen with a magnetic fascination which only occurs when something seems significant. One Direction was one of those things. Maybe it was the fact that I was a teenager, occupying the in-between stage of existing, looking for something to escape into. It was also the idea of five very normal teenagers from regions across the UK getting together and bonding over more than a desperate desire to be famous. Harry Styles, Zayn Malik, Liam Payne, Louis Tomlinson and Niall Horan seemed to stumble into stardom. They called themselves 'One Direction' because they were headed into an unknown *together*.

For all the bands Cowell manufactured, there was a sweetness, an authenticity to them which transformed them into stand-out cultural phenomena. Five years on, four albums later, and one band member down, their presence still ignites that familiar, excited 1D glow inside of myself and countless others. This is the effect of witnessing the maturing of a group as you grow yourself. It feels simultaneous.

The joyful, aimless pop of *Up All Night* had all the enthusiasm of first-time teenage experiences. *Take Me Home* featured lines and melodies difficult to ignore, vivid as long car journeys with people you love. *Midnight Memories* can be recognised as the turning-point, a fusion of rock, pop and vulnerability, showing the maturing face of the band and evidenced by the release of singles like 'You & I' and 'Story Of My Life'. *Four* was a soundtrack of acoustic

guitars, Harry and Zayn showing off their falsettos, Liam securing the strong preludes to the chorus, Louis and Niall embellishing verses and bridges.

I remember streaming the album on my train down to Cambridge for my interview. It was an attempt at escapism, a trust in the singing capabilities of these five boys who understood they were Cowell's capitalistic endeavour, but who also recognised that they worked hard, were respectful, and tried for the fans. It was the pressure of the latter which resulted in Malik's departure. It's the pressure of the latter coupled with this depar-

ture which makes *Made In The A.M.*'s release so hotly anticipated.

What Harry, Liam, Louis and Niall put out will be their final love-letter to the fans. Their break is scheduled. Releases from *Made In The A.M.* are unapologetic, welcoming in the final phase of One Direction. 'Drag Me Down' and 'Perfect' are not self-conscious sounds. Two singles down and *Made In The A.M.* truly feels like it'll be the evolved, high-quality pop



one would expect of the boys who sang 'What Makes You Beautiful' while also being impressively advanced and, well, better.

The group just don't *have* that desperate desire to break free from the label of pop music or 'boy band', even at the finishing line. Theirs is a success which doesn't shy away from what it is, and its this unapologetic acceptance, this refusal of shame, which has produced success, pop hits which are infectious, music videos which are never dramatically serious. *Made* 

In The A.M.'s goodbye-for-now will resonate because it will be juxtaposed with good pop. It's the certainty of unapologetic artistry until the guitars are dropped and the voices stop singing. The show is over. The show was good. You can leave your audience frozen in a standing ovation. Your audience is happy to give you that because you gave them enough. After everything, I think Made In The A.M. will be more than enough.

Mariam Ansar

## Culture and the Corporate

Music risks everything by cosying up to commerical interests, argues Henry Goodwin

John Lewis has done it again. The retail company's festive advert has become the unofficial klaxon that starts the countdown to Christmas. 2015's interpretation is titled 'The Man on the Moon,' and features a young girl looking out into space and happening upon, you guessed it, a man on the moon. The rest of the advert shows the girl's attempts to contact the man on the moon, eventually succeeding in sending him a telescope so that he knows he is not alone at Christmas. Truly heartwarming stuff.

heartwarming stuff.

The legacy of the John Lewis Christmas advert has always been musical. From Ellie Goulding's cover of Elton John's 'Your Song' in 2010, to Lily Allen's take on Keane's 'Somewhere Only We Know' in 2013, it seems that a prerequisite for a successful festive advert is a soppy, folksy, minor-key cover of a celebrated track. This year's offering sees Aurora, a little-known 19 year old from Norway, cover Oasis' 'Half the World Away'. For Aurora, the advert offers an immense opportunity. Lily Allen topped the charts in 2013, while Tom Odell reached number 7 last year. Indeed, at the time of writing, 'Half the World Away' is nestled at number 5 on the iTunes chart, a position from which it is sure to rise over the coming weeks.

However as the consumer and music fan that I am, I can't help but view John Lewis' latest offering with cynicism. Personally, I find it utterly depressing that a song created with little purpose other than to manipulate middle-class mothers into purchasing overpriced crockery is year-in, year-out achieving such huge commercial success. I suppose the main reason for this is because music in this day and age is inextricably linked with consumerism, branding and, above all else, money. All of this begs the question: Has the music industry become too cosy with the corporate world?

Corporate sponsorships are fast becoming the backbone of artists' revenue, outgrowing the dwindling revenues offered by record and merchandise sales. One need only look at the rampant recent commercialisation of the SXSW festival in Austin, Texas to see the industry's emphasis shifting away from providing a spotlight for burgeoning artists, towards providing a platform for showcasing big brands. Perhaps the most pertinent example of this came in 2014, when Lady Gaga performed on a stage sponsored by Doritos, dwarfed by a three-story high fake vending machine packed with human-sized bags of Doritos

The story is similar in England. The annual British Summer Time series of concerts in Hyde Park (or should I say 'Barclaycard presents British Summer Time') caused me great personal upset when I worked all day to earn a ticket to see Arcade Fire perform in 2014, only to be told thereafter that the event's corporate sponsors had all received tickets for free.

The consequences for the music industry are profound. Increasingly at gigs, avid fans eager to see their favourite acts are replaced by men in suits, only present because their boss has given them a freebie. On the more commercial side of things, the consumer is being shafted. Commercial streaming services like Apple Music and Tidal are shelling out huge amounts of money to guarantee exclusive content from artists like Drake or Pharrell Williams, meaning that the average fan must fork out ever more money to stay in touch. Sadly this process looks to be speeding up rather than slowing down. Artist-brand partnerships are now commonplace; the music industry is quickly turning into a fiefdom of the corporate world. So congratulations, John Lewis, for cementing the link between commercialisation and music – you've done it again.

### Poetry Corner

### Lake Poet

Wrens undress feather by feather until the skeleton swings like a lantern over the plum-coloured tarn.

Impregnable sleep in our eyes, awful things coming to plague us.

Why are there no troops, no silks, no elegies.

-Chloe Stopa-Hunt

### Baby Steps

The pavement writhes with footprints, the heat of 19 years' sun, skipping strides that graze the ground, grazes that ooze blood, recalling dried paint, the sodden boards of a tragic end, the red dress - the revulsion of mentioning it - the red dress, wreathed in flat flame, passion, as passion, so passion passionately so, for what, a red-bricked road, a rip, a wrench, stabbed in the eye, how can a rose, be just its stem and sap, and buds, when its red is a dress, worn by the wind, each petal shrugging its silken fold against the thrust of it all.

Being thus,
The pavement is an awkward place
On which to place your feet.

-Loïc Desplanques



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## Management consultancy: a sign that Western

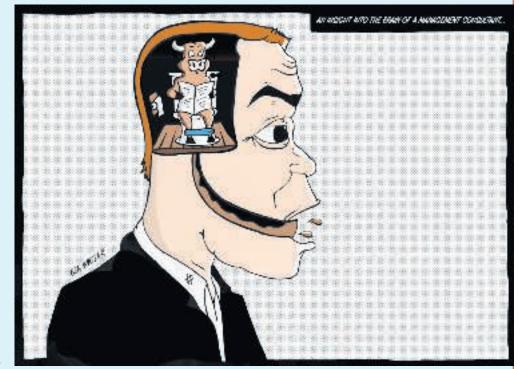
civilisation is doomed?

It began with an ironic interview, smugly mocking management consultancy. It ended with a highly-paid, shallow existence, marking the end of Guy MacKendrick's career in Marxist academia.

left Cambridge a couple of years ago and applied for a job in management consultancy, partly ironically. I turned up at the interview and did a straight-faced pisstake, talking incessantly about how I was attracted to the firm because their "synergy" and "dynamism" would combine excellently with my "outstanding interpersonal skills". To my surprise and amusement, the corporate drone in front of me lapped it up. I could tell he was the kind of mind-numbingly tedious moron who would like Coldplay. He made me want to join some monumentally savage Marxist paramilitary group. But, at this point in my last year at Cambridge – cliché of clichés – I decided that I wanted a well-paying job, and so I took up the offer and became a management consultant. My reasoning was thus: as Spike Milligan put it, "money doesn't buy you happiness – but it does buy you a better form of misery."

