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VARSITY

Adonis: Toope 'blackmailed' the University

Exclusive

Harry Robertson
Interviews Editor

Labour grandee Andrew Adonis has hit out at Cambridge vice-chancellor Stephen Toope over his large pay packet in an exclusive interview with *Varsity*, published today.

Speaking after a talk last week to the Cambridge Universities Labour Club at St John's College, the former transport secretary and education minister attacked Toope for his annual salary of £365,000.

"I don't think the University of Cambridge should be blackmailed by somebody from Canada - which, after all, let's be clear, doesn't have any universities which are as great as the University of Cambridge - into being paid an obscenely high salary," Adonis said.

In blistering criticism, Adonis said that Toope came "because somehow he was going to be paid more than for a Canadian university". He added that if Toope admitted he accepted the Cambridge job for the high salary then "he should go back to Canada".

Varsity revealed last term that former Trinity student Toope, who was previously vice-chancellor of the University of British Columbia, would be paid £365,000 this year. Leszek Borysiewicz, the previous vice-chancellor, was paid £345,000 in the 2015/16 academic year.

Adonis insisted that he saw "no reason why the vice-chancellor of the University of Cambridge should be paid more than £200,000."

The University did not respond to *Varsity*'s request for comment in time

for publication.

The criticism came while Adonis was in Cambridge in an attempt to rally student support for reversing Brexit through a second referendum. He has been outspoken on the issue since he resigned from his post as chair of the National Infrastructure Commission in protest over the policy of the May government.

Adonis made a second appearance in Cambridge last night, speaking in a Union debate against Jacob Rees-Mogg. He opposed the motion 'This house believes no deal is better than a bad deal', alongside Nicky Morgan, former Conservative secretary of state for education.

In the last six months, Adonis has also become a leading critic of salaries paid to top administrators at British universities, using Twitter and his position in the Lords to criticise high pay and to call for lower tuition fees.

Adonis himself was central to the introduction of fees in 2004, when he was Tony Blair's head of policy. The Labour government allowed universities to charge students up to £3,000 a year. Since then, Lord Adonis has singled out highly-paid vice-chancellors, tweeting about a "pay bonanza at the expense of lecturers & students". He has called Brexit an act of "self-mutilation" and has compared its significance to "decolonisation in the 1950s and '60s and appeasement in the 1930s".

He has been criticised by many of his colleagues in the House of Lords for his comments on the government's approach to Brexit. Lord Cavendish, a Conservative peer, called Adonis' resignation letter "petulant and self-serving".

Interview, page 10 ►



A 'Kiss-in' demo at Rees-Mogg's Union appearance. Page 9 ► (DOMINIKAS ŽALYS)

Joey Barton asks *Varsity* reporter if he is a virgin

Varsity News Team

Footballer Joey Barton questioned a *Varsity* reporter's sexual history after speaking at the Cambridge Union Society on Tuesday.

Barton responded personally after our sport editor, Lawrence Hopkins, 20, asked if Barton had an opinion on footballers' use of social media in the light of a sex tape recently released on Twitter which features 21-year-old Tottenham Hotspur footballer Dele Alli.

The ex-England international was asked: "In a week that a sex tape involving Dele Alli has been released on Twitter, are you concerned about young players and their attitudes to social media?"

Barton responded confrontationally: "Have you never had sexual contact? Are you still a virgin? Have you ever had sexual interactions with anybody?"

He also accused the student journalist, who had interviewed him before his talk, of tabloid-esque journalism: "Are you trying to be a journalist for like *The Sun* or...?"

Residents of Barton's home city, Liverpool, have largely boycotted the tabloid paper since its controversial coverage of the 1989 Hillsborough disaster.

After our reporter persisted, Barton, who is currently banned from professional football for betting on matches while being a player, asked if Dele Alli's sex tape was "any of your business".

"He's a young lad, I mean it's not right that it's got out, obviously that's someone's daughter. It's not right, but, it's not, I don't think it's wrong," the footballer continued, before he was beckoned away by a Cambridge Union officer.

Interview, page 34 ►

Editorial

A world still to be built

This Tuesday saw the unveiling of a plaque in the Cambridge Guildhall to commemorate suffragist campaigner and Newnham College co-founder, Millicent Fawcett, for the centenary of women's suffrage.

Occasions like this are a brilliant time to reflect, on the one hand, on what has been achieved in the intervening period, and to consider on the other the progress still to be made. A hundred years after the expansion of suffrage, women in Cambridge hold powerful positions throughout the student body. This term, CUSU, the Union, TCS, the ADC, The Wilberforce Society, and others all have women at the helm. In the wider world, despite headline backsliding (you know who), recent years have seen a huge increase in the number of women leading parties and contesting for the highest political office.

But attaining power is only ever the start when sexism is so deeply built into the structure of our society. It has taken 100 years since basic franchise to get where we are, and there is so much more to be achieved.

