

VARSITY

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Price of the Vice

- Cambridge VC earns nearly nine times the average university salary
- Average British VC's pay rises by 'inflation-busting' 4.6 per cent

Jack Higgins & Louis Ashworth

News & Investigations Editors

Cambridge's Vice-Chancellor, Professor Sir Leszek Borysiewicz, is one of the highest spending in the UK and lives in the most expensive university residence, it has been revealed.

Freedom of Information requests have revealed that the average annual salary of Vice-Chancellors at UK universities has increased by £12,000 in the last year to £272,000.

Borysiewicz earned £325,000 in 2014/15, amid "inflation-busting" increases for university VCs across the country. His pay package is nearly nine times the university's average yearly salary (including additional payments) for 2013/14, which was £36,912. Borysiewicz's current pay packet represents a 43 per cent increase on his predecessor Alison Richard's salary for 2008/09, £227,000.

It places him among the seven highest-paid senior post-holders in the university. The University of Cambridge currently employs 336 people who are being paid over £100,000 a year, with two employees currently earning more than £399,000 a year.

The University and College Union (UCU), which conducted the research, said universities spent thousands of pounds on flights and other expenses

for Vice-Chancellors.

UCU's research found that the average expenditure on flights was £8,560.37, with 50 per cent of flights being in first or business class, and with 21 university leaders flying exclusively in these two classes.

Borysiewicz's bill for flights was four times the national average of £8,560 for VCs, standing at a total of £38,786. Cambridge declined to give information as to what percentage of the flights Borysiewicz took in 2014/15 were first- or business-class. For his hotel bill, the Cambridge VC's expenditure of £18,161 was six times the national VC average of £2,989.93.

Borysiewicz's residence is by far the most valuable out of all those the report lists, worth £4.52 million according to a valuation from July 2014. The second most expensive was that of the University of Bath's VC, where the comparative market sale value of the accommodation was £2.85 million.

Borysiewicz's total remuneration for 2014/15 actually featured a drop of 6 per cent from 2013/14, when he received £344,000.

In a statement, a university spokesperson said: "as the leader of a global institution the Vice-Chancellor represents the university externally... This involves foreign travel and promoting the university's mission and its vital fundraising objectives."

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Hands off! Protesters took to Cambridge's Market Square on Wednesday in support of junior doctors

Cambridge junior doctors strike again as Hunt imposes contracts

Joe Robinson & Holly Knox

News Correspondents

Health Secretary Jeremy Hunt imposed a controversial new contract on junior doctors on Thursday, following a second 24-hour strike by health professionals on Wednesday which resulted in almost 3,000 operations being cancelled.

In Cambridge, approximately 200 junior doctors, supporters and activists gathered outside Addenbrooke's Hospital for a rally protesting against new contracts for junior doctors which aim to extend NHS provision

on Saturdays and Sundays to create a "seven-day NHS".

Addenbrooke's stated that the day-long walkout, which began at 8am, resulted in 10 per cent of operations and 10 per cent of outpatient appointments being cancelled. This is the second strike by the British Medical Association (BMA) over the course of this ongoing row with the government about the terms of the new contracts.

Speaking to *Varsity*, one junior doctor stated that there were "three main points" to their protest. The first related to "patient safety", accusing "the government [of] essentially trying to have the same amount [sic] of doctors work longer hours and more shifts,

which will leave gaps in the week".

The second reason given related to the Health Secretary's "analogy" between "the airline safety and their patient safety record". The junior doctor stated that the reality of "what [the government is] trying to impose on the NHS as a whole, and not just junior doctors and their contracts, is that you have more people flying planes, but shutting the airports and the airport staff and the runways, and packing the planes with more people who are increasingly more complex with little fuel, and all it's going to result in is doctors crashing more planes and patients dying..."

Continued on page 7

INSIDE:

HONORARY DOCTORATES, SUMMER SCHOOLS QUESTIONED, PHD STUDENT DEATH

Highs and lows

EDITORIAL

Like some of you, I'm sure, I too have been caught up in the midst of the ticketing difficulties faced by Clare May Ball. Despite the best efforts of the team, it's safe to say it's not gone swimmingly, leading to all of the tickets being recalled less than 24 hours after their release. This difficult back-and-forth, leaving potential Ball-goers uncertain of whether they had secured tickets or not, can feel like a form of confrontation each year, a tug-of-war. Have I got a ticket, or do I need to carry on fighting for one?

The need to continue fighting for something is a sentiment that is by no means alien to junior doctors this week. As they continue to voice their opposition to the government's proposed changes to their contracts, they face an increasingly tense stand-off. Having rejected the final 'take-it-or-leave-it' offer from the government on Wednesday, the British Medical Association now finds itself in the firing

line of the government's 'nuclear option' – the imposition of the contracts regardless of the vocal opposition.

The obvious answer, one would think, would be to continue to resist – the latest polling from Ipsos Mori suggests that two-thirds of the public support the junior doctors. However, let's not forget the reality of the situation. The NHS essentially holds a monopoly on employment in the health sector in Britain and, if strikes continue, it surely can't be long before public opinion begins to turn as services are hit.

Resistance in challenging times is not always as straightforward as we might want it to be – sometimes the decisions which lie behind acts of resistance are fraught. Though the comparison may be crude, difficulties with securing tickets to a May Ball make you re-evaluate the whole experience: is the outcome worth

the struggle? While a ticket for a single party (albeit a rather large and lavish one) perhaps does not carry that great a value in the grand scheme of things (though you wouldn't get that impression from some of the ticket prices), when it is your livelihood that is on the line, as it is for junior doctors, resistance takes on a far greater importance.

That resistance can, of course, take other forms. For example, when we realise the scale of some of the disparities which certain groups are facing – a recurrent theme this term, and which again surfaces in the case of the gender attainment gap in the Faculty of History (page 8) – we rightly feel a need to push back. Such cases of inequality are often the products of historical complacency, and if we value a sense of fairness at all, we will support those who are looking to level the playing field.

However, in one sense this is an odd comment. Cambridge, of all places, is by no means a level playing field. Indeed, having attained the high standard expected of all Cambridge applicants, we are then expected to maintain and build upon them over the course of three years or longer. A near impossible task for most of us, especially with the pressures of work and the need to maintain a healthy personal life weighing upon us.

With this in mind, we are inevitably left admiring those who find not only the time, but also the resolve, to fight on. Hanging in there to secure a May Ball ticket pales into insignificance compared with the struggle of the junior doctors speaking out in defence of a livelihood which they are yet to really experience. While Cambridge life may have its highs and lows, it is those who go the extra mile despite their burdens who make this city and institution what it is.

Documents reveal CUSU push for graduate representation role

Louis Ashworth

Senior Investigations Editor

Documents seen exclusively by *Varsity* reveal CUSU's proposals for a future without the Graduate Union (GU), ahead of Monday's decision on the future of graduate representation.

Minutes from a meeting of the University Council's (UC) working group on graduate representation on 3rd December, released after a Freedom of Information request, show CUSU's continued drive towards having "one student union in the university".

The minutes document a presentation given by CUSU representatives to the UC's working group, which is headed by Professor Graham Virgo. It was conducted as part of the University Council's ongoing review into graduate representation at Cambridge.

In their presentation, CUSU President Priscilla Mensah and Mark McCormack, CUSU General Manager, described a general "confusion about why there were two unions and what the unions were doing that was differing from one another".

Alluding to the issues of governance faced by the GU in recent years, including the temporary loss of its charitable status last year, the CUSU representatives

said that the "GU's problems had created an additional burden for CUSU as it tried to support the GU's operations".

The meeting was the second in a series of three connected to the review, the first of which took place on 25th November last year. In that meeting, the UC's working group laid out the objective of a "full and fair review to determine the best way of providing representation for graduate students".

Another meeting was held on 13th January, in which the GU presented its arguments for its continued recognition. The university has not yet released its minutes, but GU President Chad Allen spoke to *Varsity* about the review.

Allen criticised the idea that having a graduate sabbatical officer could serve as a solution. He cited the example of Oxford University Students' Union (OUSU), noting that "OUSU have a single graduate sabb in a single-union setup. Although all the other officers represent grad and undergrads students, we understand it is often very challenging to convince the wider team".

"There is nothing at all inherently impossible about having two students' unions, one specifically for graduates, at the same institution."

"The timescale of the review

was nowhere near sufficient for a process of this magnitude to be undertaken," he told *Varsity*.

CUSU President Priscilla Mensah challenged the idea that graduate representation in a merged union would have to be in the form of a dedicated sabbatical officer.

"I think it would be too soon to presume too much around that one idea of a merged students' union," she told *Varsity*.

When asked if other models for graduate representation could work, Mensah said "we haven't had internal consultations on what that would look like, but we do know that within our structure there are many ways that graduate representation can happen."

She underlined CUSU's dedication to a merged student union service.

She said: "we have stated in our strategic aims that we stand by the idea of having a merged students' union, and we will make every endeavour to ensure that graduate representation is structured effectively with."

The working group on graduate representation will present a report to the University Council for at its meeting on 15th February, where a vote will be held based on their findings.

Varsity understands that the final report has already been seen by CUSU and the GU.



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EDITOR James Sutton EDITOR@VARSITY.CO.UK **MAGAZINE EDITOR** Callum Hale-Thomson MAGAZINE@VARSITY.CO.UK **BUSINESS MANAGER** Mark Curtis BUSINESS@VARSITY.CO.UK **ASSOCIATE EDITOR** Tom Freeman ASSOCIATE@VARSITY.CO.UK **NEWS EDITORS** Jack Higgins & Joe Robinson (Senior), Anna Menin & Harry Curtis (Deputies) NEWS@VARSITY.CO.UK **SENIOR NEWS CORRESPONDENTS** Sarah Collins, Daniel Gayne, Elizabeth Howcroft, Esha Marwaha, Kaya Wong & Siyang Wei **COLUMNS EDITOR** Ethan Axelrod COLUMNS@VARSITY.CO.UK **INVESTIGATIONS EDITORS** Louis Ashworth (Senior) & Steven Daly (Deputy) INVESTIGATIONS@VARSITY.CO.UK **COMMENT EDITORS** James Dilley (Senior), Charlotte Taylor, Anna Jennings & Maya De Silva Wijeyeratne (Deputies) COMMENT@VARSITY.CO.UK **SCIENCE EDITOR** Nicole Rossides SCIENCE@VARSITY.CO.UK **FEATURES EDITORS** Imogen Shaw & Meg Honigmann FEATURES@VARSITY.CO.UK **CULTURE EDITORS** Will Roberts & Katie Wetherall CULTURE@VARSITY.CO.UK **THEATRE EDITOR** Eleanor Costello THEATRE@VARSITY.CO.UK **FASHION EDITORS** Laura Day & Vicki Bowden FASHION@VARSITY.CO.UK **REVIEWS EDITOR** Charlotte Gifford REVIEWS@VARSITY.CO.UK **MUSIC EDITOR** Michael Davin MUSIC@VARSITY.CO.UK **SPORT EDITORS** Ravi Willder & Felix Schlichter SPORT@VARSITY.CO.UK **INTERVIEWS EDITORS** Alice Chilcott & Theo Demolder INTERVIEWS@VARSITY.CO.UK **ONLINE EDITORS** Charlie Thorpe & Ellie Matthews **CHIEF SUB-EDITOR** Imran Marashli **PHOTOGRAPHY EDITOR** Simon Lock PHOTOS@VARSITY.CO.UK **ILLUSTRATORS** Ben Waters, Emma Wood, Luke Johnson, Ben Brown **VARSITY BOARD** Dr Michael Franklin (Chairman), Prof. Peter Robinson, Dr Tim Harris, Michael Derringer, Michael Curtis, Talia Zybutz (VarSoc President), Tom Freeman, James Sutton, Eleanor Deeley

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Questions remain after murder of Cambridge PhD student Giulio Regeni

Kaya Wong

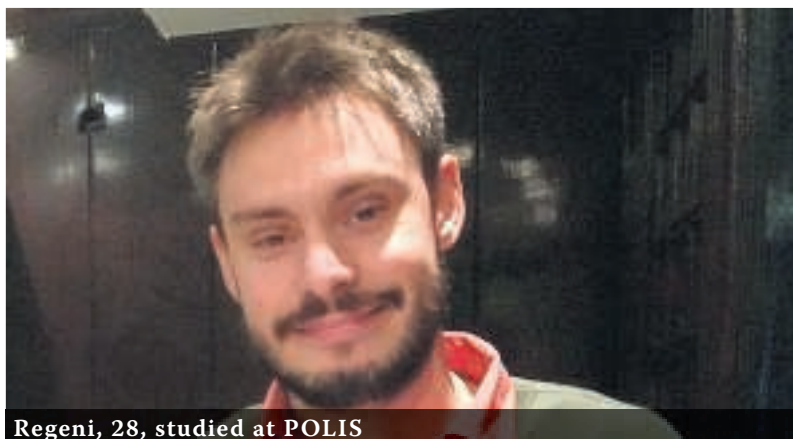
Senior News Correspondent

Giulio Regeni, a PhD student at Girton College at the Department of Politics and International Studies (POLIS), was in Cairo conducting research for his doctoral thesis when he disappeared on 25th January. His body was found nine days later near a highway on the outskirts of the Egyptian capital. On Wednesday, Egyptian daily *Al-Masry Al-Youm* reported that, according to sources inside the investigations team, 37 people had been arrested in connection with his death.

Described as a “passionate and gifted student” by Italian media, he was a visiting scholar at the American University in Cairo, a city he had previously stayed in prior to his doctorate studies when he worked with the United Nations Industrial Development Organisation. Regeni was fascinated by Middle Eastern economics and had been in Egypt conducting fieldwork since September last year, investigating the formation of independent trade unions in post-Mubarak Egypt, which has become a sensitive topic in recent years.

Regeni contributed to the Italian communist newspaper *Il Manifesto* under a pseudonym. It has now published his last article posthumously under his real name, claiming that Regeni had been insistent on the use of a false name, most likely because he “feared for his safety”.

On 25th January, the fifth anniversary of the uprising that ended Hosni Mubarak’s almost 30-year reign in Egypt, Regeni left his apartment in an upper-middle-class district at around 8pm to meet a friend, with the intention of taking the metro from Duqqi to Bab al-Louq. He was not heard from since. Following his disappearance, his friends and family tried to obtain information on his whereabouts via Twitter, using the hashtag #whereisgiulio. It was originally suspected that he may have been caught up in the police-protester clashes in Tahrir Square, but this was disproved when his body was found by police on patrol nine days later, on 3rd February, in a ditch near a Cairo-Alexandria desert road. Reports from local media say that Regeni’s body had been found naked from the waist down and that there were signs his body had been dragged along the ground.



Regeni, 28, studied at POLIS

Medical examinations reveal that, of the various injuries Regeni sustained, a blow to the vertebrae in the neck had killed him. Initially, the senior investigator of the Giza General Investigation Administration ruled out foul play, saying that there is “no suspicion of crime in the death of the young Italian Giulio Regeni”, with the Egyptian Ministry of Interior reporting to *Al-Youm Al-Sabea* newspaper that Regeni had died in a car accident.

This account was then contradicted by an Egyptian prosecutor and the forensic medicine department, saying that Regeni’s body displayed signs of torture, which the Italian ambassador confirmed.

There were no noticeable stab wounds on Regeni’s body, but there were cigarette burns and extensive bruising on his shoulders and chest, as well as cuts to his ears. Regeni’s body was flown back to Rome on the 6th, where a second autopsy was performed, along with a CAT scan and toxicology tests.

The Italian Minister of the Interior has condemned Regeni’s murder as “inhuman, animal-like”. *La Repubblica*, an Italian newspaper, reported that Regeni had been “systematically beaten” – his finger and toenails had been pulled out in a pattern of torture, suggesting, according to the newspaper, that he had been identified as a spy. Other Italian news reports claim that Italian authorities suspected Egyptian security forces of interrogating, torturing, and ultimately killing Regeni in an attempt to learn more about the contacts he had made as part of his research. The Egyptian Foreign Minister has vehemently denied these accusations, calling them “judgments and insinuations, unjustified and without proof”, while the Italian Foreign

Undersecretary has said all speculation regarding Regeni’s being an intelligence informer is “patently groundless”. Italian and Egyptian authorities have now launched a joint investigation into his death, with the Egyptian ambassador to Italy saying the tragedy will “not ruin relations between Egypt and Italy”, and that it is not possible to “rule out” Regeni’s murder being an act of extremists.

In response to Regeni’s death, a petition calling for the UK government to ensure a credible investigation of Regeni’s death was started, so far amassing just under 2,000 signatures, a tenth of them coming from Cambridge alone.

The incident also triggered an outcry amongst academics. An open letter published by *The Guardian* attracted more than 4,600 signatories from senior academics across 90 countries. The letter called on Egyptian authorities to “cooperate with an independent and impartial investigation into all instances of forced disappearances, cases of torture and deaths in detention”.

The letter comes in the wake of the government’s increasingly repressive measures, which saw security forces crack down on dissent in the run-up to the fifth anniversary of the revolution, in addition to downtown security sweeps, which rounded up dozens of anti-government activists.

Hossam Bahgat, a prominent Egyptian investigative journalist and human rights advocate who was recently detained by Egypt’s intelligence agency, said that the scale of state repression in Egypt is greater today than it has been for generations.

A memorial for Giulio Regeni is to be held today outside the Italian Embassy in London, to coincide with his funeral.

Regeni case raises fundamental question: are researchers safe abroad?

Daniel Gayne

Senior News Correspondent

While the facts regarding Giulio Regeni’s death remain unclear, it seems unlikely that anybody could have done anything to prevent it.

Nevertheless, the incident once again raises the question of academic safety for those working abroad.

When terror struck Paris last November the university was quick to react, being able to confirm the safety of all MML students within 24 hours.

But this was a mass terror attack in a city of millions. Regeni, on the other hand, disappeared after leaving his apartment to see a friend.

In such a scenario, where the danger may not be as immediately noticeable, is there anything that the university or the government can do to protect academics?

There have been some suggestions that Regeni may have been the victim of random terrorism by Islamist militants. This would not be unprecedented. In August, ISIS beheaded a Croatian man after kidnapping him just outside Cairo.

But if there is foul play on behalf of the Egyptian security forces, as some have suggested, then there are serious implications for the way in which risk is assessed.

In Foreign and Commonwealth Office travel warnings, much of Egypt is ranked amber or red, indicating serious risk. But Cairo, where Regeni was studying, was ranked green, suggesting only that travel advice should be consulted.

Under the current departmental regulations, this would not have required Regeni to check in with his supervisor weekly.

But in an authoritarian political system like Egypt’s, researchers are always under threat. A similar crackdown in Turkey has seen academics facing death threats.

Although he had been writing

pieces for an Italian communist newspaper about the independent trade union movement (a controversial subject in Egypt), he had been doing so under a pseudonym and, according to his supervisor at the American University in Cairo, Rabab el-Mahdi, “he steered clear of anything that was politicised”.

The fact that Regeni followed all the suggestions of the Foreign Office and the procedures of the university calls into question the usefulness of these standards as the basis for health and safety policy.

Suzy Adcock, the Administrative Officer for POLIS, told *Varsity*: “the risk assessment policy will be addressed at the next Department graduate Forum, which is chaired by our Director of Graduate Education and is attended by all directors of the MPhil and PhD programmes in POLIS.”

She also noted that the Foreign and Commonwealth Office’s guidance would be discussed at this meeting, which will be held on the 16th February.

But Regeni’s case demonstrates that there is a difficult balance to be struck between personal safety and academic freedom. Area studies are a significant part of international research in the humanities, but if those pursuing these kinds of research projects feel threatened, then the quantity of such important research may decline.

According to the university’s latest risk assessment presentation, “the law does not expect you to eliminate all risks and the University is certainly not risk averse”.

Neil Pyper, a friend of Regeni, summarised the concern for academic freedom in a recent piece in *The Guardian*, saying: “There is the danger that overzealous risk management could affect researchers’ ability to carry out their work, making some important and high-impact research simply impossible.”

Universities UK defend Vice-Chancellor pay packets

Continued from front page
The spokesman continued by saying: “The Vice-Chancellor’s Lodge is an official residence which is used for University events and for hosting visiting dignitaries from around the world.”

By comparison, the University of Oxford’s former head Professor Andrew Hamilton had a package – including pension contributions and benefits – of £462,000.

In a statement, a spokesperson for Oxford said: “Its [Oxford’s] research output is vast, it has more than £1bn a year in turnover, not including the colleges and Oxford University Press, and

it has great institutional complexity... The Vice-Chancellor’s salary reflects that.”

UCU General Secretary, Sally Hunt, said: “the time has finally come for a frank and open discussion about pay and transparency in higher education”, adding that “the huge disparities in the levels of pay rises at the top expose the arbitrary nature of senior pay in our universities.”

“While some continue to enjoy inflation-busting pay hikes and all the trimmings of first-class flights and luxury hotels, staff pay continues to be held down. We will continue to campaign

for a proper register of pay and perks at the top of our universities.”

A representative from Universities UK said Vice-Chancellor pay aligned with equivalent roles nationally.

“The remuneration packages of vice-chancellors are determined by independent remuneration committees at each individual institution and are publicly available in universities’ annual reports and accounts.”

“The salaries of university leaders in the UK are in line with those in competitor countries and comparable to similarly sized public and private organisations.”



Borysiewicz’s costs cover flights, hotels, and a house

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More disadvantaged white men must progress to university, government demands

Esha Marwaha

Senior News Correspondent

More white men from disadvantaged backgrounds ought to be encouraged to go to university, the government has announced.

Under new guidance being issued by the Office for Fair Access, English universities will be required to focus on getting more white working-class boys into higher education. Studies conducted by the government show that only 10 per cent of boys from the poorest fifth of regions are entering Higher Education.

Following the Prime Minister's recent decision, which seeks to force universities to publish data about the background of their applicants, the government has demanded that universities draw up plans to boost social mobility and access for the most disadvantaged.

“

UNACCEPTABLE IN A COUNTRY THAT BELIEVES IN ASPIRATION AND OPPORTUNITY

Universities Minister Jo Johnson expressed concern that too many students were “missing out”, advocating that universities “go further and faster

than ever before, especially the most selective institutions”.

He reported that the access gap is increasingly striking in Russell Group universities, where only 6 per cent of new young students will be from the most disadvantaged 20 per cent of areas. While the Prime Minister has already voiced his aim to double the proportion of university students from disadvantaged backgrounds by the end of his term, underachievement among white working-class boys has become a matter of rising concern.

In particular, the government called for “smarter spending from universities, with more outreach into neighbourhoods with low university entry rates”. However, Johnson writes that raising university participation rates is a “complex challenge”, unsolvable by universities alone. He argues that it must be an inclusive process requiring “deeper relationships” with schools in disadvantaged areas.

Universities failing to address these concerns may ultimately be barred from charging £9,000 tuition fees.

In addition to targeting white working-class boys, who are among the lowest achievers at school, universities are being asked to reduce dropout rates among black students, who are 50 per cent more likely to abandon their studies. Johnson maintained that this is “unacceptable in a country that believes in aspiration and opportunity”.

Equally, for the first time, the government has prioritised students with learning difficulties such as dyslexia,



Jo Johnson said too many students are ‘missing out’ and said that universities need to ‘go further’

dyspraxia, Asperger's Syndrome and ADHD/ADD.

The government's funding for universities has risen from £444 million in 2011-12 to £745 million this year, and it hopes to see this money targeted where it will have a genuine impact. Rather than what it calls “tokenistic efforts”, such as offering a small number of bursaries, the government is calling for summer programmes and taster courses to “bust the myths” and inspire students.

Les Ebdon, the Director of Fair Access to Higher Education, is expected to issue his guidance on 12th February. He reports to be looking forward to working with ministers and is “pleased to receive this latest guidance”, as he believes no one with the potential to go to university should be deterred due to background.

Helena Blair, Cambridge University Students' Union's Access and Funding Officer, told *Varsity* that “these statistics highlight how a number of factors

can influence the futures of prospective applicants from particular backgrounds and their ability to make informed decisions regarding entering higher education.”

She said that “in order for our university system to become increasingly diverse and representative”, it is important that “universities, the government, access NGOs and current students conduct outreach work that targets issues affecting specific communities and groups”.

