

VARSITY

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Not safe, not fair: Medical negligence lawyer Peter Stefanovic addresses Tuesday's protest against proposed changes to junior doctors' contracts

#MatchForLara campaign hits Cambridge

Harry Curtis
Deputy News Editor

Cambridge will today play host to a major recruitment drive seeking to get people to join the stem cell donors register, with four venues around the city for people to sign up at.

Volunteers will be present across Cambridge throughout today, with people being asked to fill out a form and donate a saliva sample, placing them on the register until the age of 60.

The event, dubbed a 'marrowthon' by its organisers, coincides with the #MatchForLara campaign, which has attracted support from Stephen Fry and J. K. Rowling, as well as Cambridge MP Daniel Zeichner.

After she was diagnosed with leukaemia in December 2015, 24-year-old Lara Casalotti discovered that finding the stem cell donor she needs would be very difficult on account of her mixed Chinese-Thai and Italian heritage.

The massive exposure of Lara's campaign, which has managed to 'go global' in the space of a week, is the result of this difficulty, with even her own brother Sab – currently studying at Magdalene College – ruled out as a donor.

"I was shocked to find out there was only a one in four chance of me, as her brother, being a match for Lara," he said.

The organisers of the Cambridge recruitment drive, Cambridge Marrow, have seen a huge spike in the number of people interested in both joining the register and helping others do the same.

The student-run society, which has been active since 2012, that normally runs three to four events a term, estimates that there are more people registered as attending today's event than the last two years of events combined.

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'This affects everybody'

Patients, colleagues and trade unionists join junior doctors in strike rally

Tom Freeman
Associate Editor

Up to 200 people attended a rally and three picket lines outside Addenbrooke's Hospital on Tuesday in support of junior doctors striking over the government's proposed new contract.

The rally, largely organised by the Cambridge community branch of trade union Unite, saw members of the public, trade unionists and medical professionals from other hospitals

demonstrate alongside doctors taking part in the British Medical Association (BMA) strike.

One junior doctor, who did not wish to be named, said the new contract would mean doctors were "strained to the max" and said the government was on a "different planet".

Another claimed the new contract would also disincentivise junior doctors working in research, who he claimed would now be "the link in the chain".

Around 200 junior doctors are believed to have taken part in the strike,

with around 210 remaining at work to provide emergency care.

At 10 a.m., the rally's scheduled start time, around 25 picketers were gathered at the main entrance to the emergency department, handing out BMA stickers and leaflets.

Though the picketers were largely greeted positively, with some entering the hospital heard saying "best of luck to you" and "good on you people", the reaction was not unanimous.

One man entering the hospital was heard saying that "the five professions work seven days a week, and don't go

on strike over it".

Hospital porters then moved the picketers from outside the emergency department entrance, saying their presence was "a bit intimidating" for patients.

Fewer than 20 operations are believed to have been cancelled at Addenbrooke's as a result of the strike.

Charlie Bell, co-Chair of the BMA's Medical Students Committee and a Cambridge medical student, was quick to dismiss criticism of the strike.

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INSIDE:

STREETLIGHTS FUNDING, ACADEMIC REFUGEES, MAINTENANCE GRANTS

Out of darkness, light

Most people would agree with the assessment that 2015 was a fairly bleak year. After a year which had seen two terrorist attacks in Paris, the rise of ISIS, and the suffering of millions making the journey across the Mediterranean, there was an almost audible sigh of relief when 2015 drew to a close. Indeed, celebrations for the New Year in Paris were muted as a mark of respect – eschewing the fireworks in favour of quiet reflection.

The first fortnight of 2016 has also been dark, but perhaps in a slightly more personal way. The deaths of David Bowie and Alan Rickman have struck a chord with their fans, both here in Cambridge and further afield.

As government changes to junior doctors' contracts and to the provision of maintenance grants raise concern and ire amongst students and activists, the new Cambridge term doesn't seem to be

getting off to the best of starts.

On Tuesday, the protest at Addenbrooke's Hospital against the new junior doctors' contracts saw up to 200 people attend a rally featuring trade union figures, hospital staff, and a medical negligence lawyer.

This wave of anger against the proposed changes has been mirrored elsewhere, as the government faces criticism over its plans to scrap maintenance grants for disadvantaged students in favour of extending the maintenance loan scheme.

Cambridge too has felt the aftershocks of the ongoing debate at Oxford, where the Chancellor of the university, Lord Patten, has spoken out against the #RhodesMustFall campaign, labelling it an attempt to rewrite history in accordance with "contemporary views and prejudices". Cambridge classicist Mary

Beard, interviewed in this issue, has previously expressed similar views, whereas CUSU's BME campaign has said that it stands alongside the Oxford campaigners. This may be an ideological stand-off, but it's one which could quickly descend into irrelevance, with Oriel College already seeming to want to kick the issue into the long grass, declaring a six-month "thinking period" on the matter. Such high-minded debates often have little sticking-power.

While the news we consume is often full of such darkness, conflict, and confrontation, the start of a new year – and in Cambridge, a new term – is often cause for a fresh start. Although New Year's resolutions may quickly fall by the wayside, we all live in the hope that the news will improve; that we won't see more atrocities like those we witnessed in Paris. Though the hack's adage may read "Bad news makes good news", the ethics

of the newsroom should not be allowed to escape its walls.

This is why we take strength from adversity and the dark times in which we find ourselves. Take a look at the photographs of the protesters outside Addenbrooke's Hospital (page 4) – while there may at times be frowns and angry glances, the smiles leap to the fore.

The news, though often dark, teaches us to look for the light. While that may come in very different forms depending upon your beliefs and perspective, amid the doom and gloom positive stories – often derided as 'fluff' – play an important role in our consumption of the news.

In these grey January days, we must look for these sources of optimism and light: at least it seems that Cambridge street lights may be staying on... for now at least.

#MatchForLara drive today

Continued from front page
Cambridge Marrow President, Ben Morris, told *Varsity* that they've "also had an incredible response for volunteers and people wanting to get involved – 35 new volunteers this week and counting."

Morris stressed that this event isn't just about finding a potentially life-saving match for Lara and that this recruitment drive isn't targeted solely at people with mixed European and Asian parentage.

"Even if someone who joins matches with someone else, they are giving that person a real chance of life which they might otherwise not have. That's why we want everyone, not just particular groups to join."

Lara is currently undergoing intensive chemotherapy at University College Hospital in London, but finding a matching stem cell donor remains her only hope of survival.

Where To Donate

1. Central Cambridge – Great St Mary's, 10:30–16:30
2. Magdalene College – Benson Hall, 11:00–18:00 and Buckingham Room 18:00–21:00
3. Sidgwick Site – Law Faculty and outside butterfly, 10:00–18:00
4. Downing Site – Dept. of Physiology, Development and Neuroscience 3rd floor and entrance 10:00–18:00

Ban Ki-moon to receive Honorary Degree

Joe Robinson
Senior News Editor

Ban Ki-moon, Secretary-General of the United Nations, will receive an Honorary Degree from the University of Cambridge, this week's Cambridge University Reporter revealed.

The South Korean statesman, who succeeded Kofi Annan to become the UN's eighth Secretary-General in 2007, will receive the honour on 3rd February at 11 am.

The special Congregation will take place at the Senate-House, where the Vice-Chancellor of the university, Professor Sir Leszek Borysiewicz, will invite Ban to receive his honorary Doctor of Law degree.

The Secretary-General took his bachelor's degree in International Relations as Seoul National University before studying for a Master's degree in Public Administration at the Kennedy School of Government at Harvard University.

The ceremony will also include an address by the Secretary-General to the Congregation after the degree is awarded.

Prior to becoming Secretary-General, Ban was South Korea's Minister of Foreign Affairs and Trade between 2004 and 2006, during which time he was involved in aid and trade deals that were influential in his candidacy for Secretary-General.

His career has also included 37 years of service in South Korea's Ministry of Foreign Affairs and Trade as a diplomat, working on briefs including national security and foreign policy and

being stationed in Washington, D.C., and Vienna.

He first became involved with the United Nations in 1974, when he worked for the UN Division of the Ministry.

During his eight years as Secretary-General, he has reformed UN peace-keeping and employment practices, promoting accountability for human rights contraventions by setting up inquiries related to Gaza, Guinea, Pakistan and Sri Lanka, legal processes in Lebanon and Cambodia, and advocacy for R2P, or the 'responsibility to protect', the new UN norm which aims at preventing or halting genocide and other crimes against humanity.

Ban has also worked to strengthen the UN's response to humanitarian disasters, such as Myanmar in 2008, Haiti in 2010 and Pakistan in the same year. He has also mobilised UN support for democratic transitions in North Africa and the Middle East, in addition to rejuvenating attempts at multilateral nuclear disarmament, in accordance with the Treaty on the Non-Proliferation of Nuclear Weapons.

He has given significant backing to the promotion of women's rights – his tenure has seen the creation of the UN Women organisation and the establishment of a Special Representative on Sexual Violence in Conflict.

The Honorary Degree Congregation will be declared a 'scarlet day', when those holding doctorates wear their 'festal' gowns and all university members attending wear academical dress.

Buildings belonging to the university and colleges will fly flags to mark the



Mr Ban will receive the degree at the Senate House in February

occasion, while the bells of Great St Mary's will ring out.

The university has been conferring honorary degrees for approximately 500 years. One of the earliest recorded was the Honorary Doctorate given to poet John Skelton in 1493.

Other political figures to have received honorary degrees from the

university include former US Senator George Mitchell, former House of Commons Speaker Betty Boothroyd, and Lib Dem peer Shirley Williams. Among other figures who have received them are economists Joseph Stiglitz and Amartya Sen and former Indian Prime Minister Manmohan Singh.

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‘The government needs to listen to our concerns and come to the table’

Continued from front page

“Junior doctors work extraordinarily long hours for their patients,” he told *Varsity*. “It’s a deliberate lie to suggest otherwise.”

“This strike is about safety and fairness, to prevent doctors being overworked, and to ensure those who work outside normal working hours are properly recompensed.”

“

WHY WOULD YOU WORK SOMEWHERE YOU FEEL UNSAFE?

Pickers frequently cited safety and the way junior doctors were treated to explain their presence at the rally.

One oncology registrar told us: “Why would you work somewhere you feel unsafe?”

Another, a midwife protesting with her daughter-in-law, said: “This affects everybody. Eventually, everybody becomes a patient.”

During the main rally, a BMA representative said: “It’s great to see so many people, especially from the unions.”

She thanked the hospital trust for their support, including for the use of the car park for the rally.

James Youd, secretary of Cambridge Unite and one of the rally’s main organisers, said of the contents of the Health and Social Care Act 2012 and the proposed junior doctors’ contract: “I see it as the end of the NHS.”

Martin Booth, who previously stood as a parliamentary candidate in Cambridge for the Trade Union and Socialist Coalition and worked as an operating department practitioner in Addenbrooke’s during the 1980s, called the strike “the first really powerful action by any medical professionals.”

He accused the government of setting up NHS departments to fail for private companies “waiting in the wings.”

Daniel Zeichner, Labour MP for Cambridge, was due to speak at the event, but pulled out on Monday, citing parliamentary business in Westminster.

Councillor Dave Baigent read out a statement on his behalf, in which he called the dispute “unnecessary.”

“I know that none of you want to be taking this action,” the statement read. “It is because you care that you are protesting.”

“The NHS will not be improved by attacking doctors.”

In November Heidi Allen, Tory MP for South Cambridgeshire, whose constituency includes the hospital, issued a public apology during a conference at its School of Clinical Medicine.

“I can’t speak for the government ...

I can only speak for how I feel, in the Conservative Party, that this has gone really badly wrong,” she said.

Speeches were closed by medical negligence lawyer Peter Stefanovic, who called the dispute with the government “an historic struggle ... for every man, woman and child.”

“Who are we going to believe: 53,000 of our kindest, most loving professionals, or a health secretary who has proven he can’t be trusted?” he said.

He also accused the government of being “manifestly unjust”, claiming that blaming the BMA for the strike was “completely untrue and wholly misleading.”

Bell echoed his views.

“

THIS HAS GONE REALLY BADLY WRONG

“The government needs to listen to our concerns and come to the table with a desire to negotiate. Till now, they have been found wanting,” he said.

Health Secretary Jeremy Hunt said the strike was “completely unnecessary” and urged junior doctors to return to negotiations.

If no agreement is found, a 48-hour walkout will start on 26th January.



Council streetlights intervention welcomed

Cambridge City Council’s decision to contribute financially has been welcomed by Labour and Lib Dem councillors

Anna Menin

Deputy News Editor

Campaigners have welcomed Cambridge City Council’s offer to contribute financially to the cost of the city’s streetlights, as the County Council votes to go ahead with its planned switch-off between 2 a.m. and 6 a.m., despite widespread resistance.

Speaking to *Varsity*, Labour MP for Cambridge Daniel Zeichner, who had strongly criticised the proposals, said that he “welcomed” the City Council’s intervention, but claimed that the city “shouldn’t be having to do this”, accusing the Conservative-led County Council of “passing the buck”.

Zeichner added that students had been in contact with him to voice their “safety fears” following the proposed switch-off, and accused the County Council of “taking no notice” of the fact that “Cambridge is a 24/7 city”.

CUSU Women’s Officer Charlotte Chorley told *Varsity* that the “strength of the student-led campaign” against the cuts demonstrated the importance of the issue, and welcomed the City Council’s intervention as “a fantastic testament to the voices of those campaigners”.

She described turning off streetlights in “densely populated” areas as “a matter of public safety and private fear”, arguing that “walking home in the dark, late at night” should never have even been regarded as “a viable option” for residents and students.

Cambridge’s former Liberal

Democrat MP, Julian Huppert, had also campaigned for the lights to be kept on, and told *Varsity* that he was “delighted” that “there has now been some relieve”.

He described street lighting as “particularly” important in student areas such as central Cambridge, where people are “likely to be walking late at night”, and said that these people “deserve to be safe and to feel safe” while doing so.

Huppert also condemned the County Council’s planned changes to street lighting as an “expensive and inflexible PFI project”, claiming that “they still seem determined to switch off other lights around Cambridgeshire”.

However, in a statement, Conservative County Councillor Roger Hickford, Chairman of the Highways and Community Infrastructure Committee, said: “In an ideal world we would not want to turn off street lights. However, with the recent announcement by Government we now have to find an extra £5 million on top of the £41 million we have already had to save for 2015/16.”

“We have been working closely with authorities across Cambridgeshire to find local solutions and understand the various needs of the areas. Many councils have come forward with offers of paying for lights and we welcome Cambridge City Council’s suggestion which will be looked at by Councillors.”

The County Council’s Highways and Community Infrastructure Committee passed the motion to cut overnight street lighting in a meeting



Parker’s Piece is one of the locations where lights will be turned off between 2 and 6 a.m.

on Tuesday. Roads affected will include Sidgwick Avenue, Grange Road, West Road, and Trinity Lane.

Liberal Democrat Councillor, Amanda Taylor, introduced an amendment to keep lights on throughout the night, with her Liberal Democrat colleagues arguing that the switch-off was a “retrograde step”. However, the vote on this amendment was tied, with Councillor Hickford ruling against it with his casting vote.

In the meeting, Vice-chair of the Committee, UKIP Councillor Peter Reeve, called the protests against the

switch-off “a disgrace to the people of Cambridgeshire”, and condemned them as “gesture politics” that were not backed up by the facts.

Conservative Councillor Bill Hunt echoed Reeve, calling attempts to keep the lights on throughout the night “cheap political point scoring”, claiming that he hoped for a “victory for common sense”.

The County Council currently spends £270,000 each year on powering Cambridge’s 10,398 streetlights, from a total of £1.1 million towards street lighting across the entire

county. In earlier discussions, it had emphasised the savings that can be made from their plan to offer part-night lighting.

A spokesperson for the County Council previously told *Varsity* that “we’re even worse off than we thought we were going to be from the recent government announcements”, and emphasised that if cuts were not made in areas such as street lighting then cuts would be made to services such as those for children and the disabled.

With additional reporting from Daniel Gayne.

Disadvantaged schools get Oxbridge access boost

Jack Higgins
Senior News Editor

Two Oxbridge colleges have sought to increase disadvantaged pupils' chances of gaining places at elite universities by partnering with schools that draw from poor communities.

Jesus College, Cambridge and Keble College, Oxford have formally partnered with Ormiston Academies Trust to assist them in the application process and to organise school visits.

State schools in certain parts of the UK already have connections with Oxbridge colleges, but this is the first time a direct link with a group of academy schools has been made.

The link will permit students interested in specific subjects to arrange visits to Oxford and Cambridge, although they are still free to apply to any college. *Varsity* previously reported upon the "unprecedented" criticism against Oxbridge for failing to increase the number of state school pupils.

The report said that "some parts of Oxbridge are falling far behind" with regards to access.

The group of schools has seen applications to Russell Group universities increase markedly. Those made to Cambridge, Oxford and medical schools increased threefold in a year since a programme encouraging pupils to target elite universities began.

Simon Pedley, an Oxford graduate

and a former Teach First teacher, has been appointed by the trust to advise pupils on their subject choices at secondary level and to encourage teachers to work with bright children to encourage them to read more widely or take part in debating.

The trust has taken other measures to improve students' chances, such as holding an Oxbridge conference, with mock interviews and advice on personal statements.

“

WE'RE KEEN TO DEMYSTIFY CAMBRIDGE AS A UNIVERSITY

Ed Penn, schools liaison officer at the University of Cambridge, told *The Times* that "the benefit of liaising directly with a central OAT representative is that we can ensure as many schools as possible are able to access our outreach events."

"We're keen to demystify Cambridge as a university and dispel myths about our admissions process."

"Any student with the requisite grades and the necessary enthusiasm is encouraged to consider an application, and we run a variety of outreach events throughout the year to ensure that any such applicant is not discouraged for the wrong reasons."

University pays over 200k to speed up planning applications

Elizabeth Howcroft
Senior News Correspondent

The University of Cambridge is to spend £204,000 to provide five city council posts involved in the University's plans for its real-estate development at the pre-application stage.

The university is currently pursuing building plans for the West Cambridge site and the North West Cambridge Development, the latter project having been strongly criticised last year for "systematic" failures that have led to projections of overspend on its first phase total of over £75 million.

It is understood the university-funded roles within the council will enable them to move its applications forward more swiftly through a congested application system which, since 2012, has seen a 50 per cent increase in the number of planning applications made, with no increase in the number of planning officers. The university submits approximately 50 of these planning applications per year.

The jobs created consist of an environmental health officer, conservation officer, urban design officer and two planning officers, amounting to the equivalent of four fulltime members of staff. The new officers' roles will be limited to plans and applications connected with the university, raising concerns about its involvement in the running of the council.

Cllr Lewis Herbert told *Cambridge*

News that the council was "not out there on the open market trying to drum up extra funding, but we are available if people want to get involved in pre-application advice".

The council's website details a pre-application advice service already currently offered, which lists its aims to help with identifying key planning issues and requirements, speeding up the development process, minimising subsequent planning application costs and avoiding unfinished applications.

Cllr Herbert maintained that the new officers will not have a say on the outcome of the final planning application made by the university but instead will be involved at the pre-application stage.

He said that the council "charge[s] other people for pre-application advice, and this employs a couple of extra people to do that. The vast majority of the resource is to look at half developed ideas. They've got no say on the final planning application. When it comes to the application, if it's still not good enough, our planning committee will reject it."

He added "we've been in a healthy relationship with the university for 800 years as a city, and it

never benefits either party if one rolls over for the other."

Liberal Democrat planning spokeswoman Cllr Catherine Smart told *Cambridge News* that, "there's a lot of plans in the offing" and acknowledged that pre-application discussions can be costly for the applicants, in the case of a big development. She also said that she will be seeking reassurances that there will be no conflict of interests.

This follows the announcement last month that the university has awarded Wates Construction a contract worth £75 million for the buildings in the first phase of the North West Cambridge

Development, which is expected to be completed over the next two years. Plans for the site, a development spanning 150 hectares, include the building of 3,000 new houses, of which approximately 1,500 will become homes for university staff, also providing 2,000 rooms for post-graduate students.

Last month also saw the completion of the University of Cambridge Primary School, the first building of the project to be finished and is described on the project's website as an inclusive, mixed-ability, co-educational and a University Training School. The school will be run by the university.

The Cambridge Local Plan, guiding development in Cambridge, is currently under review.



Streeting: 'the normal rules of politics do not apply'

Tom Freeman
Associate Editor

Newly elected Labour MP and Selwyn alumnus Wes Streeting has criticised the party's leadership, calling for "far more comradely" politics.

During a talk last night at Newnham College for Cambridge Universities Labour Club (CULC), the former CUSU and NUS President told students "normal rules of politics do not apply" under Jeremy Corbyn's leadership, and that internal political debates should be conducted "in a more constructive way".

"If you'd told me six months ago Jeremy Corbyn would be leader, I'd have told you that you were nuts," he told CULC. "Even George Lansbury wasn't as far left as Jeremy Corbyn."

Pacifist Lansbury was Labour leader from 1932-35, during which time party discussion was dominated by foreign affairs and policy disagreements.

When asked by one audience member if the "greatly frustrating" Shadow Cabinet resignations were orchestrated, Streeting said he was grateful "the longest reshuffle in history is over".

"I don't think there was anything orchestrated," he said. But were there to be another resignation, he quipped: "Even I might strangle them."

"I don't follow Jeremy's politics, but I do respect his mandate," he told the audience. "I would always fight inside a tent rather than outside."

But he criticised the party leader for his handling of the recent reshuffle.

"We should have been in the media talking about the floods," he said. "The last thing we should be doing to start the New Year is a divisive reshuffle."

"Sometimes it's the basic competences and practicalities that frustrate

me." He also acknowledged that former leader Ed Miliband was "definitely an issue" with voters.

"The public said: 'We don't like your leader.' We said: 'Tough!' and the public said 'tough' back."

Arguing that the "founding principle" of the party was to win power "to change people's lives," he said that a "much more thoughtful" debate was required on immigration and the economy to win back voters' trust.

"We've got two ears and one mouth, and should use them in that proportion."

He also alluded to Tristram Hunt's remarks made during a recent CULC event that gained national coverage.

"I'm from the one per cent on free school meals," Streeting said, "not the other one per cent. I certainly won't go there," he joked.

When asked whether Corbyn's attempts to broaden membership participation into policy decisions were welcome, he broadly agreed, but issued a "challenge" to the membership.

"Your responsibility to think about how we win over members of the public is as great as mine," he said.