And yet, while I was living off my parents' money at Cambridge, I was still one of the interesting posh people – I chain-smoked Sobranie Black Russians and recounted anecdotes about my aristocratic granny going on a cruise with T.S. Eliot. Management consultancy has turned me into boring posh. You know the type: they talk about how they had a nice avocado for lunch, for about twenty minutes at a time. Thanks to my milieu these days I talk about that and how to "maximize innovation clusters". Yes, I'm depressed. Yes, I'm nostalgic. The saddest thing about Cambridge is that when you get to third year, you realise that you're leaving soon, you need to get a job and that ideally that job should give you lots of money. You get tired of having to smoke roll-ups and needing to ask your parents for money to fund a decadent lifestyle that's way beyond your means. So, consequently, you apply for the most boring, unnecessary excuse for

a profession – management consultancy.
'Unnecessary' is really the operative word.
There's a very telling story – I'm not sure whether it's apocryphal or not – about the late great Dowager Duchess of Devonshire, the last of the Mitford sisters, who transformed Chatsworth House from an unaffordable relic of the days of vast aristocratic wealth into a rampantly successful business. Out of curiosity, she had a management consultant come up from London, and she said that basically after a few days at Chatsworth he gave her a file of paper telling her a smidgen of the huge amount she already knew about her



business, and buggered off, pocketing a hefty fee for the privilege

This is what I do pretty much every week. After three years at Cambridge pursuing the big questions of human existence in my work by day and having an excessively great time by night,

I'm fannying around with spreadsheets and telling businesses to lay off workers and streamline their management structure. I am at the rotten core of capitalism.

I should have got that First and become a Marxist academic

## The Grandeur of the John Lewis Advert

### **OLIVER YEATES**

₹ ince 2007, the John Lewis Christmas advert has found its feet as a British tradition of its own, serving as the much anticipated cue for the oncoming festive season. This year's 'Man on the Moon' edition did not disappoint, comparing strongly with the adverts that have preceded it, with a sentimental simplicity that is heartfelt and memorable. The song choice is, as ever, tear-jerking, with Aurora's charming cover of Oasis' 'Half the World Away?

What is more noticeable about this John Lewis advert than others is the less overt link between the tale and the brand; Monty the Penguin was bought a toy companion, whilst the snowman that comes to life is shown to be gazing with awe at the Oxford street store. Yet aside from the telescopes, there is very little tangible product placement in this year's advert. Such a move signals the shift advertising is beginning to take, whereby attention is being turned to generating emotional investment rather than by-the-book style sales pitches. If we recall some of the most successful TV adverts of the past few years, such as Sainsbury's WWI football game and Marks & Spencer's fairytale-themed Christmas adverts last year, the hilarious but touching Volkswagen Darth Vader advert, and the seductive simplicity of Adriana Lima holding an American Football in the Victoria's Secret 2008 Super Bowl spot, one notices the less explicit exhibition of specific products and prices, but rather a preference for story, imagery, and memorability. Indeed, John Lewis as a vastly ranged department store would suffer from trying to comprehensively pitch its different departments and products. Pricing specifics simply aren't needed any more in a world in which such information is so

immediately accessible for the consumer, especially with the prevalence of online shopping.

The ever-growing rise of social media outlets continues to bolster the effect adverts can have over the consumer. The internet descended upon the advert to input its own interpretative signature, with the advert being re-cut into a horror version, the Guardian posing (albeit loosely) a theory of "Moon Hitler", and The Poke's Dark Side version ending in the hilariously inspired: 'Now, witness the power of this fully operational department store.' John Lewis can essentially sit back and enjoy, as they bear witness to a creative origin that through such adaptations continues to spread and engage consumer interest and recognition.

Yet we should not ignore the more poignant intentions behind the advert. A message that can certainly be gleaned is the UK's increasing age problem (something which Channel 4 have also recently addressed through interviewing the lonely elderly), and John Lewis are indeed working in co-operation with Age UK. While commendable to address an issue becoming increasingly significant with our ageing population, I cannot overlook an uncomfortable juxtaposition between the intended message, and the execution. The collaborative effort between John Lewis and Age UK, though promoting awareness, has the inherent side effect of literally capitalising upon the ageing problem. Not only this, but the official John Lewis website doesn't seem to fully account for the fact that age is a central theme, captioning the video with 'the story of a young girl called Lily. On the contrary, one feels much more invested in what is, at its heart, a story about the unnamed man on the moon. This year we can see the expanding potential of advertising; not just holding a capacity to prove creativity, but also demonstrating an ability to deliver a more resonant and socially aware message, a

clear sign of matured development from the perhaps less directly accessible 'Bear and the Hare' story for example.

Above all, John Lewis successfully upholds its committal to a theme at the heart of the Christmas spirit – expressing love to those that feel isolated – and I hope the John Lewis tradition continues to grow and evolve. The

very concept of a man on the moon seems to ponder the notion of "how far we've come", and we need only look at the aforementioned growth of social media, the prevalence of cultural sensitivity (ageing) and indeed, the adverts themselves, whereby from a silhouette constructed by John Lewis products in 2007. we now have a man on the moon in 2015.



## Being a Mormon at Cambridge

An anonymous student considers the pressures and difficulties of practicing the Mormon faith in this university

eople are very surprised when I tell them I'm a member of the Church of Jesus Christ of Latter-day Saints – or, the Mormon Church, as it is informally called. "How can someone as intelligent as you be a member of a *cult*?" a friend asked me in our first term at Cambridge. This is just one example of many things people have said to me on this issue, suggesting that they can't reconcile my open-minded interest in the world with my Mormon religious beliefs. It shouldn't really be the case, but this means that

ON DURING PINCE

I've kept my faith a mainly private matter since I got to Cambridge. I know that evangelising is a key part of my faith. Indeed, after Cambridge I'll be going to France as a missionary – and promoting Mormonism in a nation where drinking and smoking remains part of the culture should be an interesting experience. Mentioning this plan for after exemplifies the difficulty I have talking about my faith: even close friends have raised eyebrows when I've said I'm going to be a missionary, and I don't think I'm reading too much into it when I say that I'm sure they associate it with forcing religion on people, and can't imagine someone they know and like doing something so

As a matter of fact, I don't think it's a case of forcing the teachings of the LDS Church on people at all. Religious belief must come from deep inside the believer. It must be a matter of free, willing and happy submission to God. In spreading the word about LDS beliefs, the way I see it, I'll be making clear what it believes, why it has brought me great happiness and peace, and why the church's teachings seem so right to me that I can't deny my feeling that they are the complete truth.

A lot of the questions I get about Mormon beliefs at Cambridge are about polygamy, and about the idea of

the religion as a cult. Of course, Mormon beliefs about the Trinity, and our belief in the Book of Mormon as a sacred text, are very different from other Christian denominations. But it seems to me that in this context 'cult' basically means different. Admittedly, through history, there have been some very bad, corrupt rotten apples in Mormonism. A lot of people think that polygamy is still a part of the church, when the official, authoritative body has consistently militated against it

> However, I suppose the fundamental issue that people in Cambridge, and indeed elsewhere, seem to have with Mormonism is that being part of it entails a very strong commitment to God. Submission might be an even better word. In this day and age, especially among inquisitive, intellectually minded people at places like Cambridge, there is deep antipathy to the idea of abandoning pure reason for a leap of faith. But it's just a difference of epistemology. For me, the Bible and the Book of Mormon can communicate to me without me always understanding them. However, that instinctive sense of feeling the truth is there. And that's what has brought me the most blissful sense of security and contentment in life.

## E VARSITY Set by Glueball

abhorrent.

- 1. Happy, dead content to be able to change! (9)
- 6. Starts chopping oregano, spinach, salad ingredient (3)
- 8. Left after quiz, it's too easy (7)
- 9. Fruit rat? (5)
- 10. Proctor alive, dismembered by beast (12)
- 12. Sounds like filthy place caused eye infection (4)
- 13. Snakes, not really insects, were Cleopatra's downfall
- 17. Support for crazy yokel contest (12)
- 20. Bishop's garment is
- where remit fails 21. A little Eastern European animal (7)
- 23. Sister is starting, not unusually, novice (3)
- 24. Spanish sundaes prepared for ballerinas (9)

### Down

- 1. Changes book (4)
- 2. Within, devil established as king of demons (7)
- 3. Top copper when forged might work here? (1,1,1)
- 4. Body's cold after curry (6)
- 5. Dan asleep at sea walk (9)
- 6. Map out and eviscerate heart with can opener (5)
- 7. Desert girl with scorn (6)
- 11. Rovers pending internal financial problem (9)
- 14. Grunt work entangled these at the LHC? (7)

### 15. Shrewdness shown by the Christian Union to schism? Agreed! (6)

- 16. Cook overheard doing this to eggs (6)
- 18. Artist loses self sculpting divine being (6)
- 19. Sets reeling a suffering lass (4)
- 22. Do drug sounds like a lot of money? (3)

Solutions will be available online at www.varsitv.co.uk after the first correct entry is submitted to editor@varsity.co.uk

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#### The September Issue

The September Issue is a 2009 documentary focusing on the composition of *Vogue's* 2007 September issue, traditionally the most anticipated fashion-print instalment of the year. The documentary is, essentially, the non-fictional version of *The Devil Wears Prada*, exhibiting the curt decisiveness of Vogue's revered Editor-in-Chief Anna Wintour and the various elements behind the production of such a renowned magazine. The documentary illuminates how well The Devil Wears Prada was made, with the set looking incredibly accurate and Streep matching Wintour's ruthlessness scarily well. However, Wintour is seen to display a greater sense of empathy than one might expect; her comments on how her siblings perceive the



demands of the job, stress her vulnerability. The creative passion imbued with the process of producing the magazine is utterly impressive to watch and fosters a newfound respect for what is involved behind such a publication. Insight into the work of Creative Director Grace Coddington is marvellously refreshing, charming and inspiring, and her pondering she was "left behind", born an era too late for romanticism, owes to the documentary's wider atmosphere: one of self, desire, passion and a journey of creation. One should take particular note of the relationship that develops between Wintour and Coddington, a heartfelt and challenging fellowship in the soul of the documentary.