Downing JCR members in breach of election rules

Joe Robinson

Senior News Editor

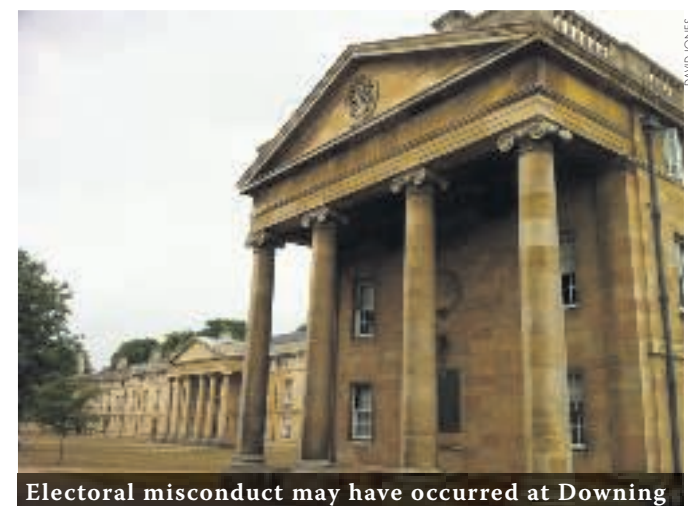
Downing College's JCR elections have faced accusations of impropriety, with outgoing members of the JCR Committee, among others, coming under scrutiny for their conduct during the election.

Certain members of the JCR Committee are alleged to have messaged members of the college via Facebook, encouraging them to vote for specific individuals for election.

Such conduct is thought to be in breach of Downing JCR election rules, which stipulate that “no other written material or posters are allowed. This includes using the forums such as Facebook to promote you or your policies. The only permitted form of campaigning is “face to face”, and rules state that candidates “should not send out, or allow others to send out, mass emails encouraging people to vote for you or promoting [...] policies.”

In Facebook messages seen by *Varsity*, an outgoing member of Downing JCR Committee encouraged a member of the college to vote for a specific candidate, Downing's outgoing LGBT+ Officer Tom Meadows.

The message acknowledges its illicit nature, with the sender noting: “I'm technically not



Electoral misconduct may have occurred at Downing

allowed to do this so shhh”.

Medha Bhasin, outgoing President of Downing JCR Committee, told *Varsity* that she believed that breaches of election campaigning rules “do not invalidate the result”.

“
‘AN ERROR OF JUDGEMENT’ FROM A JCR MEMBER

Despite *Varsity's* evidence that these practices, such as messaging on Facebook in breach of election rules, were widespread, Bhasin asserted:

“in general people respect the election guidelines”, calling the concerted campaign to elect specific individuals on the part of outgoing JCR members “an error of judgement”.

The Downing JCR President claimed that she had spoken to the outgoing JCR members involved, and claimed that they were “apologetic for any grievance caused”.

She expressed a desire to “impress upon the incoming JCR the importance of clear election guidelines”.

One second-year Downing undergraduate said: “I think the election is undermined by the outgoing JCR clearly favouring the presidential candidate from their committee.”



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Paralympian hero and iPhone inventor among honorary doctorate recipients

Harry Curtis
Deputy News Editor

The University of Cambridge has revealed it will be awarding eight honorary doctorates on 20th February, with Paralympian Tanni Grey-Thompson and Apple designer Sir Jonathan Ive among the recipients.

Competing as a wheelchair racer, Grey-Thompson – who will receive an honorary law doctorate – won 11 gold medals, four silver medals and a bronze medal across five Paralympic Games between 1988 and 2004.

She has since gone on to have a career as a television presenter. Having been made a Member of the Order of the British Empire (MBE) for “services to sport” in 1993, she was promoted to Dame Commander of the Order of the British Empire in 2005. Since 2010, she has sat in the House of Lords as a crossbench life peer.

Grey-Thompson has already received honours from the University of Oxford, the University of Bath, and Cardiff University.

Sir Jonathan Ive, Apple’s Chief Design Officer, will be awarded the title of Doctor of Science. A graduate of Newcastle Polytechnic (now Northumbria University), and a full-time Apple employee since 1992, the close design partnership

he formed with Apple co-founder Steve Jobs led to a revival of Apple’s fortunes through products including the first iMac, the iPod, and the iPad.

“

GREY-THOMPSON WON ELEVEN GOLD MEDALS

Since Jobs’s death, Ive’s elevation from Senior Vice President for Industrial Design to Chief Design Officer has seen both an expansion in Ive’s role across the company and Apple’s continued success with products, including the Apple Watch.

There will also be an honorary doctorate of letters for the film and theatre director Sir Nicholas Hytner, formerly Director of the National Theatre in London, where he had major successes with *Miss Saigon*, *The History Boys* and *One Man, Two Guvnors*.

Among other recipients of doctorates will be the physician Sir David Keith Peters, businesswoman and champion for women in boardrooms Helena Morrissey, neofuturistic architect Dame Zaha Hadid, and the Royal Academy of Music pianist Joanna McGregor.



Summer school firm lists academics without consent

Joe Robinson
Senior News Editor

Varsity Education, a firm which charges £2,500–£3,500 for two-week courses at either an Oxford or Cambridge college, advertised academics’ involvement without their consent or knowledge, according to Oxford student newspaper *Cherwell*.

The company, which organises summer and winter schools in Cambridge for 15- to 18-year-old students, claims that it “provide[s] [...] students with tailored guidance on successfully applying to leading UK universities”, staffed by a “teaching faculty uniquely comprises of [sic] current Oxbridge Fellows”. Its website claims that Varsity Education has “helped students from all over the world reach their full potential by providing them with a challenging and stimulating environment in which to flourish”.

However, according to *Cherwell*, Oxbridge academics who were listed as having “delivered key seminars to our students and had overall responsibility for the design of the course” had limited knowledge of the extent to which their involvement was advertised on the website.

Dr Lisa Walker, a Medical Sciences supervisor at Balliol College, Oxford, told *Cherwell*: “I think the question here actually revolved around what the ‘Academic Heads’ of the subjects actually know about the organisation.

“In my case, nothing. I had very

little notice – I was asked to fill in as someone had apparently dropped out and they needed someone urgently.” Dr Walker added that she was “surprised to find my photo and blog on this website”. She added that “[w]hat they have on there is not inaccurate – they have lifted it straight from the Balliol website.”

“

I HAD VERY LITTLE NOTICE – I WAS ASKED TO FILL IN

Dr Sally Bayley, an English supervisor at Balliol and St Hugh’s, claimed that she “only taught for the Access part of the course, in the final part of the course, in the final week”, at which she “spoke to kids from all over the country who had been given sponsored places”, despite being listed as an “Academic Head of English”.

Cambridge academics involved with Varsity Education include Dr Harald Wydra, a Politics lecturer at St Catharine’s College. Peterhouse’s Director of Development, Saskia Murk Jansen, told *Varsity* that “Peterhouse is proud of its widening participation activities, and this commercial booking does not impact or work in any way with or against the widening participation activities of the college.”

NHS protesters take a stand in Cambridge



Continued from front page
as a result or suffering in the long-run.”

The third related to public support, with the junior doctor urging people to “speak up and support their own NHS if they still believe in it.”

On Thursday in the House of Commons, Jeremy Hunt told MPs that he had decided to impose the new contract after the BMA had rejected the “best and final offer” proposed by the Health Secretary as a compromise.

In his statement before the Commons, Hunt confirmed his intention to act on his longstanding threat after negotiations with the BMA broke down.

In particular, he asserted that the BMA’s refusal to negotiate on the key issue of whether Saturday should form part of a junior doctor’s ordinary working week. Hunt accused the union of inflexibility on the issue, which he stated was vital in achieving

a seven-day NHS by 2020, one of the government’s key manifesto pledges.

“

PATIENTS DYING AS A RESULT OR SUFFERING IN THE LONG-RUN

In Market Square in the centre of Cambridge, protestors also gathered on Wednesday to condemn the government’s actions in the negotiations and the course it was pursuing.

There was a large ‘NHS petition’ printed on a continuous sheet of A1 paper and ‘Jeremy Hunt Free-zone’ cards, which people signed and kept in their wallets as a declaration that they did not want the Health Secretary to visit them in hospital.

Clare May Ball in ticketing fiasco

Jack Higgins
Senior News Editor

All tickets to Clare College’s May Ball have been recalled by its organising committee following technical difficulties with the website.

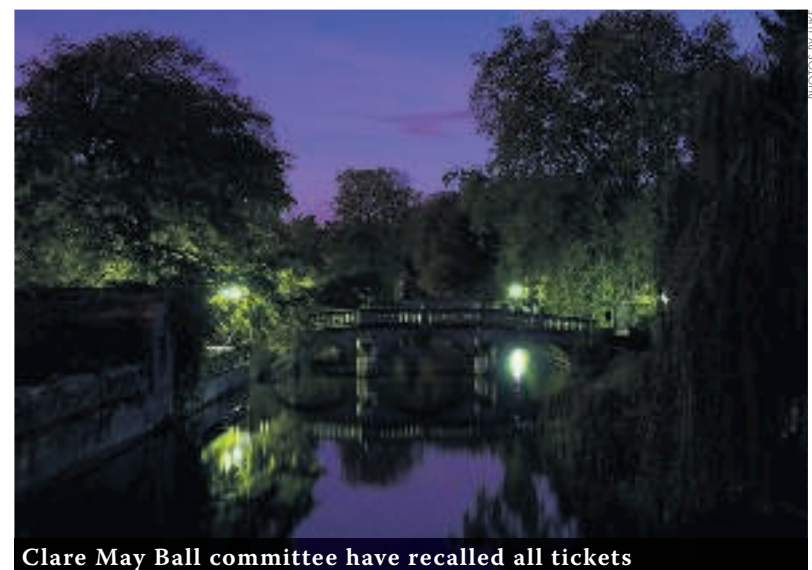
Tickets initially went live at 8am on Wednesday, with the website crashing completely within approximately half an hour of the launch. Those who had managed to secure tickets in this period were then emailed an apology, with the Head of Ticketing Johnny Tam saying the Committee wanted to “offer my sincerest apology for the disruption and confusion caused by this morning’s computer failure”. Tam continued by saying that the technical problems were “an unacceptable failure”, adding: “I apologise unreservedly.”

Tam went on to say to those who had originally purchased tickets: “However, GOOD NEWS! I can confirm that your ticket(s) application was processed successfully.”

“

YOU HAVE LITERALLY CAUSED SO MUCH INCONVENIENCE

However, later the same day, Clare’s May Ball Committee announced on Facebook that they would recall all of the tickets they had sold, writing that “due to the multitude of issues that we have encountered over the last 15



Clare May Ball committee have recalled all tickets

hours with our ticketing system we have made the decision to recall all tickets distributed so far.

“We offer our sincerest apologies for the issues and confusion that have arisen today. We will be issuing a full and complete statement tomorrow at 6pm addressing all the problems faced today and explaining our new ticketing policy and when the resale will take place. Any payments made to date will be refunded in full.”

One Facebook user commented: “you have literally caused so much inconvenience”. When another user responded saying: “that’s what this is trying to solve...show a little gratitude”, the original commenter replied, saying they “sympathise[d] with those who didn’t manage to get tickets”, but that the “whole process has been little

more than farcical”.

Another commenter said: “the problem was fairly obvious from the start – the ticket allocation system adopted by every other may ball was probs [sic] the way to go...”

Other comments on the page were more supportive, with one saying: “Thank you guys. Bold decision, but in no doubt appreciated by almost all of Clare.”

Clare May Ball, which has a theme of ‘the Orient Express’, costs £152 to students from other colleges, inviting guests to experience “the sounds, sights, and smells associated with this love-letter to luxury travel will blend seamlessly with the best in modern music and entertainment.”

Clare May Ball will take place on 13th June 2016.

The Faculty of History is trying out new methods to close its gender attainment gap.

Louis Ashworth finds out what's changing to make the Tripos more equitable for women.

If you're female and studying history, you'd be excused for feeling a little nervous.

Across the university there is a gap (albeit a slowly closing one) in grade attainment between male and female students. That gap is particularly striking in the History Tripos.

The disparity is felt most keenly during Part I of the Tripos, for which the majority of the marks are awarded based on a set of exams taken at the end of second year. For several years, examiners' reports have tracked a gap between how many firsts are being awarded, with the vast majority going to men.

2014 was a system shock: female students constituted 49.5 per cent of those taking Part I, yet secured just 8.7 per cent of the firsts awarded. Moderating External Examiner Professor Robert Frost described this as "striking", and the Faculty reacted quickly. In Michaelmas 2014, examiners took part in a workshop on "unconscious bias" – with the suggestion that they might be discriminating unknowingly against female students due to their background and personal experiences.

“

IF IT WAS AN EASY PROBLEM TO FIX WE WOULD HAVE FIXED IT YEARS AGO

"The board", said 2015's Examiners' Report, "was as aware as it could be of potential gender issues, and yet the gap was much the same."

The issue being unresolved, another wave of second-years took their Part I exam in 2015, with a broadly similar, if slightly less pronounced, result. In what the examiners described as a "disquietingly large gender gap in achievement", the vast majority of firsts went, once again, to male students, despite 52.8 per cent of candidates being female. In addition,

Frost noted that "female candidates formed around 80 per cent of the lower seconds awarded" – disparities were strongly felt at both ends of the scale.

Moderating External Examiner Matthew Innes echoed the sentiment.

"Whilst this year's figures were better than last year's very worrying outcome," he wrote, "it does remain a concern that fewer than a quarter of the firsts, but over three quarters of lower seconds, were awarded to women".

So what is the Faculty of History doing to change the situation for female students, and to close the gap in gender attainment?

I spoke to Dr Sarah Pearsall, Academic Secretary for the Faculty of History, and Dr Lucy Delap, a University Lecturer in modern British History and member of one of the Faculty's major Tripos working groups, the Gender Working Party (GWP), to find out what the future holds for the History Tripos.

"If it was an easy problem to fix we would have fixed it years ago," Delap told me.

"There's quite a few common-sense options as to what the problem is, which have turned out to not be the root issue...it was thought for a while there simply weren't enough women on the board, but statistical analysis shows that even if the board was made up entirely of women, it still wouldn't fix the gender problem."

Instead, the Faculty has moved its attention away from the assessment teams themselves, and directed it instead towards the way that tuition operates in Part I.

"Everything is up for grabs," said Delap – including some tuition methods seen by many as fundamental to the way Cambridge operates.

"Right now it's a pretty traditional Cambridge setup of lectures and weekly supervisions," Pearsall told me.

"We're partly think about mixing it up more so that there are seminars, other ways of offering the teaching."

The supervision model, Delap told me, doesn't "do all kinds of forms of training and skills acquisition". For instance, she said, "making presentations in public is something you don't really get from the supervision system". Instead, the Faculty is looking into the potential of other modes of teaching and assessment.

The Faculty has cast its gaze wide in search of solutions, closely studying the results of History students at other universities, and examining how other faculties have avoided gender-based disparities.

"Other unis running similar kinds of programmes don't have it," said Delap, "so we think it's something about the structure of the course, and the way it's taught".

More seminars are core to a proposed new method, which is already a major feature of Part II, which features less-pronounced gender disparities. Staff working on a Tripos revamp think small, presentation-led group discussions

could hold the key to creating a more effective academic learning environment for female students.

Yet seminars alone don't hold the key to changes.

"It isn't clear," Delap explains, "that there's definite ways in which women might benefit from seminar teaching rather than supervisions". The approach, the Faculty believes, must be one which makes many small changes and assesses their net effect.

"Unfortunately there's no magic bullet," said Pearsall. She described the difficulty of identifying causation within the disparity, and pinning down key factors in attainment.

"None of it works as 'well, if we do this then we'll get rid of that problem', which would obviously be great."

Both emphasised that a key goal was removing the emphasis upon lengthy, all-important exams, and instead spreading the grading process out – what Delap describes as "other ways of assessing that don't involve just sitting down and writing for three hours".

"There might be coursework or presentations or other forms happening throughout the two years," Pearsall said, "rather than having the vast majority taking place in the last couple weeks".

In spite of the challenges, Pearsall and Delap are unequivocal about the importance of tackling gender disparities.

"It is an issue, especially in Part I," said Pearsall. "It's something the Faculty is concerned about, and has been for some time."

"The gender disparity is something we're very worried about," Delap told me.

"In 2014 it looked like it was getting substantially worse."

The problems also extend to other marginalised groups: Delap noted that there are also issues faced by "students coming from state schools" – male and female. Disparities most keenly affect those who fall into both groups.

"It's women from state schools who are most systematically underperforming, so gender is our main remit here," Delap said.

"This is not a sex war; this is a much wider question about how well prepared people are to take advantage of Cambridge."

The changes are not just restricted to addressing attainment imbalances,

however

– Delap

says that there

is scope for "a completely new Tripos".

Though, Delap told me, "one of the motivations is to deal with the gender disparity," there are also changes to be made in terms of areas covered by the Tripos, particularly in the wide-ranging Part I.

"We would like there to be scope for

“

WOMEN MIGHT BENEFIT FROM SEMINAR TEACHING RATHER THAN SUPERVISIONS

courses to be put in which aren't just within organised blocks of time."

Instead, she envisions a course structure in which topics are "thematically organised" under broad headings, giving students an understanding of powerful forces across history.

"We're not really worried about coverage because we're one of the largest history departments in the world."

Despite the amount of energy for change currently in the Faculty, the path ahead is far from secure. Previous attempts to radically change the History Tripos have stumbled after meeting resistance from academics seeking to protect their own papers and areas of expertise.

"There have been a lot of years of trying to make changes," Pearsall told me.

"Unfortunately, I don't think it's going to be as fast as we'd like...the hope is that it will continue to improve, and hopefully that accelerates a little."

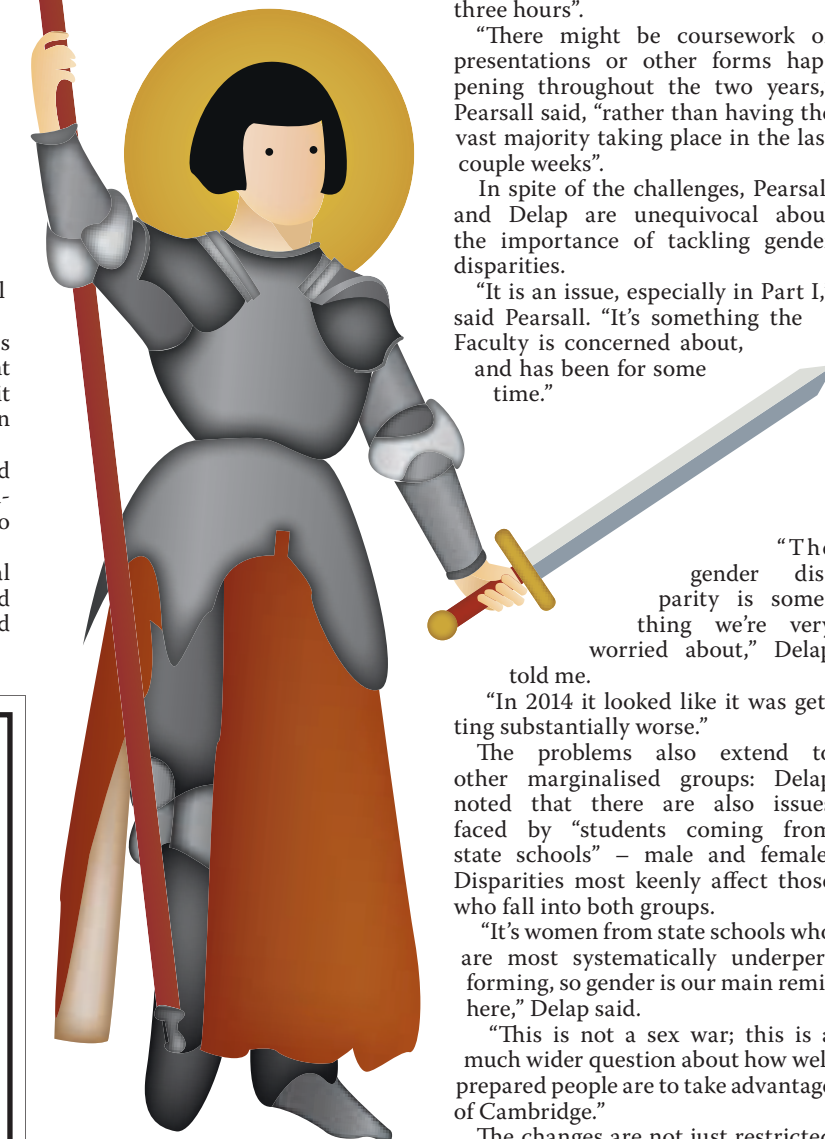
Previous attempts were met by particular resistance from academics teaching Part II, who sought not to have too much Faculty imposition upon them and, as a result, failed to manifest any real change.

"The efforts to reform the Tripos around four or five years ago were promising," said Delap, "but did not in the end achieve any consensus about the shape of the overall course, and so were put on hold".

This time, thoughts are firmly set upon Part I.

Changes will need some time to take effect, and will require a period soon during which first- and second-year History students are studying significantly different Triposes.

Whether this revamp will occur in time to coincide with the introduction of the new 'History and Politics' and 'History and MML' triposes, which will begin in 2017, is as yet unclear, but together they spell big things in the future of the History faculty.



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Formerly homeless student appears in BBC show

Anna Menin

Deputy News Editor

Jacob Lewis, the Cambridge fresher who gained national attention last year after securing a place to study Law despite being without a fixed abode at the time of his A-Level exams, has participated in a BBC Wales documentary about Welsh students at Oxbridge.

The documentary, entitled *Is It Because I'm From Wales?*, aired on Monday and examined the reasons why so few Welsh students are applying and gaining places at Oxbridge, with only 61 Welsh pupils gaining places at Cambridge last year, and 77 at Oxford.

Speaking to *Varsity*, Lewis, who was forced to sleep on friends' sofas after a major fall-out with his family,

said that he wanted to "use my story to encourage Welsh kids to apply", and to attempt to counter misconceptions about Oxbridge that might discourage potential candidates from applying.

These misconceptions include what he termed "such stupid reasons like thinking it's too expensive", adding that "Welsh kids are charged the same whether they go Oxbridge or the University of Mediocrity".

Lewis also spoke of the work he has been carrying out in Wales, "doing lots of talks", and saying that access work is "about changing perceptions, breaking down imaginary barriers and stuff".

He also countered some of the criticism that Oxbridge often receives about being "elitist", claiming: "of course Cambridge is elitist – but academically elitist and that's the way it should be", claiming it's "about merit, not money". He added: "In that sense, I

hope that Oxbridge never changes."

Lewis also addressed the controversy surrounding his offer from Hughes Hall of four A* grades, as opposed to the average offer of A*AA. He told *Varsity* that he was "grateful for it" and that he wished people would "stop giving Cambridge a hard time about it".

Describing this offer as a "challenge", he argued that "all colleges should do it", claiming that Oxbridge would be less likely to "miss out on top talent" if, instead of rejecting applicants who "don't perform" at interview, the universities give these applicants "the top offer and see who rises to the challenge".

Lewis emphasised his opinion that offers such as his "actually widen access", and claimed: "People should stop shouting 'Cambridge, those elitist, Welshist bastards!' and start believing in our students!"

Teachers' poor advice holding back disadvantaged students

Esha Marwaha

Senior News Correspondent



Disadvantaged students' hopes of securing a place at elite universities are being harmed by teachers providing poor advice on writing personal statements, a study has suggested.

Following their recent condemnation of the Oxbridge admissions process, the Sutton Trust has released research showing that teachers are hindering students' chances of securing Oxbridge offers due to poor advice concerning personal statements.

“

THE PLAYING FIELD BETWEEN STATE AND PRIVATE SCHOOLS CAN BE LEVELLED

A study analysed the personal statements of 44 state school pupils, 27 of whom received teacher support, while the remaining 17 served as a control group. Both sets of statements were reviewed by teachers and university admissions tutors, who graded them based on their likelihood of acquiring a place.