Acknowledging the party had not done enough to address voters' "legitimate concerns" on Europe, and that the party needed to be "alive" to public opinion, he claimed voters hated being "patronised, cajoled and pushed".

He also criticised the government's approach to Parliament, claiming: "On a slender majority of 12... they seem to think they can do whatever they like."

He described the decision to scrap student maintenance grants without a parliamentary vote as an "absolute disgrace", and claimed the party had "gone to town" in holding the government to account on maintenance grants after a period of "growing pains".

----- INTERVIEW -----

Wes Streeting considers himself a "particularly lucky" man.

The MP for Ilford North defied the odds to be elected to Parliament on a slender majority of 589 last May.

"I was four cans down drowning my sorrows," he says. "I'd only prepared a concession speech." His chances were slim: Ilford North was 83rd on Labour's target list, making his victory a rare highlight for his party during a disastrous election.

"There's something about being elected in a marginal constituency against the odds that really does root you in voters' minds," he tells me.

Are there parallels with Cambridge's Daniel Zeichner, who also unexpectedly prevailed, with a majority of 599?

"Our seats are very different. Mine

is a hyper-diverse, multiracial, multi-ethnic, multi-faith constituency, and Dan's seat, as I know from my time here, is a really interesting mix between town and gown."

Were there local factors in Ilford North that allowed him to prevail against national scepticism about his party's stance on immigration, the economy and welfare?

"I've lived in the area for 15 years. I've got my own personal story in terms of my working-class background."

He is also quick to point out his engagement, both in interview and during his talk, where he not so subtly made it clear he had delivered cards to his constituents on Christmas Eve.

"Between January and May, my constituency party knocked on more doors than any other in Britain," he claims. "I was absolutely relentless in talking to undecided voters."

But the same theme from his talk of the party's current distance from its voters, potential and actual, again surfaces, unprompted.

"We've got to be a bit more connected with what voters are saying."

His frustration at aspects of the party leadership is clearly evident, but he is careful to word it in soft language.

"If we're not careful, the north of England could be the new Scotland," he warns, "I don't think at the moment the Labour Party can take any voters in any part of the country for granted."

"And in fact we shouldn't anyway," he is quick to add. Don't expect him to say he would knife Corbyn "in the front, not the back", as his 2015 intake colleague Jess Phillips did in December. His time as NUS President from 2008-2010 seems to have left him very aware of the right thing to say.

Does he see any shifts in student politics from his tenure?



TOM FREEMAN

Cambridge reacts to #RhodesMustFall campaign

Anna Menin
Deputy News Editor

Students and academics at Cambridge have been responding to the ongoing Rhodes Must Fall campaign at the University of Oxford, in light of its Chancellor's comment that students who do not wish to embrace Cecil Rhodes's legacy "should think about being educated elsewhere".

Speaking to BBC Radio 4's 'Today Programme', the University's Chancellor, Lord Patten, went on to claim that Oxford's current world standing is partly due to Rhodes's contribution to the University, including through the funding he left for Rhodes Scholarships.

Responding to the recent petition to remove a statue of Rhodes from Oriel College, Oxford, Patten argued that Rhodes Must Fall campaigners should be prepared to demonstrate the "generosity of spirit" shown by Nelson Mandela when he collaborated with the Rhodes Trust to enable students in South Africa to access Rhodes's money.

Patten said that he wanted Oxford to have "as broad a range of people as possible", and that he wanted them to accept that a university "is about sparking ideas", and being "confronted" with ideas that students "don't much like", in order that should they have the opportunity to "face up to them and try to argue them down".

However, speaking to *Varsity*, the CUSU BME Campaign condemned Patten's comments, and offered its "full support" to the Rhodes Must Fall movement, adding: "We recognise that



The statue of Cecil Rhodes, founder of the Rhodes Scholarship, outside Oriel College, Oxford is at the centre of the controversy

this is a campaign to raise awareness of the systematic erasure of colonised perspectives — on imperialism, slavery, looting, famine and other injustices — from our curricula, academic discourse and public consciousness."

The BME Campaign went on to urge Patten to consider Rhodes's "problematic history", especially "the injustices perpetrated to accumulate his fortune," arguing that it is "perfectly reasonable" to support a scholarship's existence "while being critical of its origins".

Cambridge classicist Mary Beard has also joined the debate surrounding Rhodes, arguing that the campaign to "eradicate Rhodes from our consciousness" was "a foolish enterprise", which could "harm" our understanding of history.

Writing on her blog for *The Times Literary Supplement*, 'A Don's Life', Beard claimed that it is much more important to "look history in the eye" and "reflect on our awkward relationship to it" than to "simply photoshop the nasty bits out".

Beard did say that she had "some sympathy" with the idea that Oxford students from ethnic minorities may find it "a bit in [their] face" to have an image of Rhodes staring down on them. However, she claimed that the solution was not to remove the statue and "pretend that those people didn't exist", but to "empower" students to "look up at Rhodes with a cheery and self confident sense of unshatterability".

She likened this to her own feelings when looking up at statues of "all

those hundreds of men in history" who would have vehemently objected to women having the right to vote, "let alone the kind of job I have".

Beard also addressed the issue of Rhodes's money, suggesting that students could not "whitewash Rhodes out of history, but go on using his cash". She argued that it was better to "celebrate what we have managed to achieve with Rhodes's money, whatever his views", and that "If he was bad, then we have certainly turned his cash to the better".

Maintenance grants to be scrapped

Anna Menin
Deputy News Editor

A parliamentary committee voted yesterday to abolish maintenance grants for poorer students, replacing them with larger maintenance loans.

Currently, university students from families with a household income of £25,000 or less are entitled to a grant of £3,387 a year, an amount which decreases as household income increases up to £42,620, when students are no longer eligible for a grant.

Under the plans approved yesterday, from September 2016 students will get a higher loan of up to £8,200, but all of this will be required to be repaid once a graduate begins to earn over £21,000 a year. The plans will only affect students from England.

In a study published after the plans were initially proposed in July, the Institute for Fiscal Studies (IFS) wrote that the plans "will raise debt for poorer students, but do little to improve the government finances in the long run".

According to the IFS study, the poorest 40 per cent of students will now graduate with debts of up to £53,000, as opposed to the current figure of £40,500.

However, when the cuts were first announced, Chancellor George Osborne said that the grants were becoming "unaffordable". He stated that "There is a basic unfairness in asking taxpayers to fund the grants of people who are likely to earn a lot more than them".

Speaking to *Varsity*, a student who

currently receives a full maintenance grant said of the cuts: "This is really worrying. Students from poorer backgrounds will now face an even larger burden of debt, and that's got to be a concern in terms of access. I rely on the financial support from maintenance grants and bursaries from both my college and the university - I can only hope that Cambridge will step in to support students like me."

Another student added: "the lack of maintenance grants would really have made me rethink attending university".

“

CUSU IS 'SERIOUSLY CONCERNED ABOUT THE IMPLICATIONS THESE CHANGES'

However, a student in receipt of the full Student Finance payout defended the government's measures, saying that: "People need to calm down and look beyond the sensationalist headlines. What the government is proposing does not reduce the amount of money available to students from low-income backgrounds — in fact, it increases the amount of money they are eligible for, which is a welcomed change for people like me who wouldn't be able to attend university without this financial support".

They continued: "The fact that

people who need the money will not be disadvantaged by these reforms cannot be overstated. The crucial change is from a grant to a loan, and the alleged increase in student debt that it will incur".

The lack of a vote in the Commons over the plans has led some, including the National Union of Students (NUS) to accuse the government of "avoiding a debate".

The Labour MP for Cambridge, Daniel Zeichner, also condemned the move as "democratically unviable" and a "transparent attempt by the government to circumnavigate parliament".

Zeichner added that the changes were "not just a technical change to the law", but "a serious shift directly affecting thousands of individuals from the most disadvantaged backgrounds".

The Labour MP Wes Streeting, who sits on the committee which voted in favour of the plans, condemned the government's use of what he termed "an obscure parliamentary process", claiming that "the poorest students will be hit the hardest".

Writing in the *Huffington Post* yesterday, Streeting said that it was "scandalous" that such a "major" political decision had been taken in this way, describing the government's behaviour as "underhand and undemocratic". The motion, which was passed 10-8, will now be debated in the House of Lords at a later date.

CUSU's Access and Funding Officer Helena Blair stated that the government's decision to "saddle future university students from financially

disadvantaged backgrounds with thousands of pounds more debt than their peers" was "disgraceful". She said that CUSU is "seriously concerned about the implications these changes will have on prospective students' confidence and ability to enter higher education, the progression rates of students onto expensive postgraduate courses, and the widening hole in the UK's economy as more and more graduates are unable to pay their loans." She also highlighted the bursaries available to Cambridge students from the Collegiate University in supporting financially disadvantaged backgrounds, arguing that they have

become "critical to inspiring and supporting prospective applicants."



UK TRADE AND INVESTMENT

Man denies assault in Fez fight furore

Sarah Collins

Senior News Correspondent

A man accused of an assault in Cambridge's Fez Club in April has denied the charges, despite being identified by the victim from the club's promotional photos.

Appearing before Cambridge Crown Court on Wednesday, 22-year-old Charlie Potter denied having been involved in a gang assault which left a man in need of emergency dental surgery.

The attack took place on 25th April in Fez Club, a nightclub infamous among students for its alternative garage, bass and house nights.

On the night of the attack, a group

“

THREE MEN ALLEGEDLY
BEGAN BEATING THE VICTIM
WITHOUT PROVOCATION

of three men allegedly began beating the victim without any provocation, leaving him with considerable facial injuries and requiring a titanium implant in his mouth.

The victim identified his attackers

from a police identity parade as well as from promotional photos that had been posted on Fez Club's own Facebook page.

The prosecution said that the victim “left the toilet. He walked past a man who grabbed him by the shoulder. He was then attacked. He was punched in the head”.

The defence responded by pointing to the victim's admission that he had been consuming alcohol at the time of the attack, arguing that he had not had sufficient time or capacity to identify Potter.

“Your entire view was limited to a period of 15 to 30 seconds,” said Jacqueline Appleton, defending Potter.

Describing the injuries he had sustained from the attack to the court, the victim stated that they had taken over eight months to heal. “I had cuts to my face and round my eyes, nose and mouth,” he said.

“I also had a hole through the bottom half of my lip and a chunk taken out of one of my canine teeth. I had to have extensive treatment. It resulted in me losing the tooth and having to have a surgical implant.”

This incident is not the first serious assault in the club's history. Previously, a man named Anthony Lyare was sentenced to serve four years' imprisonment after he sexually assaulted two girls in separate incidents after meeting them at Fez Club.

David Bowie: Cambridge remembers

Word of David Bowie's death sent shockwaves through the public consciousness, not only in Britain but around the world. The news that he had lost an 18-month-long battle with liver cancer was met with an outpouring of sympathy, reflection and grief. Despite having kept his condition from the public, he continued to work throughout his illness. The rock star's producer, Tony Visconti, paid tribute to Bowie, saying “he was an extraordinary man, full of love and life. He will always be with us. For now, it is appropriate to cry”.



and beyond”, adding that his death was “[a] very sad day for music.”

His performances in Cambridge included a 45-minute set on the fourth day of a free festival held on Midsummer Common in 1969, and an appearance at the Jesus College May Ball the following year.

Bowie also produced Lou Reed's second album, *Transformer*, and is rumoured to have attended Reed's seminal gig at Lady Mitchell Hall, an event organised by CSU, which then became CUSU Ents and finally folded in 2012 when the Ents manager was made redundant by CUSU.

There will be a David Bowie tribute night at Cambridge's Q Club on 23rd January.



Daniel Zeichner, MP for Cambridge and another fan of Bowie, said: “He was an iconoclast, but also a fantastic entertainer, and always just so cool. He will be missed.”

Siyang Wei

“

HE WAS AN
EXTRAORDINARY MAN,
FULL OF LOVE AND LIFE.

Bowie was close friends with frequent collaborator and iconic rock photographer Mick Rock, who fostered his interest in photography while studying at Cambridge. Paying tribute to his friend on Twitter, Rock called Bowie a “remarkable man and artist” and “a sweet, sweet soul.”

Others in Cambridge also shared their reactions to news of Bowie's death. Dr Alan Blackwell,

a Cambridge neuroscientist, said that “David Bowie was rightly celebrated for his artistic taste and discernment.”

Professor Nick Cook, of the University of Cambridge's Faculty of Music, called Bowie “such a one-off”, adding that “it wasn't any one thing he did so much as the way he brought it all together in a unique and personal way”.

Bowie performed in Cambridge several times during his career. He performed twice at the Corn Exchange, in 1966 and 1991. Neil Jones, operations director for the trust that runs the Corn Exchange, described the artist's death as “an incredible loss to the music world”.

Jones also said that Bowie is “arguably the most creative artist of his time, having influenced so many different genres of music from punk, pop and rock through to electronica

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'History will judge us poorly'

Academics and students condemn university inactivity over refugee crisis



There was a full audience for (from left to right) Teytelboym, Miley, Cohen, host Christopher Brook and Wordsworth

Louis Ashworth

Senior Investigations Editor

On 14th September last year, Iraqi state press reported that three academics from the University of Mosul, Dr Hasan Jasem Mahmood and Professors Khasem Al-Allaf and Tarek Muatez Al-Mytoty, had been publicly executed by ISIS. If their execution, about which details are scarce, fitted the modus operandi of ISIS, they would have been brought into the centre of the city and beheaded.

Recent conflicts in the Middle East have created a movement of people on a scale not seen in recent years. The UNHCR estimates that there are currently 519,660 Iraqi refugees and asylum seekers and 4.6 million registered Syrian refugees.

Though Cambridge has a proud history of providing shelter and support to academics, and has hosted academics from countries including Iran, Iraq, Libya and Pakistan in recent years, there are currently no refugee or at-risk academics at the university. There's an increasing feeling among many students that the university could be doing more. Academics met on Wednesday to discuss how universities should respond to the refugee crisis and assist at-risk academics.

Before the event I met Stephen

Wordsworth, Executive Director of the Council for At-Risk Academics (CARA), in the bar at King's. A softly-spoken man and self-deprecating throughout, he constantly re-emphasised the narrow scope of CARA's operation. CARA currently works with 112 universities across the country, of which Wordsworth claims about 90 are actively accepting at-risk academics. "We're working on the other 22," he says.

“

IS IT ENOUGH TO JUST CREATE A BURSARY?

We spoke about the problems posed by Oxbridge's collegiate systems, which throws up a twisted version of the admissions system all student applicants face for the at-risk academics. "At most normal universities, if you like, you essentially go to one person," Wordsworth told me, "with Oxford and with Cambridge things are more complicated".

Until a wider system is formed, CARA could benefit from individual colleges showing their interest – for now, they "don't know which are

willing to help".

After our discussion, we went into King's College's Keynes Hall. The talk was packed: all the seats were full, and students were sitting on the floor and the edge of the stage. As with any talk at Cambridge, there was a smattering of older attendees and university academics, but the vast majority of those present were younger members of the student body.

Wordsworth was joined on the panel by Alex Teytelboym, Otto Poon Research Fellow (a title which elicited a titter from audience) at the Institute for New Economic Thinking at the University of Oxford; Thomas Jeffrey Miley, lecturer of Political Sociology in the Department of Sociology; and Shana Cohen, Deputy Director of the Woolf Institute and a research associate with the Department of Sociology.

Teytelboym spoke first. He presented with the wide-eyed optimism that seems to often affect economists, as though the solutions to all Europe's headaches could be solved with beautiful simplicity. He criticised the government for its failure to take in more refugees, noting that in 1972 Britain took in 27,000 Ugandan Asians fleeing Idi Amin in just 90 days.

He and a partner are proposing a "Local Refugee Match", creating a system in which refugees can choose the region where they want to live, and to dispel the notion, put forward by German Federal Minister of the Interior, Thomas de Maizière, that asylum seekers should not have the right to "choose the states where they are seeking protection". He emphasised the need for local councils to offer what support they can in accepting refugees, saying that "central government has no idea" about the reality of the situation.

Miley offered a similarly damning indictment of the government, and people at large. He said that there is "consensus amongst scientific and academic communities" that has not yet spread to the wider population. He spoke of the need for the university to

use its influence to combat what he described as a "poisonous ideological atmosphere" around the debate on refugees and migration.

His criticisms of the university are sure to ruffle feathers: he said that the university's failure to act to educate the population and to combat the misinformation found in the "tabloid press" was part of a wider existential crisis for the university. Where Teytelboym seemed imbued with an irresistible energy, there was a resignation and anger to Miley's criticisms.

“

FOR THE MOST PART THE UNIVERSITY OPERATES AS A CORPORATE UNIT

Speaking to me after the event, Miley described a "crisis of imagination" among the students of Cambridge, saying the student body had to "stop deferring power to people who are greedy, irresponsible and aggressive". He spoke of the university's "links to the people who make decisions," and the ability of the "old-boys' network model" to effect change higher up in the government.

"For the most part the university operates as a corporate unit," he said, "and the university as individuals on a personal level are keeping their mouths shut. I think history will judge us poorly about this".

Miley's stances (and frequent use of the term "neoliberalism") occasionally made his speech seem to echo the more lucid moments in *The Guardian's* comment section. There would be an almost simplistic ease to dismissing Miley as a "lefty," but when one compares the modern student reaction to the concerted campus activism of the '70s and '80s, it's easy to see from where his frustration arises.

Cohen spoke about the efforts being made by individual wealthy entrepreneurs, particularly those from the USA, in providing services to refugees. She cited the example of Christopher Catrambone, a businessman from Louisiana, who founded the Malta-based Migrant Offshore Aid Station (MOAS), the "first privately-funded mission to assist migrants at sea".

She posited the question "Is it enough to just create a bursary?", and backed up Miley's insistence that the students of Cambridge must push the university to do more. She said that the present situation should "force us to overcome a culture of commercialisation... is it just about skills?"

Wordsworth finished the speeches, speaking about the remarkable ability those in conflict zones have to communicate with the outside world, describing how "one guy literally called us from a basement in Mosul after ISIS had taken over".

For students spurred to action by the talk, there was an immediate outlet: a petition was presented at the end of the event, calling on the university to "commit publicly to supporting at-risk academics granted admittance to the University of Cambridge in the form of financial, housing, and other support". It has already received the support of Fitzwilliam MCR, and on Monday Magdalene MCR are expected to vote to support it. The petition is spreading, and one suspects it will gain CUSU's support if presented to them.

There was an energy in the air as the students trickled out of the hall. There's no doubt that there is a will amongst many in Cambridge to do more towards helping refugees, but the time commitment involved and the enormity of the issue acts as a significant deterrent for students who already have huge work commitments. Time will tell whether Wednesday's event will spark a new wave of sustained student activism.

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Trophy hunting could have benefits, Cambridge study finds

Jack Higgins
Senior News Editor

Trophy hunting should not be banned in Sub-Saharan Africa as this will negatively impact species conservation, researchers have argued.

The study, which mentions the international outrage sparked over the killing of Cecil the Lion in 2015, is co-authored by a Cambridge academic and argues that “banning trophy hunting might not be the best solution because biodiversity loss could even be worse in its absence”.

This is because, as conservation is expensive and funds are limited, allowing hunting in a regulated form could generate needed money to protect wildlife more so than completely banning the practice.

“

ALLOWING HUNTING IN A REGULATED FORM COULD GENERATE NEEDED MONEY TO PROTECT WILDLIFE

Corey Bradshaw, senior author of the research at *The International Business Times*, said that “understandably, many people oppose trophy



The study found that trophy hunting could have benefits

hunting” and “believe it is contributing to the ongoing loss of species”.

“However, we contend that banning the \$217m per year industry in Africa could end up being worse for species conservation.”

“There are many concerns about trophy hunting beyond the ethical that currently limit its effectiveness as a conservation tool,” said Cambridge researcher Nigel Leader-Williams, adding that “one of the biggest problems” is that revenue generated by hunting “often goes to the private

sector” instead of benefiting “protected management”.

“However, if this money was better managed, it would provide much needed funds for conservation.”

In terms of the funds hunting can raise, *The Guardian* reported in July 2015 that South African company Hunting Legends offered excursions at \$35,000 to kill a male lion, \$13,000 for a buffalo, \$60,000 for a large elephant, and in early 2015 a Texan hunter paid \$350,000 to legally kill a black rhino.

Newnham approves new accommodation block

Harry Curtis
Deputy News Editor

Newnham College have submitted plans that, if approved, will see work begin on a new block of student bedrooms in 2016 as the college seeks to replace its existing outdated accommodation.

The current porters’ lodge and the existing Strachey accommodation block will be demolished in order to make way for the new development, which will also include a new porters’ lodge, conference facilities, a café, an office suite and supervision rooms.

Additional cycle parking space and improved gym facilities are also part of the plans that will see 86 outdated student rooms replaced by 90 en-suite rooms.

“

AN EXCITING NEW ENVIRONMENT THAT IS SENSITIVELY INTEGRATED

“The proposed developments will ensure that the long-term needs of the students are met with an exciting new environment that is sensitively integrated with the College’s existing historic buildings and gardens,”



Newnham Porters' Lodge

said Jenny Raine, Bursar of Newnham College.

The planning application submitted to Cambridge City Council follows a consultation with the city council and local residents as well as Cambridge Design, the Conservation Panel and Historical England.

Newnham College sits within the West Cambridge Conservation Area and contains a number of listed buildings, although the current porters’ lodge is not among those.

In 2014, Walters and Cohen Architects were appointed to design the new accommodation. The practice have previously worked on projects for Kew Gardens, the Bank of England and the Horniman Museum, claiming to have an “innovative and contemporary portfolio”.

Government scheme promises 10,000 houses for Cambridge

But concerns are raised as prices start at £250k

Daniel Gayne
Senior News Correspondent

A new housing development is one step closer to realisation after almost 15 years, in a move which is set to provide 10,000 low-cost houses in the north Cambridge area.

The Northstowe site, which is the first planned new town in years, is one of five sites that is to benefit from a pilot scheme in which the government will directly commission thousands of new homes.

The first wave of development will involve the construction of 13,000 homes, of which 40 per cent will be starter homes, and will also include sites in Connaught Barracks, Lower Graylingwell and Old Oak Common.

If fully rolled out, the scheme would fast-track the creation of at least 30,000 new starter homes on 500 new sites by 2020.

The pilot scheme is backed up by a newly announced £1.2 billion starter home fund, which will prepare brown-field sites like Northstowe, based on the site of the former RAF Oakington base, for new homes.