### Scatter My Ashes At Bergdorf's

A great insight into another side to the fashion industry, that of department stores. Bergdorf Goodman ('Bergdorf's') would be the American equivalent of Harrods or Liberty's – if either came remotely close to the American league. Where *Vogue* has Anna Wintour, Bergdorf's has Linda Farrow – just as influential, just as cool, but a lot less intimidating. The film covers a range of different jobs within the organism of the store – from personal shoppers who earn

a lot ("If I had known how much they earned, I would have walked across the road and asked for a job right now!" said one customer), to the designers, to the buyers. One story notes how one Christmas when Bergdorf's was finding fur sales to be particularly hard, a call from Yoko Ono and John Lennon resulted in almost 70 sales on Christmas Eve. The unsung hero of Bergdorf's, however, is David Hoey, who designs the windows. These windows are everything fashion is, for those who look past the shallow, vain exterior: they epitomise creativity, drama, precision and flawless execution. The film charters the progression of these five particular windows from storyboard to their unveiling, where polar bears made from upholstery, brass birds, and jewel covered fish galore can be seen. Though at times it can feel like an excessive, capitalist explosion, it is an insight into quite how serious the American department store business really is.

### Dior and I

Following the news last week that after three short years Raf Simons is leaving the French house, now is the time to watch *Dior and I*: the documentary following the eight short weeks before his debut couture collection for Dior. You learn a lot about how the inside of a French fashion house works – within the atelier you meet Simmons's loveable right hand Pieter, the head of couture and ready-to-wear, two premieres - Florence and Monique - in charge of dresses and suits respectively, and the whole team of seamstresses (one has been with Dior for 36 years). There is a huge amount of personality in the workforce, and to see the high level of emotional connection each seamstress has to her particular dress is moving; at the end of the film one says: "We are happy and sad. It's sad to stop. We have to let go. It's been ours for six weeks. Then it's over. We have to let go of our baby." The collection itself is unconventional, and a number of dresses feature a print of a Sterling Ruby painting: in Raf Simmon's view, it is "sublime." At the end of the film, one of the most visual aspects has nothing to do with the clothes themselves, but the way in which they were to be shown. The walls of real flowers lining the inside of the French house caused Anna Wintour to exclaim: "You didn't have any budget



The Future of Fashion with Alexa

Technically not a film, as it was commissioned in ten-minute parts for British Vogue's YouTube channel, but now you can watch the whole documentary back to back so it counts... Though at times Chung seems to steer the conversation back to herself (modelling days, presenting days) she redeems herself through her playful and friendly attitude, her relationship with those she interviews and the insightful market research she carried out. Through the documentary she not only interviews big names Olivier Rousteing, Paul Smith, Christopher Kane - but also confronts key issues with young design students and the British Fashion Council. It is a great thing to watch if you're considering a career in fashion but aren't sure of what specific career path you want to venture down: there are a lot of options, it transpires.

### The Devil Wears Prada

There wouldn't be a piece on fashion and film without *The Devil Wears Prada*. Meryl Streep's Miranda Priestly has become something of a pop-culture icon. The brutally cutting phrases she so wonderfully executes have secured themselves as touchstone phrases of flair and cultured superiority: "Florals, in spring? Groundbreaking" and "By all means, move at a glacial pace. You know how that thrills me" to name just two. The film follows the sweet and sensitive Andy Sachs (Anne Hathaway) who falls into the world of high fashion, working as Miranda Priestly's assistant. Based on a novel inspired by the experiences of a Vogue assistant, the film is strongly believed to be dramatising Anna Wintour's role as Editor-in-Chief of Vogue America (lest we forget Wintour actually turned up to a private screening of the film dressed in head to toe Prada). The film is well paced, well acted, and the costume department racked up one of the largest bills in film history thanks to the constant use of haute couture. The film is utterly fabulous, a definite watch, and will leave you with a guilty pleasure in wanting to indulge in Priestly's resounding exclusivity: "Don't be silly darling, everybody wants to be us."

Meg Honigmann and Oliver Yeates



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NHS



## Rimmel London Kate Moss lipstick in 107

All the Kate Moss range is great for colour – shade 111 is the perfect red for pretty much any skin-tone – but in the Autumn/Winter months, the dark berry shade of 107 is





## Rimmel Wake Me Up Foundation

A less expensive alternative to Lancome's Teint Miracle (£29.50), this product gives a dewy finish that is applied best without a brush. It is a miracle product for hangovers as its brightening properties give dehydrated skin a boost and eliminate any traces of redness. The accompanying Wake Me Up concealer (£5.49) is the perfect remedy for tired under-eye areas.

## Soap and Glory Solar Power Bronzer

This bronzer is perfect for people who hate an overly glittery finish. The product is quite matte, and is split into a darker and a lighter shade, so that you have the option of a more dramatic or subtle look. The reason this product works so well is that you cannot over-apply it; no matter how much you put on you can rest assured that you will not have a fake-tan horror situation.



## Maybelline Eraser Eye Concealer

Don't be put off by the sponge applicator – it makes the product especially easy to apply, and ensures you don't overload product in one area. This doubles as a great highlighter if you are contouring: use a shade lighter than your skin and apply in areas you wish to create the illusion of fullness.

## Eyeko Skinny Liquid Liner

I first tried this product as a free-bie with a Glamour magazine, but thought it was so great I have always repurchased. The applica-tor is great as a 'liquid liner for dummies' approach, as it looks like a thin marker pen, with only slight flexibility – so as to make steady ap-plication a whole lot easier. (It was also made by Alexa Chung – the queen of cat'eye flicks).



## The Drugstore Edit: Top 10 Cheap Beauty Buys

## Max Factor False Lash Mascara

An oldie-but-goodie. This mascara has one of the strangest wands, but somehow really, really works. A lot better than many mascaras of double the price, this is one of the top products that the drugstore has to offer. A must buy.





### **Barry M Nail Paint**

Perhaps the best nail polishes around, the Barry M collection has countless shades and finishes. From matte pastel colours like 'Ice Cream Pink' and 'Peach Melba' to glittery and metallic shades like 'Masquerade', the brand is unmatched in its variety. Three Barry M paints can be bought for the same price of one Essie or Nails Inc equivalent and there is little difference in the pigment or staying quality.

## Bourgois Healthy Mix Foundation

This foundation is great as a medium coverage foundation that still leaves you with a light glow and feels like you are only wearing a tinted mois-turiser. It has a slight fruity scent, so if you prefer unscented foundations this might not be for you. The foun-dation is great for adding moister to the skin through the drying winter





## Bourgois Rouge Edition Velvet liquid lipstick

Once you apply these liquid lipsticks they feel wet for a little while, but once they are dry, they do not budge. This is great for wearing a bold lip out to dinner without fear of it smudging across your face. The shades 'Plum Plum Girl' and 'Hot Pepper' are personal favourites.



ing part of the YouTuber influx of products, but I was very pleasantly surprised. The highlighter is the weakest product, though it still works as a very subtle highlighter. However the bronzer and blusher are fantastic. The bronzer is the star though: it works as a great dupe for the Nars Laguna bronzer (which retails for over £27). The blusher too, is formulated like many of the Nars blushers: finely milled and extremely pigmented. It is a great product to travel with and save space, and even if you only really use the blusher and bronzer, the products work out at only £4 each.



## DEMOCRATIC FASHION?

Halfway through Vogue's new documentary The Future of Fashion, Alexa Chung asks former i-D magazine editor, Caryn Franklin, whether she agrees that now is a good "time for a revolution in fashion". Earlier on in the programme, Sarah Mower, Ambassador for Emerging Talent at the British Fashion Council, tells Chung that the concept of an elitist and exclusive industry is outdated and misplaced. Talent and creativ ity, she says, are "not distributed by class or income". Throughout the film, there are countless suggestions and allusions to this one idea; the world of fashion is becoming increasingly more accessible and democratic.

The release of *Vogue*'s new series coincides with an array of fashion moments that are thought to signal its growing inclusiveness Last month, renowned fashion houses Chanel

and Louis Vuitton brought free exhibitions to London. Mademoiselle Privé (Saatchi Gallery) and Louis Vuitton Series 3 (108 Strand) offered thousands an insight into the aesthetic vision of Karl Lagerfeld and Nicholas Ghesquiere and a close look at their luxurious garments at no cost. Whether this should be understood as a clever marketing tool or a genuinely progressive move is up for discussion but it is difficult to ignore the importance of attracting such large numbers of the public. In a similar vein, Givenchy's September fashion show, directed in collaboration with performance artist Marina Abramovic, invited over 1,000 members of the general public. This was a welcome departure to the standard event set-up that includes only industry experts and celebrities. Burberry decided to share its October campaign (shot by

Mario Testino) on Snapchat, also enlarging its

Are these events significant enough, however, to justify the huge media attention they have received? They are, after all, a small number of exceptions to a general rule of exclusivity Perhaps Alexa Chung's hopes for a "revolution in fashion" are too optimistic.