The study exposed stark differences between what teachers and academics understood to make an excellent personal statement. Only 10 of the 44

personal statements were awarded the same grade by teachers and admissions tutors, while 20 were one grade different and 13 were two grades different.

In many cases, the study found that teachers often believed reflective and detailed analysis of an academic topic was too "long", "impersonal" or "essay-like". Therefore, many students were repeatedly told to remove the key paragraph of independent research and reflection that Oxbridge academics encourage.

The Sutton Trust maintain that "a worrying aspect of the study's findings is that the teachers' views about what makes a good personal statement are far from consistent with admissions tutors' views".

The study concluded that the advice and guidance received by many young people "may not reflect the content and style expected by admissions tutors". However, they assert that, with the right support, the playing field between state and private schools can be levelled.

Wolfson join with St Ed's after June Event cancellation

Harry Curtis

Deputy News Editor

Wolfson College Students' Association (WCSA) has announced that the college has "officially partnered" with St Edmund's College May Ball.

In a Facebook post, WCSA President Ahmed Elmi said the early release of tickets for the May Ball, which is held annually by St Edmund's College, would be open to Wolfson students and that the tickets would be available for the same price as for St Edmund's students.

There will also be Wolfson representation on the St Edmund's May Ball Committee, to be appointed by WCSA.

Following the announcement the May Ball's website was updated to reflect the "partnership" with Wolfson College, as well as revealing that launch parties for the ball will be held at both colleges on Saturday 27th February.

The partnership has been met with a warm reception by Wolfson students, with WCSA being commended online for bringing it about. One commenter called it a "triumph in the face of adversity".

The announcement comes after Wolfson students were left disappointed after WCSA informed them two weeks ago that the college "has chosen not to allow a June Event to take place this year, citing time constraints and difficulties faced by previous June Event Committees".

Wolfson College itself said in a statement that the proposal presented to the College Council on 25th January "was neither adequate nor practicable", also claiming that "nobody from the 2015 June Event Committee nor any other students had stepped forward to help run an Event in 2016".

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News in Brief

MAKING (GRAVITATIONAL) WAVES

Einstein and Hawking prediction proved

A prediction made by Stephen Hawking in the 1970s, based on the work of Albert Einstein, has been proven true by a team of scientists. Hawking said that "it is the first observation of gravitational waves as predicted by Einstein...the properties of which are consistent with predictions I made in Cambridge in the 1970s."

'NEEDLE IN HAYSTACK' DONOR FOUND

Match4Lara campaign successful

A campaign to find a stem cell match for Lara Casalotti – sister of Cambridge student Seb Casalotti – has been successful. Lara was diagnosed with leukaemia in December, and needed to find a match by April to begin treatment. She has Italian and Thai heritage and was told that finding a donor was like seeking to find a "needle in a haystack".

JULIA GILLARD TO BE CAMFED PATRON

Former Aussie PM joins Cambridge charity

Julia Gillard, former Prime Minister of Australia from 2010 to 2013, has become a patron to the Cambridge-based girls' education charity Camfed, which stands for the Campaign for Female Education.

Ann Cotton OBE, an Honorary Fellow at Homerton College, started the charity in 1993 to empower young women in sub-Saharan Africa.

REFERENDUM FAILS BY SMALL MARGIN

Corpus gender equalities officer referendum rejected

Corpus held a referendum this week on whether to introduce a new rule that only female students could seek the role of Gender Equalities Officer on their college's JCR committee. The referendum failed to pass by a small margin.

Historically, the JCR Committee at Corpus had a Women's Welfare Officer – which is only open to female candidates – and a Gender Equalities Officer, open to students of any gender. The referendum sought to modify this so that only female students could compete.



The Week in Numbers

£4.5m

2014 market valuation of 'The Lodge', the official residence of the Vice-Chancellor

37

Number of people arrested in relation to the death of Giulio Regeni, a Cambridge PhD student

10

Percentage of men from the poorest quintile of UK regions that are entering Higher Education

898-ACRE SITE BOUGHT FOR £50M

Trinity buys Top Gear site

Dunsfold Park, the 898-acre site that is home to the test track of the BBC motoring show *Top Gear*, has been acquired by Trinity College in a £50 million deal.

The Rutland Group, the site's former owner, has entered into a partnership with the college to ensure the site's future. Possible plans for the site include building houses and extending the business park.

Trinity has accrued many property investments over the years, with an estimated portfolio worth £621 million in 2005.

BEST FIGURES SINCE THE RECESSION

Master's grads job prospects improve

The employment rate for students with a Master's degree has climbed significantly for the first time since the financial crash.

According to a report from careers service Prospects. Between 2014 and 2015, unemployment rates for this demographic fell from 9.4 per cent to 7.5 percent, having hardly fallen in the previous year.

The figures show that 87 per cent of Master's graduates obtain "professional level" jobs compared with those with only one degree, the figure for which is around 70 per cent.



In the pink: Cambridge breast cancer awareness campaigners out in force on Wednesday

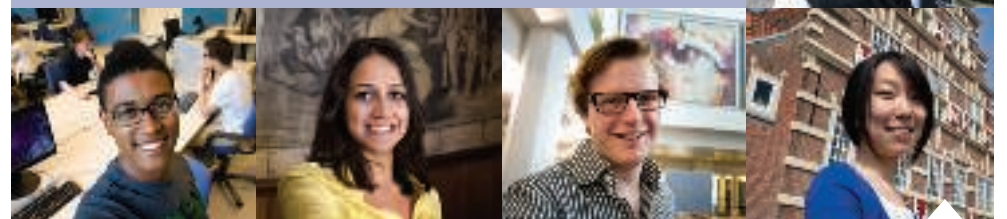
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TEDx: what does connecting the arts and sciences mean for research?

Sophie Buck

Science Correspondent

Connecting the Arts and Sciences is the theme for this year's TEDxCambridge University event, referring not only to the divide between arts and sciences students but also between their respective disciplines. In a university like Cambridge, the two disciplines are as connected and diverse as the students, and research should be more focused on providing multiple interdisciplinary perspectives of important topics in society today.

I see myself as both an artist and a scientist, trying to understand the world we live in. I feel that making a great distinction between the two areas separates a part of my self. The arts and sciences are, fundamentally, each in search of the same thing: an enhanced understanding of ourselves and the world in which we interact. Scientific results and diagnoses require interpretation; experiments and technology require design. Artistic creation is technical and experimental; arts students spend their time analysing the outcomes of that process. Even something as purely scientific as maths is incredibly artistic: a form of abstraction of reality in order to understand it better.

A greater interdisciplinary approach within research is likely to be beneficial wherever academics' topics of interest, rather than their formal disciplines, are emphasised, be they rooted in the sciences or arts and humanities. For example, effective research into emotions, a topic still relatively poorly understood, would do well to look at the following: the neurobiology of emotions in the brain and



their effect on the body, the portrayal of emotions using metaphors in literature and language, differing historical and cross-cultural representations of emotions, the role of emotions in decision-making, whether emotions can be coded in computers, the potential of the arts to aid in regulating emotions, perceived gender differences in the normality of their expression, and more. All these things tie together and a greater understanding is gained by looking at the same topic or object from multiple perspectives.

Not only is it important that researchers of different disciplines unite within research over a particular topic, but also that a single researcher familiarises themselves with, and utilises, approaches from different disciplines. Interdisciplinary courses are becoming increasingly popular in the USA and now Britain. UCL, for example, has offered from 2011 an interdisciplinary Arts and Sciences course that offers a major and a minor, and focuses on broad topics rather than methods, including pathways in 'Societies' and 'Health and Environment'. Central St

Martins, a well-known London art school for those who don't know, also launched an Art and Science Master's course in 2013 which seeks to encourage students to work between an art studio and a science laboratory: a 'labudio', a term developed by Art-Science pioneers at the University of California. Lastly, the Wellcome Collection, founded in 2007, is also a hugely popular public attraction that explores the connections between medicine, life, and art by way of medical artifacts, original artworks and art-science installations.

I can only hope that the TEDxCambridgeUniversity conference this Saturday calls Cambridge's attention to the need to reconcile the divide between the arts and sciences and encourage more interdisciplinary approaches. Cambridge is only an hour away from the 'labudios' which are springing up in London – surely it'll be drawn in by the exciting potential of connecting the arts and sciences sooner or later. TEDxCambridgeUniversity 2016 marks a step in the right direction.

Tennis balls cause chaos

William Dorrell

Science Correspondent

"How many ways can you arrange 128 tennis balls in a given volume?" At first this may not seem like the most useful question for a team of scientists to puzzle over, but stick with it.

A team of Cambridge scientists have recently published a paper investigating these tennis balls to discover more about entropy, a fairly mysterious concept. Entropy can be thought of as a measure of the disorder of any system; a collection of particles, the contents of a test tube or the remains of those cheesy chips slowly turning your gyp room into a biohazard. Its prime application is as a predictive tool in the physical sciences.

Entropy can be quantified as the number of ways of arranging a system. Imagine a very limited sock situation: I have two socks which may be in or out of the drawer. There are three disordered arrangements – either one or both of the socks are on the floor – but only one ordered arrangement – both in the drawer. This means that the ordered system has less entropy than the disordered. According to the laws of thermodynamics, entropy always increases, our socks naturally become more disordered, and we must put in energy to reverse this.

On a microscopic level this descent into disorder happens spontaneously (those socks literally fly out my drawers). However, when it comes to the arrangement of sand in a dune or a stack of 128 tennis balls, something needs to cause the change, such as the wind or Federer's forehand. This area of physics tries to predict macroscopic events by measuring the disorder of all the particles in the system. However, attempts to do this have – until now – proved futile. Stefano Martiniani, a member of the research team and a fellow at St

John's, explains: "The brute force way of doing this would be to keep changing the system and recording the configurations. Unfortunately, it would take many lifetimes before you could record it all."

Re-enter the 128 tennis balls and a novel technique. The team analysed a subsection of the problem, looked at its possible arrangements and their associated probabilities, and then extrapolated to approximate, to a very high degree of accuracy, the number of ways of arranging all 128 balls. This dramatically simplified the calculation and allowed the computers to produce an answer. The number of possible arrangements is one followed by 250 zeros – an unquadragintillion; a number so large it exceeds the number of particles in the universe.

“ENTROPY ALWAYS INCREASES, OUR SOCKS NATURALLY BECOME MORE DISORDERED”

This answer is slightly meaningless on its own: who needs that many tennis balls anyway? The possible applications of this approximation method are manifold. Martiniani explains "Granular materials [such as sand, soil or snow] themselves are the second most processed kind of material in the world after water, and even the shape of the surface of the Earth is defined by how they behave." Phenomena such as avalanches could eventually fall under this remit. It may be a long time before large scale analysis is possible, but the applications could stretch to mathematics, string theory, cosmology and artificial intelligence. Not such an academic curiosity after all.

Heads you win, heads you lose: the case for head transplants



NEUROPOP

WITH

JOY

THOMPSON

In 2013, the surgeon Sergio Canavero published his recommendations for a novel surgical procedure in the journal *Surgical Neurology International*. The paper read like Swift's *Modest Proposal*: Canavero was suggesting a protocol for transplanting the head of one human patient to the body of a second, brain-dead person. Its working title was 'Head

Anastomosis Venture', or HEAVEN for short.

Despite the black humour of his acronym, Canavero was serious. Last year, his modest proposal made headlines when he announced his intention to carry out HEAVEN on a willing human volunteer by 2017. Predictably, every newspaper from *The Guardian* to *The Daily Mail* reacted with either frenzied disgust or a bevy of disturbing jokes. But why should we have such strong reactions to an experimental surgery? And is Canavero's bizarre proposal even feasible, or just the province of crackpot surgeons in science fiction?

Head transplantation has actually been in the neuroscience literature for most of the 20th century – even if its story seems more like a tale from science's lunatic fringe. These experiments make confronting reading: a Russian surgeon, Vladimir Demikhov, worked on dogs and was credited with the first successful head transplant during the 1950s. (Lest we write him off as a modern-day Frankenstein, Demikhov was also one of the early pioneers of heart and lung transplants.) Later, in 1970, the American neurosurgeon Robert

J. White made more headlines when he performed the first ever head transplant in a rhesus monkey. The transplanted head regained consciousness after the operation, but the resulting head-body chimera died a few days later.

The media and ethical furore over White's experiment died down over the next few decades. Now, though, it's being resurrected. A team in China, for instance, has performed hundreds of head transplants on mice. And then there's Canavero, whose human guinea pig is Valery Spiridonov, a man suffering from a rare muscle-wasting disease. At least one neurologist has already suggested that Spiridonov's fate if the operation goes ahead will be a form of insanity worse than death. (This does at least make clinical sense, given that post-traumatic stress disorder can affect patients after any transplant surgery, let alone one like this where the sheer physiological and psychological trauma is unimaginable.) In all the news reports, though, there is still an overwhelming 'yuck' factor that hasn't changed since the 1970s. Why?

For one, the idea of a head transplant strikes deeply at our sense of self –

or rather, reveals just how uncertain of self-hood we really are. In English, we use the phrase 'my body', which implies (grammatically at least) that 'body' is somehow different from 'me'. We might imagine being the same person after removing a finger, or even a limb, but how much can we really lop off before this breaks down? Then, of course, descriptions of 'self' are notoriously confused anyway: there's self-as-brain only, self-as-brain plus rest of body, or self as something ill-defined separate from both brain and body. Since we don't have comprehensive proof of which one is right – despite vehement religious or scientific protests to the contrary – it's no wonder that head-body transplants trigger existential panic.

Then, of course, there's the problem of selecting the body donor and the recipient, which takes transplant ethics to a whole new level. Using a brain-dead donor might not sound so bad, but what about the effect on the donor's relatives? Organ donation at least leaves most of the body intact, but here the family would lose the entire body. We could frame this as a special case of donating one's body to science; realistically, though, the idea of a relative's decapitated

body effectively walking around with someone else's head on it would be too much to bear.

Finding a suitable recipient is where things get really murky. Canavero's ideal situation is to rescue a 'working mind' in a body afflicted by paralysis or degenerative disease, like Spiridonov's condition (invariably fatal). But if we don't understand what a working mind is to begin with, how do we know whose mind should be deemed worthy of the procedure? At this rate, if head transplants really do become part of our surgical repertoire, this writer would far prefer us to start growing the bodies in vats. At least the ethics might be easier to swallow.



VARSITY INTRODUCING

Myles O'Gorman

MYLES O'GORMAN is a first-year English student at Selwyn who, after his acting debut in the freshers' play *Coram Boy*, is now directing The Mighty Players' freshers' play *Antigone*, which explores the tragedy of a woman's attempt to defy the political establishment in the name of justice.

***Antigone* might be considered an unusual, or at least demanding, choice of play to stage: why did you choose it?**

Funnily enough, I did *Antigone* in Year 7, studying it and putting together a few scenes badly. I just always remembered the storyline, and my drama teacher would always say: "Oh Myles, I still remember you in *Antigone*!" so I thought it would be funny if it were the first thing I directed at Cambridge. Also, I don't have very much Classical knowledge, so I wanted to do *Antigone* as this kind of naturalistic drama, and bring out the tragedy and the relationships between the characters, not necessarily trying to keep in line with the Classical myth.

Why directing rather than acting?

I do really like acting, but I always said to myself that I really want to go into directing. For my EPQ I filmed *Hamlet*,

which was a lot of fun, but extremely stressful. It took me a year to film and I missed the last deadline... The opportunity came along to apply for The Mighty Players' freshers' play, and I thought it would be a good opportunity for me to start directing, gain experience, and play around with a really enthusiastic cast and the chapel space.

How have you found it as a first-time director?

It has been very busy – more so than acting. From the outset in the Christmas holidays I had to plan my concept and meet up with my assistant director. I also had to speak to New York about getting the rights, which was quite funny, emailing them like "oh, hi, the University of Cambridge would like to put on your play, are the rights available?" They came back to me and said the rights were £200: that's over half our budget, so I luckily managed to negotiate it down to £150. My producer phoned up and asked for the rights on my behalf, and they asked if she was from "Myles's office" [laughs] I wanted to get started as soon as possible, as it's in week 4.

So, *Antigone* opens next week: how's it shaping up?

I think it's going really well at the



there are enough opportunities to get involved with Cambridge theatre as a fresher?

I think there are loads of opportunities. I don't really know about other universities. I've heard from friends that there's a reasonable amount of theatre, but at Cambridge you have at least four shows a week plus college plays. There's always loads of opportunities and emails coming in with vacancies for actors, producers and technical crews. It's very competitive, but it's always fun to go to auditions and

try something even if you've never done it before. It's always great just to go along and see what happens.

How has the fact that it's being performed in Selwyn Chapel impacted both your directing and *Antigone* as a play?

When I was applying to be director I thought that in order to get a really atmospheric piece of theatre, and a really engaging piece of theatre, it would be interesting to stage it in the chapel. A tragedy can work really well in a chapel because it lends itself to the idea of Jacobean indoor theatre. But rather than doing a Jacobean or Shakespearean piece, I thought: "why don't we apply that method to a

moment. I think in Cambridge we've got quite a long time to get the nuance out of it and get the subtleties there. The thing with having a traverse stage is that the actors won't be able to direct their attention towards the whole audience at once, so they have to be aimed at certain parts of it. I have to make sure there's something going on all of the time, and there's something for the audience to look at. The chorus are going to be onstage the whole time, which I hope will create an immersive environment for the audience.

***Antigone* is performed and directed entirely by freshers; do you think**

Greek tragedy?" The use of the chapel has definitely informed the concept: we're doing it so that the setting itself is actually a chapel rather than just being a space to use. For example, *Antigone* is set after a war so the chorus and the characters are like refugees, which has a great modern resonance. We're trying to hint at that, albeit not too strongly. The chapel is a safehouse, which the chorus – as refugees – enter, but tragedy still manages to infiltrate it. You wouldn't expect war to enter somewhere construed as 'safe', and yet it does.

How do university and college drama compare in your mind?

The main difference is that the ADC is a huge theatre, so the chapel is very different to direct in. I think doing it in a college setting really shows off the skill of the actors, because sometimes I think there's a stigma about college drama – about how maybe people do college drama because they can't get into university drama. But I think they're equally matched in terms of talent.

Do you have any future plans to act and direct in Cambridge, and beyond?

Yes: directing has been an amazing experience and something I would like to explore. My friend and I have just sent off an Edinburgh Fringe application, and I might do something last-minute for the ADC, as applications close tomorrow. Equally, I do love acting as well. I'm in *West Side Story* later in the term. As for the future...I don't really know to be honest...that's why I'm doing an English degree. [laughs]

Myles was speaking to Joanna Taylor.

Margaret Mountford: "I always think I owe my career, really, to Girton"

Alice Chilcott speaks to the business lawyer turned papyrologist about Classics, Cambridge and life after *The Apprentice*

"I think there's a building on stilts somewhere over there," Margaret Mountford waves in the direction of the Raised Faculty as she leaves the Sidgwick Site. "I walked up here today and thought, is this the Sidgwick Site? I used to come to lectures here every day for the first year!"

The decision to return to Cambridge to study Classics was "less ephemeral than a whim" for Mountford. "I'd always liked to visit classical sites when I was on holiday, I'd drag my friends round all these ruins. I thought I'd really like to study that and know more about it." Almost two decades after beginning her second undergraduate degree, she's now received her PhD, and has spent the past hour giving a lecture on Papyrology in association with the Classics Society. She hates public speaking, she tells me, but nevertheless sits down across the desk with the air of one who knows her talk has been well received. She answers my questions deftly, with an occasional wry smile and a no-nonsense glance.

Mountford has fond recollections of Cambridge, and especially of her old college. "I always think I owe my career, really, to Girton," she says, her face lighting up. "In the summer it was lovely, you could get away, you didn't have those big busloads of people. Oh, and there's far more of that than there used to be, far more tourists."

All the selfies, I muse.

"Well, we didn't have selfies," she returns, somewhat proudly. "The odd person had a camera, but there wasn't all this awful in-your-face stuff all the time."

Cambridge in the early 1970s was a university undergoing major changes. During Mountford's tenure at Girton, Churchill, Clare and King's became the first co-educative colleges; just three years before her arrival, the Cambridge Union Society elected its first ever female president. Yet Mountford looks slightly surprised at the suggestion that there might have been a related atmosphere at the university at the time. "You were just used to them being women's colleges and men's colleges. In Law lectures there might have been 200 men and 15 women. It was simply the way it was... there didn't seem anything strange about it." Similarly, she bats aside my question about sexism in the legal profession. "I think [Charlotte Proudman] is absolutely ridiculous. You put a nice photograph up, and you can't even take a compliment, you know."

"If somebody offers me a seat on the tube, I don't start beating them around the head and saying, 'I CAN STAND JUST AS WELL AS YOU CAN', do I? I say, 'thank you very much'."

I tentatively observe that she must be bored of fielding questions about her stint on *The Apprentice*. "I am," she says sharply, and there is a hint

of irritation in her laugh. As a business lawyer who came late to the TV industry, the celebrity associated with her appearance on the show, though not unexpected, was certainly unwelcome. "It used to annoy me, but now I've stopped letting it annoy me, because it's my fault." She shudders. "When people grab hold of my arm – I can't bear that!"

“WHEN PEOPLE GRAB HOLD OF MY ARM - I CAN'T BEAR THAT!”

Seven years on, Mountford seems genuinely bemused by the fact that *The Apprentice* is still the first thing on people's minds when they see her; she's keen to emphasise that more years have now elapsed since she left the show than she spent on it. Still, it's a topic that she seems unable to avoid: it crops up again as she tells me about her struggle to complete a part-time degree and a Master's alongside. "The hours were so horrendous."

"If the contestants have to be somewhere at eight, we're going to be there at eight. They don't come and film us

getting up, that's the difference!"

Of course, a certain former star of *The Apprentice*'s sister show in the US is now running for President. "I have never met the man, and I've never had any involvement with his businesses, nor would I want to," she says firmly, but she won't be drawn on the subject. "I'm delighted he didn't win the first caucus." She is less reticent, however, with her views on British politics. Business is under-represented in Parliament, she tells me, because pretty much everything is under-represented in Parliament. But she seems to have more pity than contempt for modern politicians. "You're in a sort of goldfish bowl and you must wonder, am I actually doing anything?"

"Parliament has changed.

We used to have great orators – you listen to somebody like Enoch Powell, a wonderful speaker. Nowadays, the only time anybody does a

decent speech tends to be at their resignation. Debates don't sway people, they've always made up their minds before they go in."

Did she ever consider a career in politics? "No," she says, immediately. "I would have hated it."

So what are her plans for the future? Suddenly melodramatic, Mountford puts her head in her hands. "I have no time to do anything!" She's active in the Hellenic Society and chair of the judges for this year's Bailey's Prize for Women's Fiction, a role that has seen her read 170 novels since September. The goal, she tells me, is to pursue her Classical interests. "I don't have a lot of time for papyrology, but I'd like to have more!"



JACOB BALDWIN

Comment

The EU: an institution clearly incapable of reform



Theo Demolder

Cameron's renegotiation shows how little influence we have in the EU

Unfortunately, the upcoming referendum will not be the promised choice between Brexit and a reformed European Union because the EU is, as this last ditch effort has confirmed, unreformable. In the crucial area of the economy, all the renegotiation yielded were the same promises to cut red tape which the EU has been giving for years, and a statement on Eurozone integration of which Boris quite reasonably asked "is it a concession by them or us?". The deal does not address analysis by Civitas, suggesting that only a third of EU free trade deals have benefitted us – largely because most do not include services, which constitute three-quarters of our economy. The EU's collective negotiating power may be great, but that power is still only 1/28th ours. And it is dwindling: the EU's 28 countries today have less than half the share of global GDP which the nine countries had when we joined.

On immigration, Cameron did nothing to end the privileging of EU citizens over those from the rest of the world. Instead, only small tweaks to the benefits to which new migrants will be entitled. Aside from the obvious point that people don't come here to claim benefits, the government's own analysis shows that the changes will be more than offset by the minimum wage increase. The strength of our economy will still draw EU

citizens at a faster rate than our public services can expand, and we will thus continue to be able to take disproportionately fewer people from elsewhere – imposing grossly unfair restrictions. In terms of democracy, Cameron is now touting his 'red card' for national Parliaments to come together to block a law. However, as William Hague noted in 2008, with a chortling Cameron beside him, "even if the European Commission were to propose the slaughter of the first born it would be difficult to achieve such a remarkable conjunction of Parliamentary votes." In any case, we already have the possibility to vote against legislation in the Council of Ministers, but since May 2010 we have tried to block 55 laws, and have been defeated all 55 times.