However, some have



PM Cameron visiting a government housing project

criticised the government’s plans. John Healey, shadow minister for housing and planning, criticised George Osborne for trying to “spin his halving of public housing investment as an increase”.

On top of this, first-time buyers will be limited in what they can purchase as starter homes in Cambridge will have a maximum discounted value of £250,000.

A local estate agent told *Cambridge News* that “first-time buyers would be limited to the type of properties – probably just studio-flats and one and two-bed apartments – that would qualify.”

There have been suggestions that the government is trying to paper over cracks in

a broader policy for affordable housing, which comes at the same time as the government’s controversial housing and planning bill reaches report stage in Commons.

This bill has been criticised for extending the right to buy to housing association tenants, and the introduction of ‘pay to stay’ charges for tenants in council houses earning more than £30,000 per household per year.

The new homes would be exempt from the community infrastructure levy and section 106 obligations to build social housing. Critics have argued that this weakens the long-term sustainability of affordable housing.

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Cambridge academics unearth Bronze Age homes

The prehistoric settlement, dubbed 'Peterborough Pompeii', was discovered by members of the Cambridge Archaeological Unit

Harry Curtis

Deputy News Editor

Bronze Age houses dating back 3,000 years, which archaeologists claim to be the best-preserved ever found in Britain, have been unearthed by the Cambridge Archaeological Unit at a site in northern Cambridgeshire.

Dubbed the "Peterborough Pompeii" in a tweet by Historic England's Chief Executive, Duncan Wilson, the circular wooden houses discovered at the Must Farm quarry site are thought to have been preserved by silt after a fire caused them to fall into a river.

Along with the houses – of which there are thought to be five, all built on stilts – there were also pots still containing meals, textiles made from plant fibres, sophisticated glass beads and even preserved footprints, believed to be those of the settlement's inhabitants.

Archaeologists are excavating from what would have been the prehistoric river-bed, two metres underground.

The site director, Mark Knight, said: "Everything suggests the site is not a one-off but in fact presents a template of an undiscovered community that thrived 3,000 years ago 'beneath' Britain's largest wetland."

While this is not the first Bronze Age settlement that archaeologists have found in Britain, it is set apart from previous discoveries by the sheer amount that has been preserved.

Darren Gibson, the Archaeological Manager of the Cambridge

Archaeological Unit said that "usually at a later Bronze Age period site, you get pits, post-holes and maybe one or two really exciting metal finds."

By contrast, the newly excavated site at Must Farm has revealed charred roof timbers as well as wooden posts that would have once formed a palisade around the settlement when it stood circa 1200-800 B.C.

"So much has been preserved we can actually see everyday life during the Bronze Age," said Gibson, also saying that convincing people that the more ordinary archaeological sites "were once thriving settlements takes some imagination."

Duncan Wilson remarked on the insight the site gives us in similar terms, calling it "an extraordinary

time capsule" that "gives us a graphic picture of life in the Bronze Age".

The water level at the site could rise in the future, meaning that remains cannot be preserved indefinitely where they are. Items retrieved from the site are expected to be put on public display once they have been cleaned and examined.

"The site is of international

significance and its excavation really will transform our understanding of the period," said Wilson.

Concerns about the long term preservation were what prompted the Cambridge Archaeological Unit to undertake the excavation of the 1,100 square metre site, a four-year, £1.1 million project which they are now halfway through.



Cambridge archaeologists believe they have unearthed five Bronze Age houses

News in Brief

CROSSBOW ASSAULT CLAIMED

Gang attacks homeless

Homeless people in Cambridge have claimed that a gang using crossbows is using them as "target practice", according to *Cambridge News*. It has been reported that youths have been seen firing a ball-bearing loaded crossbow at homeless individuals, with someone having "opened fire" at Drummer Street bus station during rush hour.

TWITTER STAR COMING TO NEWNHAM

Milifandom founder offer

Milifandom founder Abby Tomlinson, who started the online campaign aimed at declaring admiration for former Labour Party leader Ed Miliband, has won a place to study HSPS at Newnham College, Cambridge. Tomlinson has written for *The Huffington Post* and *The Guardian* and was congratulated on her "brilliant news" by John Prescott on Twitter.

CUSU'S FIRST MEETING OF TERM

CUSU sets the agenda

Cambridge University Students' Union (CUSU) has published the agenda for its first CUSU Council meeting of term. At the top of the agenda, item 1 reads: 'Objections to the order of items on the agenda.' The agenda also states that no discussions or motions have been submitted. The meeting will be held on Monday 18th January at 7pm.

FIRST FEMALE VC AT OTHER PLACE

Oxford's new vice chancellor takes on elitism

Oxford's new vice-chancellor Louise Richardson – the first woman to hold the post in the university's 800 year history – has told *The Guardian* that "tackling elitism can be done." She argued that it was a "huge problem" that so few children from deprived backgrounds emerge with the qualifications necessary for the "most selective institutions". The former Vice-Chancellor of the University of St Andrews used her example to highlight how elitism can be challenged, citing the fact that she went "to a rural school in Ireland."



The Week in Numbers

£53,000

Maximum debt for poorest students under changes to maintenance grants

10,398

Number of streetlights in Cambridge

3,000 years

Age of Bronze Age houses discovered in Cambridgeshire

'CHAMPAGNE INSTEAD OF WHIPS'

JSoc Ball questioned

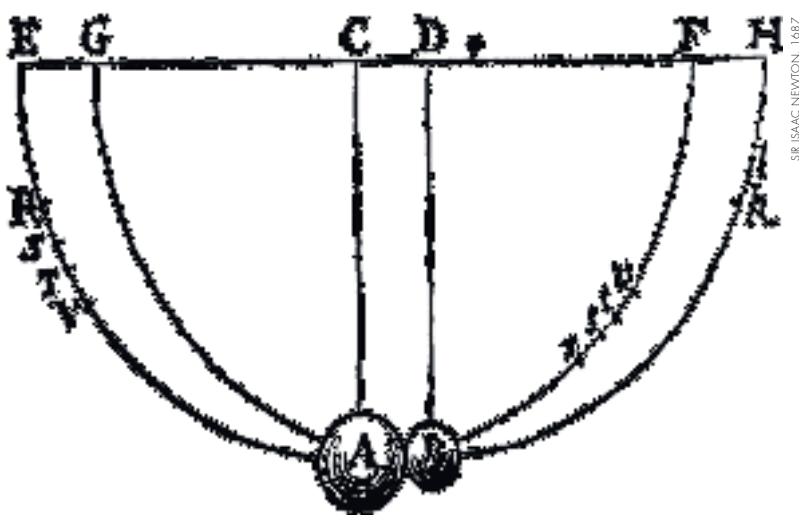
The Cambridge University Jewish Society has unveiled the theme for its 2016 ball as Prince of Egypt. The Ball's Facebook page tells those interested in going to "prepare to be transported back to the splendour and opulence of Ancient Egypt in a way only the Jewish Society knows how". A commentator on the event page asked the organisers: "you know we were slaves in Egypt right?" to which one of the organisers responded: "think of it as a nostalgia trip, but with champagne instead of whips."

PUBLIC DISPLAY FOR BARRETT

Pink Floyd co-founder celebrated

Syd Barrett, co-founder of Cambridge's most famous band, Pink Floyd, is to have his life commemorated with a piece of public art that will be on display at the Cambridge Corn Exchange, the location of his final ever live concerts. The piece will be commissioned in collaboration with Syd Barrett's family and will be unveiled in 2016, which marks both the 10th anniversary of his death as well as what would have been his 70th birthday.

The foundations of science: 600 years in the UL



Nicole Rossides
Science Editor

Exactly six hundred years ago, in 1416, two scholars expressed in their wills that they wanted their books to be stored in “the common library of all scholars of the University” – and thus the Cambridge University Library was born. Entitled to a copy of every publication in the UK and Ireland under Legal deposit, it offers endless possibilities for the book enthusiast (and more realistically, for students trudging through their reading lists). In light of the UL’s 600th anniversary, *Lines of Thought* will be the first exhibition to take place, featuring Cambridge’s most iconic treasures that have stood the test of time and influenced our way of thinking. *The Foundations of Science* collection forms part of the vast array to be put on display, which includes Newton’s own annotated copy of *Principia Mathematica*, over 95 per cent of Darwin’s surviving manuscripts and pencil sketches, Galileo Galilei’s *Sidereus Nuncius* (‘Starry Messenger’, 1610), and a hand-coloured copy of Vesalius’ *De*

Fabrica published in 1543 as “the most influential work in western medicine”, amongst many others. Newton and Darwin’s manuscripts and drafts can be found in the UL’s digital library for anyone to access.

Newton

Sir Isaac Newton, the best known Trinitarian and self-taught mathematician, wrote the *Philosophiæ Naturalis Principia Mathematica* (1687), consisting of three volumes in which he describes the laws of planetary motion and universal gravitation in mathematical terms. According to the Newton’s Project organisation, its novelty lies in the claim that mathematical science could explain all the phenomena of the universe. Dr Jackie Stedall, historian of mathematics at Queen’s College, Oxford emphasised that “Newton’s understanding of mathematics was very geometric and very physical” – a refreshing viewpoint in the midst of abstract thinking. There was a “strong sense of motion” in his calculus. For example, he saw curves as the motion of a point that can be traced, rather than loci made out of equations. Professor

Simon Schaffer from the University of Cambridge elaborated that Newton blurred disciplinary boundaries by extending mathematical analysis into natural philosophy.

By the time he was in his mid-twenties, he had already made his key discoveries: calculus and the binomial theorem, both of which are taught widely in A level mathematics. Part of why Newtonian mathematics is still relevant, suggests Professor Niccolo Guicciardini from the University of Bergamo, is that Newton’s method of calculation was not rigorous by our standards, and it encourages intuitive thinking and the understanding of concepts, rather than ‘learning with the hand’.

Newton was actually rather averse to publishing – he often published his results without explaining how he came up with his theories. When challenged by Leibniz, another self-taught mathematician who was also credited with inventing calculus, Newton eventually shared his secrets with him – in the form of a code that was impossible to decipher.

Darwin

Charles Darwin, an alumnus of Christ’s College, is well known for his manuscripts on evolution and natural selection spanning just less than 50 years. The documents in the UL are organised into two

instalments: *Creation of the Origin* and *Darwin’s Evidence*. *Creation of the Origin* includes all his theoretical notes and multiple draft essays written over two decades (1837-1859), including the famous 35-page *Pencil Sketch* (1842) serving as the very first draft of *The Origin of Species*. It was in this sketch that Darwin coined the term ‘natural selection’ and drew a bleak and simplified version of the tree of life, headlined with the tentative yet assured phrase: “I think”.

Less well known are his poor time management skills. In fact, in 1858, Darwin wrote in his diary that his arduous process of writing was “interrupted” when he found out that another scholar, Alfred Russel

Wallace, had published ideas that were unnervingly similar to his. Darwin knew he had taken too long (more than 20 years in fact!), so he hastily changed track and wrote an abstract of all his manuscripts combined, which took a further nine months! No footnotes, no bibliography – just his core ideas for the world to understand. This was published in 1859 as *On the Origin of Species*. (Dissertation writers – take note!)

It’s only appropriate that Darwin’s work resides in the UL, since the discovery of the double-helix form of DNA by Watson and Crick in 1953 took place in one of Cambridge’s own labs. Their discovery paved the way for molecular biology and provided an explanation of Darwin’s observations.

The *Lines of Thought* exhibition, also including a vast array of non-scientific work, will be open on 11th March – a once in a lifetime opportunity you’d be foolish to miss.



Food for thought: What are your Christmas treats doing to your brain?



NEUROPOP
WITH
JOY
THOMPSON

Christmas is over. Term is starting, the rain is falling... and any New Year’s resolution to eat more healthily is easily threatened by all the leftover Christmas cookies. We should not be too quick to condemn

holiday indulgence, though; a growing body of research shows that holiday treats might be good for our brains – or, at least, might make our brains work in *very* interesting ways.

The idea that food and drink can alter our mental state is not new. For millennia, humans have taken herbal medicine, drunk wine, and even ingested fungi to provoke visions. Magic mushrooms might not appear at Christmas lunch, but holiday menus still contain several supposedly psychoactive ingredients: spices, wine, and fungi, often in the form of Stilton cheese.

The cheese board is not an obvious choice for sharpening your wits – or ‘tripping’ – but what about the urban myth that cheese causes bad dreams? ‘Myth’, because there is only one academic paper that mentions cheese dreams. This was a 1964 letter to the *British Medical Journal*, wherein a patient developed terrifying nightmares after combining his blood pressure medication with a dose of aged Cheddar. Even so, theories about the link between bedtime cheese and

nightmares still abound; it’s thought that the bacteria and fungi in cheese produce psychoactive compounds similar to the ones in magic mushrooms.

The cheese myth is so well-known that the British Cheese Board went as far as commissioning two studies to investigate the effect of eating cheese before bed on dream quality. The first study was less reliable – it lacked a control group! – but volunteers for the second study in 2014 reported that eating cheese not only failed to trigger nightmares but also helped them sleep better. This seems logical because cheese does contain the amino acid tryptophan, which the brain needs to produce melatonin, a signalling molecule that regulates sleep. Unfortunately, you would need to eat Stilton by the pound to affect melatonin synthesis, so why cheese might be a recipe for sweet dreams is still unknown.

So much for savoury foods; what about Christmas sweets? Those innocent-looking gingerbread men conceal a host of psychoactive compounds, some of them so

powerful that ‘spice abuse’ is a real clinical problem. So much so, in fact, that the journal *Current Psychiatry* published a 2014 review showing clinicians how to spot possible cases. Nutmeg is the major culprit, having been implicated in at least one recent case of psychosis published in 2013 in the amusingly titled paper: *Out of the cupboard and into the clinic*.

Nutmeg contains myristicin, a compound related to other hallucinogenic substances, and its effects on the brain are wide-ranging. In mice, nutmeg extract seems to have both antidepressant-like and aphrodisiac effects. (Whether the mice had hallucinations of cheese remains unknown.) Cinnamon and ginger also contain substances chemically related to myristicin. If taken in large enough doses – definitely not an experiment to try at home – they can sedate, stimulate, or scramble your brain. Ginger even inhibits the same enzyme as a major class of antidepressant drugs, perhaps making gingerbread genuine food for thought.

One spice, however, might improve

your mood without too many questionable side effects: as well as flavouring fancy dark chocolates, chilli can produce a guilt-free high. The active ingredient in chilli, capsaicin, binds itself to receptor molecules in our tissues that normally signal pain from overheating. The resulting pain induces the brain to release endorphins, its own built-in painkillers. Since endorphins are in the same chemical family as morphine, they have the same feel-good effect.

That leaves the most important question, that of holiday beverages, till last. While St. Paul did encourage using a little wine for thy stomach’s sake, keeping off the mulled wine for a few months is still a good idea. All those creativity-enhancing spices in combination with alcohol, a well-known depressant, make for a potent brew that might not always be uplifting. But chilli hot chocolate? A perfectly respectable way to alleviate any winter blues, and even if it is only a placebo, it’s a deliciously dark and fiery one. Yum.

VARSITY INTRODUCING

Mike Hood

MIKE HOOD is an English finalist at Selwyn, and a spoken word artist who performed at the University Carol Services in December. His poems can be found on YouTube.

When did you discover spoken word, or did it evolve gradually?

I think it evolved very slowly, and then took shape just after I arrived at university. I'd written other kinds of things when I was at school, and then in my gap year a friend of mine introduced me to Kate Tempest. I started watching her poems on YouTube and thinking, "this is really cool". My friend wrote a poem and emailed me saying "could you make this better?". It was sort of the story of the prodigal son, but it was only half of it, so I wrote the second half and started trying to find ways to perform it. But I didn't do a lot about it until university, when I went and performed it at a SpeakEasy.

What was it that appealed to you about spoken word, as opposed to written poetry or drama?

Drama's a weird way to express yourself - you're basically just expressing somebody else. What I love about spoken word is that you

can say something you really mean and care about, but in a way that's engaging and performing - you don't have to just write it down and hand it to somebody else to study. You get to tell it.

So would you be uncomfortable with someone studying and analysing your poems as they would do for say, T.S. Eliot?

No, I don't think I'd be against that, although it's cool in English literature to make up some sort of edgy thing that you think [a poem] means. If I read a blog in which someone had analysed my poem and thought it was about something completely different, I'd want them to know that I didn't actually mean that. I'm not just trying to write things that are beautiful and ambiguous.

What are your main inspirations?

Kate Tempest is a spoken word genius. Last year she won the Ted Hughes prize for poetry and was also nominated for a Mercury for her rap album. But what moves me the most is what I have found and seen in Jesus and the whole of Christianity. Everything that I write that's any good is either trying to directly express and



parts of who a person is. So I do read a lot of stuff by different people about God and seeing the world through God's word, C.S. Lewis being a top-notch writer.

How important are the delivery and the words in relation to one another? Is there one you would sacrifice?

The thing that really excites me about it isn't how well I come across, it's what is there. The only sense in which the performance is important is how strongly and clearly I can communicate what the words are getting at,

though I love it when other people perform the poems too. If you do it right, you're not drawing attention away from what you're saying to how you're saying it.

Who are you trying to communicate with?

Well, anybody who'll listen, really. For me, I really want people to know Jesus who don't yet. What gets me really excited about poetry is expressing it for people who don't want to know about God, who, if you started the poem with "this is a poem about God", might not be interested. I'm trying to show it to you in a way that surprises you.

I read a blog post in which you said you were going up to people dressed as a Christmas Elf and reciting poems about Christmas. How do they react to that?

[laughs] I mean, that's not my normal approach, to be fair. I assume there are plenty of people who enjoy it, nod politely and carry on with their lives. But the people who speak to you afterwards are the ones for whom it was powerful in some way... Once or twice I've had people come up to me and ask, "what's it about?" and that is so exciting. I appreciate it when people think, "Mike's good at writing poems", but I'm much more excited when someone's excited about what it's about, when somebody's going, "hang on, maybe that didn't just move me because Mike made it rhyme".

What do you think the future of spoken word is? Is it a flash in the pan or is it here to stay?

I hope it stays. I think it's great. It's the future of poetry, or the type of poetry that people actually pay any attention to, outside academia. It's a real, accessible, cultural thing, and what it's doing fundamentally is just preaching some really powerful ideas. I hope it will grow and become more and more established. If somebody offered me a job as a spoken word poet, I'd be keen.

What would be your advice to someone giving it a go for the first time?

Um... try and find something that is true, and then say it as clearly and as beautifully as you can.

Mike was speaking to Alice Chilcott

Mary Beard: "This was a man's university for 750 years"

Theo Demolder speaks to the academic, household name, and national treasure about life in this ancient institution

"Kind of a competitive martyrdom", Mary Beard tells me (quoting a colleague), is what being an academic is like. "You're always fighting the sense that you're really not very good. Although a lot of academics look as if they're super self-confident, I think deep down, in bed at night, they still worry they're no good."

However, it is clear that Professor Beard loves her job. "If you're at Cambridge, you're damned lucky with the students... you get kept alive actually; I can think of nothing worse than having a full time research job." For Beard, it is having "a very good argument" which makes a good supervision. "To put it from a very self-ish point of view, I have learnt how to argue and my intellectual course has often been changed by supervisions. Your students are likely to



be more honest than your colleagues and say 'I don't see why that adds up.' But conversely you occasionally see that you've made a difference to the way

someone thinks about something. I remember many years ago we had just finished a supervision - everyone had gone out... I was probably about to have a gin and tonic - and this guy came back round the door and said 'can I just say, I've never thought about it like that before?' He was probably very embarrassed to say it, but I thought 'You've made my bloody day!'"

I was keen to get her view on the prospects of women following her into academia, and she was optimistic. "This was a man's University for 750 years, and it's come a long way in the last 50 - but you don't change seven and a half centuries completely in half a century. For all its efforts, Cambridge is still a very oddly gendered place - but it would be far too crude to say it's simply misogynistic - it isn't that." And she is confident that women's colleges still have an important place. "If I hadn't thought we needed them I'd have done a runner! Particularly when I was the only woman in the Classics faculty, I could go back to my college for lunch and complain about how I had forgotten the kids' ballet shoes or something like that in a way that would be understood... you were with people who knew what you were talking about - trying to live split lives; it always seems to me that it's overwhelmingly the women

who come to work with domestic responsibility still in their heads. Maybe they're just better at pretending, but observing my male colleagues, I don't think they sit down at lunch and think 'Oh shit! Who's got the ballet shoes?'"

OH SHIT! WHO'S GOT THE BALLET SHOES?

From the buttery to the BBC, she sees her rise to fame as "a whole series of interlocking coincidences", but largely credits her subject matter - the Romans themselves. I asked her about why she thought that was; why, for instance, archaeologists had chosen to dub a new discovery in Cambridgeshire the British - "Pompeii!" she exclaimed. "I know! I think that's really interesting, isn't it? I think there hasn't been a moment in my consciousness where Rome hasn't been a big part of a fairly wide popular culture. There's something about the Romans that speaks to us about being us. And obviously in Europe that's aided by knowing that the political geography of your country is Roman. Why

is London the capital? - because the Romans made it the sodding capital!"

Despite assuring me that "anybody who does telly has to know that if you're very popular now, there will come a time when they don't want you", she has two new programmes on the horizon - a one-off documentary about Pompeii to be broadcast in March, and a series on the Roman Empire which she describes as "quite hard core" - to be broadcast in four parts. "It's asking: who's actually running the Empire? Who's the guy on the door? Who's the guy from Spain who's bringing the olives to Rome? So it's kind of a mixture of the slightly blokish big historical questions and the nitty gritty."

Concerned that our 15 minute interview slot was nearing half an hour, I pointed out that we had gone over time. "It doesn't matter," she replied, "we're enjoying it!" and resumed a trail of thought flitting from Robert Harris's Cicero trilogy to her dislike of soundbites such as 'long term economic plan.' It struck me that to outward appearances at least, she is someone who is always enjoying it. It is her authentic enthusiasm for discussing her work which has turned a Classics professor at Newnham into a household name. If she is one of those academics who goes to bed worried, she really needn't be.

Comment

It's time to break the Brexit taboo



Theo Demolder

Believing we should leave the EU doesn't make you a little Englander

The UK's young people are the most supportive of the European Union, with around 70 per cent of 18-24 year olds thinking that we should remain in the EU according to a recent ORB International poll. With the referendum potentially just six months away, it is possible that our generation is sleepwalking into the wrong decision.