However, we should consider the importance of Vogue's new documentary itself as a new way of experiencing and thinking about fashion. It was released on YouTube, in a series of small episodes such as 'How To Break Into The Fashion Industry' and 'How Social Change Can Help the Fashion Industry Progress'. Vogue's use of social media to invite discussion about these issues to a massive online audience reflects what can be classed as a genuine change in the world of fashion. It is indicative of the acknowledgement that in a digital age, the hierarchy of a top-down industry has become much less viable. Instagram, Twitter and YouTube provide a platform to not only comment on but more

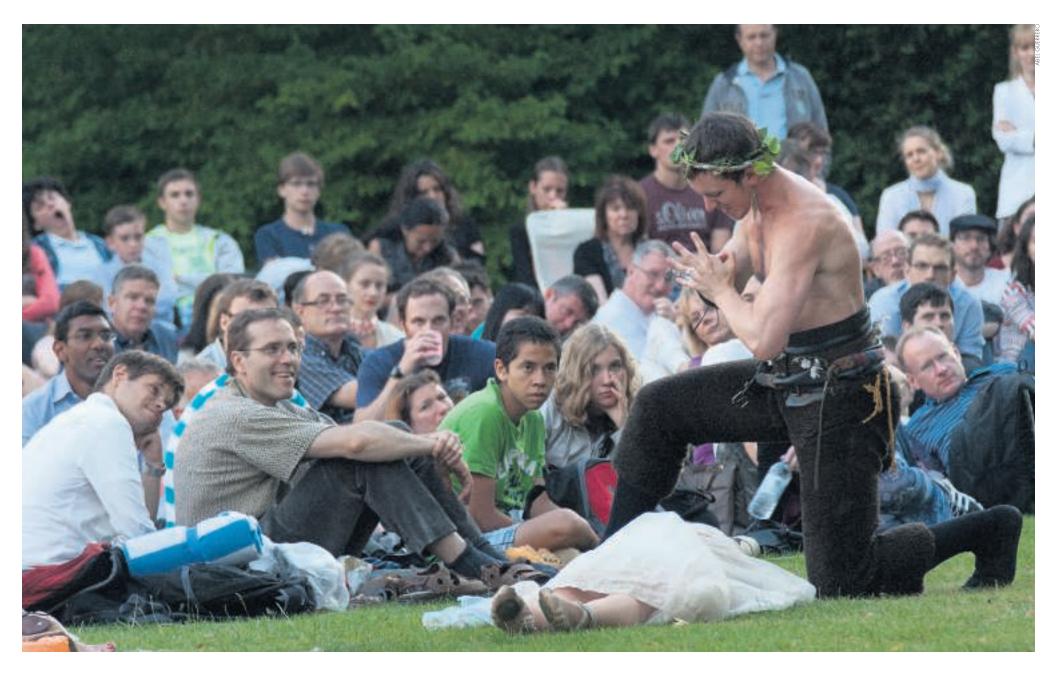
importantly, start new trends.

Almost every fashion house is now on Instagram, despite initial hesitation that it wasn't 'luxury' enough, as Olivier Rousteing (Balmain) reminded us. This month's *Glamour* sees Tanya Burr, a beauty vlogger who made her name on YouTube, take centre stage on the cover. Social media provides thousands with the tools to self-publish and thus participate in this world. People can create their own aesthetic and their own brand narrative with an Instagram account. The very presence of a documentary like The Future of Fashion released via a medium like YouTube proves that there has, in fact, been a monumental change in the structure and tapestry of the industry. The people who dictate what is and what is not 'fashionable' is no longer restricted to a small group of experts sitting at a meeting at Vogue, Tatler or Harper's Bazaar. Those ideas and concepts now come from a much broader group of people and their iPhones.

Hannah Parlett

# To read or not to read?

### That is the question Gus Mitchell asks about the Bard



f Ian McKellen, one of my own (and probably your own, unknown theatrical person) favourite actors, says something about Shakespeare, it's probably interesting to listen to; after all, he has played virtually every 'leading' male part in the entire canon over 50 years and has probably spent more time between the lines of the Stratford man than many an academic. He represents one of the two halves of authority on Shakespeare: the world of letters – academics, writers, critics – and the world of performance, of the theatre and acting. These are the two places Shakespeare resides in our minds, and for many, there is no conflict between them. Read him when you want to go further into a play or examine a character, a plot or theme more closely or slowly; see him for the excitement, for his words and meanings come to life before you; sometimes they are changed utterly from how you envisaged them before. And yet, some people seem to find the two approaches incompatible, even mutually threatening or exclusive. Sir Ian, apparently - and, to me, rather strangely -

I'll say now that I really have no preference; I am in the camp that sometimes likes reading plays, sometimes watching them. Sometimes watching can be a lot faster than reading; sometimes (as in, say, Beckett), the need to stop every few sentences (full of silences and emptiness) and consider what you are reading (or not), means that reading can be an arduous, if rewarding, experience. But the fact that Sir Ian, who one would imagine has probably read both the Complete Works and individual plays a hundred times over, would be so decisive on one side is startling. His renowned love for and insight into Shakespeare is unquestionable, as well as his exclusive media soubriquet before his Gandalf days as 'Famous Shakespearean/RSC actor Ian McKellen

His one-man 70's touring show Acting Shakespeare is a superb

and revelatory introduction to Shakespeare 'as an actor'; and through which we can see the way he gives hints and suggestions to the performer, embedded in the text, to enact and create the character as he illustrates it, within his theatrical tradition. He has also given several other demonstrations (the best being his deep investigation into the 'Tomorrow, Tomorrow, Tomorrow' speech of Macbeth) of just how deep, rich, and multifarious the business of interpreting Shakespeare from the actor's point of

That might explain Sir Ian's perspective: that of an actor, a man of the theatre, as Shakespeare was. His statement that reading Shakespeare and studying him academically "reduces him to an examination subject" may be slightly unclear in its wording and intention. I absolutely agree with the sentiment; to even suggest that Shakespeare would have had any idea, intention or understanding of the vast majority of theories, "readings" and agendas that critics pin into his work is ludicrous. He was a playwright working for a theatrical company, and he had to get his plays in on time, generally one or two a year; he was a craftsman who plainly often worked for money and not art (although his blending of popularity with pound potential was exceptional). He wrote with specific actors in mind, and with a specific theatre and theatrical limitations in mind. To posit him as some destined final puzzlepiece for all civilisation is the realm of the examination, and explains the frankly Biblical literature in, on and around him. In this sense, I agree with Sir Ian entirely; "reading" him in the sense of "reading English at Cambridge" and "watching" him in the theatre, acted by a McKellen, Olivier or Gielgud, are as different as the hearth and the mind, the emotions and cold facts.

That does not mean such "reading" has no value, but it does definitively make their study and "enjoyment" (for those who

enjoy such things) as entirely separate beasts from the phenomenon of enjoying him as a perennially entertaining and personally enlightening theatrical giant. In this sense of "watching", not "reading", and seeing and feeling, rather than "studying", Sir Ian is absolutely correct. Everyone knows and complains of the atrocities of teaching Shakespeare in schools (as Rowan Atkinson's Blackadder berates Colin Firth's Shakespeare, after punching him in the face: "Hours spent at school desks, trying to find one joke in *A Midsummer Night's Dream*). I believe that this is the main thing that Sir Ian is grumpy about, and so am I. Teaching is obviously important, but for Shakespeare in particular, whose language will immediately signal warning signs to most 13-year-olds, the theatricality and the pure theatrical magic are what can save him from being consigned after GCSEs to the dusty fate of a text-book with a dick drawn on it.

However, I have to disagree with Sir Ian if (which I cannot imagine) he is suggesting that reading Shakespeare's plays "privately" is a waste of time. For one it would surely make him a hypocrite, not to mention all the RSC and National directors and dramaturgs he has ever worked with. You cannot become a theatrical director, actor, playwright or colossus without studying plays, from both the page and the stage; they are two different worlds but very connected. If you love Shakespeare, or indeed most theatre, reading the plays that you love and want to learn more about is, at some point, both necessary and pleasurable. There need be no disconnect between watching and reading; like a music nerd "that guy" at a concert, carry the script with you as you would a score, whatever.

But stage and text are utterly different sides of the same coin: imagination, and another plane of existence. Whichever way you choose to get there, there shouldn't be any contest between them.

# lassing the torch

The Marlowe Society Showcase is an important event in Cambridge's theatre calendar, as graduating actors perform a variety of monologues and duologues in front of a crowd consisting of casting directors, agents, and the public. Cambridge has an international reputation for producing some of the most celebrated and finest actors: Sir lan McKellen, Tom Hiddleston, Tilda Swinton, Eddie Redmayne, Thandie Newton, Rachel Weisz. The list is a bounty of household names and global celebrities who have received accolades and praise for their craft, a craft that the colourful and bubbling theatre scene at Cambridge allowed them to received accolades and praise for their craft, a craft that the colourful and bubbling theatre scene at Cambridge allowed them to

cultivate. With a new generation of acting talent ready to graduate and pursue their stage ambitions outside of the planks of the ADC, as well as a new crop of Freshers eager to make their mark & add a flurry of CAMdram credits to their name, the Marlowe Showcase is almost a passing of the torch.