Notably, the role of the European Parliament has not been enhanced. Its legislation will still be handed down by the unelected Commissioners, whom MEPs are only able to hire or fire as a collective. Cameron may produce a 'rabbit out of the hat' that we can refuse to implement EU laws, but Germany has this already and its Constitutional Court has never used it, as disobedience would make remaining in the EU impossible. Whether it's removing tax on tampons or renationalising the railways, we will still be thwarted. If this is the best we can get with such a strong

hand – the imminent possibility of voting to leave – just think how we'll be treated if we commit to remain; this referendum has been 41 years coming, and we shouldn't expect another any time soon. Nor should we make the mistake of believing that the EU is the democratic institution we might wish it to be – and, with its lack of democratic mechanism for change, will never become.

We should not be cowed into staying in: the scare stories about job losses are based on the assumption that we would get no free trade deal with the EU, but in reality we would be their biggest export market (accounting for 21 per cent of their exports) and leaders would not sacrifice that just to spite us. We are worth £16 billion each year to German car companies alone; would Chancellor Merkel really allow that to be put at risk?

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WE SHOULD NOT BE COWED INTO STAYING IN

And then there's the latest line: on national security. Cameron's suggestion that leaving the EU would mean France opening the border met

sharp rebukes both from France and Channel 4 Fact Check. Indeed, he even claimed that our intelligence agencies wouldn't be able to work together to stop terrorism – because if in doubt, why stop at making people fear for their livelihoods when you can make them fear for their lives too? Of course, security in no way requires political union, and the suggestion that Europol would refuse to work with us, when it works with the US, Australia, and others day to day, is absurd. The entire 'Remain' campaign argument is predicated on doing Britain down: the idea that our economy is too weak; that the British people cannot be trusted to fund universities and scientific research of their own volition; that we would strike down any beneficial law the EU has made; and that we, as a nation, are so narrow-minded that if given back control of our borders we would shut the world out and retreat into jingoism. Our decision will come down to this: do we consign ourselves to an inward-looking, protectionist clique, in the pocket of big business and the establishment politicians they bankroll? Or do we embrace democracy; decide who can come here on merit and need, not nationality; and make our own free trade deals across the world? I'll be making the case for a bright, global future – and I would love it if you did too.

Does UCAS fail to assess applicants as individuals?



Connor MacDonald

The Ivy League admissions system seems to provide greater equality of opportunity

Make no mistake, UCAS is a system in many ways incomparably better than the systems used across the pond. As an international student from Canada, I was surprised that I had to pay a mere £25 to apply to four universities in the United Kingdom. Back home: a grand total of £300 for four. And in the US? I was expected to pay £250 for six. Luckily, I didn't end up applying to that many universities, so the bill was much lower, but it does give you an idea of how utterly absurd applying to university can be compared with your brethren in North America.

However, in other ways UCAS falls short. Indeed, unlike the Canadian and American systems, the application process is really only worth about £25 – no more difficult than filling out a particularly long NHS form. The personal statement, a rote list of academic accomplishments peppered with intriguing reasons why your subject is simply the best, is one of the driest pieces of writing anyone is likely to read (I really feel for my Admissions Tutor).

This differs with the situation back home, where I needed to (in about this order) list at least five different extracurricular activities in which I participated, provide an essay about something that changed me (often one insipid essay title chosen from a list of five even more insipid ones), answer a few additional questions

about someone I would like to meet or something I would like to do in the future, and then, finally, give a transcript. In short, the universities insisted on evaluating me as a well-rounded individual – not, as one classmate put it, a brain in a lecture hall.

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OXBRIDGE REMAINS VERY WARY OF TRYING TO EXAMINE YOU AS AN INDIVIDUAL

Herein lies one of the most fundamental problems with the Oxbridge selection system – it remains very wary of trying to examine you as an individual, an individual right for the university. For example, while the admissions tutors do use the interview process to figure out if a student has the kind of mind that they are looking for, what about the other qualities that would make a student flourish here? Just as important as a solid mind is time management, engagement, well-roundedness and an interest in more than just one's subject. We are – surprise, surprise – more than brains in supervisions, and the university application system should recognise this. Instead, there are students whom I have met who simply do not have the

life skills to cope with university, in a place that does not seem to care at all. To remedy this, Cambridge should at least consider highly the other qualities the applicants possess, adjudicated in the form of a personal essay or at least in a list and description of extra-curricular activities.

The important corollary of this is not that it will weed out those who have made best use of their Sixth Form to study in the day, party at night, sleep in between and contribute very little to their communities, but it will also allow Oxbridge and other rigorous universities in the United Kingdom to better assess their applicants and assess them on 'their' level. For example, public schools in the UK have an inbuilt advantage in the ability to offer small class sizes and in-house interview preparation. In a university application system where grades and an academic interview are everything, all that Oxbridge can do is judge Eton students, for example, against the attainment of other Eton students and pick the best. But what if Oxbridge could learn about the life histories of their applicants? Suddenly, the old Harrovian looks much less attractive than the inner city kid who plays in the band, cares for an ailing mother at home and happens to get A*AA. Similarly, the kid that got into Eton with a scholarship looks much more impressive than the child from an affluent neighbourhood who goes to a

well-off state school.

In short, it is not enough to judge applicants simply by the UMS scores beside their name, nor by an interview that lasts for (at most) half an hour. Oxbridge is not admitting a university of robots, and the application system should recognise this. The results of a different approach are borne out by Harvard, where ethnicities are represented roughly in proportion to their percentage in the wider American population, in recognition of the diverse and radically different circumstances in which applicants find themselves. Tellingly, BME students make up only a third of the percentage they ought to in proportion to national percentages. Importantly, Harvard and other Ivy League universities find it essential to assist students who need extra help in the first few months, so that people from all walks of life can access their potential in their hallowed halls.

Most importantly, however, the North American system, while still demanding exceptional grades at rigorous institutions (as someone with friends at Ivy League institutions, I can tell you they work just as hard, if not harder, than us), also expects achievement in other areas of life, recognising the diverse talents that students have developed. As Cambridge is somewhere that is supposed to be our home for three years, it would be nice if it could do the same.



Entrance exams would benefit the privileged



Noa Lessof Gendler

The introduction of entrance exams is a step backwards for access

Word is they're bringing in pre-interview admissions tests around here. I've got a few issues with this. Fasten your seatbelts, here they are.

The first thing is that written exams favour certain people, namely those who have been taught by the age of seventeen to excel in written exams. Those people, obviously, are most likely to come from the kinds of schools which do well in all sorts of written exams, including A-levels. And guess what? Those people are already disproportionately good at getting into Cambridge. Now, I'm not having any of this 'but if they're the cleverest then it's fair' nonsense. If you've been paying attention to anything since the beginning of time then you'll know that people who are good at passing exams aren't the only ones who deserve a place at the University of Their Choice.

We shouldn't really need to talk about this but apparently we do. Apparently some people need reminding that systems invented by people in certain demographics for people in those certain demographics don't work in favour of people from all demographics. For example, this promised new exam system is going to directly disadvantage students

from less privileged backgrounds who attend schools with more strained resources, and who lack the luxury of the extra tutoring necessary to pass an Oxbridge admissions test. Interviews allow an academic to speak to the applicant, face to face, and gauge their personality, their interests, their love for the subject – and even then, the statistics prove year in, year out that private schools are better at getting kids in. Add a written exam beforehand and a load of hard-working kids who deserve to at least meet the interviewer won't. And this has its own knock-on effect. Knowing that they're far less likely to pass a pre-interview exam than their private school counterparts, the number of students applying from less privileged schools will drop. When you make the application process look intimidating, you discourage people who haven't grown up being told that they're the future masters of the universe. Then you promote class divisions, and before you know it, Cambridge is the kind of elitist snob-hole you spend so much time insisting it isn't.

So here's the next thing that happens: the division between Oxbridge and other Russell Group universities grows even more. You either go to a good university, or you go to Oxbridge

and that's something else altogether. You create this aura around your own stone walls, and look down over the parapets at everyone who worked just as hard but just wasn't as lucky. Then you feel smugly self-satisfied, even though you don't deserve to. You trick yourself into thinking that you earned your success when really all you did was trip other people up. Tripping up your opponents doesn't count as winning; it's actually cheating.

Before we move on, let's just consider one more way in which the new exam system will disadvantage less privileged applicants. Back in the day, everyone applying to Oxford or Cambridge spent a seventh term at school preparing for their entrance exam once they'd achieved the necessary A-level results (think *The History Boys*). Funnily enough, those who will do best in entrance exams now are those who are a year older and have spent an extra year learning how to pass exams. Those people are going to be the ones who can afford to take gap years. A whole lot of people don't have that option – they either have to get a bloody degree so they can get a job, or just cut to the chase and get a job. An extra hurdle won't make the competition fairer. It's going to exclude people from the competition altogether.

So why has the university decided to take this bizarre step back into the 1980s? They say it's to regulate admissions requirements across colleges, but they could do that with at-interview tests, and anyway, colleges look for different things in applicants so I don't really buy it. I think it's far more likely that the university is trying to economise on interview time by weeding out more applicants beforehand. Although I understand that this must be necessary – I like my supervisors, and I feel for them around Christmas when they're swamped with undergrad interviews – there must be a better way to do it. Couldn't they make the interview period longer to reduce time constraints? Couldn't faculties take a larger role in managing the process, rather than leaving some colleges understaffed? How about, I don't know, shelling out a bit more pay to academics who work long hours trying to make fair decisions about who deserves a place?

I hope I'm wrong. I hope this change doesn't de-diversify Cambridge even more and return it to the dark ages where only the richest can afford this kind of education. I hope I'm worried for no reason – but, given the current political trajectory of the university, I don't think I am.

Romcoms: work of the patriarchal overlords?

Emily
Bailey-Page



Romcoms romanticise the
stalker a little too much

This week, *The Tab* turned its unrelentingly investigative journalistic gaze towards Cambridge's finest egos, and I voted shamelessly like the rest of you. Casting my columnist's net further afield, I also reeled in coverage of a study that's been doing the rounds. Papers from *The Telegraph* to the *New Statesman* have reported on study conducted by Julia R. Lippman, which suggests that exposure to romcoms makes women more likely to accept stalker-like behaviour as normal and romantic.

Think about it. When Ben Stiller hires a private detective to follow his teenage crush Cameron Diaz around the other end of the country in *There's Something About Mary*, she's pretty cool with the situation. When an inexplicably sullen man is an arsehole to his best friend's wife because she's pretty, later delivering a botched, terrifying wedding video of them featuring some nice shaky close-ups of her face, it's not a low-budget horror film. Richard Curtis tells us that this is *Love Actually*. She kisses him. Of course.

From John Cusack's weird boombox behaviour in *Say Anything* to Ryan Gosling restoring an actual house in *The Notebook* because he had sex there with Rachel McAdams that one

time, women in the study exposed to these characters were more likely to agree with statements such as 'an individual who goes to the extremes of stalking must really feel passionately for his/her love interest.' Obviously, this is bollocks. Love does not, and should not, transcend people's basic emotional and physical boundaries. Respect, contrary to these tropes, is a fundamental component of relationships, and respect means taking no for an answer.

But as the spotty teenager with a heavy fringe I once was, growing up in front of a television which told me that a girl should go out with a guy as long as he was 'persistent' enough, simple mutual respect didn't really enter my conception of romance.

When I was in the middle of a strange quasi-relationship, my mum asked what I found attractive about him. I scrambled around for something. The girls in the movies never really specified what it was that they liked about the guy they inevitably ended up with. Their transition from ambivalence to ardour never got explained. But they did always end up together. I probably said I liked him because he was funny, even though in reality I winced and laughed politely

through his shitty jokes. I honestly just didn't understand that if he liked me, I had the right to turn him down, that that was a thing which actually happened.

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IT'S NOT ALWAYS RIGHT TO
JUST LAUGH THE CREEPY OFF

If you're banging your head against a wall at the naivety of my younger self, then I gladly join you. But even for those not as impressionable as myself, even if the popular culture we consume does not directly affect the way we behave, it still shapes what we come to expect as normal, understandable behaviour from other people. I don't believe Tarantino films are responsible for gun violence. I've seen *Pulp Fiction* and I've never been tempted to rob a diner. But we also do not live out our lives in a vacuum from the culture which both shapes and reflects our attitudes.

It's easy to watch Ben Stiller stalking Cameron Diaz across Florida and

think that this would obviously be a weird and unacceptable situation in real life. But the more hidden assumptions this set-up rests upon do get thoroughly absorbed into our culture, all the more insidiously so because we genuinely believe we're rejecting the plot for its ridiculousness.

At this point I proudly introduce every woman's favourite concept: the friendzone. Apparently being nice to a girl works like a vending machine; if you keep feeding in compliments and supportive advice, eventually you deserve a relationship to fall into your hands. Never mind that committing to a relationship with every guy who shows you some kind of attention is a dubious and untenable social model at best – the idea that a woman might have agency in this situation, or that her feelings alone would be valid grounds to say no, doesn't really come into the equation.

By no stretch of the imagination am I branding romcoms the work of the devil. And no, put your comment piece away, this is not a free speech issue. We can't ban Katherine Heigl. But with mutual respect still a fundamental issue in young people's approaches to relationships, it's not always right to just laugh the creepy off.

Head space

In her fifth weekly column, *Rhiannon Shaw* discusses love and anxiety



Rhiannon Shaw

Valentine's Day is coming up so I thought I'd write a little love letter to my mental illness.

Here goes:

Hey, baby. No, don't get up. Stay there, let me unravel myself for you. Mm. Yeah. I'm here to romance you, honey-sweet-chocolate-sweet-bottom. Make a list of all the groovy and shaggy things you've done for me. All that sexy, sexy anxiety. Mmm. Those nights when we barely slept (if you know what I mean). Oh sugar, I'm gonna lay myself down on a sheepskin rug and let you know how much I love you.

Remember when I got into my first relationship and you helped me convince myself I was ugly and worthless and lucky to be tolerated at all? Because I do, baby. Thank you for whispering that he was constantly cheating on me in that caramel voice of yours. And when his ex-girlfriend started harassing me via social media platforms, you held me really tight and told me it was okay, I deserved it.

Oh and love, do you remember when he carefully explained that he was 'settling' for me and could do

much better? You stopped me from punching him in his stupid face. If I upset him, he'd leave me and no-one would want me! God, women are so sensitive! You reminded me I was overreacting. Thanks, babycakes.

Maybe this comes off as a little passive aggressive. Maybe I should root out my depression and anxiety and have a chat over coffee about 'what went wrong'. Maybe I brought all of this on myself and the mental illness, in the end, loved me so much it ended up hurting me. Maybe I'm just a bitter, crazy old hag.

What that relationship reveals to me now is less about the unfortunate soul I spent 18 months with (soz bby) and more about where my head was at back then. I wasn't okay, but I didn't know it. I figured that was my 'normal' and all relationships featured a heavy level of paranoia and pain. Looking back through the lens of a clearer and less depressed mind, I can see far more clearly than I could have when I was seventeen. In a way it feels quite futile, because I can't protect that young woman any more than I can protect the eleven-year-old Rhiannon, who had her heart broken by Nick from 6SB.

Love, my friends, is really hard. It requires patience, optimism and endless, endless forgiveness – and that's only what I've worked out from watching romcoms and reading *Twilight*. If great poets could spend their lives pondering it, I'm hardly going to fit it into 800 words and send you all on your way to romancing the living bejeezus out of your RAG Blind Date.

Trying to love yourself is hard enough, let alone someone who knows what you really look like in profile and might someday hear you snore. But all that stuff about how 'you can't love

someone else until you love yourself' is bullshit, of course, because both are a journey (if you'll excuse me temporarily turning into a wise old man from a kung fu movie).

You learn how to cope with your own tics, your own changes and inconsistencies, while learning to love the people around you for theirs. I'm in the process of trying to work out how to treat myself like an acquaintance, a best friend, and then, after some hard graft, a life-long companion. But I'm also in love with a non-Rhiannon, which is nice, partly because it stops me from thinking about myself all the

time, partly because he's pretty darn wonderful.

There's so much that can go wrong when you love someone who's a little... well ... 'anxious'. You can't kiss the pain away. There's no way to romanticise the ugly bits – the self-loathing, the anti-social behaviour, the frustration on both sides. A lover on a TV drama might come to their beau's bedside, having 'saved them' from an overdose. The beau might then skip out of the hospital, magically freed from their debilitating depression by the 'power of love'. A knight in shining armour will have the same luck

restoring your vigour for life as a girl you meet in a coffee shop will have in curing your cold. Unless they're both medical professionals, it's probably too good to be true.

But oh, being in love with the right person is pretty bloody spectacular. If you get the chance to do it and you want to do it, do. I won't completely drag its name through the dirt because you're not 'ready' if your mind doesn't work perfectly yet. A loop of depression can make you think that you don't 'deserve' to have nice things. I want you to know that you absolutely do. Just make sure they deserve you.



Junior doctors' strikes are a symptom of an ailing NHS



Haroon Mohamoud

Complaints over working conditions for junior doctors are just the tip of the iceberg

Last month, junior doctors in England went on strike for the first time in more than four decades. Up to 38,000 medics joined the picket lines across the country in a long-running dispute over new contracts, which could see changes to pay for weekend work, career progression, and the safeguards which protect doctors from being overworked. As a consequence of these strikes, some 3,000 operations had to be cancelled.

This no doubt inconvenienced countless patients who would have taken time to make preparations before being turned away on the day. Strikes are taking place again this month, but whereas last time industrial action did not interfere with emergency care provision, on 10th February there was a full withdrawal of labour between 8am and 5pm. I am sure even those patients whose care has been disrupted by these strikes can sympathise with the predicament of the hard-working clinicians up and down this country.

Without a shadow of a doubt, our medics are some of the most dedicated, diligent individuals in society, often clocking hours many times over the national average and bearing more than their fair share of unsociable hours, causing them to miss out on valuable time with family and friends.

What is clear from these strikes is that doctors have considerable bargaining power. After all, we all rely on

their services more than once in our lifetime – whether that be at child-birth, for a check-up at our local GP, or in the last days of a terminally ill loved one. Their calls are more than certain to turn a few heads; the prospect of unmanned hospital desks is not a prospect many (or any) of us anticipate without an ominous feeling.

“

OUR MEDICS ARE SOME OF THE MOST DEDICATED INDIVIDUALS IN SOCIETY

It is likely strikes may become commonplace, as both sides in the negotiations – the British Medical Association (BMA) on the one side and the government on the other – continue to be immovable in their demands. It is crucial, therefore, that when doctors go on strike this week and in the future we spare a thought not only for the doctors and their patients but also for those countless, unnoticed champions without whom doctors' achievements in wards and clinics would be impossible.

This includes but is not limited to the overworked receptionists and sleep-deprived nurses in hospital wards, or

porters who pace up and down corridors to deliver blood specimens for clinical analysis. They are the unsung heroes of our NHS; their vital contribution so often goes unacknowledged. Their protestations about hours or working conditions are, however, left unanswered, if at all heard.

Indeed, in May last year, nurses threatened to go on their first strike in their union's 100-year history to fight the government's proposed changes to mould their promised seven-day NHS vision. Last month, nurses, healthcare assistants, porters and other members of the NHS workforce voiced their solidarity with junior doctors over strike action. They sympathise with their junior doctor peers not only in principle but practically speaking; they experience similar if not more testing working conditions on a daily basis.

A survey of hospital porters in Scotland revealed that 60 per cent believed they were running a service with fewer than the necessary staffing levels. One porter spoke of working on a zero-hours contract for six years and being paid less than contracted staff doing the same job; another recounted working around 22.5 hours overtime per month. They are routinely asked to undertake tasks for which they have no training – be those manual handling or security patrols.

Research has shown that unsocial hours reduce life expectancy and have an impact on one's family and social

wellbeing. In stretching staff over the course of seven days instead of five – and paying less for the extra hours – all practitioners, not only junior doctors, are affected.

One stark statistic illustrates this – in 2015, more than 10,000 nurse vacancies were left unfilled in London alone. This means that nurses currently employed in trusts across the country are doing the equivalent of two or three people's work by staying late and missing out on breaks. One in three nurses does more than their contracted hours, with more than 7,000 still working for more than two hours on average after they should have gone home. These nurses who do unpaid overtime – approximately a third of the sector – risk not only their safety but that of their patients.

When these debates about working hours and conditions recur, as they almost certainly will over the coming months and years, we need to remember that the NHS – just like the human body to which it tends – is a holistic, interrelated organism. Nurses, technicians, porters, cleaners, pharmacists, phlebotomists, doctors, and many others play an essential part throughout the diagnosis and treatment processes and everything in between. If the ailments of our health service are to be remedied, we need a wholesome approach which addresses all of its sub-sectors and encompasses all of its staff, from doctors to nurses to assistants.



Miranda Slade

On Boredom

by Miranda Slade

We've reached the halfway point of Lent term, which means that we are halfway through the academic year. Scary, right?

This being my last year in Cambridge, I feel as though I should be seizing every day I have left in this beautiful city before my time is finally up. A combination of age and wisdom should enable me to smile stoically in the face of my eleventh 'Week 5', all the while producing essays that continue to question and redefine the fine line between bullshit and mediocrity. As Storm Imogen threatens the lives of all us cyclists making the brave journey to the Sidgwick Site, I want to feel like an Epic hero cycling towards death or glory. But I don't. I'm ashamed to admit it, but I feel bored.

My mum's voice rings in my ears – "Only boring people get bored, Miranda". Well, it's not true. I can't be a boring person, Mother, because if I were then my self-absorption would have found a limit by now, and clearly it has not. I have even started to sub-

ject people to weekly instalments of my self-indulgence in the form of this column. Thus (as with everything else that I am not willing to accept fault for) the problem must lie elsewhere.

The workload tends to a crescendo at this point in term. I admit it feels strange to complain about boredom when I have constant deadlines, an inexhaustible reading list, and a half-arsed attempt at a dissertation lurking somewhere in the abyss of my hard drive. All of these things should be absorbing my attention, but somehow the 'fight or flight' response to stress plateaus, and we succumb to stagnation.

Amid as much stress, confusion and as many hangovers as one can fit into eight weeks, having some kind of routine is imperative. I have perfected the art of an 11-minute turnaround from being asleep to walking out the door. I am a well-oiled machine, one that budgets only half a minute to eat a crumpet while applying liquid eyeliner. So ingrained in my muscle memory is the cycle from home to Sidgwick that I could, and practically

do, execute it in my sleep. Who cares if by the time I arrive the harsh weather has my make up streaming down my face, and I spend the first hour of the day distracted by indigestion? I possess the robot-like efficiency that could make me the bleary-eyed poster girl in any workplace under a totalitarian government.

The downfall of the drills put in place to get by is the tedium that accompanies them. Day after day, essay after essay, the Corpus clock ticks on, and so do we. To feel as though you are living your own Cambridge-based Groundhog Day is all too easy.

I'm sure this phenomenon is not only specific to me. I know this because a young man in the Cindies smoking area once tried to persuade me to go home with him based on his conviction that we had slept together the week before. I explained to him that this had not happened, but he held his ground. Believe me when I tell you that my sex life is not such a complicated or hectic narrative that I would have forgotten this event. My cynicism tells me that this was simply

a line he was using to try and dupe women into sex, but I find it difficult that someone could be quite so obnoxious as to believe that anyone would be stupid enough to fall for this. Not even me – although I did appreciate the creativity he brought to the Cindies pick-up line, when usually the promise of a stop-off at Gardies en route to bed is deemed sufficient. Giving him the benefit of the doubt, I choose to think he was stuck in his own time loop.