The xenophobia of some Eurosceptics taints the leave campaign – a toxicity felt especially keenly by progressive students, who enjoy living in a diverse society. But make no mistake: there is a strong case to leave the EU in defence of values which we all share.

For a start, if we are going to talk about immigration, why not discuss the injustice with which we are treating those that live outside of the cosy club of EU nations? The pressure on our infrastructure and public services from the ever-increasing numbers of EU citizens, whom we have no power to turn away, means promising young professionals from developing countries and those fleeing conflicts uncomfortably intertwined with historic British foreign policy lose out. We should determine who can come to the UK on merit and need, not nationality.

There are many other similar issues,

but they all boil down to one central point: democracy. For all its flaws, Westminster allows us to kick out our representatives every five years – a concept alien to the bureaucrats in Brussels, and barely relevant in the European Parliament, where less than 10 per cent of MEPs are British, and are limited in discussion largely to legislation handed down to them by the unelected Commission. Although some beneficial laws have been made along the way, wherever you sit on the political spectrum I would hope that you trust our national democracy and accept it as the right vehicle for political decision-making whether or not you agree with those decisions. And that is to say nothing of the problematic subject of EU laws on matters where the will of the British people is still sovereign.

Of course we will be told that Britain needs the EU, and that millions of jobs will be lost if we leave. Not so long ago these same people – Nick Clegg, Richard Branson, Peter Mandelson – were making strong claims for us to join the euro, warning of the dangers of not being part of the Eurozone. They were wrong then, and perhaps they are wrong now. We are the world's fifth largest economy (according to the IMF), and just like numbers one, two, three, seven, nine

and ten, have no need to be in a such an extensive political union with any other nation.

There is no doubt that this referendum will be a David vs. Goliath affair, however: bureaucrats in Brussels are very good at spending the £350 million a week we send their way on winning favour. If the EU is already forcing farmers receiving grants to erect billboards expressing their gratitude, we can be sure that its propaganda will be in overdrive come referendum day. Important figures, including our very own vice-chancellor, have warned of the need for EU money, but there is no such thing; it is simply our money which is given back to us by the EU, and cutting out the middle-man would be much more efficient.

Many big businesses, including the formerly pro-European CBI, will be telling us to vote to stay in too. They don't want to lose the wage-depressing effect that a large pool of low and unskilled workers creates, or the ease with which they can lobby a single incredibly opaque body to make regulation across 28 countries favourable to them. And we certainly won't be hearing arguments for 'Brexit' from former commissioners such as Lord Mandelson, whose £31,000 p.a. pension is contingent upon him not criticising the EU.

But if we do vote to leave we will be able to truly embrace the sort of internationalism the University of Cambridge epitomises. No longer stuck in a declining trade bloc, we will be able to negotiate our own free trade deals across the globe, just as Australia did with China last year. We could take back our seat on the World Trade Organisation, too – the place where many of the rules handed down to us through the EU are ultimately decided – no longer content with having 1/28th of the EU representative. And, of course, we would be able to remain a great friend and trading partner of EU countries without having to share a parliament with them. In fact, our relationships may strengthen once we've lost the tension inevitable in a political union of over 500 million people.

A vote to remain in the EU is a vote to remain bound by a bureaucracy increasingly incapable of coping with the demands of the modern world. A vote to leave is a vote to place our future in our own hands, where it is safest. We have an incredible opportunity to realise our potential as a self-governing democracy – to grow as a nation and also to do some good in the world. So please, forget about Nigel Farage. Don't close your mind to voting to leave.

The New Year's Honours List is a farce



Daniel Gayne

The gilding of an Australian election mastermind sheds light on corruption within this old institution

The New Year honeymoon is over. The Christmas decorations are finally down, earnest resolutions lay in pieces on the ground, and the people of Britain are making their way slowly back to work. But while the drink-sodden escapades of Hogmanay are yesteryear's business, headaches abound in Westminster, as the political establishment is struck down by the Queen of all institutional hangovers.

The monarch's New Year's honours list is an inevitable source of controversy, and this one proved no different, with the inclusion of a certain Australian election mastermind going down rather bitterly with his recently vanquished opposition. A knighthood will be given to Lynton Crosby, the Conservative election guru, whose service to the Empire simply seems to have been doing his job in getting the Tories elected. The so-called 'Wizard of Oz', whose positivity and fairness in a political fight is nicely encapsulated by an election tactic of his known as 'throwing a dead cat on the table', may truly excel in the field of getting hardcore reactionaries elected throughout the Commonwealth (four times down under!), but it's hard to see this as anything more than Cameron chucking Crosby a bonus for his good work.

All things considered, Crosby's inclusion on the list is hardly surprising given the history of the honours

system, and what's more, is it really the place of Andy Burnham to say so, given his involvement with a government which literally sold peerages? The idea, as one SNP MP suggested, that the fiasco 'devalues' the institution of honours is absolute garbage. The monarch's honours list is quite literally derived from a system of cynical aristocratic patronage, beginning with William I, who gave land to his allies in return for military service. After the medieval period, this transformed into a system of Royal Orders but remained a system of buying loyalty from the elite.

While at face value today's honours list seems far less elitist, with over 70 per cent of the gongs going to people working outside of the public sector, it cannot go unnoticed that the list still serves the old function of elitist patronage. 70 per cent may be a majority but it certainly isn't proportional. If you do your job properly in Swindon, you might get a bottle of wine at Christmas from your boss; in SW1 the equivalent appears to be an OBE. That this sleazy form of political compensation is something which is practised in both red and blue corners is exactly what demonstrates that it is a stale monarchical hangover, abused by party machines, and propped up by the smiling faces of brave cancer victims and Idris Elba.

In 2012, the Public Administration

Select Committee suggested reforming the system so as only those who truly give "exceptional service above and beyond the call of duty" receive honours. Desirable as the notion may be, it demonstrates a basic misunderstanding of the system's utility. While they make up its majority, the honours list does not exist to commend the good work of brave citizens. It is not a noble institution with a cronyism problem. It's a cronyist institution which would not stand in modern Britain without the counterweight of all those stories of goodwill.

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THE MONARCH'S HONOURS LIST IS DERIVED FROM A SYSTEM OF CYNICAL ARISTOCRATIC PATRONAGE

If there is hope to be had, then it is brought to us by Paul Flynn, a member of the Public Administration and Constitutional Affairs Committee and long term opponent of the honours list, who welcomed the appointment of Crosby as he believed it would "drive the honours system into deeper

disrepute" and that "the more it is abused, the more people will come to regard it as at best arbitrary, and at worst corrupt".

Yet I worry that as long as there are good men and women in this country who are willing to run round the country for cancer, to fight Ebola in West Africa, and to feed breakfast to hungry children, the whole horrid system will continue to whirr away behind a curtain of goodness and charity. To churn out a twice-yearly list of good, bad and exceedingly ugly, the same cynical system it has always been – at best arbitrary, at worst corrupt.



IAN BURT



Why make a colossus out of Rhodes?



Vidya Ramesh

Statues matter, but if we don't leave history set in stone we risk repeating it

Up until the age of six, all I remember of the news on the television screen was Iraq. Fallujah, Ramadi, Mosul; my geographical knowledge of the country became quite extensive. I remember seeing Lindsey Hilsum, the news reporter for Channel 4, clutching a microphone and calmly reporting of the carnage around her as her frail body rattled on the back of an army tank. Most of all, I remember the fall of the statue of Saddam Hussein. The scene was played and replayed by the news channels, printed and annotated by the newspapers. Everyone was celebrating. It meant that at home, having turned off the TV and folded up the broadsheet, we could go to bed that night with the image of triumph rather than bloodshed seared on our brains. In short, it allowed us to forget the real horrors of war and conquest.

Nevertheless there was a clear rationale behind the toppling of the monument of Hussein, as there was with the Stalin Monument, the dictator's "gift" to Hungary that was rejected in her October Revolution of 1956. Both men were living at the time, making the possibility of them regaining power a very real one. Tugging down and mutilating their stone bodies would go some way towards boosting the morale of the active resistance.

But Mr Rhodes is dead. If in this case we do have a "resistance" (the students at Oriel College, Oxford), what or whom are they trying to resist? Their former alumnus, Mr Rhodes, the colonial diamond mining magnate? That, for obvious reasons, would be impossible. What about a more general sentiment of racism that might linger from imperial rule? That would be something worth fighting against. But the complexity of such a repulsive sentiment cannot be carved into a single statue.

Learning from the past is one

thing – and Cecil Rhodes was undeniably a critical player in this nation's imperial past. But if there is to be any hope of us doing that, then we need to truly understand our attitudes to the past, rather than the past itself. And while it is easy to appreciate the cruelty and bloodshed of Rhodes's enterprise in present-day Zimbabwe, it is considerably more difficult to see the statue for what it is.

That statue is living proof of our absurd distortion and glorification of imperial activity. If we take it down we aren't in danger of forgetting Rhodes, so much as forgetting our own propensity to fall into the traps of blithely accepting the invasion and exploitation of overseas territories, and of posthumously glorifying the men who engineered them. The problem with taking down the statue of Rhodes is not that we will forget about the man and the legacy of blood, sweat and tears he left. It is that we will forget that we were once complicit, content to remain blissfully (and consciously) ignorant of the horrors of empire.

That statue is neither Cecil Rhodes, nor is it a mere lump of stone. That statue is a reflection of our outlook on the past. And if we start looking at that statue with equanimity, humility, and (dare I say it) a bit of remorse, then we can perhaps finally make the first step towards progress.

Why do I say perhaps? Because it doesn't stop there. We need to see the Commonwealth for what it is (the incongruity of a "free and equal" post-colonial community that is permanently headed by the head of the British state), not to mention the New Year's Honours (how can one be awarded the 'Medal' of an empire that no longer exists?). These are equally potent symbols of our failure to come to terms with the loss of empire.

I'm not saying we should scrap

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IT IS IMPORTANT THAT WE RADICALLY RE-EVALUATE OUR ATTITUDE TO THESE CULTURAL OBJECTS

these things (whether I would prefer them to be there or not is another matter). But if they do remain, it is important that we radically re-evaluate our attitude to these cultural objects and the meaning with which we accord them. Only then will we be able to learn from our past.



EDWARD INLEY SAMBOURNE

Mental health can be a feminist issue too

**Emily
Bailey-Page**



If oppression can contribute to mental health issues, feminism may be part of the cure

So, if you're the kind of person who hears 'patriarchy' or 'oppression' or even 'basic level of empathy for other human beings' and spontaneously bangs at my window with flaming torches, the lion-hearted ardour of Richard Dawkins and/or passive aggressive Facebook comments to kindly let me know I am the enemy of free speech and the West, there is a high chance that you're not going to like reading this. However, I consider myself a fairly reasonable member of society at most times, so let me do my best to explain my points of view to you and we'll see how we go. At worst, all we'll need to do is politely avoid one another in Sainsbury's.

Unlike most of you, I have not returned to Cambridge yet, and that is because I need time for my new anti-depressants to kick in. Friends (I promise I have one or two) whom I have not mentioned this to yet, please don't freak out that I'm going to come back and suddenly be crying on you all the time. I am actually the same person I've always been. Some days are bad, but most of the time I manage fine. When I walked out of my appointment, originally made for what I thought was a particularly bad instance of PMS, prescription sheet in hand, I realised that I've been dealing with this, by myself, for a very long time.

While mental illness, like physical illness, is caused by a variety of

complex, interacting factors, my contention is that depression is, at least sometimes, a feminist issue. At this point I imagine someone reading this, armed with a large coffee to fuel them through a tough day of telling people on the internet they are wrong, will enter the fray: 'OF COURSE. FEMINISTS ARE SO MISERABLE ABOUT EVERYTHING ALL THE TIME, MAKING UP ALL THESE SILLY PROBLEMS THAT DON'T EXIST. MEGALOLS, MAKE ME A SANDWICH.'

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I AM UNDER NO OBLIGATION TO BE SICKENINGLY, SWEETLY NICE TO EVERYONE I MEET

While this may seem a breathtakingly original criticism, this would be by no means the first time feminism has been labelled as a cause of depression. The advent of 'Second Wave' feminism in the 1960s and 1970s was blamed for increases in female suicide. If you happen to be about 115 years old you may also recall that in early twentieth-century Britain, medical professionals advised that women should not be educated, as this would clearly make

their reproductive organs shrivel up.

But for me the relationship is the other way around. For me, a patriarchal society, presumably combined with a genetic predisposition, has been a major factor in my bouts of depression. For me, feminism is part of what guides me towards a solution.

Obviously people of all genders experience depression, and there is no way I ever want to erase anybody's experience. To ANYONE who is struggling, your experiences are real and valid and there is no one who should tell you otherwise. My point is that our mental health is not entirely separate from the environments in which we grow up and live our lives, as many studies on depression, ethnicity and gender have shown.

Many psychoanalysts have long believed that depression is anger turned inwards. It doesn't seem too much of a stretch to think that a society which inhibits people's control and agency over their own lives or finds their anger problematic might contribute to depression.

There is so much that has made me angry. For as long as I can remember. I was angry when I was 11, at the man who leered at me and my friends when we stood on the train station platform on the way to school. I was angry when I was 16, when a man pushed my best friend into a corner and threatened her because she wouldn't respond to his catcalling as she walked home from work

in broad daylight. I was angry when I was 19, when my parents were getting divorced, and I realised for the first time how unfair the marriage had been on my mother.

Yet 'angry women' are not really allowed to exist. We are told that good girls don't get angry. They smile and they understand where everyone is coming from and they're good at helping other people feel better. Anger in women is often ridiculed. She's probably on her period, she probably needs to 'calm down dear'. When you're not listened to, it's so easy to feel so powerless. This is even more disproportionately the experience of women of colour, as Hannah Giorgis's piece on the 'angry black woman' stereotype illustrates.

Maybe feminists or other social justice campaigners are more likely to become depressed. But maybe this has a lot to do with the constant demands that they be nice above all else, that they make full allowances for other people's sensitivity but must not express their hurt, anger or frustration for fear of being dismissed as 'unreasonable' or 'aggressive'.

In my life, feminism is a big part of my cure. Feminism, and all the women who have instilled it in me, have taught me that I am allowed to have control, that my feelings are valid, and that I am under no obligation to be sickeningly, sweetly nice to everyone I meet. When I'm at my worst, but also when I'm at my best.

Head space

In her first weekly column, **Rhiannon Shaw** offers some advice for those suffering from the 'January blues'



Rhiannon Shaw

neat rivulet of despair for Week Five and then bounce back out again, ready to enjoy the last three weeks.

But maybe your Christmas was hard. Perhaps the first comment your grandmother made was about your weight. Your dad might have said something that implied he wasn't as 'accepting' of your sexuality as he claimed to be. Maybe you couldn't go home at all, or really, really wished you didn't have to. Perhaps all the work you promised your supervisor you'd catch up on just didn't happen, no matter how hard you tried.

The 'breaks' we get from Cambridge, particularly Christmas, are filled with expectations – to be cheerful and chatty, to eat and drink a lot, to rest but stay on top of your work – which can be just as hard as the term itself. And there is nothing wrong with feeling that way. When I returned to Cambridge in January last year, I started to cry in a coffee shop and begged my mum to take me home, convinced that I wasn't at all ready to come back. Admittedly, I was mainly upset because I'd forgotten my favourite duvet cover, but that suddenly felt like the end of the world. It can be difficult to adjust to coming back to Cambridge however your festive season played out, and we should perhaps do a better job of recognising that fact.

That the excitement of beginning Lent term falls in bitterly-cold January seems the most obvious contradiction

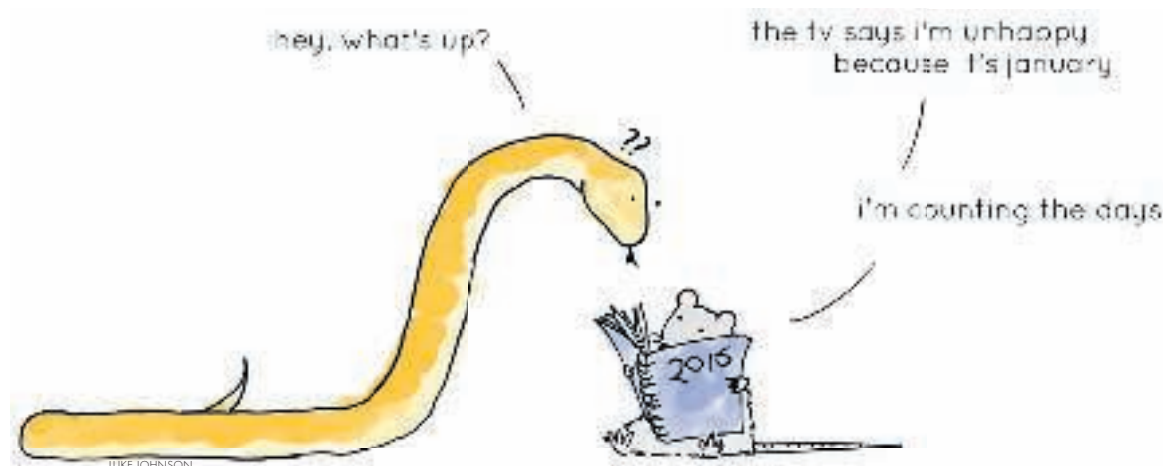
in the age-old Cantab mental health saga – after all, isn't winter supposed to make you sad? People with Seasonal Affective Disorder find their mental health is adversely affected by the long nights and cold weather, a condition that is quickly conflated in modern media with 'January blues'. Everyone, from The Guardian to BuzzFeed, will soon come up with a list of helpful tips (some reasonable, some not) that promise to help us 'beat the blues' and get back to our chipper selves by February. Food and fitness companies splurge on adverts to remind us that exercise produces endorphins and the only way to exercise properly is by BUYING THIS.

While the 'January blues' isn't automatically a myth by virtue of its rather sinister commodification, we should be weary of handling mental health as if it's a one-size-fits-all 100 per cent cotton yoga poncho in olive green. As with our own 'Week Five Blues', the risk is that we begin to expect symptoms of depression and anxiety, brushing away our friends' calls for help, or even our own, as temporary and perhaps standard. We all have the right to take our own mental health seriously, and to see recovery as something important to us individually, outside of the timely restrictions of a New Year's resolution.

There are plenty of resources out

there, but Cambridge and society as a whole need to do a better job of recognising that feeling sluggish after one too many mince pies is not the same as feeling like a failure because you ate them at all. My late Christmas present is to remind you all that you have permission to feel lousy or happy whenever you damn well need to, and to offer your friends the same courtesy. Ask how they're doing, ask yourself how you're doing, and please, please don't buy new workout gear just because Kate Hudson tells you to.

See this article online for links to mental health support resources.



I reclaimed Christmas by staying in Cambridge



Amiya Nagpal

Most people go home for the Christmas vacation, but staying in Cambridge is not as bad as you might think

I am a mince pie aficionado. They are everything you want in a late night snack: sweet, juicy, and about your pleasure. But that's pretty much where my love for Christmas ends. The holidays have never been a big deal to me. I'm not British, not Christian, and live abroad, all of which probably explain why. Britain does Christmas with possibly a bit too much enthusiasm; although I've celebrated, and my Christmases have always been cute, they've been fairly lacklustre in comparison. Plus, I'm a cynic - I went to our Christmas slack dressed as consumerism. That said, it would be untrue for me to claim that the prospect of spending the entire holiday in Cambridge with few people for company wasn't slightly terrifying.

On Christmas Eve, I attended midnight mass at St Benet's church. It was a lovely insight into a bit of Cambridge unrelated to the university, and though it dragged on after the half an hour mark, I didn't have anyone to resent for forcing me to be someplace I didn't want to be. I'd chosen to go and that autonomy in itself, which isn't something I've usually had over Christmas, made me glad I went. That night, I slept at a house off Mill Road, where I'd been bunny-sitting. Being someplace with a front door and a full-sized fridge was a glorious break from the

bubble. Better yet, I was alone; I could perform every show tune ever and wasn't forced to spend time with family I barely know, with whom the only conversation is 'what does HSPS stand for again?'

“

THIS HOLIDAY SHOWED ME THAT IT'S A LIBERTY TO BE ABLE TO BE ON YOUR OWN, AND TRULY HAPPY

The next morning would have usually been spent groggily opening presents, unconvinced about the sham that is 'holiday spirit', but this year I went for a walk instead, only to come back and fall asleep, waking up after the sun had gone down, unintentionally missing the majority of the day and the pot luck at St. Edmund's I'd planned to attend. To make up for it, I cooked a slightly more elaborate meal than usual in some faint personal acknowledgement of Christmas, but then happily carried on with my daily fuckery, as I had done every day since

the start of the holidays.

That night a friend came over unannounced and we mulled some wine and cider and watched *Unfriended*, a solid two-star horror film. I loved the flippancy of it all, the derision with which we treated the entire tradition of Christmas. We made it our own by doing exactly what we wanted to do and that was what made it special, in my eyes. I realised I didn't need a celebration to be able to celebrate. That was even truer the next day when I went down to a different friend's in London to sample bubble and squeak for the first time. It was perfect: none of the hullabaloo, but all of the good food.

Ultimately, this holiday showed me that it's a liberty to be able to be on your own, and truly happy. I know I spent a lot of time as a fresher trying to make as many friends as I could because I thought that was the done thing, and to prove to myself that I was capable of it. After a year at university I think my outlook has changed completely. I can now acknowledge that I have really good friends, and that sometimes more important than making new ones is actually just spending time with yourself. Having loneliness as a choice, rather than as something forced upon you, is a luxury, but I think if you are lucky enough to be in

that position, it is so freeing to make the most of it. My Christmas was exactly my own, and I loved every bit.



Miranda Slade

On Disappointment, by Miranda Slade

The philosophy of the 'New Year, New Me' recognises that however disappointed you might have been by your last year, you will improve, and due to some cosmic equation the next year will be kinder to you. So we choose achievements to work towards. Some people start hitting the gym, some take up knitting and some of us attempt 'Veganuary' (it's been a week and I want to die).

2015 was full of disappointment. But there can be no disappointment without initial longing, although it necessarily falls to a depressing anticlimax. It goes without saying that the most obvious entwining of disappointment and desire is sex. That's just me? Oh, OK. Introduction over.

First huge disappointment: the long-awaited *Fifty Shades of Grey* finally hit the big screen in 2015. I had been anticipating the arrival since reading the entire trilogy in a fortnight as a teenager. I had wanted to be as prepared as possible for the big day when I was granted passage into an exciting new world of spiritual and physical connection between two people (ft. butt plugs).