Here, a few of those involved give their tips on the back of their time as Cambridge thespians before their performance at the ADC on Thursday 14th November.



Never stop believing in yourself. You'll be surprised at just how much you're capable of doing, so take risks, make mistakes, be yourself and just go for it!

- Ella Duffy Rachel Corrie [My Name is Rachel Corrie], Agave The Bacchae], Ursula March [Sweet Charity]

Do things terribly wrong, which completely terrify you, and which are - for the love of God - fun.

- Mark Milligan

Ariel [The Tempest], Alex [A Clockwork Orange], Henry V [Henry V]

Do anything and everything, even if you think you might hate it. Being out of your comfort zone can be the most productive thing. I thought I would hate film acting, then my friend asked me to be in his short film and it was one of the most enjoyable and fun acting experiences I have ever had.

- Rose Reade

Julie [After Miss Julie], Poggio ['Tis Pity She's A Whore], Tessa [Lean]

Make the theatre you want to make, and allow yourself to experiment and make mistakes. The space, funding and company of other creative people available to you during your time here is unique.

-Aoie Kennan

Mrs Lovett [Sweeney Todd], Viola [ETG 2015: Twelfth Night], Ann Deever [All My Sons]

Don't get stressed by audiences and reviews, just make the most of what we have in Cambridge. Be creative, experimental, exciting - but most of all enjoy the process. You will never have an opportunity like this again, so push yourself!

- Marthe de Ferrer

Director [Sweeney Todd: The Demon Barber of Fleet Street, Blood Wedding, and associate director of Othello]

### Freshers Present:

triumvirate of characters present questions of forgiveness and justice in Bryony Lavery's play, which centres on a mother's search for her daughter who has disappeared, a paedophile's search for his next victim, and a doctor's search for an understanding of individuals who commit crime. Intense. Producer Sam Nicholls sits down with her fresh-faced cast:

### How have you found being a newcomer to the Cambridge theatre scene?

Xelia Mendes-Jones: To be honest, kind of stressful!

Eleanor Lind Booton (Boots): Yeah, theatre here involves an incredibly fast turnaround. We got our parts three weeks ago, which has given us a very short time to learn lines and create the

Rachel Weiss: Frozen is the same length as the other freshers' plays but there are only three of us saying all of the lines!

Boots: It is exciting though, there is always so much going on here in Cambridge. With so many plays to see, it's a really dynamic environment.

### What are your thoughts on the arguments that frame the production? As Agnetha says: "Serial Killing ... a forgivable act?" Rachel: That's a tough question. My charac-

ter, Agnetha, is attempting to find an answer through science, but her approach is flawed. I think the important thing is that forgiveness is for the person who is doing the forgiving, rather than necessarily for the person who is being forgiven.

#### Do you think it matters that you are younger than the characters you are playing? Does it create a different dynamic?

*Xelia:* It makes the whole experience more interesting and certainly more challenging. Obviously we don't have to interpret our act from an outsider's perspective, but it definitely introduces the idea of interplay between age and youth, innocence and experience.

### Boots, you are playing a male character, Ralph. How do you think having an actor of a different gender affects the role?

Boots: It definitely adds certain nuances. The point of Ralph is that the audience can never get to the bottom of his character or get to know him. Having a male character played by a female actor helps to explore this ambiguity; Ralph remains a mystery right until the end.

Rachel: I also think the play is about trying to break down social stereotypes. People often associate a certain gender with serial killers, so it is progressive to subvert any expectations people might have.

Xelia: In a production of Frozen I have seen before, Ralph was immediately made more intimidating purely by the fact he was a man. He was a physically imposing figure. Having a girl play him is definitely subversive, breaking this

### What's been your favourite part of the production process so far? Xelia: My favourite part is yet to come; noth-

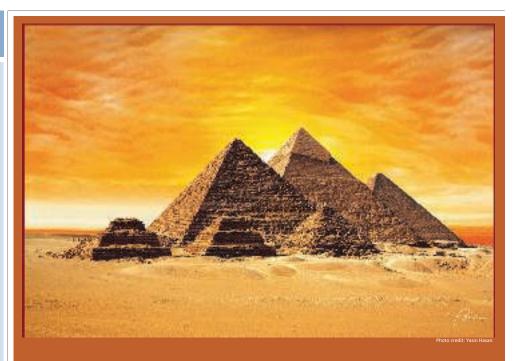
ing compares to the actual performances! But probably so far it's been the research that goes into creating a character, analysing their background and exploring their personality.

Boots: For me it's been exploring a character

who is so different from my own character. Trying to portray that truthfully, and bring out the humanity of the serial killer, has been an incredible experience.

Rachel: I do actually identify with my character a bit more - Agnetha is an American psychologist, I'm American, studying psychology, and last year I actually did a paper on people with psychopathic tendencies. It's interesting to see some of the ideas I researched being played out on stage.

Frozen is running from Tuesday 17th - Saturday 21st November at the Corpus Playroom, 7pm



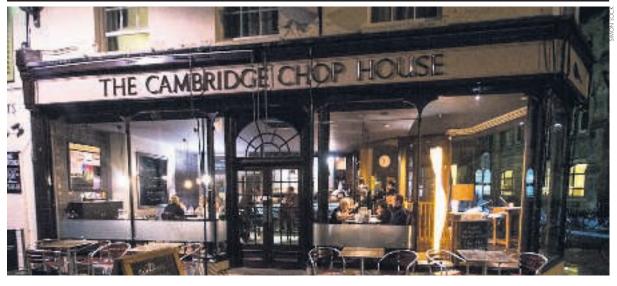
The mystery of how the Egyptians built the pyramids has been solved.

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### Restaurant: The Cambridge Chop House



Reviews



ucculent steak, authentic ambience and superb service – the Cambridge Chop House is one of the crowd pleasers of the Cambridge food scene. I had a guest visiting Cambridge over the weekend and he fancied some good old steak for dinner. CAU, Rockers Steak House, La Maison du Steak... out of all the restaurants that came to my mind, I went with the classic choice of the Cambridge Chop House – and it turned out to be a delicious decision.

As we walked into the restaurant at around 5:30pm on a Saturday, we were greeted by the symbolic ornament of a cow spine and a bright smile of a friendly waitress. Upon finding that we had not made a reservation, she quickly found us a table on the ground floor just by the large glass windows that afforded a beautiful panoramic view of King's Parade. Happily situated in the centre of the town between King's College, the Corpus Clock and The Eagle Pub famous for the DNA anecdote, the view from the restaurant offered plentiful conversation topics and satisfied the appetite of a curious visitor until the

starter arrived. Just a staircase down from this extends an entirely different world of a cosy underground vault, where lovers can snuggle up with wine and families can enjoy a private dinner and unwind together.

The restaurant's pride in the quality of its food was evident in its dinner menu, which confidently presented its signature steaks in the simplest descriptions with a timeless selection of sauces (peppercorn, red wine gravy, mustard, mushroom and butter). We waited in great anticipation for 9°<sup>2</sup> Sirloin and 10°<sup>2</sup> Hanger Steak, which were praised by the ladies on the next table as "the best meal I have had in a while". The steaks were indeed triumphant, with a juicy, flavourful centre and well-balanced side dish.

The salad, however, was the most exciting part of the dinner. It was fresh, light and playful with an adventurous combination of vegetables, mixed in perfect harmony with a charming apple sauce. Its creative taste really complemented the straight-to-the-point main course steak. The recommended French wine gracefully encouraged our palate and

added another layer of entertainment to our dinner. The only criticism I have for the food was that the pepper corn sauce was a little unoriginal and a little too lumpy. One may not need a flamboyantly flavoured sauce when there is a gorgeous steak that can hold the stage alone, but the sauce still needed to do its job of enhancing rather than detracting from the flavours and textures of the main.

Throughout the meal, we enjoyed the perfectly paced servicing by the waitress, who was friendly but acutely professional with a subtle attentiveness and extensive knowledge of the menu. She came by our table at the right time and we never had to actively seek attention or wait an age to pay the bill. The price was that of a student range, and reflected the food quality and quantity more than generously.

Overall, I highly recommend a visit to the Cambridge Chop House that promises a true delight to all meat lovers. Dining there was a real feast for both the eyes and the palate.

Yori Endo



ost will know Ronald Searle as the man behind *St. Trinian's* and the *Molesworth* books, but the point of his exhibition – 'Ronald Searle: Obsessed With Drawing' at the Fitzwilliam Museum - was to skirt around those and show that his was a varied and substantial career. Make sure to follow the exhibition the right way round (it's easy to go round it the wrong way, if you enter through Gallery 15 as I did!) and you'll get a sense of the progression and extent of his work. A constant trend is his dark-edged humour, which is understandable given his experiences during the war.

Sampled are his early cartoons for the *Cambridge Daily News*, the drawings inspired by his visits to the Fitzwilliam Museum, his covers for *Paris Match* and cartoons for *Le Monde*, examples of his *Molesworth* work and the brilliantly funny cat sketches. An interesting piece to include was one of the many photograph albums which he kept and filled with pictures he thought would make interesting subjects for drawing.

His eagerness for his work is nicely illustrated by the fact that for each commission he received from *Paris Match*, he would send in several drawings and allow the editors to make the final decision as to which they used. As the title 'Obsessed with Drawing' suggests, he was clearly a man brimming with inspiration, wit and application.