“

BOREDOM IS AN INVOLUNTARY AND UNDESIRABLE STATE OF BEING

Desperate ploy or not, it made me consider the possibility that we are all stuck in this cycle of repetition. How do you break the cycle? In *Groundhog Day*, Bill Murray falls in love with

Andie MacDowell, and she inspires him to relinquish his selfish hedonism and find meaning in his life. The easy breaking of such a curse only exists in romcoms and, unfortunately, we aren't living in a romcom (I'm actually quite happy about this – if I were in a romcom I'm sure I would be overlooked as romantic lead, instead having to accept my lot as lead's brazen friend who jokes about being hungry and not having a date to the fairytale wedding at the end).

Boredom is an involuntary and undesirable state of being. I feel guilty about being bored, truly I do, but hours of toil in the library will inevitably arouse feelings of restlessness. I don't know where the holes in the Cambridge time/space continuum are, or how to fix them, but I hope I find out before advertising myself as a less-glamorous but more literal incarnation of 'Factory Girl' attracts the attention of any nineteenth-century industrialists looking to fill a position at the cotton mill. Unlikely, I admit, but not as unlikely as being cast as romantic lead – I don't want to take any chances.

Vulture

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ANNA MCGEE

FITZWILLIAM AT 200

On the history of the Fitzwilliam Museum and how the bicentenary exhibition hopes to celebrate it

“I don’t care if an undergraduate spends three years here without setting foot in the place: what I want is a nucleus of people who take a real interest in the museum...” These were the words of the Fitzwilliam Museum’s director, Carl Winter, in a *Varsity* interview of February 1966, after the newspaper had pointed out that the Museum was suffering from falling visitor numbers and an elitist attitude. 50 years on, in the year of the museum’s bicentenary, we’re heading back to look again at the Fitzwilliam’s development and its changing relationship with the university and its public. This is the backdrop to its newly opened exhibition *Celebrating the First 200 Years: The Fitzwilliam Museum 1816 – 2016*.

The Fitzwilliam Museum, the second public art gallery in England after the Dulwich Picture Gallery, has always had to juggle its commitment to the students and to the general public. When Viscount Richard Fitzwilliam of Merrion bequeathed his paintings, drawings and other artefacts to the University of Cambridge upon his death in 1816, he wrote in his will

that the collection should be “for the increase of learning”. However, despite the museum’s extraordinary collection, for a long time members of the University did not consider it of academic importance. It was balls and banquets that were held in its galleries rather than symposiums and seminars. Perhaps this should not be surprising: only in 1970 did History of Art become an independent degree subject. Nevertheless, from the very beginning there were attempts to make the Fitzwilliam both more academically relevant and more widely accessible.

While at first the paintings were arranged simply to create pleasing ensembles – almost like wallpaper – in 1856 William Whewell, Master of Trinity and Chairman of the Fitzwilliam Syndicate, organised the artworks by period and school to create an ‘historical hang’. Sydney Cockerell, probably the Museum’s most influential director (who held the position from 1908 to 1937), had not himself enjoyed a university education and so made sure that the Fitzwilliam welcomed students and public alike. Under him, the policy of student-only

Fridays was abolished in 1908.

Over time, then, the Fitzwilliam has strived to fulfil Richard Fitzwilliam’s dying wish that the Museum should be for the “increase of learning”, not just for students but much more broadly.

Even Carl Winter can be excused for his ‘elitist’ comments: he went on to defend himself, saying that he didn’t just want students “doing dutiful circuits” of the galleries without actually reflecting upon what they were looking at. A student-run Fitzwilliam Museum Society now exists and its events aim to engage all members of the University with the collection. The annual ‘Love Art after Dark’ event offers life-drawing workshops, interactive gallery tours and live music: there is something for everyone.

Like the Fitzwilliam Museum itself, the bicentenary exhibition – which will run throughout the year in its Octagon Gallery – caters to all interests. For once, it is not the works of art that take pride of place, but rather the history of the building, the collecting methods, the personalities,

and the internal politics. The curator, Dr Lucilla Burn, explained that this shift of focus helped to reveal a side of the Fitzwilliam often overlooked and to set the collection in context. We learn from the exhibition, for instance, that before the current site on Trumpington Street was found, the syndicate responsible for Richard Fitzwilliam’s endowment considered knocking down Gonville and Caius

works of art in the Museum are not a static collection but constantly evolve, responding to the art market and the outside world: a beautifully illustrated Japanese poetry anthology from the nineteenth century, *The Bird Book*, was bought during the Second World War in 1941.

The then-Director Louis Clarke wrote of the acquisition: “thanks to the world situation [it was] much decreased in value but not in beauty”. And later during the war, the same director oversaw the evacuation of many of the Museum’s artworks to houses all over the country. The current exhibition cannot possibly include everything, but over the year some of the works on display will change to refresh what is on offer, inviting the visitor back for more.

In 1840, as the current Museum building was being erected, The Cambridge Portfolio composed a sonnet: “For lo! ... /A glorious temple rises/ in which Art /May fitly be enshrined!” But, as the exhibition shows, the Fitzwilliam Museum isn’t just a “glorious temple”: it’s a home to people as well as art.

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IT WAS BALLS AND BANQUETS
RATHER THAN SYMPOSIUMS
AND SEMINARS

College to make room for a museum! The compact exhibition, set against sumptuous red walls to suggest a nineteenth-century gallery space, chronologically traces the key events in the Museum’s life, and includes never-before-seen archival images and artefacts acquired over time. The



INTERVIEW

TIM KNOX

Shelfali Kharabanda speaks to Tim Knox about heading a 200 year-old institution

If you ask a young boy what they want to be when they grow up, it’s likely that the answer won’t be curator of a museum. But if you travelled back in time and met a very young Tim Knox, that’s what you’d get. He skipped out on the astronaut phase.

Knox’s enthusiasm for art began at an early age. He grew up in Nigeria, and then in Fiji. If his parents would go into town to do shopping, Tim would be waiting in the museum. He became obsessed with historic houses, churches, old buildings and collected little things, like shells and insects. He was fascinated with both the large and grandiose and the small and delicate: These passions shaped his career. After studying art history at the Courtauld Institute, Tim Knox worked at the Royal Institute of British Architects Drawings Collection, the National Trust, and then ran the Soane Museum for eight years before moving to the Fitzwilliam Museum in 2013.

I bring up Carl Winters’s words in his interview with *Varsity* in 1966. What would students miss out on if they spent their undergraduate years without setting foot in the place? Cambridge has so many different forms of art on offer and creative endeavours filling our calendars each week. We are, Knox acknowledges, rather spoilt for choice. After much consideration, he says: “If

universities are here to polish people and equip them for the outside world, the university museum has actually a very important place.” It’s difficult not to agree. For those of us furiously scribbling away at essays on a regular basis, the openness and calmness of the Museum gift art, paired with an endless amount of time to reflect, consider and breathe.

“
HE SKIPPED OUT ON THE
ASTRONAUT PHASE

He talks about the role of the Fitzwilliam as “Janus-headed”. On the one hand, they have to support university research, and on the other, to cater for the general populace. It leads us on nicely to talk about access, and the interesting dynamic in Cambridge between students, university staff, and those “who aren’t involved in the rather rarified groves of academe”. He’s keen to establish responsibility among them: “You know, there are sections of the populace who live in North Cambridge or in The Fens who wouldn’t dream of coming into central Cambridge, let alone go inside a museum. They find it completely intimidating, and quite a lot of work in our learning teams

is to encourage people to see this as part of their lives as well. That’s as important, in a way, as our work with the university, to bridge that gap.” Exhibitions play an important role in this, engendering excitement and broadening what the museum has to offer. He mentions the upcoming exhibition *Death on the Nile*, showcasing Egyptian coffins, which he believes could be inviting for people not necessarily interested in paintings by Titian and Matisse.

“Certainly the small boy population of Cambridge will be very interested”, he says, smiling. I realise, as we speak, how much the accessibility of museums has developed over time. “In the last 10 or 20 years”, he says, “museums have completely transformed themselves”. It’s something going on all over the world, he says, “but certainly we’re leading in Britain, trying to make museums relevant to modern audiences”, gesturing to the importance at the Fitzwilliam of emphasising free entry and friendly staff, as well as mentioning the significance of disabled access, lifts and baby-changing facilities. Famously, the nineteenth-century museum refused to allow in servants, babies, and nursemaids with their charges, preferring those who were deemed ‘respectable’.

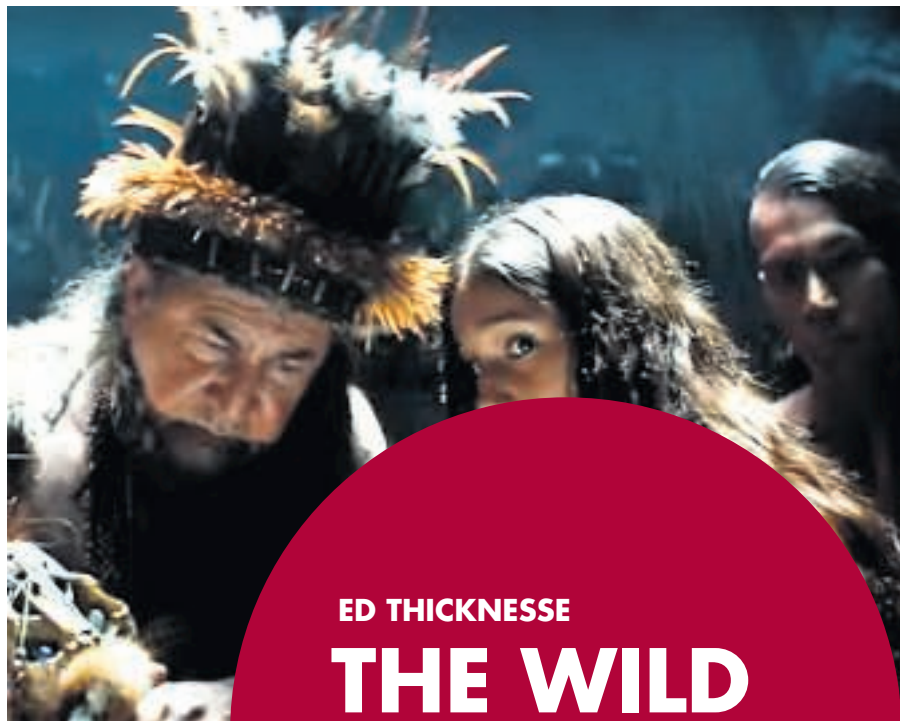
I question Tim about the extent of sincerity in art. On Picasso, he says: “those early works done as a penniless

artist in Paris, or *Guernica*, done on the eve of the Second World War – I would say that absolutely comes from the heart. This is an impassioned cry from a Spaniard looking at this terrible atrocity that falls on his Catalan countrymen.”

Yet Knox also acknowledges how art can be manufactured by the mind for particular purposes. “Certainly as a grand old man in the Sixties, Picasso was perfectly capable of turning out pot boilers for money.”

According to Knox, this can be seen again and again with artists. He talks about Millais, starting off as an ardent pre-Raphaelite painting incredibly meticulous works which were “hated by the critics, hated by them”. He later became very wealthy, became a baronet, and paints *Bubbles*. Pears soap bought *Bubbles* and used it to advertise.

Perhaps there is no empirical evidence to prove the honesty of a piece of work. And there doesn’t need to be. There is no training needed to appreciate sincerity. If it’s there, you feel it. Tim Knox is certainly as sincere in his responses as he is in his concern that the Fitzwilliam be accessible and frequented by everyone, irrespective of who they are or where they come from. His lifelong passion for architecture, art of all forms, and interesting objects is palpable, and you don’t need to be an art historian to feel it.



In Alejandro G. Iñárritu's latest suffer-athon *The Revenant*, Leonardo DiCaprio takes on Mother Nature herself. He crawls through snow, swims through rapids, and even sleeps in a horse. Swamped, but not overcome, this set piece recurs again and again throughout not only the film, but the whole genre of the Western, as the American frontier is made the backdrop for the most intimate of revenge narratives; man constantly

ED THICKNESSE

THE WILD WEST

On the portrayal of American Indians in Hollywood

asserts his domination of the natural world, and becomes literally

supernatural in doing so.

In such depictions of the civilised world's conquest of the natural, the role of Native American cultures has, historically, been sidelined or ignored. At best, they are assimilated with and dominated by the natural world, and are portrayed as stewards or guardians, as in Terence Malick's *The New World*, or even Disney's *Pocahontas*. At worst, they are demonised, made the cultural 'Other', the embodiment of the civilised world's darkest fears. A third, and possibly more problematic, alternative is offered by films such as the box office catastrophe *The Lone Ranger* or John Maclean's *Slow West*, where Native Americans act as sidekicks or assistants to various all-American heroes. In each instance, the vision of Native American cultures becomes a footnote in the narrative of American expansion, neglected and swept aside.

However, the subject has occasionally been approached from the other side: both Kevin Costner's *Dances with Wolves* and *The Revenant* do well in locating their individual dramas in the broader canvas of expansionism, and attempt to interrogate it from the alternative points of view. DiCaprio, on receiving the Golden Globe for *The Revenant*, noted this, saying: "It is time that we

recognise your history and we protect your indigenous lands from corporate lands and people that are out there to exploit them... it is time that we heard your voice".

And it is time – frankly, it's well past time. Issues of race in Hollywood have never been as prevalent and as exposed as they are in 2016, with #OscarsSoWhite campaign currently dominating conversation. As problematic as this issue is, however, it represents only the tip of the iceberg: the issue is rooted far too deeply, in both the industry and in the myth of the American West, for it to be resolved by a few nominations and awards.

We still are waiting for the film that gives the neglected voice the authority that it has always been denied. *The Revenant* in its own way comes close to doing so, but is too focused on the motifs of pursuit and revenge to flesh out what is hinted at. *Dances with Wolves* is even closer, yet it ultimately remains the vision of a white man in a different culture, and the film likewise too much in lieu of the myth of the white man, a myth popularised and perpetuated by films such as *The Magnificent Seven*, *High Plains Drifter*, and *Shane*.

It's not that this cinema doesn't exist: there is in fact a small but active community of Native American filmmakers, producing works dealing with both the contemporary, such as 2004's groundbreaking *G*, a documentary about the effect of methamphetamine in the Navajo Nation, and the historical. *Atanarjuat: The Fast Runner*, a retelling of an ancient Inuit legend,

is perhaps the most famous of these. That these films are in a wide variety of languages and dialects further highlights the problem of the broad-brush treatment of the indigenous peoples of America in film: a multitude of individual societies, geographically and culturally distinct, have been elided into one 'Other' culture, a single alternative to the orthodoxy of the expansionism of the United States. It's not just one culture that has been sidelined, but a panoply, and it's this diversity that must be highlighted and celebrated if their vision and experience are to be truly shared.

Hollywood will, in all likelihood, continue to produce and pump money into the kind of cinema it always has. The entire system is set up to perpetuate itself, with the result that larger studios like Marvel can plot out their releases up to 2030 and beyond, confident that they continue to break box-office records the world over. And of course, the problem of representation does not belong to indigenous cultures alone; as the Oscars have demonstrated, marginalisation is deeply ingrained in the entire make-up of Hollywood.

Perhaps, however, the controversy that has flared into life with this latest set of nominations will encourage the beginnings of a change in the system; perhaps it will begin to create the conditions in which we can all hear the empowered, autonomous voice of the forgotten peoples, in control of their own image, sharing their history with us.



THE WEEK IN CULTURE

1. If you're feeling nostalgic, head to Corpus Playroom next for a roaringly funny spoof of the *Famous Five* adventures. Showing 16-20th Feb, £6

2. JK Rowling has left to the top of the book charts less than eight hours after the announcement of her 8th book, the playscript of *Harry Potter and the Cursed Child*. The play is set 19 years after the end of the *Deathly Hallows* and finds Harry as "an overworked employee of the ministry of magic, a husband, and father of three school-age children."

3. For an classical way to celebrate Valentines Day, Emmanuel College Chapel Choir are offering students a 'serneading service' to raise money for their upcoming tour.

4. Alternatively, check out The Ahbab Festival - an Arabic Music Festival celebrating and exploring themes of love in music and film running all weekend at Cambridge Junction.

ANNA'S CULINARY CORNER

With Pancake Day over and done with for another year, I've certainly managed more than enough of pancakes to tide me over a hypothetical Lent if fasting was a thing for me. But – excuse my unholiness – with a food column, sugar addiction, and a persistent need to check Wikipedia for the reason Pancake Day is celebrated at all, I feel like I'm committed to a sturdy diet of no-bounds sugary goodness all year round. If you're here to figure out what is the new vogue in fasting, burn the page or block the website on your browser before temptation takes over: as with all things, lessons can be learned from Pancake Day, and I'm here to tell you how to make the next Pancake Day bigger and better.

I seem to undergo an annual déjà vu on Pancake Day, with flashbacks to swearing to do things differently the following year. Now, pancakes may well be a tradition hailing from the Middle Ages, but at every pancake party there is always the unfortunate keeper of the crêpe pan. Don't get me wrong, I love watching the batter turn into golden brown deliciousness. But sometimes I just want to dig into a pancake when it's still fresh from the pan, without keeping an eye on the next one for the ever-present hungry masses – after all, on a student budget, free pancakes are a time-tested hit and the cook is rarely left with a free moment.

If you're willing to break with tradition, there are ways to make your future pancake days easier to dish up while retaining all of the original gluttony – after all, Pancake Day isn't known globally as Mardi Gras or 'Fat Tuesday' for no reason.

Looking beyond pancakes, New Orleans is the definite destination, both in terms of carnival knowledge and culinary culture. Here a dictionary is a must for the uninitiated to navigate the Mardi Gras streets filled with po'boy, beignets, calas, gumbo, paczki, and jambalaya. A somewhat more pronounceable option is the king cake, a treat found across the globe in different forms and on different occasions. The most common versions are takes on either a hollow circle of sweet brioche, with a glazed top and coloured sugar to match the carnival look, or puff pastry filled with chocolate, almonds, apple, or anything else you might dream up.

A staple feature is a small toy baby hidden in the cake (although, as true believers in health and safety, some bakers now leave the baby outside the cake to avoid responsibility for choking carnival-goers), symbolising baby Jesus and allegedly bringing luck to whoever finds it first. Also a testimony to the popularity to king cake is its spread to other holidays: you can find versions tuned not only to Christmas, Valentine's Day, and St Patrick's Day, but also to the start of football season and the tailgate parties of Louisiana State University and New Orleans Saints.

However, if you find the New Orleans-style extravaganza a bit much, there is always the option of the more contained Nordic noir. While cinnamon buns, gravlax, and smorgasbords have made themselves known to British palates though IKEA, the rest of Nordic cuisine remains unexplored territory. It may seem a meagre start to Lent, but peasoup features on the Mardi Gras menu of the north.

Traditionally – nowadays not so much – fortified with pig head and pig feet, this dish is guaranteed to provide fasters with an artery-clogging dose of animal fat. A perhaps more appealing option is semla, a sweet bun filled with lashings of whipped cream and jam or almond paste, and topped with icing sugar – mouthwateringly decadent, easy to make, messy to eat. The ultimate savior of any pancake party that still wishes to remain a pancake party

without having someone man the pan the whole night comes also from the North, in the form of the oven pancake. This is essentially a thicker, more scrumptious version of its crêpe cousin, baked on an oven tray, with the added benefit that when the batter has gone into the oven, there is no need to flip or watch anything – just set a timer and wait for multiple servings of deliciousness emerge.

Culture



OVEN PANCAKES

4 dl plain flour
1 ½ dl sugar
1 tsp baking powder
1 tsp salt
1 tsp vanilla extract
8 dl milk
2 eggs
100g butter or margarine, melted

Mix the dry ingredients together, and add the wet ingredients to the mixture. Cover a baking tray with baking parchment, and pour the mixture. Bake at 200-225°C for about half an hour, et voilà! You'll have many happy tummies with minimal effort.

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ALICE DURRANS

VOLUNTEERING WITH THE NEW KIDS COMPANY

Why we need to keep faith in spite of bad press

On my first training day with Kids Company, 15 trainee volunteers were gathered in one of the charity's houses used as a therapy centre for children and their families.

We were asked: "So, what does Kids Company mean? What do we do as a charity?" My practical and conditioned mind thought "a charity providing help to underprivileged inner-city London kids and their families". Next to me a lady called out: "Love – Kids Company is about love." And she was right. Kids Company successfully and effectively provided love and care to thousands of families for the 19 years it was running. This is a principal and fundamental value that must not be forgotten in the shroud of negative publicity the charity received at the end of last year.

This week the BBC broadcast a documentary, *Camila's Kids Company: The Inside Story*, depicting the last months before the charity's closure, and what the future holds for it. There's no doubt that an "extraordinary catalogue of failures" led to the charity's collapse – perhaps Camila Batmanghelidjh could not control the beast she created. Regardless, I can't help but feel devastated about how the media's tirade caused long-term damage to the charity's reputation – as described in the documentary, "the Kids Company brand had become toxic". Watching the documentary, I was in tears as it showed footage of crying and screaming Kids Company clients at the gates of its largest walk-in centre. They didn't buy *The Times* or *The Guardian* or watch BBC News – for these parents and children the closure

of the charity was sprung upon them unawares, and the consequences were disastrous. The charity operated as a family and the media undermined the trust people had in Camila's model of care, her family of helpers.

“

YOU CANNOT QUANTIFY THIS KIND OF CARE PROVIDED TO DISADVANTAGED CHILDREN

I was working with Kids Company as a volunteer up to the very last days of its operation, and I was a witness of the devastating effects of the media investigations into the charity. For three weeks in the summer of 2015, I volunteered with Kids Company on projects which included a play scheme based in London schools, and residential weeks where the kids stay away from home for five nights and partake in fun activities, including swimming, kayaking, and horse-riding. For most of the children, the residential weeks are their first experience outside of the concrete jungle.

On arriving at the venue where the residential camp would take place for the week, a staff member of Kids Company informed the group of volunteers that the next two residential weeks were to be cancelled due to the ongoing investigations into allegations of sexual abuse. This meant that the charity was not allowed any contact with children – every school helper, volunteer, mentor, therapist and so

many more people working with the charity's kids had to withdraw immediately from the children they looked after.

It was the most deflated I have ever felt. To feel such complete hopelessness for those children, who with no warning were to be left without any of the care they had been receiving on a weekly basis, was heart-breaking. Even more so now that the police investigation into sexual abuse, which some Kids Company staff blamed for its closure, has found no evidence of criminality. Students who have never had contact with the charity before may feel like recent happenings are far removed from them. You would be wrong. In fact, the Kids Company summer residential camps were inspired by a similar scheme in Cambridge and brought to the charity by two Cambridge graduates. These Cambridge alumni and ex-Kids Company employees are launching a new charity, 'Free To Be'. The model of Kids Company is not broken – I have seen and experienced the charity's success and 'Free To Be' will offer similar residential holidays to those that were so popular in Kids Company. There will also be a mentoring programme and therapeutic after-school groups that will be set up during 2016.

You cannot quantify this kind of care provided to disadvantaged children, but I have seen the real benefits of the work that Kids Company did, and now Free To Be will do. Volunteer for just one week of your summer – it was the most rewarding experience I have ever had and I cannot recommend the work that these schemes do highly enough.