Most people only need to lose

their virginity once to learn that the realisation of desire can be disappointing. Having not learnt my lesson the first time, I relived my adolescent naiveté and allowed myself to be excited for the film's release. In fact the experiences were not dissimilar; they both followed stuttering female protagonists romanticising intimate relationships with sociopaths. My Ex didn't have a helicopter, though. He didn't even let me stay for breakfast. (Advantage: Christian Grey.) Thankfully the film didn't deter me from lusting after sociopaths - just taught me the valuable lesson of ensuring they earn enough to support you in your decision to stop chasing that pipe dream of a career in journalism. (Advantage: Anastasia Steele.)

As we were discovering our kinks and quirks, the general election kicked off, bringing with it the tall glass of warm milk to lull us into our Freudian nightmares: Ed Miliband.

I say this because Ed was the ultimate Dad. He dressed exclusively in outfits from the Blue Harbour range at M&S, tripped over his own feet, and floundered under pressure. Yet the Milifandom rose to national

notoriety, and Ed became an unlikely sex symbol. He even met with philosopher/philanderer Russell Brand in a competitive display of who could soak their politics in more pheromones.

I was totally on the Milibandwagon. I dreamed of getting stuck deeper down Miliband's throat than most of his vowel sounds. But the old ad-

“

DESIRE WAS MET WITH DISAPPOINTMENT EVEN AT CHRISTMAS

age held true, nice guys finish last. And he did. He was disappointed; I deflated.

Desire was met with disappointment even at Christmas, the time for gluttonous surfeit of pleasure. Nothing made this clearer than the John Lewis advert. Yearning only for contact with the world, an elderly man was left stranded on the moon

with only the trappings of bourgeois capitalism to keep him company. Sorry Old Man exiled on the moon, let's hope a nicely wrapped commodity bridges the boundless distance you feel from humanity.

And so, we ended 2015 feeling thoroughly downtrodden. We don't dare to dream; no one even had enough hope in the future to watch *X Factor*. Why would we? We are austerity Britain. But disappointment is a fact, and we must embrace it.

Remember how fervently you wished for an offer from Cambridge? Remember how eager you were to arrive and etch your mark upon those cold stone walls? Remember the first time you stayed up all night on an essay only to be told that 'No, you STILL don't understand the post-modern condition'?

Desire is often disappointing. But that rarely diminishes it. We feel deeply disheartened when things don't go as we wished they might. And then we chase something else. Disappointment paves the road to self-improvement. It also paves the road to finding your strengths, and playing to them. (Disappointed in your inability to write astutely about

issues that you care deeply about? Why not just write derogatory jokes about politicians as sex objects?)

Is there a case for optimism in 2016? The biggest news story so far has been a puddle. Half a million people watched a live stream of people trying to cross a rather large puddle. It seems ludicrous, but it might be brilliant.

That puddle was clearly a fucking nuisance. But some bright spark decided to film it. It entertained people around the world. Someone made £11 selling the stagnant puddle water on eBay, and if that's not the dream of every venture capitalist then I don't know what is.*

We are all gingerly stepping around the Drummond puddle, circumventing the dirty water that symbolises our fear of everything going wrong, making us soggy and smelly and late. Don't fear the puddle. Don't walk through it either. But make the most of it, however you see fit, especially if that means using it as a baggy allegory in your first column of term.

(*There is a significant chance that I also don't know what the term 'venture capitalist' means.)



Vulture

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David Bowie: 1947-2016

Rhiannon Shaw pays tribute to a musical great



In 2013, the V&A opened their exhibition 'David Bowie is' to the public. I was lucky enough to go while it was still in London. When I handed in my ticket and walked into the cavernous room, what surrounded me was an overwhelming spectacle – clothes, posters, records, hand-written lyrics, videos, fan letters, photographs. At first I found the name of the show a bit pretentious, but walking around the hundreds of pieces that made up some small part of his life, some from fifty years apart, you come to realise that no adjective would fit. No life can be easily weighed up and defined by one word, one moment, one outfit – if anyone proved that, it was David Bowie.

David Bowie lived a life so busy, so wild, so full of anecdote and mystery and costume and personality, that it can be rather difficult to pin him down. He was a musician, an actor, an artist, a fashion icon, the husband of a supermodel, the father of an acclaimed director; the son who he'd once, rather spectacularly, christened 'Zowie Bowie'. He was so peculiarly good at being human while being so utterly ethereal that he might as well have been an alien. Or more accurately, a Starman who had all along been waiting in the sky, coming down to earth with the express intention of blowing our minds.

David Robert Jones was born in Brixton in 1947. From his teens, he devoted himself utterly to a life dominated by art and music. He never missed any opportunity to grow and experiment, especially if it was slightly unusual – he played jazz, took up dance lessons and performed Commedia dell'Arte. In an interview in Time Out he proclaimed himself 'a Buddhist mime songwriter and part-time sax player', who was 'trying everything'.

In 1972, glam-rock Bowie bounded onto Top of the Pops wearing a deliciously garish rainbow quilted jumpsuit, his skin snow-white and his dyed red hair spiked up. He appeared in living rooms around the country, looking at once fascinating, devilishly attractive and just plain weird. At that moment many young people became hooked on this man, who, staring deep into the camera, seemed to be speaking just to them. He wasn't the artist of their parent's generation – he sang about drugs, about sexual exploration and counter-culture. Rumours said he ate nothing but chilli peppers and milk, and that he'd been caught in the act with Mick Jagger.

He came to define an androgynous style that questioned

gender binaries and encouraged experimentation. The bemused narrator of a prim-and-proper news segment from 1973 describes how David Bowie prepared to 'meet his public' before a show by 'caressing his body with paint' (applying make-up). When we call Bowie an icon, we must remember that he was originally a symbol of rebellion, of the outcasts. He was up against an establishment that despised any deviation from the norm, especially – shock horror – a man wearing make-up and singing about dancing with men. But Bowie was never one to seek their approval. In 2000 he turned down a CBE, and in 2003 he turned down a knighthood, saying that he seriously didn't know 'what it was for'.

There was nothing that Bowie wasn't afraid of, even in his later years – he could re-define his past, he could contradict himself, he could laugh at himself. He could give a powerful performance as a prisoner of war in Merry Christmas, Mr Lawrence, and then take a turn as a camped-up Goblin King three years later. He had a guest-role in Zoolander and appeared in Extras to pen a song about Ricky Gervais' 'pug-nosed face'. He was truly a cool person, by anyone's standards – someone you'd love to have a really bizarre drink with.

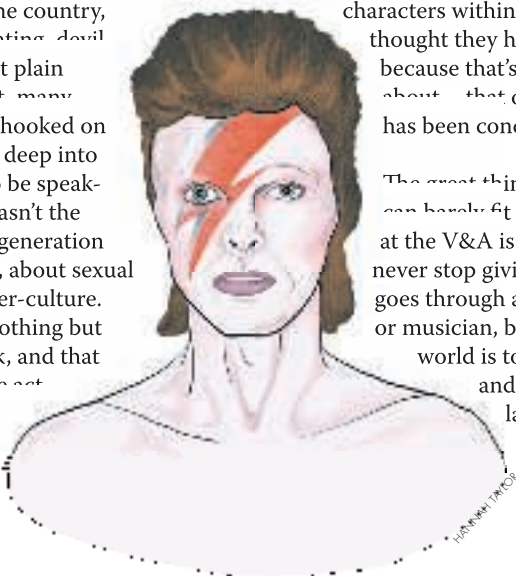
Bowie could capture the mood of the age with acute precision. 'Space Oddity' was released just five days before the first men landed on the moon. While news reports showed a man walking on the craterous ground, lines like 'Planet earth is blue and there's nothing I can do' sent the entire world up in a little space capsule, to reveal a strangely small and lonely planet. Bowie saw a generation lost in the space race and sought to make art not just about them, but for them.

He was, and will continue to be, an image of freedom, of possibility, of re-invention:

"...for people finding more characters within themselves then they thought they had, then I'm pleased, because that's something I feel strongly about – that one isn't totally what one has been conditioned to think one is."

The great thing about a life that you can barely fit into an enormous room at the V&A is that it's a life that will never stop giving. Everyone at one point goes through a phase loving one artist or musician, but to enter into Bowie's world is to walk into an elaborate and constantly changing labyrinth.

Come on in: it's here forever.



The Oscars: Snubs and Surprises

Will Roberts

The Stats

The Revenant, Alejandro G. Iñárritu's acclaimed masterpiece inspired by the experiences of fur trapper Hugh Glass, leads this year's Oscar nominations with a huge total of twelve. *Mad Max: Fury Road*, the most critically acclaimed film of the year according to Rotten Tomatoes, comes in a close second with ten nominations. Current favourite *Spotlight* took six nominations, with *The Martian*, *The Big Short*, *Bridge of Spies*, *Room* and British darling *Brooklyn* making up the 8 Best Picture nominees. Box Office smash *Star Wars: The Force Awakens* took 5 nominations and *Fifty Shades of Grey* is officially an Oscar nominee with a nod for Best Original Song.

The Surprises

The nominations this year were generally as expected. The biggest surprise will come with the sheer amount of nominations for *The Revenant*. While it was always expected to do well, I doubt anyone could have predicted its eventual 12 nomination haul. *Room*, based on Emma Donoghue's bestselling novel, also did far better than predicted, picking up Best Picture and Best Director nominations. While the acting nominations didn't include too many shocks, British acting legend Charlotte Rampling pulled off a surprise, and may I say deserved, Best Actress nomination for *45 Years*, her first nomination from the Academy, despite being snubbed by BAFTA only a week ago.

The Snubs

The film snubbed this year was *Carol*, Todd Haynes beautiful lesbian love story, which failed to pick up nominations for Best Director or Best Picture. While it picked up 6 nominations, including ones for its brilliant leads Cate Blanchett and Rooney Mara, you can't help feel that *Carol* has been thoroughly robbed. While many predicting his nomination, Ridley Scott was snubbed for his direction of *The Martian*, and despite being the most dialogue heavy script of the year, Aaron Sorkin's screenplay for *Steve Jobs* failed to make the mark.

The Analysis

Once again the Academy is having problems with its diversity. Out of 20 acting nominees, all are white, with possible Best Supporting Actor nominee Idris Elba being left off the list. And as we have come to expect, all Best Picture nominees were directed by men. However there is a good split in the Best Picture category between films centered on male and female protagonists, compared to last year's nominees whose main characters were all men. There is also a lot of female representation in the writing categories, with Meg LeFauve (*Inside Out*), Emma Donoghue (*Room*), and Phyllis Nagy (*Carol*) all picking up nominations for their screenplays.

The Predictions

With regards to the acting categories, there's not much competition for the frontrunners. After four previous losses, Leonardo DiCaprio seems certain to take the Best Actor crown for *The Revenant*. Let's just say that if he doesn't win, Twitter may break down. In the Best Actress category Brie Larson is a firm favourite for her performance in *Room* and Best Supporting Actress looks set for *Carol*'s Rooney Mara, with her fantastic performance and lengthy screen time being the perfect combination. The Best Supporting Actor race is a lot closer. The favourite and my pick is Mark Rylance for *Bridge of Spies*, but Golden Globe winner Sylvester Stallone, reprising his iconic role as Rocky Balboa in *Creed*, is a serious threat.

When it comes to Director and Picture, things start to get interesting. *Spotlight* seemed the clear favourite a week ago, yet a lack of BAFTA nomination for director Tom McCarthy and the Golden Globe for Best Drama going to *The Revenant* last Sunday has weakened its chances. I still think *Spotlight* will triumph in February, however Best Director is likely to go elsewhere. My pick in normal circumstances would be Alejandro G. Iñárritu for *The Revenant*, however the fact that he won in the same category just last year for *Birdman* may put voters off. I'd be tempted to punt for George Miller for *Mad Max: Fury Road*, a visual delight that pleased audiences and critics alike. However these two races still could go anywhere and although this is said every year, this year is genuinely one of the closest Oscar races in recent years.

The Oscars take place on 28th February.



16th February, 7:30pm

The Money at Cambridge Guildhall, Market Square

Finally, the chance to participate in your very own Derren Brown style mind experiment. *The Money* is part theatrical performance and part live game. By donating money, you become a benefactor, and with the rest of the benefactors choose what to spend your pot of real cash on. Fail to decide after 90 minutes and you lose your money, which is passed on to the next round. Alternatively, you can exist as a silent witness and watch as the rest of the room stress and haggle. The result makes theatre out of a conversation; a charged and at times uncomfortable experience that will cause you to question your values, judgment and the depth of your purse, all in a Tuesday evening.
Cambridge Guildhall, £11/£7



2nd-6th February, 7:45pm

Spring Awakening at the ADC

'Now our bodies are the guilty ones. Who touch, and colour the hours.' Set in 19th Century Germany, this alternative rock musical covers the tale of teenagers battling through the constraints of youth and conservative society to explore love, innocence, sexuality and friendship. Sometimes controversial and sometimes hauntingly sad, we are sure Cambridge University Musical Theatre Society will do this Tony-award winning (eight, to be precise) production justice when they take it to the ADC from the 2nd to the 6th February.
ADC Theatre, £14/£11 (Tue £12/£9).

17th February, 4:30-8:30pm

10th anniversary of 'Twilight at the Museums'

On the 17th of February, at twilight, museums all over Cambridge will fling open their doors to the public for a chance to explore the multitude of scientific, horticultural archaeological, geological, arctic and artistic collections out of hours. All of the University's Museums, including the Botanical Gardens and the Museum of Technology are participating in this fantastic – and free! – opportunity to see lush tropical rainforests, Greco-Roman plaster casts, and dinosaur fossils lit by the flickering of a candle or a torch. Yes, the events are partially designed for children – and that's precisely why you should go.
Central Cambridge, free.

Best of Lent 2016

Culture Editor *Katie Wetherall* explores cultural highlights for the coming term

All year

The Fitzwilliam turns 200!

Whilst its celebrations may not be as lavish as the Union, The Fitzwilliam Museum has a huge number of events planned throughout the year to celebrate its 200th birthday. The 4th of February will see the opening of a special exhibition in the Octagonal gallery dedicated to the colourful life of Viscount Fitzwilliam, who in 1816 bequeathed the University of Cambridge his works of art and library, including over 144 pictures along with £100,000 to house them. This exhibition will give visitors the opportunity to see how the rooms of the Fitzwilliam have changed and developed over the last 200 years and pay tribute to key figures which have supported its collections. And to crown their 200th year in existence, feast your eyes on their upcoming exhibition: 'Death on the Nile: Uncovering the afterlife of ancient Egypt', opening on the 23rd February, which explores the museums untapped collection of Egyptian coffins.
Fitzwilliam Museum, free.



12th-14th February

Ahbab Festival at Cambridge Junction

We can't think of many better ways to spend Valentine's Day Weekend than basking in the sweet melodies and captivating images of this festival at the Junction exploring love in Arabic music and film. Highlights of the Saturday are undoubtedly the two documentary films *El Gusto* and *On the Banks of the Tigris* which celebrate the musical and creative scene of Algiers and Baghdad, and the capacity of music to transcend religious differences. For a unique live event, the Oxford Maqam 'Abd al-halim' ensemble come fresh from the London Jazz Festival to perform film music from the 50's Golden Age, using reconstructions of orchestral, jazz and Egyptian classical music pieces. All events are ticketed, but can be snapped up on the Cambridge Junction website from £4.
Cambridge Junction, £4-£11

Anna's Culinary Corner

If I had to guess what tops the list 'most popular New Year's resolutions', my bet would be on culinary sins somewhere in the top three. Impressionable as I am, I made a pledge to reduce my intake of sweet treats to maybe six days a week (if you can have a day for treats, why not one for non-treats?) and, if not stop, at least postpone the ever-more-likely oncoming of type II diabetes that I was steadily eating my way towards. Last year was spent being tempted by culinary dessert miracles brought to me by John's buttery, distracted by the goldmine of recipes I use to procrastinate and striving to be even a little bit like *Bake Off* goddess Mary Berry. So far, so good – it's the thought that counts, anyway. But then along came a foodie column in the only independent student newspaper in Cambridge. And come New Year's Eve, I had at least a kilo of Christmas chocolates to go and no intention of leaving them unfinished going into 2016.

Call me cynical, but I applaud anyone who makes it through January clinging onto that pledge to smoke/ [insert deadly sin here] less / hand in essays on time/ learn Sanskrit more. So, instead of failing at my only-six-days-a-week-of-

treats challenge, I decided to avoid the impending failure by a tried-and-tested, fool-proof method: embracing happiness in the form of sugar and the extra layer of warmth I grew over Christmas through the excessive consumption of mince pies.

One of the reasons for abandoning any hope of an even remotely healthy blood sugar level was my long-lasting love of mug cakes. The cakes made in mugs, microwaved to perfection in only minutes, are in so many ways created for the Cambridge environment. All you need to get going is a very basic set of baking equipment (I'm talking spoon and mug here) and ingredients: there is no need to despair when Sainsbury's Basics doesn't have soya beans on offer, and even Taste the Difference fails to provide you with yuzu. Even the dingiest of colleges will have a microwave hidden away somewhere, and no fancy apps like the much sought-after oven setting are needed. What better way to sweeten the deal of returning from a vacation of essays to a term of, well, more of the same?

Now, in the age of the *Bake Off* where bread can be sculpted into Tracey Emin's *My Bed*, and an

ancient Chinese village portrayed through the technique of sticky toffee pudding, it is a bit surprising that mug cakes have been on what looks like a very successful invasion campaign from the baking world (and not only Cambridge gyp rooms) in the past few years. Yet, there is a satisfaction to spooning sugar, butter, and eggs into a mug and then watching the mixture grow into a cupful of sugary bliss. Also, looking at the cutesy visuals of mug cake bibles such as Mima Sinclair's *Mug Cakes* or Lene Knudsen's equally aptly named *Mug Cakes*, I can see why the fast food of baking is taking over shelf space from *Le Cordon Bleu* – sweetness on all fronts.

One of my absolute favourite recipes is simple even in mug cake terms, and as such provides the perfect antidote for start-of-term blues: there is no need to buy an industrial size pack of an ingredient which you will use only a spoonful of nor any pressure to subject yourself to physical exertion like grating carrots.

All you need is a single trip to Sainsbury's, a few minutes of your time, and you're good to go for a termful of – drumroll, please...



ONE MINUTE MICROWAVE CHOCOLATE MUG CAKE

For one mug, you will need:

- 6 squares of chocolate (or more, if you prefer death by chocolate; choose milk chocolate for a sweeter flavour, and dark for a fuller experience)
- 1 slice of butter, about 1 cm thick
- 1 egg
- 2 tbsp sugar
- ½ tsp vanilla extract (although don't make an effort to and hike to your local supermarket just for this; the cake works perfectly well without this)
- 4½ tbsp plain flour
- ½ tsp baking powder

Melt the butter and chocolate in your chosen mug for about 30 to 40 seconds (in the microwave, if you hadn't caught onto that already).

Add the remaining ingredients, mix very well, and microwave for about a minute and 20 seconds, and, voilà, your chocolatey sugar fix awaits.

No, it's not your Michelin-star chocolate cake and I am no Nigella – but sometimes in baking, as in life (and New Year's resolutions or the lack thereof) simple is best.

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VOLUNTEER WITH CAMVOL IN INDIA AND NEPAL IN SUMMER 2016



Camvol organises volunteer placements for University of Cambridge students with environment and development related organisations in India and Nepal. Students usually volunteer during the University summer vacation, between July and September each year, for a period of eight weeks. Undergraduate and graduate students who are finishing their degree courses can be accommodated for longer periods.

Camvol is able to provide travel bursaries of £500 for up to 20 students. Camvol does not charge any fees for its support.

Camvol was established in November 2006, and is a UK registered charity. It is affiliated with the Centre of South Asian Studies, University of Cambridge.

For more details, visit the Camvol website:
<http://www.camvol.org>; or contact shiraz.vira@camvol.org.



THE VARSITY CRYPTIC CROSSWORD

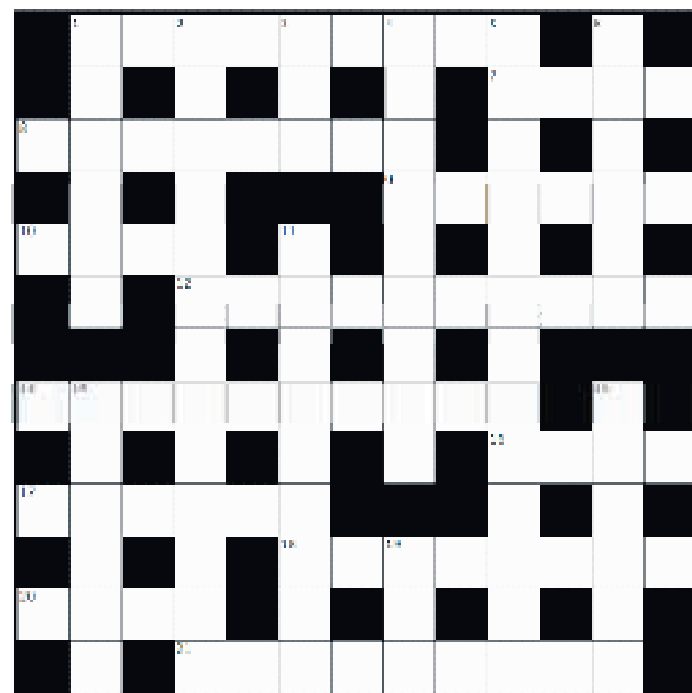
Set by Glueball

Across

1. Silent guffawing? You're killing me! (9)
7. Bird hunter nearly caught (4)
8. Embrace start of new nuptials in climax and party (3,5)
9. Sounded like it was coloured (6)
10. High for men, low for women? (4)
12. Head probably disabled (10)
13. Strange grain scent suggests modified crop (10)
16. Grey kind of tea (4)
17. Calm, short alpha female (6)
18. Drivers allow peeled tangerine for dinner (8)
20. Note short skirt (4)
21. Monster to crush, dismember, surround trainee officers (9)

Down

1. Lager is top notch, according to Londoner (6)
2. Controlled ovarian stimulation – inseminate freely for procedure (13)
3. Choke at joke (3)
4. Two birds, one good, foolishly giggling (9)
5. Lead pro-Union reserve troops (13)



6. Bury new student in work (6)
11. Transport police out in front? (9)
14. Woodwind-type instrument hollowed out for another key change (2-4)
15. Reprobate being audibly ill (6)
19. Vessel burst in brain (3)

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



How to pretend to be a fellow



**Tom
Wheeldon**

Staying at Cambridge and becoming a fellow is an increasingly attractive prospect to me for two reasons. First, I am a huge fan of taxpayer-funded port. Secondly, I like the radical notion of being paid to do something that I'm really interested in. Without wishing to sound hopelessly earnest, in my English degree I write, think and talk about some of the most exquisite manifestations of human creativity, and I would rather like to devote my life to doing that.