A quick glance at his bibliography shows the breadth and range of his work, a true testament to the fact that he loved to draw and would try his hand at all subjects. He collaborated with Rupert Graves, Tom Lehrer and the Hudson Bay Opera Company, to name a few examples, and worked on illustrated copies of Dickens and the Marquis de Sade.

Although Searle lived in France from 1961 onwards, he grew up in Cambridge. At just 15, he secured a paid job in the *Cambridge Daily News* as a cartoonist, and worked there until 1937, when he decided that his drawings would need to improve in order for him to get ahead. He studied at the Cambridge College of Arts and Technology (now Anglia Ruskin) before enlisting in the Royal Engineers at the outbreak of the war. He was stationed in Singapore in 1942, but after being captured by the Japanese just one month later, spent the rest of the war in a prisoner-of-war camp.

He kept drawing throughout his imprisonment; through sickness, extreme weight loss, malnourishment and beatings. Searle said later on that: "I desperately wanted to put down what was happening, because I thought if by any chance there was a record, even if I died, someone might find it and know what went on."

Indeed, it was after the war and his liberation that his career kicked off, with the series of drawings he had produced to document the

horrendous conditions he had experienced during his imprisonment, drawings which had survived due to being hidden under the mattresses of his fellow prisoners while they were dying of cholera. His career only grew from then on.

from then on.

Given that Ronald Searle had such a long career, I felt the exhibition could have done more to give an idea of what he was doing at all stages in his career. The exhibition didn't mention, for example, his time as a prisoner-of-war, and so when I read about these details of his life afterwards I was a little shocked by their exclusion. A good exhibition should make you want to go away and read up about it afterwards, but I felt that in this case, the exhibition left a few too many gaps for Wikipedia to fill later on.

However, this exhibition is only one in a series celebrating Searle's work. Also running in the Fitzwilliam at the moment is a complementary display of work by the caricaturists most admired by Searle, as well as two associated exhibitions in Anglia Ruskin. I have not been to these, so I can't say whether or not they fill the gaps satisfactorily. Aside from this, the exhibition was concise and sharp, and certainly had me leaving in giggles at any rate.

Emer O' Hanlon 'Ronald Searle: Obsessed with Drawing' runs until Sunday 31st January in the Shiba Gallery (14), Fitzwilliam Museum.



### Film: Brooklyn



Sentimentality is much harder to get right than one might think. Some films try so hard to tug at the heartstrings that they become more cringeworthy than emotive, while others overplay the subtlety card to produce an understated result.

result.

Brooklyn could have fallen in either camp; telling the story of an immigrant in the 1950s who has 'spirited away' to America, leaving her mother and sister back in Ireland. In the wrong hands Brooklyn could have been a painful disaster. Luckily for us, the film is handled almost to perfection by Irish theatre and film director John Crowley.

Our protagonist, Éilis Lacey, is played by the brilliant Saoirse Ronan, and it is the performance of the Irish-American actress that lingers with the viewer on leaving the cinema and re-entering reality. Since bursting onto the scene with her Oscar nominated role in *Atonement*, Ronan hasn't put a foot wrong, being techni-

cally brilliant in all her roles. It is in Brooklyn, however, that Ronan takes it to a new level, giving the best performance of her career. It is apparent from the start that is she such a physical performer. Despite having wonderful control over her dialogue. it is when Crowley's camera focuses on Ronan's face that the true purpose of the director's creative objectives is fully illustrated. Her ability to convey her character's emotions without saying a word is remarkable, rendering it a performance that harks back to the glory days of silent cinema more than anything else.

What is essential to Ronan's performance is that she makes her character completely



believable. Éilis, while undoubtedly a likeable character whose company is more than entertaining, does make some illogical and frustrating decisions during the film, testing the audience's initial warmth towards her. Nevertheless, Ronan, with Crowley's careful direction, maintains a sympathetic edge to her potentially tricky character. Although Éilis may make some mistakes along the way, Ronan is able to convincingly suspend our disbelief and give the impression of a figure whose decisions are not mere plot contrivances but character developments.



It's been a great shame for Ronan that while her performances in recent years have been fantastic, the films themselves (*Hanna*, *The Lovely Bones*, *How I Live Now*) haven't quite

matched her excellence. Yet *Brooklyn* more than steps up to Ronan's mark; the screenplay, written by novelist Nick Hornby, is airtight, never once dipping into thespian self-indulgence, but lingering on the moments that need that extra focus.

While being undoubtedly sad and melancholic, the script is also extremely funny, with Julie Walters delivering the script's wittiest lines like the acting great she is. All of this is held under the reign of director John Crowley, whose contribution to the film is probably the most unnoticeable yet the most vital. His discreet direction allows the screenplay and his actors to breathe, yet he maintains a firm hand on proceedings, never letting the story stray, and as a result tells it almost perfectly.

tells it almost perfectly.

At the end of the day all you can say about *Brooklyn* is that it's a simply wonderful film. It's so well told, acted and directed that it seems to make this cinematic feat appear the height of simplicity; but on the contrary *Brooklyn* is almost flawless in its subtle sophistication. Oscar season is officially upon us, and despite *Brooklyn*'s modest intentions, it has started with a bang.

Will Roberts

### 

Bob Dylan's musical output in the mid-60s has been lauded, mythologised and pored over to a degree unparalleled by almost any other artist. In just 14 short months in 1965 and 1966, he released three of his finest albums, the outtakes and rehearsals of which can be



heard on *The Cutting Edge*, the latest addition to his now expansive bootleg series. This is the newly electrified Dylan, keen to jettison his reputation as a protest singer; the Dylan of classics such as 'Like a Rolling Stone' which redefined the scope of popular music. Of all his guises and incarnations, this is probably the most instantaneously familiar, save perhaps for his ragged folk days: sardonic, sarcastic, surreal and invariably sporting a pair of dark sunglasses and drainpipe trousers. Even Dylan himself has admitted that he has never matched this level of creative output again, longing to recreate "that thin, wild mercury sound". *The Cutting Edge* provides an insight into Dylan's often

The Cutting Edge provides an insight into Dylan's often haphazard writing and recording process. Familiar favourites can be heard in a whole new light: 'Like a Rolling Stone' is slowed down as a waltz, 'Visions of Johanna' is given a shot of blues-rock adrenaline and 'She Belongs to Me' appears in a serene unaccompanied form. Everything was done completely live in the studio, so we can imagine Dylan muttering something to his band about "doing it as a blues number" and expecting everyone to come in. When they do come in his band are as tight as ever, Kooper's organ playing adding welcome a touch of disjointedness.

In its fullest form, *The Cutting Edge* comprises 111 items of studio material, including outtakes, warm-ups, alternate versions and half-complete scraps. Columbia and Legacy Records seem intent on squeezing every penny out of this period, sweeping up every little shred of tape from the cutting room floor in an effort to immortalise every moment Dylan so much as coughed near a microphone. It would seem that many of these scraps would be of interest only to diehard fans and obsessives, though given Dylan's cultish following, this probably constitutes a significant market.

At his artistic peak, Dylan was hitting the bullseye every time. We don't hear ten versions of the sublime 'Gates of Eden' because he got it right on the first take. The music was going straight from his mind onto acetate. Though he would later make more carefully constructed music, this was a fertile period where anything and everything made it on to the records. This all means that there is little in the way of hidden gems. If you come to *The Cutting Edge* hoping to uncover the raw creative process, you might be left

disappointed. The three albums of this period, written and released in rapid succession, already document the full force of this vital, untamed energy.

Tom Ronan

Tom Ronan

### 

When Grimes released 'Flesh without Blood', the first single from *Art Angels*, I was anxious. Claire Boucher has been silent for three years since the release of *Visions*, a slick synthpop production that gained her notoriety on the alternative music scene. *Visions* was an impressive entrance into the public eye: an elegant, cohesive package. Floating vocals, but few discernible words – *Visions* is consistently weird, but in a comfortable, ethereal kind of way. 'Flesh without Blood' stands in stark contrast with *Visions*. Insistent guitar and distinctly poppy vocals demand your attention, and I worried for *Art Angels*, which I feared was destined to be another mediocre pop album.

In a way, 'Flesh without Blood' is representative of every track on *Art Angels*, in that it doesn't sound like any of the others. The opening track, 'laughing and not being normal', sounds like a dance-orchestral haunted house. But this is where any connection between *Visions* and *Art Angels* begins to unravel. 'California', the next track, is upbeat, breezy and light; much like 'Flesh without Blood', it amounts to a quirky yet insubstantial pop song. But this is only one flavour of Grimes' kaleidoscopic new album. 'SCREAM', the third single, features Aristophanes, a Taiwanese rapper spitting in Mandarin. We're not sure what she's saying, but her flow is unpredictable and the jarring interplay between it and Boucher's electric guitar, drums and actual screams is thrilling in itself. We get something entirely different again with 'Easily', a grooving ballad where Boucher features the range of her vocal ability. 'Venus Fly', featuring Janelle Monáe, is martial and reminiscent, somehow, of Beyoncé's anthem 'Run the World (Girls)'.