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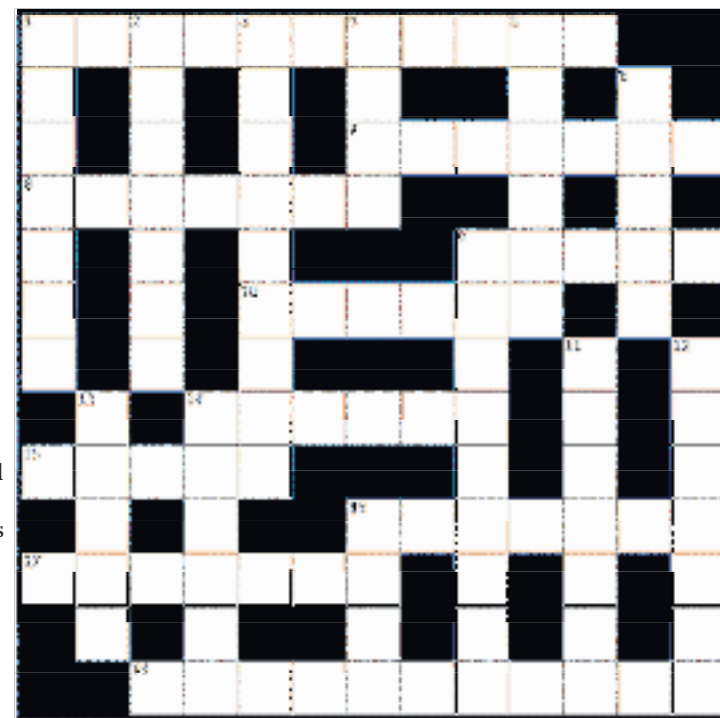
Set by Genie

Across

1. Unlucky governing bodies surround castle in England (11)
7. Sounds like Kings embracing non-drinker are characters (7)
8. Soothe infant scratching head with song (7)
9. Setter is wizard (5)
10. Beat mountain bird (6)
14. Small clock is a sample (6)
15. 50 rascals hobble (5)
16. Cold in broken school (7)
17. Unknown in vehicle is not actually top ruler (7)
18. Amends a document as a series of cunning manoeuvres (3,3,5)

Down

1. The French twice followed British upper-class music maker (7)
2. Myth that air conditioning is unknown after autumn (7)
3. Pilots do acrobatics with rare sword (3,6)
4. Unpleasant because extremely unpopular girl lacks youth (4)
5. Reel and tango by holt-dweller (6)
6. Circle has gold part (5)
9. One in endless thick smog is muddled and eerie (9)



11. Painting surface gold (7)
12. Save red bike without mark (7)
13. Loud girl is sparkling (5)
14. Ancient city is section in South Africa (6)
16. Bambi is initially fat and well-nourished (4)

Congratulations to Jake Choules for submitting the first correct answers to the crossword in Issue 804. Please submit answers to editor@varsity.co.uk.

INTERIOR DESIGN À LA STUDENT

How to decorate a college room on a budget

IMOGEN SHAW

'My room is not for the faint-hearted'



When I've mentioned to anyone that I've been writing an article about interior design, they have laughed. I apologise if this doesn't fill you with confidence. There are some people who can live in a room and keep it looking really, really nice. I am not one of those people. Yesterday I got out of bed and accidentally put my foot through the lid of a cheap biscuit tin I left on the floor. As I hobbled to the bathroom, I tripped over a suitcase that's still hanging wide open as we approach week five. My room is not for the faint-hearted. Nevertheless, as I always reassure my parents when they come down to visit, it has a certain 'lived-in' charm. If you happen to glance up from the floor you can't really see anyway, you'll notice that the cork boards, mantelpiece, windowsill and desk are all, I like to think, quite nicely laid out.

Considering I arrived having put very little thought, preparation or extra money towards decorating my room, I'm classing that as an achievement. In fact, a considerable number of items adorning my walls and desk space were entirely free. This leads me to my first and effectively sole advice for decorating student accommodation without spending money: hoard stuff. If you've done anything at all over the last couple of years, you will have accumulated a significant number of items sufficient to stick on a wall.

On my walls I have, in no particular order, last year's Halloween costume, an A3 poster from the general election, a couple of 'poems' I wrote when I was nine, an unusually fancy carrier bag I kept because the company logo had my name in it, and assorted pictures of family and friends, looking assorted degrees of lovely and ridiculous. These things have the dual benefit of costing nothing and representing a lot. I see them when I look around my room, desperate for inspiration to write my weekly essay: "the peerless poet [...] coupleth the general notion with the particular example." Discuss the uses of the general and the particular in sixteenth-century sonnets."

My free wall decorations provide no inspiration, because they do not in any way pertain to sixteenth century sonneteers. But they remind me of all the great times when I haven't had to write essays about sixteenth century sonneteers, which is almost as important. If you want to personalise the place where you'll live at university, it's cheaper and so much more effective to take your mementos, pictures, ephemera, junk, and arrange it all semi-artistically across available surfaces. When I'm alone in my room, I'm surrounded by old jokes, achievements, memories, friends, and the knowledge that I can do a conceptual Halloween costume better than almost anyone I know. Better than a department store throw-rug any day.

EMER O'HANLON

'Walls are empty spaces waiting to be filled'



Rooms in Cambridge are a pretty mixed bag – and I use 'pretty' in both senses of the word. When I came to stay for my interview, I was given a stunning room. On the top floor of one of the older buildings, it was quiet and quaint (heart-shaped key holes!) with a lovely view. I knew in the back of my head that I wouldn't be able to afford a room like that (if I ever got in, that was) but from then until I eventually arrived, when I imagined what life in Cambridge would be like, I couldn't help picturing myself in that room. Well, fast forward to a couple of years later, and things are a bit different. I've been relatively lucky with my rooms, but I can't help feeling envious of those with sets, mahogany desks and marble-top kitchen islands (I can feel the disbelief – these do exist in some colleges!) However, if we can't all have the cloisters and fireplaces John Kemp has in *Jill*, we can at least try to make the best of what we're given. Take the furniture. Unlike the plump armchairs we sink into during supervisions, we're designated the more utilitarian desk chairs and the even uglier 'sofas'. My advice – invest in some throws. These are available at all ends of the price spectrum, so spend as much as you're willing to. Throws add colour to a room, and turn ugly furniture into something much more palatable. I have two which I periodically switch between my armchair and desk chair. It lends a little excitement to my day anyway.

It goes without saying that walls are empty spaces waiting to be filled. Posters are nice, but postcards are just as fun and more affordable. Not to mention you have the added pleasure of painstakingly arranging them against one another. If you can, pinch interesting pictures or ornaments from home. Be wary, though: do you want to be known as that person with tapestries and stags' heads in their room?

Bunting is all the rage at the minute, but steer clear from the over-priced offerings in John Lewis or Paperchase. Instead, get creative and make your own. If you can knit or crochet, finding patterns for simple triangles on the internet is easy-peasy, and because you won't be wearing it, you don't have to worry about the quality of the fibres. Tiger has a great selection of cheap yarns perfect for this sort of thing. Alternatively, buy some quirky card and ribbon, and fashion something unique. Embellish it with stickers and other silly accoutrements. If you have a fridge in your room, cover it with magnets. Mine is reserved for the flyers of the plays I've seen each term. String LED fairy lights (battery powered, so they're within college rules) around windows or fireplaces – places like Ikea have very reasonable offerings.

Although it's not decorating per se, I'll finish by talking about light. Windows are vital in a room and, depending on what kind fate has dealt you, can become your best friend or worst enemy. If yours let in lots of light, then rejoice! Make a feature of it. If not, don't despair. Keep the colour scheme as bright as possible, and tie back your curtains to let in as much light as you can. Treat yourself to a new lamp. My own cost £4, and has made such a difference to my life this term. Its warmer tone helps me to switch off at night, and I can turn it on in the late afternoon without feeling that it's night-time already.

It's all very well to give tips, but ultimately, decorating is a personal venture. My books, both the academia and the entertainment, haphazardly piled wherever I can find space, are as much a piece of decoration as my carefully collaged noticeboard, and my sprawling tea collection makes me feel more at home than any amount of tidying could. Rather than trying to win points for skill or effort, make decorating your room about creating a space you feel happy and at home in.

MEG HONIGMANN

'If fairy lights are too tacky for you...'



Plants:

A good idea, but only ones that don't die within a week. Succulents and mini cacti are your best bet. Try the Flower House just over Magdalene Bridge.

Storage:

If you don't have enough storage in your room, and let's face it, most of us don't, a simple and extremely cheap way to create storage is to buy a cheap bedside table (the Ikea 'Lack' table is only £5). It means that you can free up whatever drawer space you've been given as a bedside table.

Light:

If you aren't blessed with many hours of great natural light, you might find your motivation dwindling at this time of year. If fairy lights are too tacky for you (though there are enough on the market for pretty much everyone – try mini Moroccan lanterns or large light bulb styles if you're looking for something less kitsch) any cheap bedside lamps, wall lamps, room lamps or lanterns can make your room a more appealing place in the evening.

Art:

This can be a bit tricky, and while in freshers there are some painting and poster sales, there isn't much new or interesting stuff later in the year when you might be in need of a change. Paintings can also be tricky budget wise. Try framing a poster (large Ikea frames are cheap and if you go for something simple aren't too dreadful).

The V&A online shop is a great place to buy something new, as are just about any of the London galleries; it stops you from becoming part of the New York skyline/Marilyn Monroe/Audrey Hepburn/Pulp Fiction cliché.

Vulture

TOP SHOPS FOR ROOM DECORATION

Cafés

This is purely for inspiration, but a lot of cafes in Cambridge have mastered a particular aesthetic. Whether this is turning mugs or glasses into vases, stacks of books into a lamp base, or just art/poster inspiration, you can learn a lot. Try Urban Shed, Stickybeaks and Espresso Library to kick start interior ideas.

Tiger

Cheap and overflowing with interior stuff. When it isn't Christmas, it can actually be bearable. You don't even need to know what you're after going in, as stock changes so rapidly. You do need to go into the actual store – their website is terrible. Top picks right now: Light bulb fairy lights – £8, Copper baskets – £3, and shopping basket stationary holder – £4.

Anthropologie

Not really 'on a budget', but if you want to die and go to interior heaven then buy just about anything from Anthropologie and you won't regret it. The 'With A Twist' or 'Kebaya' mugs are personal favourites and are good value for money.

Nomads

Very 'Gap-Yah', but has some really great interior pieces downstairs. Even if you're not into incense or Moroccan throws, they have some wonderful lampshades, jewellery holders, and even some animal shaped doorknobs.

HALFWAY HALLS

As many of us reach the halfway point of our time at university,
Sarah Collins talks about making the most of it

Next Wednesday will be Halfway Hall, the formal marking the terrifying fact that I am half-way through my degree. Half of my essays are written, half of my hurried runs to supervisions are over, half of my accidental 1pm wake ups complete. I have certainly missed more than half of my lectures. As it comes to this milestone it is hard to know whether to be overjoyed that half of my hours staring idly at a screen in Fitz library are over, or terrified that in a year and a year and a half post-Cindies walks home with cheesy chips will be a thing of the past.

I've had some hard times at Cambridge. There have been times when not only have I felt low, but I have felt so low that I have doubted every decision that has brought me here. There is not a club in Cambridge with toilets that I have not cried in, not an essay deadline that has not had me wringing my hands and shouting expletives at my computer.

I have felt stressed, and I have felt lonely; the streets have at times felt steeped in history in a way that is terrifying. Edifying has been the weight of the institution; with every cobble and archway I have felt insignificant and frightened. Cambridge has felt unfamiliar, and as far from home as I could possibly be, remanded by stern supervisors and ominous Latin phrases. And there have been times when I have felt surrounded by posh boys in blazers and ties, laughing at jokes that perhaps make more sense if you've been to public school, and I have felt completely and utterly lost.

I have tied myself in knots trying to work out how I should spend my

time, what should be my priorities in a place that expects you to be storming through your course, be the president of a society and make your best friends for life at the same time.

But I have interviewed Supreme Court judges and infamous feminist authors. I have stood up and debated, I have played sports I love, I have fallen down the stairs laughing, I have run up and down cobbled streets intoxicated. There have been moments

where I have been struck by the feeling that there is absolutely nowhere I would rather be than Cambridge. I have sparred with academics in rooms lined with books, I have felt like an odd combination of Severus Snape and Batman as I have cycled to formal, and I have stood in the middle of Fitz's bar, in a bop with cheesy music, foundation dripping down my sweaty face and hair oddly plastered to my forehead, looked around me, and seen some of my favourite people in

the world throwing some of the loo-est and most questionable shapes I have ever encountered. Stone bridges and tall pillars are somehow less imposing when one of your friends is draped around them after a Captain's challenge to do a lap dance.

Now that I am approaching the half way mark, I am extending to myself and everyone in this crazy bubble an invitation to be imperfect.

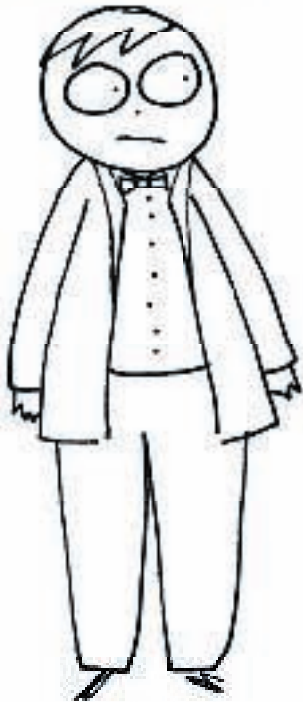
Cambridge is a wonderful place when you step away from the sense of expectation, when you stop comparing yourself to the girl on your course with a first, a blue and who strolls serenely into a 9am lecture on Monday looking fresh faced and glowing despite having only rolled in from Life a few hours earlier.

Cambridge is a wonderful place when you stop listening to the quiet voice that is telling you that everybody else is somehow doing it better than you. Cambridge is a wonderful place when you replace your false assumption that unless you are doing it all you are failing. Cambridge is a wonderful place when you battle to overcome your anxieties and insecurities, rather than your peers for 1 per cent better in Tripos, or to 'have the best chat' on a swap.

For the next year and a half, I am going to be kind to myself, actively strive to take life here less seriously and enjoy all the amazing things that the Cambridge bubble throws my way. And next time I have a bad day, or a bad hair day, or even get a low 2:2 on my essay I'm not going to beat myself up.

As I near the end of my bottle of wine at halfway hall, I can predict my own drunken revelation – it will not be sadness that half my Cambridge experience is over, or gladness that I'm closer to the end of my last Tripos exam. I instead look forward to what the next year and a half will have to offer, in a Cambridge where I am liberated from the pressure to be perfect and firm in my faith that in one odd way or another everything will be alright in the end.

UH, WHY HAVE YOU BROUGHT YOUR PLANT?



I'M CELEBRATING THAT HE HAS ALSO SURVIVED A YEAR AND A HALF.



6pm
THE OTHER CAMBRIDGE



HAMISH UNGLESS
**KING'S
FORMAL:
THE EXPERIENCE**
on just how hard it really is to
book a formal at King's

An unnatural hush has fallen over the chapel of King's College.
The corridors resound with the eerie silence of the Overlook Hotel – one almost expects to see two blue-frosted girls flash in and out of view.
"Come play with us." Sorry dismembered twins, this is no time for games.

It's Friday evening. Seven o'clock. In King's terms this is last-chance saloon.

The first batch of formal tickets were released at four the day before, but you made the terrible mistake of blowing your nose and, in the three seconds that elapsed between that and refreshing the page, all 75 tickets sold out.

Worse, all your friends have got them. Unprecedented. You need this.

You've heard that eduroam is "more concentrated" in the library, so you head there. So does everyone else.

Eventually, 6.59 arrives.

You are holding back a panic attack. The library smells of cold sweat. You have three tabs open, just like your college mum taught you. 7.00. REFRESH, REFRESH, REFRESH.

The fateful *system error* appears on your screen. You just missed a supervision for this. You fight back the tears. You fail.

Grief and relief abound. It wouldn't hurt so much if the formals weren't so good. Should you really shamelessly prostrate yourself on the Facebook group, again?
You don't even hesitate.

EMILY FISHMAN

THE COLOUR PINK

Not just a colour for girls, pink represents so much more than just femininity

Out of all the colours on the spectrum, pink is the 'marmite' one; it's either a 'love' or 'hate' relationship. Girly, sweet, and innocent, inevitably the colour reminds us of an American Barbie doll. While the lighter shades bring out a sensitive and nurturing tone, the deeper shades exude passion and flirtation. Despite the colour having a variety of tones and shades, ultimately the colour perpetuates traditional gender boundaries. Boys are forced to loath it, while wearing the

slightest shade of 'pink' is controversial. On the other hand, girls can't escape it: with everything designed for female use being pink, this is a genuine nightmare when you are a girl who can't stand the colour.

But only recently has pink become

associated with gender. In the eighteenth century, pink was a common choice for male clothing, representing strength. Even Japanese warriors associated the colour with masculinity because pink cherry blossoms represented the spirits of fallen comrades. Even in *The Great Gatsby*, Gatsby himself wears a pink suit: in the 1920s, the colour was not so much associated with gender but with class.

However, by the 1950s, pink had become strongly associated with femininity. Even in the present pink is still predominantly a female colour, and men still wish to avoid rather than embrace pink.

Most recently there has been intense debate over the use of the colour in raising awareness for breast cancer. As pink is primarily recognised as a feminine colour it alludes to the idea that breast cancer only affects women. Of course this is extremely misleading, as breast cancer is a disease which people of all sexes can develop. It's important to move away from seeing pink as associated just with femininity; it is a colour which inspires compassion and unconditional love but more importantly hope. The emotions that the colour pink represents are universal; therefore, the colour needs to become gender-neutral in order to successfully represent the breast cancer cause. We need to place the colour pink on a higher pedestal rather than leave it to perpetuate traditional gender roles. Pink is more than a feminine colour; it is a colour for survival, strength and vibrancy.

So be daring, break the mould and wear pink.

Women

While it is understandable that some women struggle to wear pink, try matching different shades of pink to your skin tone. For women with pale skin try a darker shade of pink in the form of lipstick or a dress and team with pearls for a classy finish. For darker skin tones, often lighter pink shades (grapefruit or baby pink) can look flattering. But for those of you who want to avoid looking 'childlike', pair the colour with darker tones such as black or dark blue for a more 'adult' look. Match light pink trousers with a white blouse – a pretty combination for work. Team with floral for a summery/spring look – check out H&M for their new spring collection featuring floral prints and pink tones.

Men

For men, pink shouldn't be avoided; in fact, if you want a look which is refreshing then pink is the perfect choice. Pink tie is also a subtle use of colour for those not daring enough to brave a 'Gatsby' suit. Pink cotton shirt with a dark blue blazer is also a good look for those wishing to break out of the white shirt-dark grey mould of menswear. Pink jumpers are also a good move – Topshop has a good range of different shades. Experiment with traditional accessories such as a pink pocket square to add a rather vintage touch to your fashion. Equally, for those brave enough, take on the summer sun with some light pink trousers. Jack Wills has a good selection on this front.

Kulture FASHION TIPS FOR WEARING PINK

Top: Tor Mackay from Gonville and Caius College looks sophisticated in Ralph Lauren, with a vibrant pink clutch to contrast. Kate Hair, also from Caius, dons a dress from Lipsy London. Sarah Troughton, from Caius, really hits the pink dress code, wearing a stunning number from Warehouse.

Bottom left: Emilie Dommet of Newnham College wears a gorgeous plum piece from Misguided.

Bottom right: Sarah Frohwein, a third-year Psychologist from Queen Mary University of London, struts her stuff in a bright red Topshop number, with weather appropriate sleeves for this February Ball.

Photography: Vicki Bowden and Elena Violaris.



This week Fashion Editors **Laura** and **Vicki** donned their best black tie, found the brightest pink accessories in their wardrobes, and headed to the **Pink Week Ball** to explore the latest formal fashions





CHARITY FASHION FADS

Ever bought one of those charity T-shirts in Tesco? So has **Laura Day**, and she's here to explain just how important it really is

In today's world, there are many ways to show your support for a cause. Whether that is through volunteering, donations, cake sales, or advocacy, there are myriads of ways to get involved and to raise awareness for an important cause. One of the most popular causes to get behind at the minute is cancer awareness – everywhere you go there is reference to the various charities funding research, treatment, and care. Many designers and high-street names have taken up the torch of support as well, designing and selling clothing with the aim of raising awareness and money for their chosen charity.

Every year, throughout May, June, and July, Cancer Research UK hosts their annual Race For Life events across the country, with thousands of women, all clad in pink, taking part and raising money in the process. Backed by Tesco, the event is an unmitigated success, and I'm one of the many ladies who have taken part more than once. The atmosphere is electric, the motivation is undisputed, and it's an excuse to dress from head to toe in pink (including face paint).

When Tesco took up the sponsorship of the event in 2001, many of their colleagues began to take part in the races and, soon enough, the supermarket brought out their own line of clothing to match the theme. Each year, the clothing section of their shops comes alive with splashes of pink, with a large amount of the money collected going toward the charity.

A few years ago Debenhams launched their 'Think Pink' range, which had a 25 per cent donation attached to each item sold, and 50p from every bra sold being directly donated to breast cancer research and care charities. There were events at stores up and down the country, and the shop also endorsed the 'Wear It Pink' event in late October, with many a celebrity-style icon taking part.

Similarly, TK Maxx established a partnership with Cancer Research UK in 2004, and launched their Give Up Clothes For Good campaign, encouraging people to donate their unused clothes to the company, raising money to put toward children's cancer charities and care in the process. In 2014, as the shop celebrated

its tenth year in partnership with the cause, a massive 213,169 bags of clothing were collected up and down the country, and a further £14.7 million of the money raised by TK Maxx was directly funnelled into research within children's cancer charities in the UK.

Without the vital support of big-name brands and designers, the high-street of catwalk, and charities across the UK and the world wouldn't have as far-reaching an impact as they do now. Many stores carry the ribbons and badges, but many have gone further and designed entire clothing ranges to raise awareness and money for their chosen charity.

I, like many other consumers, have found myself purchasing pink T-shirts to run in, and donating £2 for a pin badge at the checkout, not really realising how important it really is. These shops have taken the idea of fashion, something we all endorse in different ways, and made it something useful and charitable. At the end of the day, it's just another way to show your support. But, admittedly, it's a trendy one.

BUCKING THE TREND

Forget 'Men In Black', **Joe Peacock** talks 'Men in Pink'

Can men wear pink? You'd be hard-pressed to find someone nowadays who would say no. In fact, pink – at least the invariable shade of safe salmon pink – is such a staple for guys that I find myself reluctant to wear it because it is just too #menswear. Yes, a muted pink button-down can look nice in summer, but if you really want to think pink you can and perhaps really ought to take it so much further than that. Unless, of course, you are really very committed to the middle-class dad normcore aesthetic that those faded pink chinos will give you.

Even with all the progress we've made, the gendered weight of the colour pink in its many forms cannot be ignored. It is culturally significant as essentially the marker of the female; we dress babies in either pink or blue to ascribe a gender to an otherwise indistinguishable cute and podgy mini-human. The current use of pink in mainstream menswear does nothing to question gendered ideas, it has simply co-opted a very limited range of shades and brought them into the fold of what is seen as 'for men'.

In nineteenth-century Europe, men's uniforms were often red, so young boys' clothes, particularly among higher social classes, were typically made in pink as if to represent a watered-down, childish version of the red their fathers wore. It is always a question of social context, and the ways in which we gender clothing can change rapidly such that, from the 1940s up until the

modern day, pink has overwhelmingly suggested the feminine. It is by recognising this that dressing in pink as a man can become interesting – worn in certain ways, it can be a knowing nod to the busting of gender norms.

“

WORN IN CERTAIN WAYS, PINK CAN BE A NOD TO THE BUSTING OF GENDER NORMS

In the music world recently, we have seen exactly this kind of allusion. The male producers Sophie and A. G. Cook have used pink in bold ways when dressing the all-female cast of artificial popstar personalities who are the face of their own work. They are the creative forces behind the enigmatic music group PC Music, where they have essentially created their own genre of uncanny electronic hyper-pop which tends to take received ideas and themes from popular culture, such as gender and femininity in consumerism, and stretch them to an extreme.