In contrast, the common alternative – getting a 'proper job' – is more terrifying than the dream / nightmare I had the other night in which Dapper Laughs became Prime Minister. I'm thinking especially of management consultancy / financial PR / corporate law / insert the name of another excruciatingly tedious corporate job into which a depressing amount of Cambridge grads go and which make you think that – putting aside what happened

with Marxism as actually practised à la Stalin, Mao, etc – Karl Marx was probably onto something.

“

'I'M AFRAID MY STUDENT DAYS ARE LONG OVER. I'M A FELLOW'

50 years of chat along the lines of “the Dynamism Implementation Team must optimise synergies in the M & A process”. 50 years of those precious breaks from the daily grind around the water cooler – in which the really interesting, deeply characterful people who go into jobs like that supply you with more scintillating chat, like “the weather's nice, isn't it?” And then your reward for 50 years of that is a short period of golf and drooling called retirement.

And then – death.

But what if you like the idea of staying at Cambridge forever but you're not sure you want to commit?

My recommendation is pretending you're a fellow at times, doing some method acting, putting yourself in their shoes (to digress slightly: is it just me, or is there something a bit disturbing about this cliché? Like, the idea of actually wearing the shoes that someone else's feet have routinely been in is actually a bit disgusting?)

Admittedly, I've only played the role of the fellow once. Last term I was in the Corpus smoking area – as I am wont to be – and a fresher said, “are you a student here?” And God knows why, but I found myself adopting an even plummier register and saying “ah, no, no, no – I'm afraid my student days are long over. I'm a fellow.” At this point I extended my hand to “Cuthbert Warner, the Merton Sinclair Professor of

Russian.” I've no idea why I said Russian as my subject. The fresher could easily have given my game away by asking me to say something in the language, to which I would have doubtless responded along the lines of “um...er ...Vladimir Putin.”

He did, however, raise some excellent points about how Russia is at once part of Europe and not part of Europe, and how this makes its nineteenth-century literature so interesting. I responded by weaving an intricate web of bullshit: “Oh, yes, yes, you are completely right. That is, indeed, the topic of my latest book – *The Dostoevskyan Dialectic of the Teleological and Allegorical* – that elucidates this issue.”

And therein you find the lesson of how to look and sound exactly like a fellow. Play to the posh stereotype, be very specific (and utterly wanky) about your research, and – most importantly, the key to success in so many areas in life – be unfalteringly self-confident.

The Mays 2016 – Editor Wanted

Applications are open to edit the 2016 edition of The Mays.

Interested candidates should email mays@varsity.co.uk by midday on Monday 18th January 2016, attaching a CV and editorial statement (no more than one page). Individual and group applications are both welcome; shortlisted candidates will be interviewed.

Published annually by Varsity, The Mays brings together the best new student writing and artwork from Cambridge and Oxford. This will be its twenty-fourth edition.

The selected editor/editors will be responsible for assembling a committee of students to invite submissions of prose, poetry and drama, as well as illustration and photography. Guest editors will also be appointed and involved in the process. Previous guest editors have included Ted Hughes, Steven Fry, Jarvis Cocker, Nick Cave, Patti Smith and Quentin Blake amongst others.

www.themaysanthology.co.uk

HOW TO PRETEND TO BE A FELLOW: A SHORT GUIDE





DEVINA BANERJEE

"Cambridge being the hub for the environmentally and ethically conscious that it is, there's no doubt that either you or your friends and/or romantic interests are on the lookout for some good vegetarian dining options. Since I am both veggie and food-obsessed, I've got your back."

Where to eat

(when you can't eat

1. Cocum

As ever, Indian food remains a blessing to the vegetarian—as long as you can handle the spice. Why not stray from the 'kormas' and 'tikka masalas' of the takeaway menus and explore some traditional Keralan dishes? Try a 'dosai' - a crispy, paper-thin pancake made from rice and lentils, filled with a spicy potato curry - or a few of the selection of over 20 vegetable and paneer dishes.

71 Castle St, Cambridge CB3 0AH

1.



2. Japas

A cute spot a bit further out of town, the chopsticks and heart logo decorating the painted green façade of this little building will steal your heart before you even step inside. The menu is authentic and extensive, including vegetarian sushi, bento boxes, noodles and curries at student-friendly prices. Sure, it looks a little 'unfinished', and the service is unconventional - you have to write down your own order on a little card - but this all just adds to its charm.

9 Saxon St, Cambridge CB2 1HN

3. Sala Thong

This intimate Thai restaurant offers a mean veggie Pad Thai. There are several dishes on the vegetarian menu and the servers are lovely. Let's face it - when the only other Thai food you've had in Cambridge is at a 'Mai Thai' swap, you know you should branch out.

35 Newnham Rd, Newnham, Cambridge CB3 9EY

4. Butch Annie's

With the tagline 'Burgers & Beers', this may seem an unlikely choice. Let me assure you that the secret-recipe vegetarian patties here are INCREDIBLE and available instead of beef in any of their burgers. I also highly recommend their 'onion popcorn' as a side, a much tastier alternative to rings. The hipster, underground décor and selection of craft beers make this a great casual date spot.

23 Market St, Cambridge CB2 3PA

5. Jamie's Italian

This is a chain, but you can't beat its Cambridge incarnation, based in a high-domed and pillared building listed for its heritage. The menu at Jamie's changes seasonally but you can always expect a number of tasty vegetarian options which could range anywhere from mushroom tagliatelle to a spiced aubergine dish. The atmosphere is relaxed but classy, without costing you more than a Wagas. There's also the pizzeria upstairs for those more inclined to that cheesy goodness.

The Old Library, Wheeler Street, Cambridge CB2 3QJ

5.



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01223 566663

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in Cambridge

anything on the menu)

"Choosing where to eat can be an ordeal at the best of times. Throw a specific dietary requirement into the mix and it becomes a complete trauma. Here, to the rescue, is my ultimate restaurant guide for Cantabs who would otherwise go hungry."



HAMISH UNGLESS



1. Stickybeaks

The Cambridge cafe more frequented by middle-class mums than students may seem a touch pricey, but it has some seriously delicious vegetarian options (the frittata being the real star here). More often than not there are some gluten-free options lurking among the mouth-watering selection of cakes and pastries.

42 Hobson St, Cambridge CB1 1NL

2. Rainbow Cafe

Cambridge's edgiest eatery is right opposite its edgiest college. Rocking a bohemian vibe and specialising in vegetarian, vegan and gluten-free food, it has pretty much all bases covered. As a Food Awards 2015 finalist, you can expect some seriously right-on nosh. The carb-gasm that is the gluten and dairy-free Shepherdess Pie deserves a special mention.

9A King's Parade, Cambridge CB2 1SJ

3. The Urban Shed

Slightly further out than the rest on this list, the wacky Urban Shed is worth the walk if you're a coeliac desperately seeking the solace of a decent sandwich. Here you can peruse the lengthy sandwich menu from the comfort of a reclaimed passenger-plane seat. The shed is a safe haven for those seeking veggie, vegan or gluten-free grub with some added whimsy. Quirky owner Simon is also purveyor of the best Chai Latte in town, though this one certainly isn't for dairy-intolerant Cantabs.

Apologies.

62-64 King St, Cambridge CB1 1LN

4. The Cambridge Chop House

Without a doubt the jewel in the crown of the formidable Cambs Cuisine restaurant group, the Chop House is the type of place to take the 'rents when they come a-visiting - especially if they have dietary restrictions. It boasts both gluten and dairy-free menus which mirror the standard offerings, so you won't feel like an afterthought when your meal arrives. Despite the keen focus on meat here, the vegetarian Nut Roast Wellington hits all the right notes and could win over the most bloodthirsty carnivore - it's also surprisingly reasonably priced.

1 King's Parade, Cambridge CB2 1SJ

5. YO! Sushi

Like it or not, the chains are pretty pitch-perfect at dietary requirements, a scrumptious by-product of their otherwise unpalatable focus on profit over gastronomy. For vegetarians and vegans, YO! Sushi offers a plethora of options on their iconic dishes. Whilst coeliacs should be wary of happily plucking dishes off the belt, a quick visit to the website provides you with a list of all the allergens. The staff are pretty helpful too. Whilst it usually breaks the bank to actually fill yourself up in YO!, you can grab a bargain at the take-out, where £1.50 will buy a feast of chirashi sushi (all the scraps and broken bits). You'll be happy to cast aside your dignity once you've tried it - trust me

Lion Yard, St Tibb's Row, Cambridge CB2 3NE



RED is the new BLACK

From army to Armani:

Laura Day looks at the tale of Giorgio Armani's stupendous rise to fashion infamy, and how his Spring/Summer 2016 collection isn't what we expected



If you were to look back through the work of famed fashion designer Giorgio Armani, you would observe a myriad of clean-cut, elegant pieces that work with the human silhouette to flatten it underneath gently falling layers of material. Each piece would be carefully sculpted in a palette of monochromatic triumph, as Armani is renowned for his skilful use of blacks, whites, greys, and silvers. In the world of high fashion, Armani is a ground breaker: even though each of his new collections mirrors his last in their colour and composition, they are also distinctly different, and the artful subtlety of these variations are what assures his longevity and continued creative dexterity.

Yet, at age 81, Armani might strike you as too far over the

hill to be making his voice heard in the fashion industry. Now in his 41st year in the realms of couture creations, the designer did indeed come to it later on in life, only establishing his label *Armani* in 1975. He originally aspired to have a career in medicine, and enrolled at the University of Milan's Department of Medicine to begin doing so, but left in 1953 after three years on the course. He then joined the army – an unlikely move for a man who would one day end up being one of the most notable fashion names on the planet, but nevertheless a demonstration of how the unconventional can sometimes lead to something even greater.

Armani began his life in fashion when he became a window dresser for *La Rinascente*, a department store in Milan, following his spell in the Italian army. He rose through the ranks to become a seller in the menswear department; and then, during the 60s and 70s, worked for the *Nino Cerutti Company*, whilst also developing his aptitude for freelance designing. At any one time, Armani contributed to the collections of up to ten manufacturers: an impressive upward progression from his days as a window dresser.

The first *Armani* collection came to light in October 1975. Both men's and women's clothing were shown, all under the Armani name. When the first collection was revealed, Armani used it to make a bold statement in the world of fashion, and to put his stamp on his brand, beginning what would become a worldwide phenomenon. He moved away from the trend, and established himself as a designer who wanted to introduce more naturally fitting clothes, with a subtler colour palette to match. Quite famously, about his clothing collection, he once remarked: "My vision was clear: I believe in getting rid of the artifice of clothing. I believed in neutral colours."

Today, the Armani brand has over 270 stores in 37 countries across the globe. He was the first

designer to make the move to ban models with a BMI under 18, and his power in the fashion world does not go unnoticed. He is a trendsetter: something he achieves by actively renouncing his allegiance with the newest vogue style on the market. Whilst he is fiercely protective over his conventional monochromatic creations, his most recent Spring/Summer 2016 collection has turned heads on the runway. For the first time in many years, Armani has broken his own rules.

Before revealing the collection, Armani, in a press interview, said: "inside of me there are memories and sensations that I needed to let out" – and he certainly kept his word. Jackets were considered to be the backbone of the collection this season, many of which Armani has designed to be single-breasted and/or collarless – a confident move away from the predictable elegance of his previous work. Appearing distinctly Mao-like in composition, and containing beaded chinoiserie-inspired embellishments or decoration, the collection certainly breaks the mould of traditional Armani design and brashly rejects what the world is used to, deftly introducing a splash of excitement and colour.

“
FOR THE FIRST TIME IN MANY YEARS, ARMANI HAS BROKEN HIS OWN RULES

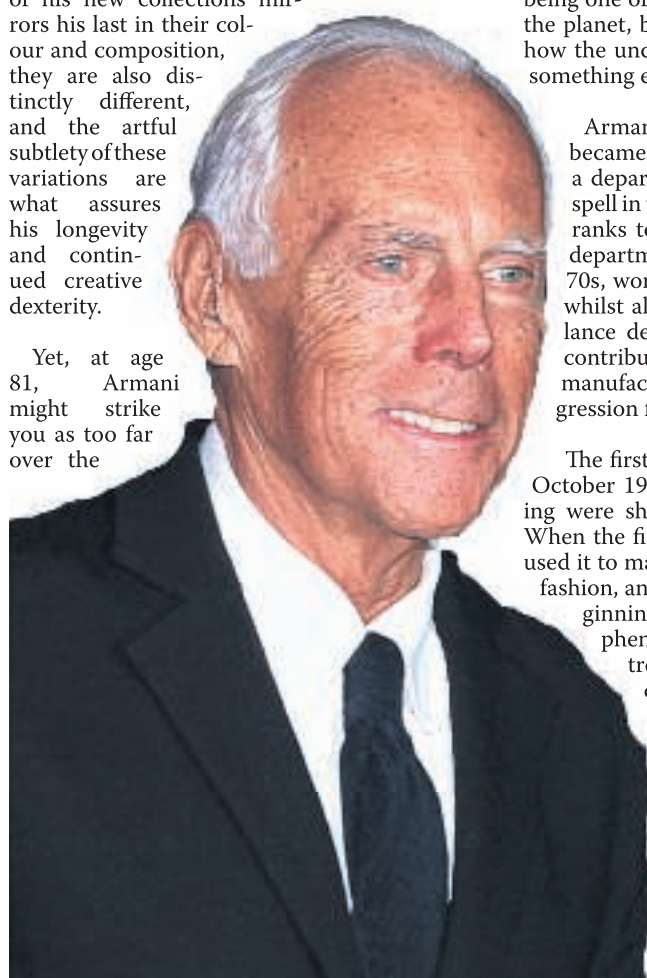
When the collection was unveiled in Milan Fashion Week, on 28th September, the atmosphere was set using digital water lilies that flowed gracefully down the runway, creating an eerie red glow: an indication of change on the horizon for the designer and his followers. The colour red was indeed a motif for the collection that followed, and the image of the flower was mirrored in the light and airy fabrics chosen by

the designer.

Armani coined his own phrase to describe the collection when he released it, calling the essence of it 'fil rouge' (red thread). To him, the collection is "about a new femininity, strong and powerful", as well as about "sensuality, but never in a way that is unsophisticated". This sentiment is undeniably prevalent when looking at the collection: the shades of red used in the collection range from rose and geranium to a deep blood colour. All shades are imaginatively paired and mixed to create a bold contrast to the lightness and delicate nature of the fabrics chosen.

Organza fabric provided the main basis for Armani's newest collection, which allowed the designer to create see-through, yet structured, trousers, skirts, and shorts for both day and evening wear. He layers ribbed organza trousers under skirts or dresses to create the effect of layering and texture, smoothing the silhouette of the body, whilst creating a sense of mystery about what lies beneath: it is sensual and delicate, all at once. Dubbed as "more fun" than his usual work by people in the industry, the collection certainly turns its back on its predecessors.

So, as the New Year dawns on the fashion world, and Armani's newest collection finally hits the shops, some four months since it was revealed on the runway, there is an air of excitement across the couture elite. Armani's designs are sought-after, but none quite as much as this one. It goes without saying that a man who can still captivate the modern world with his designs, 40 years after taking those first tentative steps into the limelight, deserves praise. Not only does Armani effortlessly contribute stunning designs with every new collection he releases, but also dodges the dangerous waters of being outdated and old-fashioned. Despite his age, he will never be too old to make his voice heard in the world of fashion. Looking back over his magnificent rise to fame from relatively humble beginnings, there is really no wonder over how he rose to such eminence and success.



JAN SCHROEDER

Pas un faux pas

Beth Cloughton just loves not paying full price for clothing



"OH MA Gosh I just love your outfit, where did you get it from?"

That one line is all it takes for this gal to begin her wild trip down second-hand-shop lane, remembering those new COS thick heel burgundy boots, that Celine backless floor-length dress, that skirt which somehow was born to fit your waist to ankle ratio.

"Oh...this thing?!" This thing that cost me less than being on the guest list at fez? This thing that has simultaneously reduced my carbon footprint, helped a charitable cause, AND made me look just so très chic?"

This is the land of the charity shops, and it is yours to harvest. It is where, many believe, 'clothes go to die', yet I believe this to be truly the resurrection of independent style. Those mannequins in a wicker hat and a pastel coloured dress with an asymmetrical hemline don't put any pressure on you to go in and buy directly that because it is the current trend. There is no fear of going too far into your overdraft, and when you gradually acclimatize to the prices of charity shops, £5 seems like you're asking for my first born.

The charity shop is a free zone where your own flair comes out, albeit in a slightly ill fitted way when you first start out. You have to think, you have to be creative and you can make mistakes because you don't feel (that) bad if you buy too much because 1. The volunteers will usually get really excited (I did when I served customers) and it creates some sort of guilt-free capitalistic thrill that you just can't get at H&M/Online Shopping, 2. You are actually giving to a cause helping people (a cause the government doesn't support * boo *), and 3. You are recycling the clothes, rather than investing in some pretty dodgy corporations.

Here are some key insights into creating a wardrobe that reflects what you want:

1. Get inspiration from everything, like seasonal colours, the fabric on the chair you're working on, or the shape of the bricks your college is made from (too far?).
2. When in the charity shop, pick up anything you are interested by, even when in doubt.
3. Think about what you are going to buy – the low price can often push you into a frenzy of purchasing anything your hands land on, but no, do not do it. Make considered choices. This is key.

4. Try the pieces on. If you can't, keep your receipts.
5. Be imaginative; sure, the flared camel trouser looks great, but what would that go with? Answer: More camel. If you have an answer, buy it.
6. Jewellery is where 'it' is at. Necklaces, rings, earrings (clip ons-yes!), bracelets, brooches, hairpins, belts, and things which are just metal but can be secured onto some limb. This is one of the best things about a charity shop; jewellery has its trends, but it manages to constantly deliver through every time period. Even if you don't wear it you can look at it and appreciate its artistic beauty.
7. Don't just buy things from a shop you like, like Topshop. The charity shop is a place of unshackling, don't look at the labels, look at the piece. Then when you like the piece you can have that euphoric high of picking up &OtherStories/Ralph Lauren A/W13.
8. Shoes. Difficult. Approach with caution and socks.

The charity shops in Cambridge which deliver every single time I have been there is the Grafton Centre Haven. There are around 6 charity shops, all with a massive women's section, and really great men's jumpers in every one.

Just opposite Magdalene College there are some, stocking either incredible pieces or not much at all. This is for the spontaneous thrill seekers who don't mind walking away with only a badminton racket.

So, upheave all of your full price SuperDry, Jack Wills and Hollister clothing, and become your own billboard, all for under £10.



Everyday fashion essentials for Cambridge life

Eleanor Costello and Emma Ansell outline the essentials for your Cambridge wardrobe



T-Shirts:

1. A freshers' pub crawl t-shirt to remind everyone that you were once young, cool, and hip, and danced the night away - even though you're now a third year that never goes out and cries yourself to sleep.
2. A slightly too tight t-shirt with a gym slogan on it such as 'I put the leg day in legendary' or 'muscles loading' to make sure that everyone knows that you do in fact go to the gym (even if you don't).
3. A University of Cambridge T-Shirt to let all your peers and everyone else know that you belong here

Underwear:

4. Really comfortable underwear for the days when you're not going to leave your room.
5. Really sexy underwear for the days when you don't want to come back to your room.
6. Hideous unsightly underwear for when you're on your period and may or may not want to leave your room.

Bags:

7. A no-nonsense, can't-slow-me-down, cycling-at-the-speed-of-light, on-my-way-to-lectures backpack.
8. A little clutch that you can barely fit your phone/money/makeup inside, so that when you hit the club you can wave your arms in the air like you just don't care.
9. A plastic carrier bag TO BE KEPT ON YOU AT ALL TIMES because 5p is an outrageously high price.

Dresses:

10. A classy and respectable dress that proves to your DoS the suave and sophisticated person you are.
11. A silken floorlength dress from when you are alone in your room and listen to XO by Beyonce and realise you (rightfully) love yourself.
12. A little black dress for when you have lots of dinner parties to go to and can't afford or even be bothered to buy lots of different outfits.

SKYLIGHT

Emma Ansell interviews the cast and crew

Emma Ansell (Varsity): *What drew you to Skylight?*

Amelia Oakley (Director): I saw it at the National Theatre with Carey Mulligan and I absolutely loved it. For the first year of Cambridge I wasn't really thinking about plays that I could put on. And then I realised: I'd seen the perfect play to put on at Corpus. It just completely suits the place; and it's very muted, and kind of claustrophobic and isolated. I prefer working with smaller plays where you can really focus in on the actors.

Georgie Henley: I actually saw the same production when it transferred to New York, and I was really jet lagged so I kept falling asleep through it! And then when I was reading the audition extracts I was like 'Oh my goodness, this is a really good bit, when did this happen I didn't see this!'

Tom Taplin: There are a lot of David Hare plays on at the moment, and a couple of friends recommended him to me. There's something so satisfying about getting to do just really naturalistic acting. This play offers a challenge because it's such a character-based play and there's only three of us.

EA: *What kind of impression do you want to leave on your audience?*

AO: Uncertainty. I want them to leave like 'I think I know what happened, and I have an idea

of where the future may lie for these people, but I'm not sure - and that's okay.'

Amy Malone (Assistant Director): I think part of the beauty of this play is that everyone who is going to come and see it will have a different interpretation of what they think would happen to the characters after the play's ended. When we were sat down as a cast in the first few rehearsals and we were asking the actors 'What do you think happens to Tom and Kira?' and there were some quite different responses. And those responses have evolved and changed throughout the rehearsal process as well.

Will Bishop: There are certain things the play throws out that will be so close to the bone for some people, both in the politics it discusses, and the issues that it throws up of grief and guilt in relationships. People are going to walk out feeling rattled and it's going to spark a lot of debate between the audience over who was right and who was wrong, and the right way to approach the themes and politics of the play. The wonderful thing about the play is it poses all of these questions but doesn't give you certain answers. These two characters are both these huge forces of nature and are as opinionated and eloquent as each other.