A musician-friend of mine once told me that the only way to write really good songs is by writing really bad ones and "getting them out of the way". When an artist suddenly appears on everyone's radar, we see the end product of a long period of experimentation, often just a part of a musician's potential versatility. *Visions* was a tight production with each track slurring into a hazy, enticing whole, but most people would struggle to name more than two tracks. Ironically, it was almost reserved – as far as Grimes can be.

Art Angels, by contrast, sounds almost like a window into Boucher's mind – conflicting influences, funky beats, random words. It is a much braver album, and has a sense of experimentation that *Visions* was lacking. Boucher has a very vocal public persona. Her much-lambasted "best songs of 2012" Tumblr post included Lana Del Rey, Justin Bieber, and 'Gangnam Style' – Boucher takes her pop influences seriously. That's why although Art Angels is a lot more accessible than *Visions*, it's also more reflective of Boucher's diverse tastes. In the same vein, it feels challengingly girly. As one of very few female producers, Boucher laments the pressure to suppress her femaleness. Art Angels embraces femininity in many forms, from girlish melodies to obstinate yelling, a far cry from the airy cooing of *Visions*.

I need not have worried. Although every track does not

I need not have worried. Although every track does not consistently hit the mark, *Art Angels* undoubtedly marks an evolution for Grimes as an artist. This new Grimes undoubtedly needs refinement, but it's better than more of the same. As she sings in Butterfly, "If you're looking for a dream girl / I'll never be your dream girl."

Neria Aylward

### Music Picks of the Week, from Margot Speed

A member of this publication's editorial team recently remarked on the lack of any Bob Dylan in my weekly col-umn. "Ah, but you see", I responded, "this is a column for newly-released music." As much as my love for Dylan is eternal, Margot's Weekly Music Picks is a place for the cutting edge only. And then the fates stepped in! As if in a direct and contrived response to my words, Legacy Records have blessed us with Vol. 12 of *The Bootleg Series: The* Cutting Edge 1965–1966. The album includes previously unreleased work by the prophet, as well as takes and sessions from seminal tracks like 'Subterranean Homesickness Blues' and 'Like a Rolling Stone'. These years were arguably the most important for Dylan's progression as an artist, his sound growing from its folk infancy to the angsty rock'n'roll of adolescence. The production lives up to its importance, though: a two or six-CD version is available and, if you have \$599.99, a limited edition 18-CD collectors' edition. To attempt to review even the two-CD version would be near-impossible (and I laud Tom Ronan for rising to the challenge); all that must be said is that this album is an historical landmark, a compilation of the best work of one of the most important artists of the twentieth century during

the period when he began to define his genre.

Reviewing other artists after any discussion of Dylan seems a little pathetic, but Grimes' new album, Art Angels, might just do. This is the fourth from the Canadian singer, and it keeps up the dreamy experimentalism of her past work. Art Angels has sickly-sweet dream pop tracks such as 'California' and 'Kill Vs Maim', but her fuck-you lyricism and impeccable self-production imply much greater depth.

The sound of the latter track is particularly ambitious: cutesy, sonic-pitched vocals over explosive beats, eventually winding up to a manic finish. She has also included the sound that marked some of her previous work, wandering in 'Butterfly' and 'laughing and not being normal' between alien sounds and layered, echoing synths on beats that don't quite sit still. There is also more structure here though, and a jab at a more recognisable, if still unique, pop sound, such as on her collaboration with Janelle Monáe, 'Venus Fly'. Like any of her work, Grimes' new album takes a while to get a handle on, but it's well worth it.

Finally, this week sees the release of that slightly-unnec-

Finally, this week sees the release of that slightly-unnecessary annual mammoth, Ministry of Sound's *The Annual 2016*. The compilations purport to slam together the biggest dance music from the UK's best clubs, but I honestly have no idea how they determine what ends up on it. Galantis, Tiesto, Skrillex and Diplo all make unsurprising appearances, but monotony is avoided by the inclusion of tracks from artists like Kokiri and Matisse that haven't been blasted from every radio station all summer. The sound of so much EDM does become a little cloying, with work from Axwell and Ingrosso and Avicii remaining just too dull and overly manufactured, but there are some good tracks to be found. The remixes stand out in particular, such as KREAM's of Tove Lo's 'Talking Bodies' or TCTS's of Jessie Ware's 'Champagne Kisses'. At the end of the day, though, we all know the ins and outs of these tracks are fairly irrelevant. Stick *The Annual* on at pre-drinks and everyone will merrily bop along, and you can go back to spending long hours indulging in Bob Dylan.

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## Feeling Blue, José?

### Johnny Burrow gets inside the head of the under-fire Chelsea manager

**Johnny Burrow** 

Sport Correspondent

"I have nothing to say."

"José, just give me an answer please."

"I am so sorry, I have nothing, nothing to say. Nothing at all."

"José, this is getting silly now. Stop sulking."

"I'm sorry, the fans are not stupid.

"Oh for Christ's sake José, just tell me! What do you want for your dinner?"

u n

"Nothing to say."

José Mourinho normally liked his wife, but not when she asked quite so many questions. He'd been getting enough of those as it was, recently. Probing questions. Annoying questions. Hurtful questions.

Questions like: "Are you aware that

Questions like: "Are you aware that your Chelsea side are currently only three points clear of the relegation zone?"

Like: "Is there really anything particularly 'special' about getting turned over by a Stoke City team – a club, let's not forget, who play Glenn Whelan week in, week out without so much

as a hint of irony – twice in the same fortnight?"

And some that were just plain mean. Questions like: "José, just how many pints down were you when you decided it would be a cracking idea to take Radamel Falcao on loan?"

There was clearly a campaign not only against Chelsea, but against José personally – and he wasn't going to stand for it. "You," he mused to himself, "are a managerial great. The Special One."

"Sir Bobby Robson's protégé. 15 years. Seven clubs. A host of personal honours. Two Champions Leagues. Three Premier League titles. One FA Cup. 22 club trophies won in total as a manager."

"And just 11 points from 12 games so far this season. Seven losses. 16th in the league. Shit. Can I wake up soon, please? Where did it all go wrong?"

He just couldn't understand it. He'd been putting out strong sides; teams liberally studded with world class talents such as Eden Hazard, Cesc Fàbregas and Abdul Baba Rahman.

Yet still they needed Willian to confirm his status as their key player and save them against some Ukrainian team that had, as far as he could tell, been named after a dish comprised of a chicken breast stuffed with garlic butter. It must have been some sort of bizarre sponsorship deal.

His team, he assured himself, were playing excellent football – they were simply being sabotaged by referees, the

Football Association, Cesc Fàbregas, and the same people who killed Princess Diana. He wasn't quite sure about that last bit, but he knew for certain that it had absolutely nothing – "nothing at all" – to do with him.

Yet despite his team's proficiency, despite recently receiving Roman Abramovich's public backing, and despite the fact that dismissing him could cost Chelsea tens of millions of pounds, people were still spreading nasty rumours. Rumours that he really would be "sacked in the morning." Rumours that Atlético Madrid's Diego Simeone was being lined up to replace him.

He'd never liked that poncey Argentine. He did have a lovely beard, though, did Diego. Mourinho sighed deeply, which had become something of a habit of late. He wished he could have a beard like that. "Even that idiot Klopp has one," he muttered bitterly, "and he's rubbish."

"Don't even get me started on Guardiola."

Would he really get the sack? José didn't know, and frankly, he didn't

All he knew was that all of this was really getting him down; even his old hobbies seemed grey, dull and purposeless, eliciting no revelry, no laughter, and no joy. Playstation? Nothing. Prank calling Nigel Pearson? Nothing. Even staring at his own chiselled, gleaming reflection in the bathroom mirror. Nothing. (But God, he



was gorgeous.

All the drama had even ruined his preparations on match day. Where his pregame ritual had previously consisted of shadowboxing a framed portrait of Arsene Wenger's smug, punchable little face to the tune of 'Eye of The Tiger', now he just wallowed in selfpity, staring pensively out of his bus window with Adele's 'Hello' playing on a loop.

But José cut a disconsolate figure as, slowly yet surely, the great songstress' lyrics blurred into nothing more than just another press conference.

"Hello, it's me."

"Hello? Can you hear me? I must

have called a hundred times!"

"Hello? José? José? I'm still waiting for a response, love. You've been sitting there, just staring into space for almost an hour now. What do you want for your tea?"

"I cannot speak about referees."

"Right, it's going to be spaghetti hoops then," snapped his wife.

"Fine" sighed a despondent Mourinho.

"At least then I won't be able to bite off more than I can chew."

## Loaded dice: why sport needs to be predictable

**Angus Satow** 

Sport Editor

The Big Four. The Williams sisters. Schumacher. Tiger Woods. Would football, tennis, F1 or golf really be the same without them? Why is it that we so often go into a tournament or match knowing who's going to win and then leave satisfied that they did? Surely there was something satisfying — leaving aside England's heartbreak — in an Australia-New Zealand World Cup final.

The question goes to the very heart of sport. Every project needs a face, every sport needs an embodiment. Often it's a single individual. One line from the recently released film *The Program*, about Lance Armstrong's doping success, reads: "He is transforming your little Eurosport into a globally significant brand." Recovering from cancer and winning seven consecutive Tour de France championships may be an impossible feat, but the story and the man made cycling an international sport. Just think about it — name one of the leading non-British cyclists now.