One of the voices of their music, Hannah Diamond, has released a song entitled 'Pink and Blue', where these colours almost become the nicknames for her and her male love interest respectively. Diamond almost always appears in shiny and sparkly fabrics, in bright candy pink tones that typify her

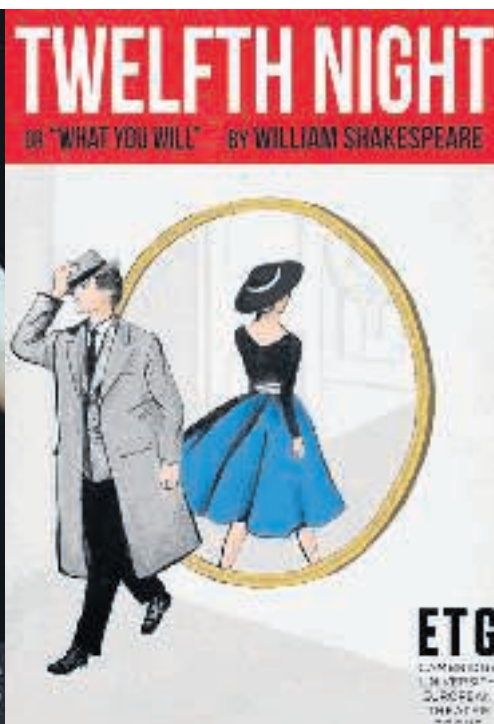
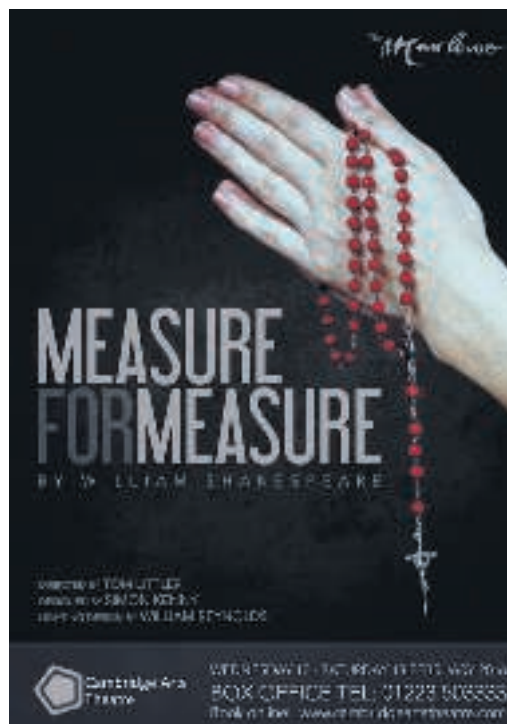
gender. Most importantly, this is all under the creative direction of men, who could not ordinarily dress this way themselves like she can without anyone batting an eyelid.

But, in modern Western society, the politics of wearing pink as a man is even more complex, extending beyond a simple defiance of the assumed gender rules of colour. To be willing to wear bold pinks as a man today is to take an overt stand against oppression and to refute those same existing ideas about gender roles and sexuality. It may be just a colour, but this is an aspect of history which the thinking fashionable man cannot ignore when he wears pink.

So, guys, with that in mind, you might be wondering how to actually pull off the pink IRL. Stick to one statement piece in a bold shade – this isn't any less daring, it will simply make the one splash of pink even more striking when set against basic neutrals. Plain or printed tees in dark but vibrant pinks, or even in another main colour but with neon pink graphic prints, are increasingly easy to find on the high street. If you're looking for an easy daytime look, throw on a plain sweatshirt in a light candy pink. These don't need to be fancy because the colour does all the work for you.

Whichever way you decide to take it, remember that wearing pink as a guy says some important things, so don't shy away from this by playing it safe.





NATALIE PRICE

Varsity talks to poster and set designer **Natalie Price** to find out what it takes to create a masterpiece

Is there a process that you use when you are creating posters and/or sets?

It normally involves a lot of discussion with the director of the production. They tend to have some kind of concept or image in mind from the beginning and I aim to help them realise that. We'll have a chat, I'll do some rough sketches and then I'll start work on the final design (usually a combination of hand drawn design and Photoshop). My experience of design has definitely been one of collaboration and dialogue: I'm very honest when I think something isn't going to work, but as a designer you also need to be

open to making constant alterations. That way it's harmonious and you end up with something everyone's happy with.

How do you find inspiration for each artwork?

This varies hugely depending on the design. Sometimes the director will have a very clear image in their head from which I take my cue (for example with *Tribes*); sometimes I have a very clear image in my head from the get-go based on what the director has told me about the play (for example with *The Evil*); sometimes I'll spend hours

creating Pinterest boards for inspiration and exploring different ideas (for example with *Twelfth Night*).

Which poster or set did you find the most difficult to create?

Probably the poster for *Tribes*, which is also one of my favourites. I reckon I made about fifty seemingly minor edits of that design, all of which I sent to Robbie Taylor Hunt, the director of the show ('Is this better?' 'How about this?'). You can see the moment in our Facebook messages when it finally clicked. There were various issues to get around, one of which was that the

photograph we used for the design took up the entire page, and it was really difficult to place the text on top of that (legibility is SO crucial when it comes to publicity design). In the end I layered about four different versions of the title, in different colours and at slightly different heights, on top of one another.

Which poster or set are you most proud of?

It's a close call between *Tribes* and *Twelfth Night*, but *Twelfth Night* wins out because I was doing set and costumes as well as publicity. It was the

first time I'd done production design, and though it was really daunting to begin with, it was also amazing to be responsible for the entire aesthetic.

Our production was set in the 1950s, and (probably because I'm a historian) I was really set on it feeling authentic: so the set was based on an amazing image I found of a building built in the '50s.

The poster was meant to look like a contemporary magazine cover, and I actually managed to find some affordable vintage items for costumes and props.



TWO WOMEN HAVING A CHUCKLE

Eleanor Costello interviews Ruby Keane and Luisa Callander, the comedy duo behind *The Mavericks*

It's easy to see why Ruby and Luisa are friends. They are constantly joking and finishing each other's sentences. "I like writing in general, and we just really enjoy making each other laugh," Ruby concludes. Luisa nods. "I think that's the thing, because we're good friends anyway then we make each other laugh in normal life, so —"

"— it spills over into the stage," Ruby finishes. They go back and forth as they discuss whether they can call their show a sketch show. "I mean, there are sketches in there," Ruby assures me. "It's sort of like two-person stand-up. It's really laid back." I ask if any elements of the show will take the audience back. "There's one sketch that people could completely hate," Ruby immediately asserts. "I don't think they will!" Luisa interjects. There's a pause. "Well, they might...What can we say? It involves a chicken factory. It sounds bad when you say it like that." "And maybe it is! We'll see next week," Ruby laughs. Although they are seasoned stand-up comics, they've never put on a full show before, and with no filter on what they've put into the show, they aren't sure how the audience will react.

"I mean, Ken (our director) seems to like it. But there is that voice at the back of our head saying 'What if only we find it funny?' and it's just us

on stage laughing at our own jokes. Hopefully Ken would — he'd tell us if it was shit. Unless he's just been trolling us the whole time, I wouldn't put it past him." We discuss how audiences vary across different venues, and Luisa says: "Last night was the all-female smoker at Pembroke, and those nights are always really good because they know what to expect, so everything goes down really well."

THEIR SHOW IS ADVERTISED AS THE ONLY ALL-FEMALE SKETCH SHOW IN CAMBRIDGE

Her comment leads us onto the issue of gender. After all, their show is advertised as the only all-female sketch show in Cambridge. "When we write, we don't think 'We're women, let's write a show,' we just write a show and we are women. Anyone can read the script and it would still make sense. The default setting is that there aren't enough women in comedy, and it becomes a novelty thing. Hopefully one day the novelty will wear off, and anyone can just do comedy without being questioned. But I think it's a good thing that we're women doing a show,

it works to change that."

"Hopefully it won't do any harm to women's reputation anyway!" Luisa jokes. "It's difficult because we can't compare it to anything because obviously we don't know what it's like to be a man. We're doing a smoker tonight where we're the only women, and we did a smoker last term where we were the only women, so you do kind of feel out of place."

"I mean, no one's been hostile to us or anything," Ruby adds. "But it's so ingrained, it's internalised misogyny. Even when I see a female comedian I say: 'I hope she's good!' At the beginning of our act when we are in a male smoker we now say: 'Prepare yourselves, there will now be four ovaries and two vaginas on the stage!' and that warms people up to the fact that we are women."

Luisa surmises: "If we immediately acknowledge that we are women and no one else in the show is a woman then people tend to relax a bit more. We're both feminists, but we don't bring it into our comedy. We're a break from the world, we don't want people to think too hard about stuff!"

The Mavericks will be performing at Pembroke New Cellars from Monday 15th – Wednesday 17th Feb 2016 at 9:30pm.

So, why Berkoff's adaptation of *Metamorphosis*? Eloise is alert and ready to go: "Berkoff as a person is quite intriguing, he's a director and he was an actor as well, and so he approaches the text in a way that is quite holistic; he's always thinking of the body."

"*Metamorphosis* is about instincts and, like, when you strip everything away we become just like animals." Adam laughs at Eloise's Wikipedia-like opening response, and we move on to discussing which scenes are the most powerful. Joe is snuggled up on the sofa in a woollen sweater, and he looks up and smiles brightly, speaking about the scene where Gregor attempts to interact with his sister: "He's shouting at his sister, and he starts to crumble away, and I think that that's when I understood what his character is about; he's very much trapped, unable to communicate, but still, like, holding all the complexity of a human character."

What's the focus of the work, is it all about the worker in society? Eloise's responses are strikingly considered; she frequently pauses for reflection as she carefully constructs her answers. "I think it's more about the family, and how difficult it is to be a unit...I think it's the difficulty of loving each other,

and staying together through hardship, which is something you have to work at like a job." She continues: "Greta is the one who says that we have to get rid of Gregor, and she's been there from the beginning; her final speech is just repulsion towards her own brother, which is the most moving thing...I really think that she does try to retain the essence of her brother's humanity, and then when she lets go, I think we all see a part of ourselves in Greta, and don't completely resent her."

"I want people to be kind of exhausted, and, like, quite harrowed, I think. What I think you take away as an audience member is feelings and thoughts about how your own body reacts and interacts with the modern world. Especially because Gregor's transformation is kind of to do with his job at the call centre...he can't leave his work behind because he embodies his work, basically."

"So, when people leave, and turn their phones off airplane mode, I want them to be like: 'Oh my God...I'm a

MIMI ROBSON

METAMORPHOSIS: IN CONVERSATION

speaks with director **Eloise Poulton**, producer **Adam Butler-Rushton** and **Joe Jukes**, who plays Gregor

beetle!" Eloise's confidence, and her willingness to make slightly absurd statements, is infectiously funny. "...I want them to be not knowing where to look, like, deeply unsettled [looks over at Joe], I feel like that sometimes when you're doing things." Joe laughs and goes red.

When asked about the staging and costumes, Eloise and Joe frequently look across at each other; they clearly have a lot of surprises that they're anxious not to reveal. Eloise responds to a question about costume. "I'll throw some buzzwords out there: so, like...mirrors, Vetro, fluids... [we laugh, and she looks up self-consciously], rubber... Yeah, I think I'll stick with that. Do with that what you will."

Feeling somewhat concerned, I move on to ask them about the staging of the production, another aspect which is veiled with a degree of secrecy. Joe explains: "There's a trapped area that's just for beetles, and the family have to kind of interact with it from the outside; there's a constant barrier there, unless it's transgressed by the beetles."

What's obvious is the amount of thought that has gone into space, and what that represents in the play, as well as other visual and acoustic concerns. Adam avoids a lot of the questions, passing them on to Eloise and Joe, and

insisting: "I'm a lowly producer, so I suppose I best not." His eventual responses, however, reveal an obviously high level of insight. "It's going to be an edgy play for this term, that's why I got involved; we're curious about how much scope there is with this play to do things with it. It demands something to be done with it, and it's been done well." He has a number of insights on the work's relationship with the modern world: "...with zero-hours contracts and the rest of it, there's no hour now that people couldn't claim on you. Especially with phones...Gregor would be like that all the time because people would be emailing him."

We go on to explore the ways that these economic concerns are also strongly linked with familial preoccupations; Joe explains: "The way that you're locked into work is also like how you're locked into relationships with the family." Adam follows this with the rhetorical question: "To what extent, if you're someone's son, is that an economic relation?" I leave New Cellars excited to see these ideas in action.

Metamorphosis is on at the Corpus Playroom at 7pm from Tuesday 16th February - Saturday 20th February 2016.



CALDWY HATE-THE-ROBSON

DIRECTING GREAT EXPECTATIONS



Varsity talks to director **Kenneth McHardy** about the upcoming production

*What did you think about *Great Expectations* before you started directing the play?*

I love it, in my mind it's Dickens's best novel. With a number of plot twists equal to even the most dramatic week of *EastEnders*, it's a novel which I feel people can relate to today and has an equal number of funny and poignant moments. I think it thoroughly deserves its reputation as one of the British people's favourite novels and contains a story that many of us can still relate to today. The incredibly diverse range of characters helps to create a story that appeals to people from all walks of life and I love the debate which issues such as the depiction of Miss Havisham have provoked among the readership.

Has your view on any of the characters or themes changed over the course of the rehearsals?

Yes dramatically (pardon the pun)-partially as a result of the way the actors have adopted their characters. In

many ways I think they have shaped the way I view the play and I feel like the way they see their character is as valuable as the way that I had envisaged originally. The accents in the play have been a struggle for some of the cast which has caused some amusing changes. We have a few people playing multiple roles which is also interesting and the different ways they have approached each part has led to some fantastic performances; the versatility of the actors is one thing in particular which has really impressed me. Thematically, the play has stayed pretty true to my original image. The idea that the story is all being told through Pip's memories means that the audience should have a really intimate experience.

*To what extent do you think that *Great Expectations* still speaks to modern audiences? Do you think that it is a text of its time?*

I think many of the underlying questions posed by the play still are relevant to modern society. Particularly the idea of class, which is still highly

pervasive in our society, though not as overtly as in Dickens's time. Obviously other issues addressed in the book such as unrequited love are timeless, and I think that Pip's character in particular is easy to relate to. The fact that most of the characters are complex and multi-faceted makes them far more engaging to a modern audience and helps to prevent the book from falling into the trap of many classics in the period whose plots aren't complex enough to appeal to a modern audience occupied with increasingly sensationalist media.

What is your favourite moment of the play?

My favourite moment... that's a hard one. I love every scene with Herbert Pocket, the actor (Natalie Reeve) whom we've chosen to play the part has nailed the flamboyance and fun of the character perfectly. I'm also a sucker for a tragic love story, and find the many meetings of Estella and Pip (brilliantly portrayed by Clara Strandhoj and George Booth-Clibborn respectively) really compel-

ling. Possibly my favourite moment is the very end - not going to spoil anything, but it will certainly leave the audience desperate to know what happens next.

This is the first play that you've directed - what will you take away from the process?

Not to do both coxing and directing! In all seriousness, make sure you have an amazing production team behind you, I would have given up long ago if it weren't for the dedication and organisational talents of my producer and assistant director! I think I'll also take away an enduring love for Cambridge theatre and a respect for the people that put effort in for months behind the scenes to help bring shows together, it's an incredible process and seeing everything come together in this final week of rehearsals is perhaps the most gratifying experience I've had at university so far.

Great Expectations will be performed Tuesday 16th - Saturday 20th 2016 at 7pm at Pembroke New Cellars.



CENTRAL MOTION PICTURES

FILM

The Assassin*dir. Hsiao-Hsien Hou, 105 mins*

★★★★★

The *Assassin* is a strange film, and one which I am still trying to figure out, a week after seeing it. Set in 8th-century Tang dynasty China, it tells the story of Yinniang, a trainee-assassin sent on a mission to kill Lord Tian, the most powerful military leader in the dissident Weibo province, to whom she was betrothed as a child. It's a well-known tale in China, I gather, loosely adapted from a story by the scribe Pei Xing, whose work is among the most important sources we have from and about the Tang dynasty.

If you've seen the trailer, you are probably imagining a very different film. The trailer seems to have compiled every action sequence from the film, and implied that it is a story of the choice between love and duty. It's very misleading. Rather, it's about personal agency in the midst of political intrigue and unrest, and it doesn't revel in its action sequences as do more typical wuxia ventures (period martial arts films, often quite fantastical) like *Crouching Tiger, Hidden Dragon*. The action sequences are

present when necessary, but they are as few and far between as director Hsiao-Hsien Hou can get away with in a film about a killer.

The Assassin is one of the most visually arresting films I've seen in a while. Interiors and exteriors alike are rich and sumptuous. In fact, when Hsiao-Hsien first saw the filming locations, he reportedly compared them to a classical Chinese painting. That's certainly the impression you get. The palette of colours is luscious and the depth in every shot is stunning. Hwang Wern-Ying's costumes are a dazzling display of silks and brocades, and Lin Giong's score is a delicate balance of simple yet ominous drumbeats and eery zithers, and tense, menacing silences.

Qi Shu in the title role is steely and detached, and one of the most remarkable aspects of the film is its handling of her character. Her mission to kill Lord Tian is essentially a punishment for her prior failure to assassinate another political figure, on finding him with his sleeping son in his arms. However, the film does not turn her into a soft-hearted woman trapped in a life of killing – rather she is a skilled assassin with the potential to show mercy, but it's never predictable whether she will make the choice to kill or spare. Unlike the trailer implies, there's no romance angle for her character, and the fact that she is a woman is purely incidental to

the story, which is unusual in period films. Crucially, she emerges from the film as a powerful figure who has taken control of her life and who isn't a plaything for those in power.

The film has been very divisive, and I found myself somewhere between the two camps of those either extolling the entire production, or decrying it as unbelievably tedious. While beautiful, I found the slow pace a little grating at times, and my difficulty in understanding the plot certainly took away from my engagement with it. Hsiao-Hsien's story-telling explains the history rather impressionistically, giving us allusions and throw-away mentions where we might prefer actual detail. I do wonder how much the Western audience's unfamiliarity with this period of history has led to its lukewarm reception. Nevertheless, we are rarely treated to cinema as ravishing as this, and for that alone I'm still baffled that the film wasn't at least nominated for an Oscar.

Unfortunately, *The Assassin* has had very limited distribution. I caught the last showing in Cambridge, and it doesn't appear to be making a comeback soon, which is a shame. It's a film which benefits immensely from being viewed in the cinema, and if you're lucky enough to find another showing, I urge you to try and see it. It's worth it for sheer visual splendour alone.

Emer O'Hanlon

BALL

The Pink Week Ball

06/02/16

★★★★★

Cambridge Pink Week started with a bang: an explosion of pink-themed food, drink, activities, and decorations – and in the most beautiful of locations. Needless to say, the Pink Week Ball was a triumph of raising awareness at the beginning of seven days of university-wide events, and was set in the wonderful Hinchbrook House in Huntingdon, northwest of Cambridge.

From the pink fudge treats courtesy of Cambridge Fudge Kitchen, to the gorgeous cupcakes from Lola's, and the fizzy pink glass of champagne on arrival, the night oozed creativity and fun – the perfect mixture for a fabulous cause. The driving force behind the event was the need to raise awareness amongst students about the importance of checking for the signs of breast cancer. Throughout the night, there were opportunities to find

out key information, as well as dance along to the student live acts, and the I Am Beyoncé experience in the early hours of the morning.

There was a casino, and miniature boat swings, as well as a Pub On Wheels and a dedicated Food Avenue with everything from Nanna Mexico to paella. Inside, there were more pink-themed food treats. Drinks included a cranberry cocktail, as well as copious amounts of coconut water and wine, supplied by both Cranes of Cambridge and VitaCoco, amidst others.

The live acts were a popular venue with the guests, ranging from student bands such as B & The Jukeboys, to the main stage acts such as Afriquoi DJ Set and The Cogo. The music went on through the entire night, and there was never a dull moment to be had.

Many a ball-goer took the obligatory 'boob' photo with the CoppaFeel charity team, alongside fake tattoos, and badges reading 'TEAM BOOBS' in huge letters. There was the chance to have your face glittered, and write on a huge poster the reasons why Pink Week should happen. An official photographer buzzed around the event, and the pink candyfloss machine was a popular choice for many.

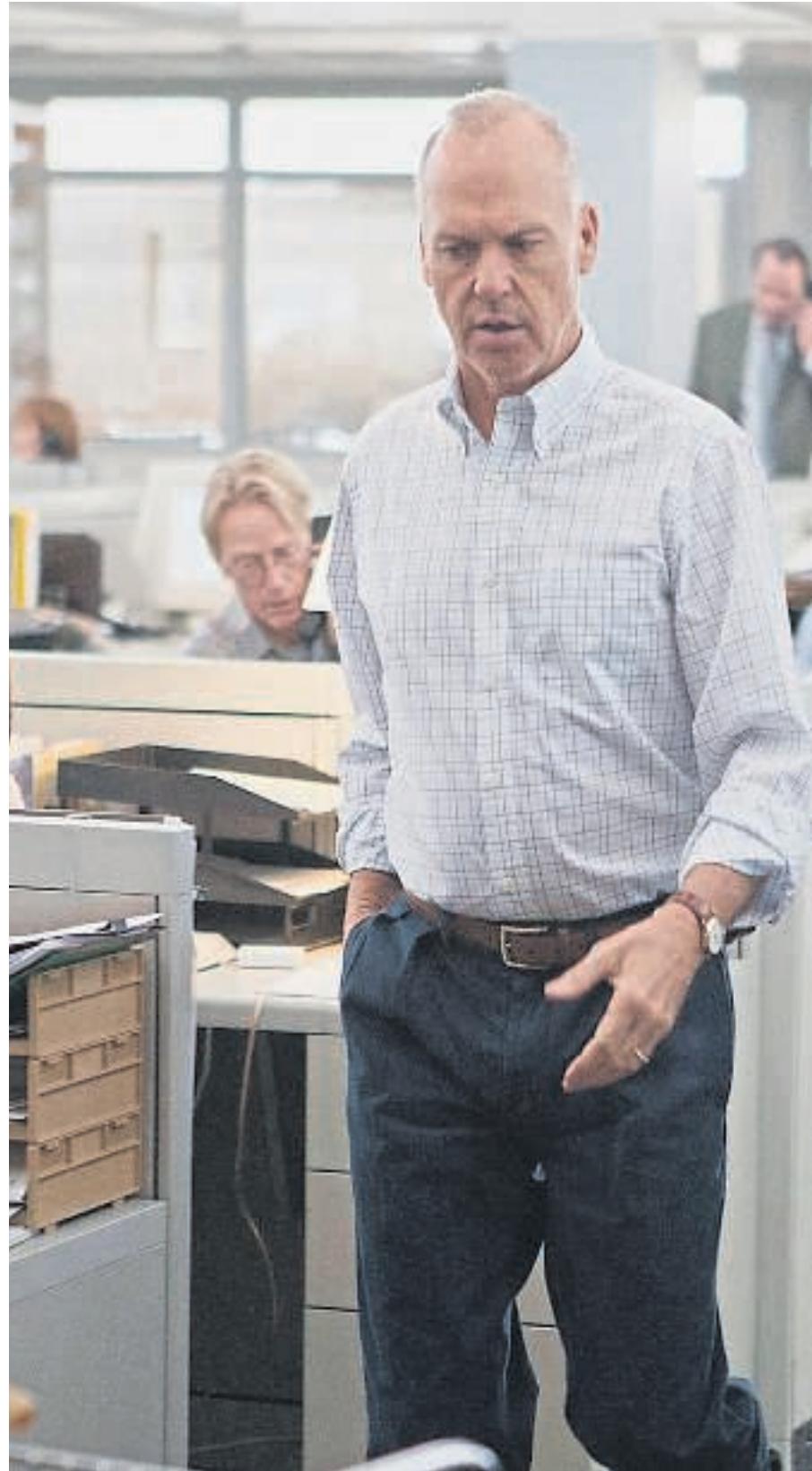
One could not help but pay attention to the reasons for the ball, and it is vital that the message is spread far and wide among the student community. As young people, students wouldn't

necessarily put checking for signs of breast cancer at the top of their to-do list. With deadlines to meet, and training for various sports teams, or rehearsals for theatre to attend, taking a few minutes to perform a series of important checks is something that should be scheduled.

Throughout the night there were leaflets and booklets handed out, detailing the signs to look out for, and what to do to check oneself for any worrying signs. There was even a chance to sign up for a monthly text from the Uni Boob Team to 'remind you it's time to coppafeel of your boobs' – blunt and direct, but it achieves the desired aim, and possibly saves lives in the process.

The Pink Week event now stretches across seven different university campuses in the country, and has raised £30,000 since it began. The Cambridge Pink Week Ball raised a further £15,000 to help fund new Pink Week start-ups across more UK university campuses, as well as to continue the fantastic work of the charity in raising awareness amongst students.

To sign up to the Uni Boob Team's monthly reminder message, text UBT CAMBRIDGE to 70500. To find out more about looking out for signs of breast cancer, check out CoppaFeel's website.