TT: I want the audience to recognise it as something that is very real; they can recognise, if not the situation and the content, then at least the vocal patterns of real humans rather than dra-

matic people on the stage.

EA: *David Hare is well known for his beautiful writing. Can you tell me any of your favourite lines from the play?*

GH: 'You were the person I feel in love with and as it happened you arrived with a wife.'

WB: One line which I really like, which is so unpoetic but really quite telling of my character, is when I'm just looking over Kira's shoulder as she cooks dinner and I say 'Are you putting the chilli in first?'

“

PEOPLE ARE GOING TO WALK OUT
FEELING RATTLED

TT: There's something that David Hare captures in his naturalistic speech. 'Once they're dead I find they keep changing; you think you've got a hold of them and it's like you say 'Oh I see, so that's what she was like...' People don't go around making big speeches, they stumble through when they're trying to express themselves, and I think he captures that.

EA: *Do you have any techniques for combating opening night nerves?*

AO: You just have to trust that everyone's going to do their job right.

WB: I guess it's just about using those nerves to give you the energy to go out on stage and have fun with it - and having fun is key. Being present in the room and always thinking 'What am I doing now? What's happening now?' which doesn't sound like the best technique to combat nerves, but it's using the nerves, it's welcoming the nerves.

GH: I'm not actually that nervous when I get on the stage - it's always the anticipation beforehand, and there's just nothing you can do about that. It's like when you're going into an exam and you're so nervous, and you sit down and you see the question and you either think 'There's no way I can pass this exam' or 'Okay, I can deal with this.' When you get on there it's much better than it will seem.

TT: I tend to think that nerves are generally a positive thing. If I ever do a show and I'm not nervous before I think it puts me off a little bit actually. Nerves can always heighten emotion, and they can be channeled.

Skylight is on at the Corpus Playroom, Tue 12th January 2016 — Sat 16th January 2016.

Skylight:
A tale of grief, guilt,
and cold spaghetti

Abigail Smith

To kick start the Corpus Playroom's Spring Season, David Hare's masterpiece *Skylight* is being brought to life. The show was first staged over 20 years ago, yet its storyline remains as pertinent as ever, tackling politics, love, and life. It is a performance centred around realism; from the grimy flat it is set in, to the spaghetti bolognese being cooked on stage.

The show confronts the audience with the brutal realities of intimacy as it traces the story of two ex-lovers, brought back together after years apart. The pair attempt to rekindle what once brought them together, with the newly widowed Tom seeking a saviour despite Kira's

initial coldness. With a cast of only three to carry it, the show is set to be intimate and impassioned, enhanced by the claustrophobic setting of the Corpus. In such a small space, the intensely human aspects of the play are brought to the fore, and the audience is as entrapped in the conversation as the lovers, waiting to see whether they can rediscover their lost love.

Director Amelia Oakley said of the show: "Skylight is halfway between a whisper and a scream. It is the lull in conversation when there's no more to say and the impassioned scream of an enraged lover when it has all become too much to bear. It is a play where nothing really

happens, but the writing is so beautiful — it has this wonderful rise and fall to it — that nothing really needs to 'happen'.

To direct a show which is merely a conversation is a tall order, and so finding the perfect cast was vital. Georgie Henley is returning to the Cambridge stage for the first time after a year of directing to play Kira, a role she "effortlessly fell into". She is joined by Will Bishop and Tom Taplin, who together transport the audience into Kira's flat in 1990s London East End. This, Oakley says, is her goal for the play — "for our audience to be momentarily part of the world of another."



GABRIEL AGANOFF

Twelfth Night

10-12 June 2015

Performed in the Peterhouse Deer Park at the height of May Week, interspersed with musical accompaniment, this was the quintessential Shakespearean comedy. “A perfect relaxation for those recovering from the stress of past exams, with the recreation of the mad world of Illyria set amidst the picturesque Peterhouse Deer Park, uniquely decorated with hanging lanterns and ribbons to demarcate the stage, the audience perched upon picnic blankets enjoying Pimm’s and nibbles. This was definitely a performance not to be missed.”



Equus

27-31 January 2015

An infamously controversial production, this production lived up to the hype. With two perfectly paired protagonists, it was “impossible to decide which of the characters is the true protagonist or anti-hero....The concentrated physicality pervading this production, the sense of visceral and fundamental strength and even of acrobatics, perfectly complements the rather heavy psychological and theological questioning of the production”, surmised our reviewer.



Tribes

3-7 November 2015

A portrayal of family dynamics with an insight into living with disability, this play ticked every box. “For most of the first half the audience were roaring with laughter at the antics of the family, and this is what made the second half and its slow exposure of the flaws and vulnerabilities of each member of the family so hard-hitting.” Tackling hard-hitting issues but never failing to entertain, this play was a highlight of the Michaelmas theatrical season.

Hatch

30 November 2015

Organised by the The Marlowe Society, *HATCH* involved scenes of new theatrical and poetic writing in its early phases being informally performed in swift succession. The rapid shifts of tone, mood and genre between scenes created unusual viewing, but our reviewer enjoyed the unpolished, raw nature of the show: “Showcases such as these do make you more aware of the language to which you are listening...I would certainly recommend stopping by next time to see an unaffected presentation of some beautiful writing in its early stages.”

‘Tis Pity She’s a Whore

17-21 February 2015

“The tale of forbidden incest between brother and sister, Giovanni and Annabella, this play is openly and unashamedly erotic with explicitly sexual scenes that parallel the ultimately inevitable deaths of a similarly overt and bloody nature. With attention to detail adding plenty of blood, lust and brutality, this is not a production for the faint-hearted.” You might be forgiven for thinking this would not hit the right spot, but you’d be wrong – our reviewer, and the audience, loved it.

The Taming of the Shrew

6-10 October 2015

After touring America during the summer, this production was polished to perfection. “Heavy on the comedy and light on the misogyny...this production portrayed Petruchio and Katherine as equals, proving that in performance Shakespeare’s comedy isn’t necessarily as misogynistic as it might appear on the page.”



Theatre Highlights from 2015



*What makes for a great performance?
Eleanor Costello takes a look at the productions from 2015 which achieved the elusive five-star review*

Henry IV Part 1

5-9 May 2015

Staged in a traditional setting, this production obeyed the rules but pulsed with energy. “The dance during the curtain call, as would have been seen in the original production, was a fantastic ending. Another shrewd decision was to adjust the ending of the play to enable it to stand alone... It was polished, humorous, poignant and highly professional. The energy and enthusiasm throughout never fail to hold the audience’s attention, at times resulting in raucous laughter. Cambridge, for this hugely impressive production, is too small a bound.” High praise indeed!

Othello

19-23 May 2015

This production took a bold step by swapping the genders of the two leading characters, but the risk paid off. “An absolutely incredible version of Shakespeare’s *Othello*, it entangles controversies of race, gender and sex into a complex rendition that compels the audience to re-evaluate the importance of gender and sex, love and war, comedy and tragedy.” Deep stuff.

Warp Factor

12-14 March 2015

Winner of the Footlights Harry Porter Prize, this comedy was written by student Oliver Taylor. The cast were given only two weeks to rehearse, and the play was dubiously labelled an “epic inter-galactic comedy.” Yet, it was a flying success. “The gags fly fast and are unrelentingly hilarious”.

Robin Hood

25 November-5 December 2015

The Footlights’ Pantomime carries a high burden expectation, but did not fail to please. The script-writers clearly knew their audience: “the vast majority of the variety of gags on offer were really very well constructed and, above all, intelligent. Whether it was Super Mario or Marxist sovereignty, the combination of delicious writing and usually perfect comic timing pushed just the right buttons to have the ADC’s baying audience in the thrall of its players and in the midst of fits of laughter with more regularity than I can remember having experienced of any Cambridge production before.”

There must be no greater feeling than understanding a highly intelligent joke and finding it funny.



Les Justes

10-14 February 2015

Depicting revolution and terrorism, this was a play that pushed the audience out of their comfort zone. “The intimacy of the Corpus Playroom played a significant role in creating the necessary relationship between character and audience; each furrow of the brow, clench of the jaw, tearful apprehension of the eyes, made me feel like an intruder. The lighting, too, struck an incredible resonance; faces half-cast in darkness, shadows flitting across the stage, as if everything, from the actors to the set, was in a moral and human conflict....this production does justice to a play that does not know what justice is”, raved our reviewer.

Switch

9-10 October 2015

An hour-long sketch show which was written by four students in a writing week in Wales. Our reviewer loved the chop-and-change, back-and-forth dialogue: “the cast of six put so much spunk into their performance that the hour they had felt like 30 minutes – probably about the time I actually spent grinning, snorting, laughing or clapping.”

Tristram Shandy

21-14 October 2015

Two words which will surely send horror to the heart of any English student who has encountered the book upon which the play is based. And yet, our reviewer described it as “wonderful and bizarre”, concluding that “*Tristram Shandy* breaks the rules of what does and doesn’t work...Every scene glitters with more wit than lesser shows muster in an hour.” Humour wins the day for this production.

Blood Wedding

28 April-2 May 2015

Dark and haunting, our reviewer was bewitched: “Easily one of the most enticing student-run plays I have ever seen, the cast, crew and directors of *Blood Wedding* were able to transport the audience back to a time when staunch traditions and blood feuds took priority within society. Interspersed with simple but spine-tingling songs and original dance, the play had an overall Tarantino-esque feel to it, which only served to enhance the surrealism ensconced within its themes and atmosphere.”





20TH CENTURY FOX

FILM

Joy

dir. David O. Russell, 124 mins

★★★★★

Halfway through David O. Russell's latest offering, QVC executive Neil Walker (Bradley Cooper) tells Joy Mangano (Jennifer Lawrence) that "In America, the ordinary meets the extraordinary every single day". In another less amiable encounter, Joy quotes his own words back to him: "in America, all races, all classes can meet and make whatever opportunities they can... you said that".

These reflections would not look unfamiliar in a Frank Capra script. The notion of American prosperity for 'the people' and the celebration of 'ordinary' form the emotional core of films like *Mr Deeds Goes to Town* and *It's A Wonderful Life*. Indeed, numerous associations have already been made between the two directors. However, nowhere is the comparison between Russell and Capra more fitting than in *Joy*. We find our George Bailey in the eponymous female hero, a single mother who invents and manufactures an innovative self-wringing 'Miracle Mop'. The film documents Joy's journey from her very first creation as a child to the expansion of her business empire. Along the way, it explores the obstacles she faces, from her dysfunctional family to the corrupt and

fraudulent businessmen who attempt to curtail her success. Like Bailey, Joy is our benevolent protagonist whose goodness triumphs over the forces working against her.

One of the most remarkable aspects of *Joy* is its exploration of womanhood. Unlike most films with a female lead, Joy's romantic life is the least examined and least compelling piece of the whole narrative. As seven-year-old Joy tells her sister at the beginning of the film, she doesn't need a 'prince' because she has a 'special power'. Russell's storytelling examines gender roles and expectations in interesting and nuanced ways, revealing the complexity of gender as a marker of identity. Joy finds strength and power through contributing to the world of domesticity and housework, traditional symbols of female restriction and oppression. In a room of mostly male QVC executives who mock her product, she states "I don't know much about graphs or statistics or business, quite frankly. But I do clean my own home." As she stands in front of television cameras in a kitchen on TV sets to sell her invention, she enters the public sphere through her knowledge of the private world of the household. It is in this environment that she becomes a successful, independent businesswoman. There has been mixed reception regarding whether *Joy* can be understood as 'feminist'. It is neither straightforwardly progressive nor regressive but demonstrates how Joy Mangano negotiated the masculine world of business through her inventiveness in a domestic setting.

Lawrence's performance is outstanding in communicating this incredible, independent spirit.

Joy is in many ways Russell's most experimental film to date, or at least, his most effective use of different forms and stylistic devices. The film regularly deviates into melodrama where characters become heroes and villains in the most visually obvious ways. There are extended close-ups of Joy's jealous stepsister Peggy and her harsh investor, Trudy that quickly lose any sense of realism. However, these moments of fantasy are not simply aesthetic exercises. Rather, they help Russell locate his film in a distinctive sense of place and time. The editing emulates the style of the absurd soap operas that Joy's mother so obsessively watches throughout and thus, helps set the story in the mundane, consumer world of American suburbia in the 1980s.

Joy very much belongs to the same juncture in Russell's career as his last two films, *Silver Linings Playbook* and *American Hustle* in its exploration of America's social and cultural fabric. However, perhaps due to its biographical subject matter, the other characters in *Joy* do not share the same depth and complexity as supporting roles in Russell's other work. Cooper's character is barely developed but towards the end, audiences are left with an odd, sentimental moment between Joy and Neil. It lacks the extraordinary warmth and humour we have come to expect from Russell and his portrayal of 'ordinary' American people.

Hannah Parlett

EXHIBITION

Cradled in Caricature

Fitzwilliam Museum, 13/10-31/1

★★★★★

Upon entering the small and softly lit Charrington Print Room, we learn that the tradition of caricature originated in Italy, where the verb 'caricare' means 'to load', and loaded with meaning does seem the most fitting way to describe the works of this unassuming yet highly comprehensive exhibition at the Fitzwilliam Museum.

Displaying few more than thirty individual works, the exhibition nonetheless covers a range of caricatures, acknowledging the differing attitudes of the caricaturists, from the morally superior depiction of vice to baser scatological or bawdy illustrations. Notable names, such as Max Beerbohm and George Cruikshank were well-represented and a nod given to contemporary cartoons by the inclusion of a couple of Glen Baxter's recent works. James Gillray, often considered to be the father of

the political cartoon, stole the show on many occasions, with illustrious favourites including 'The Cow-Pock – or – the Wonderful Effects of the New Inoculation!' (1802), which satirises wide-spread fears about the introduction of vaccinations, and 'Diana return'd from the chace' (1802), which sends up Lady Salisbury, a renowned hunter, by comparing her to Diana, adding comically uncharacteristic bulk to the Roman goddess of the hunt.

I was initially sceptical about the invitation to reject the eighteenth-century notion that laughter is 'unseemly' and to "laugh as much as you like" however it must be said that as the exhibition began to fill up – a fact impressive in itself, considering that it has been running since mid-October – the odd snicker could certainly be heard. In an age where gifs and memes have replaced sketches and cartoons as the popular source of humour, it was refreshing to see that etchings and engravings, more than two hundred years past their supposed sell-by-date, do retain their capacity to entertain.

The focal point of the exhibition is a timeline of caricature, created by Robert Searle. Plotting the development of satirical drawings all the way from Hogarth to *Private Eye*, it includes major and minor artists with fascinating annotations; I discerned,

for example, Searle's musing that 'good survives as works of art (& comment)', "Bad survives as objects of historical interest". It would be worth going to the museum to see this item alone.

Searle's drawings are displayed in a room nearby and are certainly worth visiting too – the *Cradled in Caricature* exhibition is an accompaniment to a comprehensive showing of the Cambridge-born caricaturist's work (*Ronald Searle: Obsessed with Drawing*). Interested in caricature from an early age, and said to have 'haunted' the museums of Cambridge as a student, Searle noted Cruikshank's description of his own upbringing, working in the workshop of his father, who was also a leading caricaturist, as "cradled in caricature".

While 'cradled' is not the first term that comes to mind to describe caricature's duplicitous embrace, it certainly is an apt title for this exhibition. There is a risk that exhibiting centuries-old caricature will place the visitors in the role of passive voyeurs, permitted to peep at a great tradition with little understanding of the works themselves. Yet, here, the choice of works locate us very much at the heart of the tradition, surrounded by caricature and lead us to understand it from the inside out.

Elizabeth Howcroft



FILM

The Hateful Eight

dir. Quentin Tarantino, 167 mins

★★★★★

Before I talk about Quentin Tarantino, I have a terrible confession. My first Tarantino film was his most recent effort *Django Unchained*, and that remains my favourite of his repertoire. That's right, *Pulp Fiction* is not my favourite. The scandal. I am a moviegoer who, while in awe of the storytelling and style of his older films, prefers Tarantino's more recent preference for frolicking in the past. I hope, however, that my love of this film can atone for my previous Tarantino sins.

The film opens with a stagecoach charging across the snow, picking up an eclectic mix of people along the way and eventually arriving at a small inn. Snow closes in and we are left with a small microcosm of American life in the middle of 19th century Wyoming. Simple. Apparently not. What unfolds is a piece of work that combines everything that was great about every Tarantino film. It has the excruciating

racial tension from *Django Unchained*. It has the comedy of *Inglourious Basterds*. It has the raw violence of *Kill Bill*. It even has the intricate storytelling of *Pulp Fiction*. And together they create the great triumph of Tarantino's time in cinema.

Robert Richardson's cinematography is understated but brilliant. The viewer is drawn from the sweeping, bleak snow of the American West to the tight and immersive setting of Minnie's Haberdashery. Fast tracking shots and cross-cuts between characters convey the delectable tension which Tarantino is seeking to create. Richardson's finest moment is perhaps when James Parks's character O.B. Jackson is caught out in the snow. His figure seems insignificant, lost amidst the darkness and swirling snow that absorbs the viewer. And it is all done in 70 mm, so even at an ordinary cinema, it looks glorious.

Yet aesthetics do not make a film. *The Hateful Eight* proves that soundtracks are the heart and soul of cinema. Ennio Morricone has created a score of haunting beauty. Using Morricone was a stroke of genius by Tarantino, with the former's experience in many great westerns – the most iconic being *The Good, the Bad and the Ugly* – allowing



ALBUM

David Bowie - *Blackstar*

released 8/1, ISO / Columbia / Sony Music

★★★★★

Blackstar by David Bowie was released on 8th January, marking the singer's 69th birthday. Two days later, Bowie died. Suddenly the album gained a new level of significance. The way in which a work is interpreted can be warped after the artist's death, even more so when it is such a culturally significant moment. Separating our emotional response from the music itself is an impossible task, but it also seems rather redundant. In the case of *Blackstar*, the significance of the work lies in its quality, but also in the poignancy of its timing. In its finality, the album represents and honours the legacy of Bowie's music, music that never practised in predictability.

Blackstar defies any particular genre, and it is hard to fully identify where it fits within Bowie's past work. Arguably, its predecessor, 2013's *The Next Day* marked a return to his music of the 70s, where an otherworldly Bowie reached both critical and commercial success in the realm of pop. The album appears to move firmly away from this idea of being commercially appealing, and arguably, *Blackstar* is not necessarily something that is particularly easy to listen to and comprehend (at least the first time around). However, this does not detract from the power and skill of the album itself. It is not an album that fits comfortably alongside his classic albums, and it is this unique style that makes it such a striking and standout work.

In no small part, its strangeness comes from the fact that in many cases one will have already encountered these tracks before Bowie's passing. Suddenly, the album is thrown into a completely different light – its imagery and lyrics making a kind of sense that would have been completely absent without knowledge of his illness.

If created by a different artist, *Blackstar* would perhaps be described as 'experimental', but in regards to David Bowie, any form of seemingly 'experimental' music feels more like a carefully crafted art form. For Bowie, this 'experimental' sound is both sinister and elegant in equal measure, and utilises modern production methods as well as classical instruments. The result is brilliantly skillful work that descends into moments of meticulously crafted chaos, owing a debt to free jazz in doing so. Longer tracks such as the title-track 'Blackstar' and 'Lazarus' are the strongest examples of this. 'Blackstar', in particular, starts off with a sense of serenity almost comparable to that of Bowie's 1971 album *Hunky Dory*. However, this soon descends into a darker and more brooding work, where both science-fiction electronics and saxophone enter, balancing both harmony and dissonance. This style creates an interesting musical tension: somewhere between peace and chaos, a tension that runs through the whole of the album, bringing the diverse range of tracks together.

As an album, *Blackstar* is noticeably concise: seven songs, through which Bowie is able to discuss life on earth and far beyond. He explores a vast range of human experience, centred on mortality and the afterlife, in an album that has a running time of just over 30 minutes. Perhaps these profound subjects, and his challenge in grasping them, explain the open way in which Bowie ends the album. The striking final track, 'I Can't Give Anything Away', is strangely uplifting, but is by no means conclusive. The lyrics of the track are where Bowie most directly confronts mortality for the final time. "Saying more and feeling less, saying no but meaning yes" – in his final song, Bowie refuses to define himself. His music and his characters, in life and death, all demand dealing with deeply uncomfortable contradiction.

As a parting gift from Bowie, it leaves the listener intrigued, and it seems like the book is not closed. *Blackstar* seems to be leading somewhere, but we are left to create our own ending. It is a poignant work that refuses to fit comfortably anywhere in Bowie's repertoire, nor in contemporary popular music. This seems fitting from an artist like David Bowie, who will be remembered as a genius, partly because you could never fully understand him. Besides, fitting in is overrated.

Perdi Higgs

ALBUM

Pusha T - *Darkest Before Dawn: The Prelude*

released 18/12, Def Jam / Getting Out Our Dreams

★★★★★

Giving a release to the tagline of *The Prelude* adds all kinds of baggage. Evidently, Pusha T (government name Terrence Thornton) thinks his upcoming album *King Push* is good, otherwise he wouldn't be sneaking out eight entirely new tracks before it is released. But the message is clear – this isn't the genius article, we have to wait for that to arrive. So the question hanging over this release is a fairly serious one: why should we be paying attention?

Because Pusha T is demanding it. There is no doubt that he has been around for a while – as half of the legendary duo Clipse he has been in the upper echelons of hip-hop stardom for 15 years now. But never before has he had such a cult of personality around him. Pusha has become one of the industry's grantees with barely any solo output to show, but starting with 2013's *My Name Is My Name*, and having been recently anointed as Kanye West's heir to the throne at G.O.O.D. Music, he has been developing an individual reputation not based around celebrity and fame, but respect and acclaim.

Rappers doing it the other way round are squarely his target on this release, most obviously on 'M.E.T.R.', standing for 'more famous than rich', which positions Pusha as the genuine article; someone who has made his fortune outside of the music industry, and has done it over again within it: "Niggas talking it, but ain't living it / Two years later admitting it, all them niggas is renting shit / They ask why I'm still talking dope, why not? / The biggest rappers in the game broke, voilà". A major criticism levelled at him is that selling cocaine is one of the few things he's able to talk about but it is an argument that comes from a patronising point of view: no matter the line of work, Pusha T was highly successful and has the status and money to show for it. Similarly anyone arguing that talking about drugs is restrictive or facile hasn't heard the gut-wrenching, disturbing 'Nosetalia' from Pusha's last album or the brooding, cinematic 'Keep Dealing' from this release. His lyricism is straightforward but bold, and paints stark, dramatic pictures of a new icon in hip-hop.