There is something deeply satisfying in this repetition, the security in identity which sport so often provides. Take golf. For the last 18 years, Tiger Woods has been golf. One headline from a leading golf publication

without Woods in contention". Television networks estimate a 30 to 50 per cent boost in viewership when he plays. Winning time and time and time again made him necessary. There was just enough risk that he wouldn't always win - can't be too predictable - but he was good enough to ensure he would win most times. Thus his fall from grace was golf's fall, too. In his absence, no one has taken up the mantle. Since Tiger last won a major back in 2009, there have been 21 different winners in the men's majors out of 30 tournaments. This points to another vital aspect for sports — rivalry. If sport is an outlet for modern society's lack of warring generals - a twenty-first century game of Risk – then leading figures are vital. A two- or three-way war is interesting - when it's twenty-way though, people tend to lose interest. That's why every golf outlet is desperate to play up a McIlroy-Spieth rivalry that

has yet to materialise.

Together, these factors explain tennis' success over the past ten or so years. In the women's game, the dominance of Serena Williams has given a personality to the sport – a dominant figure who can be relied on to perform regularly, and one who has reached nearlegendary status. This is a name to draw in the crowds. The same

was true of Roger Federer for a

long time. But when his powers receded, tennis did not dim as golf did. Rather, the four-way rivalry with Nadal, Djokovic and Murray has sustained, even improved the sport. Tennis fans still have the assurance of top-quality sport and predictability – but also an unknown element of excitement and variation.

This is what football has, and golf crucially lacks. Over the years the dominant composition of English football has gradually changed, but never too suddenly. Manchester City's money-fuelled rise was steady, rather than immediate. Ditto with Chelsea 10 years earlier. Each year you know roughly which of the same group of teams will be in contention for the title. You get odd anomalies like Blackburn Rovers in '95, but you can rely on a set group. There is excitement and drama, but also predictability.

This is where other sports struggle. World Cup Rugby and Formula 1 both have dominant teams; they lack the rivalry that characterises football or men's tennis, and the dominant personalities that are a feature of women's tennis or Woods-era golf. The predictable World Cup victors failed to inspire us.

So what do we really look for in sport? As always, it's a mixture of human faces and repetition-fuelled identity. We like the danger of surprise, and, most of all, we love the security of predictability.



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# Sport

## Behind the Scenes at Wimbledon

**Sophie Penney** talks with Martin Guntrip, Club Director of the All England Club, about access and tennis' future in Britain

### Sophie Penney

Sport Correspondent

The All England Lawn Tennis and Croquet Club (AELTC) is the greatest tennis club in Britain. Queen Elizabeth is the patron, and it is host not only to Varsity, but also to the greatest Grand Slam event of the year: Wimbledon.

Having been Club Director of the AELTC for ten years, Martin Guntrip is the man behind the club's continuing success. He was ranked number nine in Great Britain in his tennis playing years and, after a 20-year gap in commercial business, he was drawn back into the tennis world, this time to run the UK's most prestigious club. How does the club manage to synthesise its famous traditional outlook with thinking about access and modernity, and how does it handle the pressure of dealing with the biggest tournament

"It's great to be part of an organisation that's always moving forward and trying to improve, in technology and spectator and player experience, whilst holding on to its traditions and values: grass, all white clothing, lack of branding except Rolex and Ralph Lauren." Many are sceptical about whether this balance is possible. Is there a place for such a centre of tradition in the modern world? Guntrip is adamant there "There's no plan to change that." According to him, its traditional aspects make Wimbledon what it is, that is what people recognise and respond

to. "When you see a photograph, when you flick a channel, everybody knows this is Wimbledon, instantly: that's Wimbledon, it's grass, there's no branding, they're playing in white, there's the ivy growing up the club house. People get it, and that's why people come here. That's why it's a totally sold out event, which we could sell out three or four times over."



"WE EVOLVE IN TERMS OF TECHNOLOGY AND EXPERIENCE, BUT HOLD ON TO **OUR TRADITIONS"** 

Certain things, however, have to be modernised. Guntrip explains that they have to keep up to the minute in order to respond to the expectations of the professional players: "They want an easy life with no hassle: they want to know where their practice court is, have all the right food, the right ingredients, all diets catered for." The AELTC makes it happen through technology: "We have an app which they can book through and in their cars they have WiFi." They have also had to adapt to the modern pre- and postgame demands. "There is an increased focus on gyms, stretching areas, and a lot of them having ice baths after they

play, so the AELTC have moved heav-

ily into those areas," he tells me.

The way in which amateurs view sport has also changed significantly, and Guntrip understands this: "We are more in this instant, got to do it now, boom, I can cram 45 minutes of exercise in here." This is a problem for tennis: "We're now competing with sport or activity that's on the doorstep - you get changed, you go out and you run. Tennis is more time consuming and you have to link up with other people to play. Top-level tennis will take two and a half hours. That is tough."
So how do the AELTC try to make

sure that tennis is not lost on these amateurs? Although it is technically the Law Tennis Assocation's (LTA) job to increase participation in British tennis, Guntrip is adamant that local clubs play a vital role: "Clubs are important and have traditionally been the route to success, even if initial keenness is shown in a park or at school. It is still a solid route." Hence the AELTC's access programme. "We go to every state primary school in the London boroughs of Merton and Wandsworth and introduce tennis to every child in those schools. If children have good hand-eye, seem keen and are enthusiastic, we invite them at weekends to come and play at the club. We get about 800 kids every weekend aged from 4–18.

We are building a new centre at Raynes Park with six courts: three indoor courts and three bubbled courts, in order to take that programme,



improve it and increase the numbers. Regardless of their background, the AELTC wants the children to feel special: "We want people to have the best experience they possibly can, that's the ultimate aim".

Issues of access in British tennis which fall under the remit of the LTA – go beyond underprivileged children. There is no female Andy Murray; we have nobody remotely like the Williams sisters in this country, and, as Guntrip reminds us, there hasn't been a really successful British female player at Wimbledon since Virginia Wade won it in 1977. I ask him if, at a tournament like Wimbledon, with a schedule and prize money which give women equal footing, it is frustrating not having the female talent in the UK to back that up. He highlights the few UK female successes at Wimbledon in the past decade but adds hopefully: "Konta and Watson are playing to the best of their abilities. Maybe they can go further; we hope they can." However, Guntrip makes it clear that, although British tennis may be struggling to foster home-grown talent in the women's game, Wimbledon does everything it can to promote gender equality: "We are totally equal here: prize money, show court time, everything. We schedule accordingly, we're pretty fair and the ladies' matches are very popular."

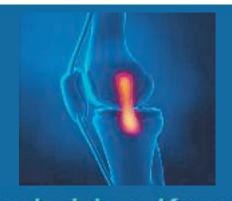
One Brit is certainly performing at the highest level. Andy Murray has transformed British tennis, increasing participation and the country's belief in the game. Martin Guntrip expands on the Scot's substantial impact on the British tennis scene, having seen him play at the club on a daily basis: "There is definitely an Andy Murray factor. There was a Tim Henman factor, and Andy is more successful than Tim. The BBC ratings go up if Andy Murray is playing." But is this just one man covering up for the lack of strength and depth in British tennis? "There's no doubt there's a lack of strength and depth. The thing with tennis is it's an individual sport played by over 200 countries in the world, so it's highly competitive." This makes it difficult for players to make a name for themselves:

"If you were top five in your country in football, rugby or cricket, you would be a bit of a superstar - you're not in tennis. It's tough." Guntrip argues that even Andy Murray's success is "quantum years behind Wayne Rooney or someone like that".

The players may not get the stage they deserve, but there is no doubt that Wimbledon does. It was described by Martin Sorel, head of the WPP, the world's largest advertising company, as the second biggest sports brand after the Olympics. I ask Guntrip about the pressure to perform, hosting such an iconic tournament: "There's always the odd curveball, but because the planning is so intricate, believe it or not, once the first day's over it's actually very comfortable. Our biggest issue is perhaps one of our guests turning up to the Royal Box on Finals' Day incorrectly dressed." This is a notso-subtle allusion to Lewis Hamilton's clothing faux-pas this year, turning up without a jacket or tie: "But he was delightful; he was very apologetic. His private secretary got it wrong and he was absolutely fine about it."
So what does the club do outside the

Wimbledon fortnight, when it moves out of the public eye? After all, first and foremost the AELTC is a tennis club, just one where the members have been good-level tennis players, at least top-level county, if not international, as well as past champions. Guntrip explains: "Last year we had about 134 events, given that we're running a championships as well. So that's everything from a match against another club, the Oxbridge Varsity match, to a national veterans' tournament with 800 players or the Road to Wimbledon finals." And it's not all about tennis; there's snooker, too. "Andy Murray has entered the club snooker tournament with Jamie Delgado - they're unseeded, so we'll have to see."

With Andy Murray, Wimbledon and 800 aspiring access juniors, the AELTC has a lot on its plate. Tackling inequality and the march of modernity is no mean feat. Let's hope Martin Guntrip and the club can keep up this performance, maintaining shining place on tennis's global stage.



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