Laura Day

FILM

Spotlight*dir. Tom McCarthy, 128 mins*

★★★★★

It is only natural to suspect movie posters of being hyperbolic propaganda machines, sensationalised to advertise a product. Tom McCarthy's *Spotlight*, however, is a rare example of a film whose subject lives up to its advertising. It tells "the true story behind the scandal that shook the world": the journalistic exposé of the systematic child sex abuse in the Boston area by Roman Catholic priests. It depicts the Spotlight team at *The Boston Globe*, a group of investigative journalists who spend months at a time delving into local scandals – only to discover one which was to have huge repercussions both in Boston and across the world. With a fantastic ensemble cast led by Michael Keaton as section editor Walter "Robby" Robinson, *Spotlight* is a spine-tingling depiction of one of the most wide-scale sexual scandals of our time.

This film is not an attack on the Church, nor does it narrate one. *Spotlight* is a love-song to investigative journalism. The audience is taken through the process of inquisitiveness to fact-finding to pattern-spotting in a way that is comparable to a murder mystery where we know whodunit. The tension comes from the David and Goliath nature of the battle in question: a regional newspaper takes on the gargantuan institution of Rome. The limited but much-appreciated moments of light relief come from the incredulous prospect that "you're going to sue the Catholic Church!?" It is rewarding to see how the initial response, an embarrassed recognition of inevitable failure, changes to a confident affirmation of their journalistic rigour and their belief in the power of hard evidence. Mark Ruffalo's portrayal of Spotlight's leading journalist, Mike Rezendes, is entirely human: we see him thrive on the brink of a journalistic discovery, before being totally enraged and disorientated by the monster of a story that he finds.

Ultimately, *Spotlight* hinges on institutional secret-keeping. The conscious and legally-binding effort of the Church is paired with a less mindful



FIRST LOOK MEDIA

TV

Best of Enemies

dir. Robert Gordon and Morgan Neville, 87 mins

★★★★★

When William F. Buckley, Jr., the doyen of the American right-wing movement, agreed to be the ABC network's conservative debater and commentator for the 1968 national conventions, he was asked with whom he would not go on screen. He replied that he would refuse to go on with a communist, and, apart from that, Gore Vidal. So it was a coup for the flailing network – an old joke said that the way to end the Vietnam War was to put it on ABC: it would get cancelled in thirteen weeks — when Buckley and Vidal did appear together in front of their cameras.

They were diametrically opposed intellectuals who each hated absolutely everything about the other. Vidal, the provocative left-wing author and politico, was to Buckley the devil, whose liberal views on subjects like sex and civil rights would be the country's ruination. To many progressive people in America, however, he was a refreshing and adored iconoclast. To Vidal, Buckley was a reactionary and a bigot who, at his most extreme, represented a threat to democracy. Yet to those on the right he was the St Paul of their movement. In the words of his brother, he was a right-wing libertarian Christian, but, most of all, a revolutionary. Any debate between these two would always be about more than politics, it would be about who was the better person.

Best of Enemies, a brilliant hour-and-a-half documentary about those debates, has recently come to UK Netflix. Written and directed by Robert Gordon and Morgan Neville (also director of *Twenty Feet from Stardom*), it takes a fascinating look at what can at once be seen as the golden age of the public intellectual and the birth of antagonistic pundit TV. The film makes for brilliantly entertaining viewing: even while waiting for the boxing match-like on air bell to ring, their mutual hatred is palpable. But it is when the cameras start rolling and the debates begin that the viewers are treated to all of Buckley and Vidal's eloquence, intellect and acerbic wit.

The first debate is on the 1968 Republican Convention at which Richard Nixon and Ronald Reagan vied for the presidential nomination. The two go after each other on various issues, such as the Vietnam War, in footage that relays the division and political climate in America at the time. While dissecting each other's arguments in their meticulous Long Island drawls, Buckley and Vidal trade ad hominem barbs. Vidal is the superior in this regard. To him Buckley is "always to the right and almost always in the wrong." Clips of people who knew the two men, such as Buckley's biographer Sam Tanenhaus and Vidal's dauphin Christopher Hitchens, pepper the film, giving insight into their off-screen characters.

The antipathy between the pair snowballs until, in a beautiful moment of climactic cinema, the barely concealed loathing is allowed to burn in the open. During the debate on the Democratic Convention Vidal calls Buckley a "crypto-Nazi", at which moment Buckley's cool perceptibly fractures. His jaw trembling with rage, he calls Vidal a "queer", leans towards him and delivers a threat: "I'll sock you in your goddamn face, and you'll stay plastered." Vidal grins, knowing he has won. For the rest of his life Buckley, the calm and composed Yale man so revered in political circles, later to be the height of fashion in Reaganite America, would regret that moment. The film follows the moment's fascinating fallout.

Every good university student knows how to find a tenuous link between their studies and current affairs, but here it hardly needs elucidating. The America of 1968, a country seemingly about to burst at the seams, mirrors almost perfectly the America of today — yet then it was anti-Black rather than anti-Muslim hysteria consuming much of country. For the Republican Party of the 1960s, hateful views on the Civil Rights movement were dressed up as concerns about law and order. Donald Trump and his odious views on Islam and immigration are comparable to the bile that those on the fringes, and even those at the centre, of the American right were producing in 1968. Paranoia and division were then, as today, the norm, and politicians like the Trump-esque Barry Goldwater were profiting because of it. Its focus on the media also makes *Best of Enemies* exceptionally relevant in 2016. It suggests that the gladiatorial style of punditry the Buckley vs. Vidal debates initiated stokes societal divisions, and was the forebear of contemporary vapid punching matches like Fox News' political coverage. However it is also nostalgic, looking back to a time when two great intellects of opposing views could discuss and inform in an entertaining format. This excellent and enthralling documentary captures an intellectual environment that our political commentary today is the poorer without.

Harry Robertson

LIVE

NME Awards Tour 2016

9/2, Corn Exchange

★★★★★

After losing two band members since their last album *Four*, the new Bloc Party line-up got back into the recording studio and back on stage. Bassist Justin Harris and drummer Louis Bartle blended seamlessly into the band for the NME Awards Tour 2016, in which the band were accompanied by alternative rock two-piece Drenge, nineteen year old musician Rat Boy, and Mancunian grime artist Bugzy Malone.

The supporting acts varied in quality, with the main supporting act Drenge inspiring less excitement than the searing Bugzy Malone and nominee for NME magazine's Best New Artist 2016, Rat Boy, who certainly proved his worth with an energetic performance.

Bloc Party, however, were the main spectacle. They opened their set with the incantatory 'Only He Can Heal Me' from their latest album *Hymns* before moving straight into one of their biggest hits, 'Helicopter'. This opening proved effective but the balance between new and old material was not quite right. Fan favourites such as 'This Modern Love' and 'Banquet' were omitted in favour of some songs for their new albums and the notably youthful audience appeared visibly sapped of their vivacity and energy during the middle of the set, where a lot of their new material was being played in succession.

As Kele Okereke returned after a somewhat contrived interval, proclaiming "we have a few more rockets in our pocket", and the tracks 'Flux' and 'Helicopter', both powerful singles from early in Bloc Party's career, were played one after another, the band's deep and beloved repertoire was made delightfully patent. The powerful guitar solo at the end of 'Positive Tension' elicited an appropriate eruption of dancing and commotion in the mosh pit and 'Mercury' was neatly accompanied by the intermittent sounds of a saxophone.

The lighting was used to great effect throughout, shifting between abrasive flashes during the fast-paced tracks from the noughties and dimmer atmospheric beams for their more mellow new material, including the surprise inclusion of the 2005 single 'Two More Years', for which Kele took to the piano. The lighting even accentuated Kele's towering shadow onto the walls during the barrage of hits at the beginning of the concert.

As the NME Awards Tour 2016 draws to its conclusion, the band's energy and talent remain unabated, even with the two notable losses in their line-up. The imbalance in favour of their new material was the only real problem with the set, but this is understandable for a band touring their new album. It is difficult for a band of Bloc Party's calibre to keep all their fans satisfied, and even as they showed off to the audience of their strength and depth, more of their first two albums, *Silent Alarm* and *A Weekend in the City*, would certainly not have gone amiss. After all, just like NME itself, they are an integral part of the teenage years of so many. A reminder of that would have been very welcome.

Jonathan Shamir

yet equally damaging cover-up exercised by the entire community. The audience searches for a scapegoat to blame for allowing this story of mass abuse to fall under the radar. The questionable reliability of the charity campaigner is proved to be legitimate; the glib, corporate, and seemingly uncooperative lawyer in fact attempted to expose the abuse years earlier.

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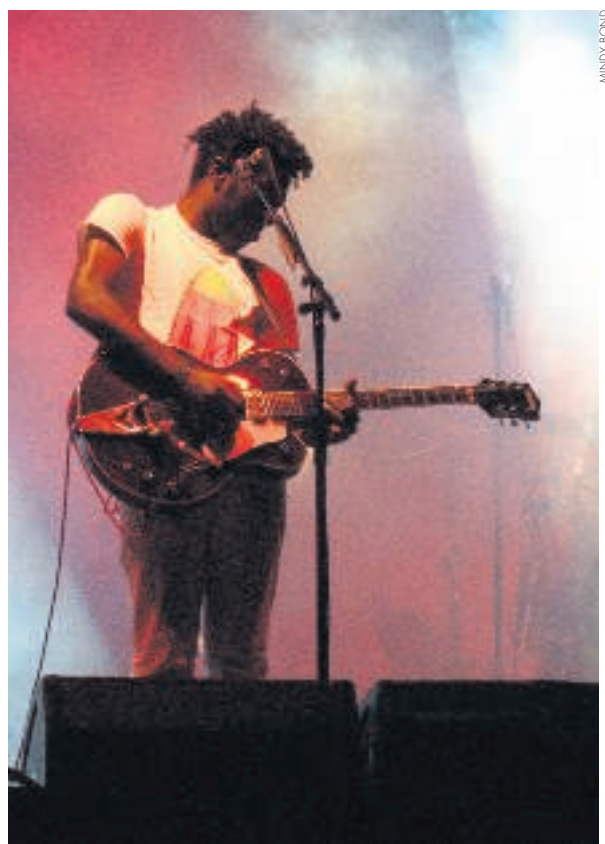
A REGIONAL NEWSPAPER TAKES ON THE GARGANTUAN INSTITUTION OF ROME

It is a sad moment when Robby, the man tasked with exposing the story and the audience's friend throughout the film, admits that he, too, must bear some responsibility for participating in the culture of silence. Robby is the everyman of Boston: when he accepts his role in the scandal, so must the city. Boston is described as the "biggest small town in America": skeletons in

closets are common knowledge. It took an outsider, the out-of-towner Marty Baron (played by Liev Schreiber), to pierce through the thick skin of self-denial and tear out the scandal lurking underneath.

The initial estimate of thirteen abusive priests in the Boston area was shocking enough; it is a stomach-turning moment when an expert reveals that a more accurate estimate would be closer to ninety. The range of reactions found within the Spotlight team — the sympathetic ear of Rachel McAdams's Sacha Pfeiffer, the bumbling anger of Brian d'Arcy James's Matt Carroll — make this film an exploration of civilisation pushed to its limits. Visually, this film is inherently unglamorous: the HQ of the operation is in a grey, basement office, filled with off-white shirts, limp plants and dirty mugs. Perhaps that explains the distinct lack of successful journalistic thrillers since 1976's *All the President's Men*, depicting the exposure of the Watergate conspiracy. Despite the unremarkable setting, *Spotlight* tells a gripping story: it has stomach-turning bombshells, truly moving struggles and a satisfying reassurance of the power of a free press.

Lana Crowe

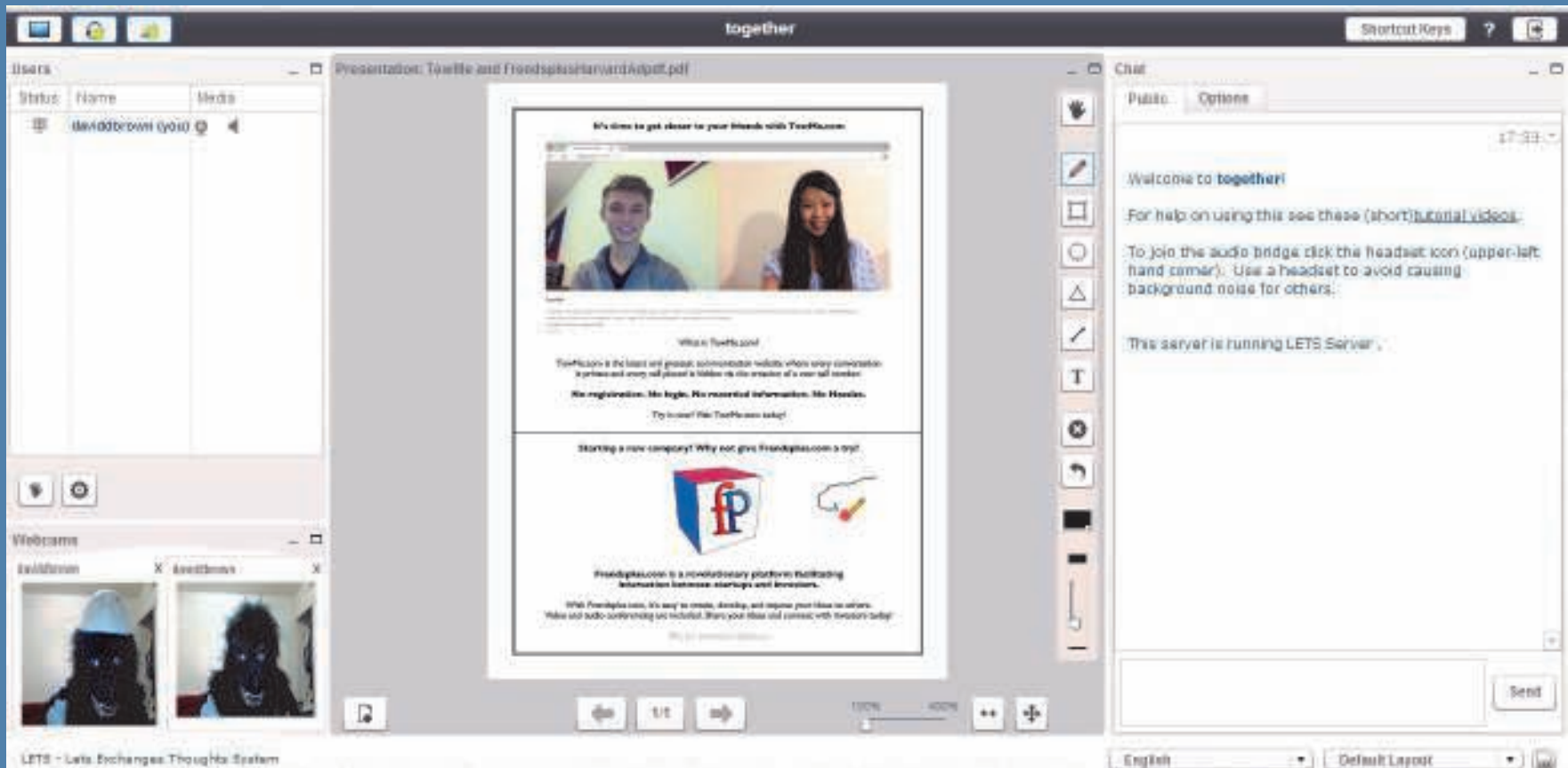


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Are we failing children in sport?

In today's world, sport is vital for children's education. But are we doing enough to make it inclusive and accessible for all?

Mimi Treveylan-Davis
Sport Correspondent

School sport has a bad reputation. For most people, the memory seems to consist of being outside in the cold, hitting or kicking a ball around on a field either waterlogged or frozen solid. For me, someone who spent more time bunking off in the library than actually out on the pitch, it was an activity which was not only unwelcome but one to be actively avoided. An unfortunate collision between a netball and my mouth at the tender age of seven, which resulted in a few missing teeth, was never forgotten. I suppose you could say I suffer from school sport traumatic stress disorder.

According to Ronald Jeziorski, author of *The Importance of School Sports in American Education and Socialization*, it is vitally important for children to have access to sports and games. As well as empowering young people and promoting higher self-esteem, team sports can educate people about the importance of teamwork and following the rules. The benefits of physical exercise are obvious: sport helps people to maintain a healthy lifestyle and diet. The importance of sport can also transcend healthy living: the United Nations High Commissioner for Refugees, for example, uses sport and play programmes to encourage young people, particularly girls and young women,

to attend school within refugee camps across the world. UNICEF also has a strong focus on using sport to promote girls' education through events and awareness campaigns.

Have those of us who did not engage in school suffered because of it? I doubt that anyone has been irrevocably damaged by the decision not to play sports at school, but I do believe that more effort could be made by schools to engage in sports beyond the realms of being yelled at on soggy fields. Taking a self-defence class last term, organised by my college's Women's Officer, I realised that physical exercise – especially when it goes beyond kicking a ball around – can prove to be empowering and engag-

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PHYSICAL EXERCISE...CAN PROVE TO BE EMPOWERING AND ENGAGING

ing, rather than simply 'healthy'.

Schools should consider transcending the more traditional termly orthodoxy of rugby, football, cricket and tennis, and that of hockey, netball and rounders, by offering a far broader range of physical exercise, like yoga or martial arts. Schools across the social



Schools, and the government, must also provide for those children who prefer other sports

spectrum need to provide a wider range of activities for students.

If the necessary change can be identified, it is less clear whether it can be funded. David Cameron stated that each year primary schools will continue to receive £8,000 for sports, plus £5 per pupil. Christine Blower, General Secretary of the National Union of Teachers, said annual funding of about £9,000 per school would not “add up

to a great deal” for schools without a dedicated PE teacher. Furthermore, government cuts to the Department for Culture, Media and Sport (DCMS) announced in 2015 will see its budget reduced by 5 per cent. This could end up having a detrimental long-term effect on the future and finances of school sport in general. The accessibility and availability of sports, both in school and in local areas, need to be

encouraged by the government in its policies as well as in its outlook.

If the 2016 Rio Olympics can encourage and inspire people, especially children at school, to engage in sport on and off the football pitch, then it is paramount that we give them the opportunity to do so. If the right changes are made, perhaps the next generation will require one less trip to the dentist than I did almost 15 years ago.

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Education outside of the classroom

Are schools doing enough to promote sport for children? Page 31



Sport

Super Bowl 50: when defence is the best form of defence

Zack Case takes a look back at last Sunday's version of 'The Greatest Show on Earth', as the Broncos win the Super Bowl

Zack Case

Sport Correspondent

"Defense wins championships." The old cliché once again proved its worth as one of football's greatest, and most accurate, clichés. In this gargantuan contest of the NFL's best defence (Denver Broncos) versus best offence (Carolina Panthers), there was only one team in the game.

Yet this was not what the Super Bowl was billed as. Rather, it focused (naturally) on the two quarterbacks. The maverick superstar, Cam Newton, versus the veteran legend, Peyton Manning; 'Superman' versus 'The Sheriff'; super-human athlete versus omnipotent sage; high-profile player at the start of a star-spangled career versus one almost certainly at the very end. And, after an MVP-worthy season, it was clear the pre-game upper hand fell to Newton – especially in contrast to the injury-ridden and inconsistent season of the ageing (and ostensibly so) Manning.

But in the face of a ferocious Broncos defence, seemingly in possession of kryptonite on the day, SuperCam's powers were neutralised. While there was no Hollywood ending to 39-year-old Manning's career, leading his team to victory with a game-winning drive after an astonishing all-round performance, it is fair to say that ending a career with a superbowl ring is about as fantastic as it gets in the real world. He can thank his defence for that.

The precedent was set early in the game when defensive linebacker Von Miller sacked Cam Newton in his own

Red Zone, forcing a fumble which was recovered by Denver for the first fumble return touchdown in a Super Bowl since Super Bowl XXVIII, giving the Broncos a 10-0 lead. Von Miller would deservedly become the Super Bowl MVP – a prestigious honour only held by nine other defensive players.

Carolina responded with a 9-play 73-yard scoring drive, culminating in a fantastic touchdown by running back Jonathan Stewart who, in an act of gravitational defiance, seemed to transform into an Olympic-level high jumper as he flung himself over the onrushing defenders from one yard out. The Broncos replied with a field goal and the Panthers fumbled on their next possession, leaving the score at 13-7 in favour of Denver at the end of the half.

The superbowl is not just a game – 'The Greatest Show on Earth' is an event, which fills the hearts and minds of a nation and, after a five-hour binge of chicken wings, their stomachs, too. The half-time show did not disappoint, as the superstar cast of Coldplay, Beyoncé and Bruno Mars dazzled the crowd with a mesmerising performance. It was more than enough to energise those on this side of the Atlantic for the early hours of the morning in the second half.

The Panthers seemed to share that energy, but the momentum from their opening drive all but dwindled when kicker Graham Gano hit the post off a 44-yard field goal attempt. The Broncos responded with another field goal, making it 16-7, before another seemingly momentous Panthers drive crumbled after another fumble deep in Broncos territory.



Nothing in America can quite live up to the excitement of the Super Bowl

Carolina was able to respond with a field goal of their own to come within a touchdown of Denver, but MVP Von Miller came to the rescue when everything seemed set up for a game-winning drive led by Newton, as he forced another fumble which the Broncos recovered and capitalised on when Anderson ran into the

end zone from two yards out. At 22-7, Peyton Manning decided to show up and threw a slant pass into the end zone for a two-point conversion, which sealed the victory by giving the Broncos a 24-7 lead.

24-7 the game ended, and the Denver Broncos now reign as Super Bowl Champions. While not the most

dramatic of games, it was no doubt an incident-packed spectacle worth watching – even if you had a 9am the next morning. For the art of defending is something special; the Broncos gave a masterclass against what had been an invisible offence. And the underdogs won. That, too, is a cliché that never gets old.

What do they talk about when they're talking about football?

Felix Schlichter

Sport Editor

When Arrigo Sacchi became manager of AC Milan in the late 1980s, a reporter asked him how an amateur, part-time footballer could ever hope to be a great manager. "I didn't realise", replied Sacchi, "that in order to be a jockey you first had to be a horse".

Sacchi went on to become AC Milan's most heralded manager, winning the Serie A title in his debut season, followed by back-to-back European Cups. Multiple successful managers have since proven his quip right; Sir Alex Ferguson was never anything more than a mediocre footballer,

while José Mourinho had no footballing career to speak of. Clearly, great managers can come from anywhere, and clubs have realised this. So, why has nobody realised that the same story is true of football pundits?

Gary Neville's managerial debut has been more inept than the introduction to a Republican candidacy debate, and just as embarrassing. An excellent footballer he may have been, and an even better pundit, for that matter, but when it comes to management, at least at this stage, something is clearly lacking.

It has been suggested that Neville's tactical inadequacies as a manager – and one needs only to witness the way Valencia were set up against Barcelona

last week for this to be proven – undermine what he said as a pundit. After all, how can someone who seemed to have all the answers in the cushy studio fail to find any answers on the touchline?

However, Neville's failure in management, and that of fellow pundit Alan Shearer (eight games, six losses and one relegation), prove not that he had no idea what he was talking about, but that the skills required of a pundit and a manager are decidedly different. A pundit analyses games and proposes tactics; a coach manages the players day after day and has to implement them.

The inane, uninspired, unhelpful and unimaginative punditry of former

players like Jermaine Jenas or Michael Owen further reinforces the point that managers, players and pundits are different jobs that require different skills. François Truffaut aside, film critics are rarely ever film directors. And horses are even less likely to be jockeys.

That is not to say that great players cannot be great managers or great pundits. Certainly, Franz Beckenbauer is testimony to the former, the only man to win the World Cup as a player and coach, and Gary Neville is testimony to the latter. Yet their post-footballing success is not because of the fact that they were great players; it simply coincides with it.

The clever and nuanced punditry of sports journalists reinforces this point.

One needs only to think of Raphael Honigstein or Gabriele Marcotti at BT Sport and occasionally ITV. A successful pundit is one who knows about football, not someone who has played football; to employ journalists who have spent their whole career watching and analysing football matches is a no-brainer.

Perhaps, then, it is finally time to distinguish between the football player, the football pundit, and the football coach as three distinctive occupations, joined by a common interest, but separated by different skills. Then we can finally live in a world without poor punditry; as for poor managers, we will always have Steve Kean.