The power is transmitted beautifully in the beats that support this record. They have a suprisingly retro quality, often harking back to a classic boom-bap style. Lead single 'Untouchable' is a track that could have been released years ago, and samples, very knowingly, Notorious B.I.G., a legend of a past era. The producers enlisted include some serious heavyweights, Timbaland, P. Diddy and Kanye among them, but they're moving, oddly enough, out of their comfort zones and back to an era where their own personal brands hadn't overtaken and overshadowed their music – just as in his writing, Pusha T's chosen production feeds into an image of competence and authority, not egotism.

The sound of this album is uniformly dark and sinister, and it probably meant that any singles with the potential for radio play have been held back for the full album. There is definitely the sense that Pusha T is preparing for something; that his next album presents some kind of opportunity. A naïve reading might suggest that after a year dominated by West Coast artists (Kendrick Lamar, Dr. Dre and Vince Staples most notably) it's time the East Coast responded. To a degree this is true, but it may well ignore the more important fact: hip-hop is saying more, and people are noticing. It may have taken an era defining album like *To Pimp A Butterfly*, but the pop mainstream is starting to recognise that hip-hop is doing new and exciting things with a pace and ferocity not really seen since the time of rap's first great ascent into the cultural centre stage.

Running through all of these artists is a much deeper social and moral awareness. They have been the catalysts for a greater representation of African-Americans in political discourses. They have been the icons giving thoughtful and emotive responses to incidents of police violence. If there were ever a time to pay attention to one of the most articulate and powerful artists around, it would be now.

Michael Davin

him to create music that emphasises the harshness of life on the frontier; while harking back to the greatest films of the genre. Tarantino also adds his own unique touches, finishing with a song from an obscure 1960s Western called *The Fastest Guitar Alive*. It fits with the narrative and only adds to the

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THE GREAT TRIUMPH OF
TARANTINO'S TIME IN CINEMA

richness of what Tarantino has created: this is a man in love with the genre and what he does.

Today it is a rare thing for a film to produce a cast in which every single character on the screen is captivating in their own way. Two particular characters, however, leave lasting impressions. Jennifer Jason Leigh plays Daisy Domergue, a convicted criminal being taken to hang by Russell's character. Leigh lends the role a tremendous physical energy, using her relative lack of dialogue in the film's first half

to astonishing effect, with her strange calculating stare lingering over everyone in the scene. Perhaps her finest moment is her guitar solo of 'Jim Jones at Botany Bay'. It is a moment of rustic quiet as Domergue coldly observes chaos unfurl at the inn. As a contrast to this, Samuel L. Jackson plays the bounty hunter Major Marquis Warren. Compared to the more physical performance of Leigh, Jackson uses his lines to terrifying effect. Every word he says leaves the audience on tenterhooks, and immediately ratchets up the tension. His monologue to the Confederate General (played by Bruce Dern) was my favourite scene in the film, a horrifying moment of gripping suspense that was impossible to look away from. You are transported from your comfortable cinema, to the heart of a world driven by violence and racial discord. Both are career-defining performances. Leigh has got her Golden Globe nomination – I hope Jackson can join her for the Oscars.

This is far more than another Tarantino Western. It holds you from its first moment and refuses to let go. And if after all that Mr Tarantino still hasn't won you over, he even put in an interval for you to leave. What a guy.

Alex Izza

2015

A YEAR IN SPORT



A look back at the highs, lows, and in-betweens of sport in 2015

Felix Schlichter

Sport Editor

Last year seems just like a hazy memory. The heroes and villains who populated the 2015 sporting saga have been reduced to mere statistics in the history books. Perhaps, then, it's time for one last stop-gap tour of all that 2015 had to offer.

Football, of course, did what it does every year, producing a never-ending cycle of never-ending competitions and matches, where, to quote Sep Herberger, "after the match is before the match". Among this vast and endless sea of football, Barcelona were the team to reign supreme, winning the treble in May. A once-in-a-lifetime success, achieved for the third time in five years. Chelsea would conquer the Premier League Everest in May only to tumble into a glacier in September, left dangling precariously above the relegation zone. Arsenal won their seventeenth 'Champions League qualification trophy' in a row. All five major leagues were won by the teams with the best players and often the healthiest financial backing; it was only among the national teams where minnows Northern Ireland and Iceland qualified for next year's European Championships. Guus Hiddink helped a footballing world power to descend into farce as Holland failed to qualify. Does anybody know where he is now? Meanwhile, slowly, and ever menacingly, Alan Pardew stakes his claim

for the future England managerial position.

As a team, the sport England were truly victorious in was, of course, tennis. That said, although it was a cumulative British victory, it was won thanks to the 2014 referendum and a Scotsman, as Andy Murray almost single-handedly (except on his backhand – I apologise) led Britain to a first Davis Cup win in 79 years, with several stunning victories over tennis heavyweights such as David Goffin, Richard Gasquet and Bernard Tomic; didn't even Lleyton Hewitt haul himself onto the court with a Zimmer frame to play once more in such a prestigious tournament? Novak Djokovic, meanwhile, enjoyed the Davis Cup from his beach house in Barbados (presumably), surrounded by his three major trophies from Australia, Wimbledon and the U.S. So did Roger Federer, the effortless elegance of his hair and his unwavering popularity more than making up for his lack of recent Slam titles. Rafael Nadal, however, proved, with the exception of several topless underwear commercials, almost invisible throughout.

From modelling to, well, modelling. It was a busy and tiring year for Lewis Hamilton, in between jetting to glamorous photo shoots, attending parties and frequenting the world's hairdressing salons. On the track, he could take it much easier; with ten wins and the title wrapped up early, this year's Formula One Championship was a veritable stroll in the park. Sebastian Vettel tried to spice it up with some on-track upsets and off-track humour, although his attempts to eradicate centuries of conviction that Germans have no sense of humour were somewhat undermined by Nico Rosberg's

dour forlornness. If anyone did amuse themselves this year, it was Max Verstappen, who raced F1 cars like it was all on a PlayStation, and made it look just as fun: a star in the making.



ANDY MURRAY SURPRISED EVERYONE, NOT BY WINNING, BUT BY MAKING A JOKE

Wishing it was all just a computer game, or a nightmare, was the England rugby team, dumped out by Wales and Australia in the World Cup group stages – the first time that a host nation has fallen at this hurdle. If the winners were predictably found in New Zealand, it was Japan and Argentina who proved the real underdog heroes. The former stunned the rugby world (the non-rugby world remained only mildly affected) with a last minute, oh-Hollywood-your-scripting-is-so-predictable, victory over South Africa; the latter thumped Ireland in to reach the semi-finals for the first time.

If everyone loves an underdog, it perhaps explains why Chris Froome had to ride through cups of urine as well as headwinds to win the Tour de France. Visiting Britons have scarcely had a more hostile reception in France since Agincourt, yet he was serene, and, judging from his disappointment at the BBC Sports Personality of the Year awards, distinctly uninspiring, as he rode his way to a second title. He's certainly no Wiggins; perhaps time to brush up on his tattoos and guitar riffs. The real cycling hero was Peter Sagan, winner of the world championships in September. To those who don't know him, he's the sporting equivalent of a cross between James Dean and Jim Carrey. With fatter thighs.

God, there really is quite a lot of sport to get through. In summary: England surprisingly beat Australia to regain the Ashes, although the speed with which one team, previously heralded, capitulates to the other may suggest they are both fairly rubbish. Athletics took a momentary break from doping-related self-implosion through its own self-scripted good vs. evil showdown as Usain Bolt beat Justin Gatlin in Beijing. Things went less well-scripted when wealthy vulgarian and former convict (several counts of battery, two of domestic violence) Floyd Mayweather beat the family man, people's idol, prominent humanitarian (and a much smaller) Manny Pacquiao. The stage was thus

set for Tyson Fury to help improve boxing's public image later in the year. If that was the bad, then the good was surely the England Women's football team beating Germany and finishing third in the World Cup. Women's football has still got a long way to go until it captures the public recognition it deserves, yet the attention lavished on England's World Cup team proves it may just be heading in the right direction. Heading decidedly in the wrong direction was FIFA: one can always rely on them to bring the ugly to the beautiful game. It turns out the men who run football had built their constitution and ethics on the model of Brezhnev's communist regime.

The year was wrapped up in sparkly, lengthy boredom by the BBC in their sports personality awards ceremony. Jessica Ennis-Hill finished third for the fourth time. Kevin Sinfield (rugby league) showed just how many Northerners watch Sports Personality when he finished second in the annual vote. Adam Peaty showed how few

Northerners like swimming after he broke two world records and became double world champion, yet finished second last. And Andy Murray surprised everyone, not by winning (which after Davis Cup success seemed to be in the bag), but by making a joke in public.

And that was really it. Was it a great year in sport? Perhaps it's too early to say (in fact, as I write, it's still 2015). Yet the absence of the Olympics or the World Cup mean it is highly unlikely; an Oscar-winning film about Greg Rutherford's long-jumping world championship victory certainly seems a minor possibility. Yet sport fulfilled what we want from sport. It gave us highs and lows, made us feel happy and sad, created excitement, anticipation, nervous nail-biting tension and edge-of-your-seat fear and, all the while, in the grand scheme of things, remaining utterly inconsequential.



There was more football. And more Messi success.



Paul the Octopus vs Predictaroo – is there any sense in sports predictions?

As sports fans around the globe ponder what 2016 will bring, **Sophie Penney** wonders whether there are ever valuable indicators to be found



Who could have predicted that Mourinho would be on his way to the Job Centre so soon?

2010 was Paul the Octopus's year. Known as the animal oracle, Paul correctly predicted the winners of 12 out of 14 games in the 2010 FIFA World Cup. Paul's death left a void in the prediction world, and when the next World Cup occurred in 2014, a search commenced for 'the next Paul'. Headlines surfaced of a turtle that correctly predicted Brazil would win their World Cup opening match against Croatia; equally successful was China's physio panda Ying Mei. Flopsy, a kangaroo from Australia, was renamed Predictaroo in the hope of becoming Paul's successor.

Predictions are a big part of the fun of sport. Everyone loves to guess a score, to preview a match, to bet on a result, and the added competition that feeds the natural competitiveness of sport fans. There is always something to predict: not only can you guess who will win, but by how much and how many times, through whose goals and whose assists. The game isn't only played on the pitch, as countless betting commercials constantly remind us.

What about sport makes people want to keep guessing? Perhaps it's because sport is often unpredictable and surprising. The beauty of sport is that it rarely has a certain answer, but it usually has a likely one. It draws hopeful betting individuals in, but without too much sense of security. Even after countless calculations and statistics, on the day something can always go the other way. The difficulty of getting them right makes fulfilled predictions even more satisfying.

Many predictions go horribly wrong; in the 2014 Football World Cup, all bets were on Spain to take the title. Yet they were smashed 5-1 by the Netherlands in their opening match,

and the next game saw them defeated by Chile. They didn't even make it out of the group stages, previously unthinkable as reigning European and World champions. The very same tournament saw Brazil, the home nation and favourites to win, lose 7-1 to Germany. It was the largest margin of victory ever recorded in a World Cup semi final, and for it to happen to the home nation – a team with unquestionable talent – was something else. More recently, Japan shocked the rugby world, beating South Africa 34-32. South Africa, a team that has won two out of six possible World Cup titles, a team that is currently ranked third in the world, inferior only to New Zealand and Australia. Shock results like these blow predictions out of the water.



THE BEAUTY OF SPORT IS THAT IT RARELY HAS A CERTAIN ANSWER

But what if the shock results aren't one-off occurrences? Chelsea's Premier League fall from grace, Team GB winning the Davis Cup and Tyson Fury defeating Vladimir Klitschko. These are teams and individuals who for many matches, many rounds, have defied expectations. Should these trajectories define their performance for the following year? Perhaps they can be used to predict the next year's results. The question is, does anyone really believe that Chelsea's place is now forever near the bottom of the

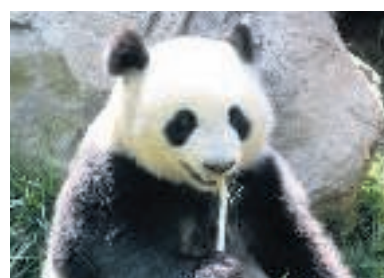
league? Unlikely. Compared with all the historical data, the current results are still odd: Chelsea are a world-class team and GB have a long way to go before they become the all-round most successful tennis nation. So when can results like this start to define the team or individual, and change our perception of them?

In this case, as in many others, the predictions are down to the journalists' discretion. But if you think about the content, there is no way sports predictions can be a fully truthful account of what journalists think. Regardless of personal opinion, there must be shocks in there. Reporters' words are worth nothing to the reader if they predict that something that happened last year will happen again. This isn't putting their expertise to good use; this is copying history, so even if it will happen, it's probably not worth putting it in the predictions. Prediction articles are not only designed to predict sporting outcomes, but they are also a key way of highlighting upcoming talent, the key sporting events of the year, and crises that have yet to be resolved, all in one. So think about the content formula before believing all the words of wisdom.

Of course, not all predictions rely on individual judgement; a growing number of journalists are turning to mathematics. All bookmakers use statistics in order to create their odds. At *The Times*, Henry Stott and Alex Morton have been developing *The Times*' 'Fink Tank', using statistics to predict football match outcomes. This takes beating the bookmakers to another level. Stott claims, "wherever you look you see people that could make better decisions if they were assisted by statistics." It has



The faces of modern-day sports psychics



Varsity predicts for 2016...

1. Jose Mourinho will give up football management in favour of a starring role in the West End's *Hamlet*, aided by his inflated sense of victimhood.

2. Chris Froome will wear a motorcycle helmet during the Tour de France to protect himself from the fists and urine of irate Frenchmen.

3. Tyson Fury will have a major ephipany, donate all his winnings to the Red Cross, and become vice-chairman of Amnesty International.

4. Jessica Ennis-Hill will finish third at the BBC Sports Personality of the Year Award.

5. FIFA will unveil their new president, Fidel Castro.

6. Novak Djokovic will grow his hair into a flowing ponytail in a last

ditch desperate attempt to woo the Wimbledon crowd.

7. Lewis Hamilton will win the F1 World Championship with half the season to spare and allow his close friends Beyoncé and Tom Cruise to race the remaining Grand Prix.

8. It will be announced that the 2026 World Cup will be held in Tibet due to their rich footballing history. Fidel Castro is then spotted driving a new gold-plated car.

9. Rory McIlroy will marry five times in the year (only to immediately divorce his new wife) in a desperate tactic to rediscover his form.

10. Branislav Ivanovic will be made lifetime honorary Chelsea president for recent 'services to the club and the world of football'.

11. Fidel Castro will become Prime Minister of Tibet.

12. Arsenal will finish fourth in the league.



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Sport

The Modern Athlete: a worthy role model?

Lance Armstrong, Chris Gayle, and Tyson Fury – are these the athletes we want to idolise on our bedroom walls?

Zachary Case

Sport Correspondent

The BBC Sports Personality Award is a strange beast. For an award which stresses the personality of the athlete in its very title, the BBC are constantly keen to stress that the shortlist of contenders is based purely on athletic merit. Andy Murray winning twice can, on those grounds, be explained.

Nevertheless, Tyson Fury's addition to the shortlist sparked unwarranted controversy. There was a petition which sought to knock the 'Gypsy King' out of the shortlist: "The BBC clearly do not understand that by nominating Fury, who has on a number of occasions expressed homophobic views and compared homosexuality to paedophilia, they are putting him up as a role model to young people all over the UK and the world."

Fury is no doubt a man who is not afraid of proclaiming his views. In a now-notorious interview, he told the *Mail on Sunday* that three things need to happen "before the devil comes home: one of them is homosexuality being legal in countries, one of them is abortion and the other is paedophilia. Who would have thought in the 50s and 60s that those first two would be legalised?"

The controversy Fury sparked unleashed the usual debate on freedom of speech, and the offence it can, and has, caused. Fury did end up apologising for his comments. What seems more interesting is the petition's assumption that athletic success breeds 'role models' – the more fame you attain, the more responsibility you bear.

The BBC defended their decision to

include Fury as a nominee: "The nominees for BBC Sports Personality of the Year are decided on their sporting achievements. As Fury became heavy-weight champion of the world over the weekend, the panel feel that he should be a contender for this year's award." Nobody tipped Fury to defeat Klitschko, who was unbeaten in 11 years and fighting on home turf. And so, in reward for his athletic feat, Fury was nominated to become BBC Sports Personality of the Year. This was not a gesture of support for homophobia or any other ugly form of prejudice. There should never have been any fuss.

Too often, it seems, high profile athletes labelled 'role models' let us down. From drug cheats (Lance Armstrong, Alex Rodriguez) to adulterers (Ryan Giggs, Tiger Woods); murderers (Aaron Hernandez, Oscar Pistorius) to rapists (Ched Evans, Mike Tyson); domestic abusers (Ray Rice, Adrian Peterson) to those who run dog fights (Michael Vick) – the list goes on.

Even those who do not cheat or break the law can be castigated for their 'on the pitch' behaviour. Who would ever want their child to emulate the lack of humility and sense of self-importance of the now infamous sore loser Jose Mourinho? What do we think when Cristiano Ronaldo or Didier Drogba cheat by diving to win a penalty? When Luis Suarez bites his opponent? When Diego Costa throws his bib at his own manager because he was not brought on as a substitute? When Carlos Tevez refuses to be brought on as a substitute?

Clearly many of these superstars should never be tagged as 'role models'. Their behaviour should not be an example to young people. The problem



West Indian cricketer Chris Gayle was criticised for asking an interviewer out live on air

is that they often are. Sporting culture is no doubt incredibly powerful. Athletes are icons; they are the faces on our bedroom posters, our billboards and even our underwear. We are granted more access than ever to the private lives of celebrity footballers through social media – and more than ever does the tag 'role model' become a poisoned chalice.

Aston Villa midfielder Jack Grealish was pictured passed out on the floor on holiday in Tenerife, and a few months later a video emerged showing the 19-year-old inhaling nitrous oxide. Elevating these kinds of people to the level of celebrity role model is

a mistake. Jack Grealish is instantly attacked because he should be a 'role model' – and 19-year-old role models obviously do not act like 19-year-old adolescents. But into which category does Grealish fit?

When we admire athletes, it is important to disassociate their personal from their professional qualities. Of course every child who plays football wants to play like Lionel Messi. But wanting to play like the world's best footballer should not translate into wanting to act like the world's best footballer. So if we find out that Messi is a tax cheat, we can still appreciate his quality as a football player. The

person as an athlete, not the athlete as a person, should be admired, applauded and emulated.

Athletes are no better role models than anybody else, nor should they be; a good athlete does not a good person make. A 'public' occupation should not burden them with a greater slice of responsibility. Jack Grealish should behave decently because people should behave decently; Oscar Pistorius should not kill people because people should not kill people. Everybody can be a role model to those around them and it is for the individual to decide what constitutes good behaviour and who exemplifies it.

A Question of e-Sport: from Korea to Cambridge

Akuan Liu

Sport Correspondent

Since its opening in 2008, the Mercedes-Benz Arena in Berlin has played host to all manner of events, from basketball games and ice hockey matches to rock concerts. On 31st October 2015, however, it hosted something completely different: the League of Legends World Championship finals.

League of Legends is a multiplayer online battle arena (MOBA) video game released in 2009 by company Riot Games. It is the most played video game in the world with some 27 million players daily, yet in addition to its large casual fan base it also consists of a thriving competitive scene. As well as the annual World Championships, Riot Games hosts professional leagues in Europe, North America and Asia, which feature playoff tournaments,

promotion and relegation just like football and other mainstream sports.

Except it's nothing like a sport, right? Well, there is a growing number of people who would disagree. Competitive League of Legends, along with other popular video games such as Counter Strike, Defense of the Ancients (DOTA), and Starcraft, are now referred to colloquially as "e-Sports" (short for "electronic sports").

The e-Sports industry has taken-off since 2000 and is currently booming. It generates almost £500 million per year in revenue. Many of its aspects now mirror that of established sports. The US government, as of July 2013, recognises professional video game players as athletes for visa purposes. Video games now attract sponsorships from industry giants like Coca-Cola, Red Bull, and Intel. In 2000, the Korean e-Sports Association was founded to manage e-Sports in the country,

where the top players are celebrities with screaming teenage fangirls and TV commercials. The viewer count is also staggering; the League of Legends Season Three World Championship in 2013 had over 32 million viewers tune into the finals.

Its popularity has filtered down from Korea to Cambridge. Oxbridge now hosts an annual e-Sports Varsity match. Games are streamed online on Twitch.tv, an online video streaming platform popular amongst gamers, which was bought by Amazon in 2014 for \$970 million. The first event was hosted in 2014 at Oxford, and consisted of three different video games being played: League of Legends, Starcraft 2, and DOTA 2. It attracted more than 50,000 unique viewers online, and representatives from Riot, Twitch, and Dell were present at the venue. The next year, the day-long event was hosted in the Cambridge

Union Society building, and two new games were added: Counter Strike: Global Offensive and Hearthstone. Participants are not awarded blues by their universities, though this may change in the future.

Of course, its detractors remain. In 2014, when asked his thoughts on e-Sports, ESPN President John Skipper said "It's not a sport — it's a competition. Chess is a competition. Checkers is a competition". Mr Skipper's sentiment seems to be echoing what many think, even if chess is officially recognised by the International Olympic Committee. Many traits of other sports are absent. In football top athletes will run an average of 10-11 km per game; in boxing, fighters suffer from fractures and concussions. E-Sports players rarely move out of their seats during a game, and potential injuries are restricted to repetitive strains to the hand and wrist. E-Sports'

history, or lack thereof, also raises eyebrows. Though its origins can be traced back to 1972, when a group of students at Stanford University hosted a "Spacewar!" competition, e-Sports didn't receive mainstream attention until the turn of the millennium. Compared to sports like tennis, played casually by Henry VIII, or even basketball, invented in 1891, e-Sports hasn't been around long enough yet to face the ultimate test.

The jury is still out. Though it is warmly received by many, it's a big stretch to say e-Sports has mainstream acceptance. Its status as a second-tier Olympic sport means little to its doubters, who equate it to the status of chess or Ultimate Frisbee. Yet with its multi-million dollar tournament prize pools and its hundreds of millions of followers, and with no sign of slowing down, e-Sports doesn't seem to care.