To properly celebrate the legacy of Fawcett and Pankhurst, we must recognise that their struggle did not start and end at formal, procedural equality between men and women. Though a pithy statement, Feminism is more than 'the radical notion that women are people' – it's a movement which seeks to rebuild our society by deconstructing the prison of gender norms.

A cursory flick through the *Varsity* archives will show the effects of 'masculine' and 'feminine' traits, and the relative value given to each, on men and women in Cambridge. Only last week, we reported that there remains an 18.3% pay gap between the average basic incomes of men and women in the University. Some have suggested that women simply need to be more assertive, but the subsequent question is surely whether we really want to build a society which further rewards overconfidence and narcissism, as our existing one does for men.

The bias extends to your weekly essays, too. Last June, *Varsity* reported on the gender attainment gap in the History Tripos, with Dr Lucy Delap, who specialises in Gender and Modern British History, saying that the Tripos systematically under-rewarded bright women.

This week, the University's new anonymous reporting system revealed that 173 anonymous reports about sexual misconduct were made in a nine month period. WomCam, led by Lola Olufemi, have been quick to move to the next stage, pressing the University to reform their disciplinary procedures to better support victims.

"Courage calls to courage everywhere", reads Fawcett's new plaque. Cambridge can be proud of the women whose courage and action is bettering the world for all.

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News

Suffrage centenary Cambridge celebrates votes for women

A new plaque commemorates Millicent Fawcett, trailblazing suffragist and Newnham founder

Noella Chye
Senior News Editor
Stephanie Stacey
Senior News Correspondent

Over 400 people gathered to commemorate 100 years of women's suffrage in the Guildhall on Tuesday evening. The event started with a re-enactment of a 20th century suffragist meeting, then cut to the present day, when the City Council unveiled a new plaque for suffrage trailblazer and co-founder of Newnham College, Millicent Garrett Fawcett.

The plaque reads "Courage calls to courage everywhere", a famous quote from Fawcett's tribute to suffragette martyr Emily Davison in 1913, following Davison's death in the Epsom Derby.

Dedicating the plaque to Millicent Garrett Fawcett has been a long time coming for some. Professor Mary Joannou, co-founder of the Cam Vote 100 campaign and Emeritus Professor at Anglia Ruskin University, has been researching women's suffrage for 30 years. Speaking to *Varsity*, she said: "Millicent Garrett Fawcett is the BBC's most influential woman of the 20th century. It is shameful that we have had no plaque to her before. There is a plaque to her husband, and it's right and proper that the city of Cambridge has acknowledged her."

Henry Fawcett, a Fellow of Trinity Hall whose blue plaque stands in a building on Trumpington Road, was a Liberal MP and Postmaster General under William Gladstone. He was commemorated for promoting women's suffrage and introducing parcel post, postal orders, telegrams and Post Office Savings.

Cambridge's blue plaque scheme was

launched in 2001 to honour the most famous people and events associated with the city. The plaque unveiled on Tuesday was funded by Newnham College, which Fawcett founded in 1871 with just five students. It currently houses 655 students, and about 70 academic staff.

That evening, prior to the plaque's unveiling, the Guildhall was transformed into a 20th century suffragist meeting.

At 7pm, an actress dressed in the period costume of a long white dress and black coat, with a felt hat, stepped on-stage. She recited verbatim, to a hushed audience, the speech of suffragette trailblazer Emmeline Pankhurst, given over a hundred years ago. Her voice rang through the hall lit with dim, purple light, a suffragist colour: "It is not sympathy we want. We want the vote."

Performers from Cambridge Devised Theatre and Classworks, similarly cos-

tumed, were scattered among the audience. A group of actors – including one in a University gown – repeatedly heckled and insulted the suffragette leader, suggesting that she "mind her own business", and calling for her re-imprisonment. When the actress began to say, "I've just come today from–", they cut her off, jumped up from their seats and yelled: "Norwich prison!"

Several actresses, also dressed in early 20th-century attire, donned the purple, white and green sashes of the Women's Social and Political Union (WSPU), which Pankhurst founded and led. At one point, they shouted, "Oh, just let her speak!" in response to the men's heckling.

The final line of Pankhurst's speech, in which she encouraged sympathisers in Cambridge to "go into the fighting ranks" and strive for women's suffrage, was met by a standing ovation.



▲ Suffragette memorabilia displayed at the Guildhall (MATHIAS GJESDAL-HAMMER)



Speaking to *Varsity*, one of the actresses, Ros Connelly, said: “The speeches tonight, which are verbatim from Mrs Brackenbury and Mrs Pankhurst’s speeches, seem incredibly topical about a certain kind of powerlessness, certain kinds of male behaviour that people have gotten away with with impunity, so it still keeps reminding us that there’s still loads of way to go.”

With the day’s celebrations of Fawcett, Newnham, too, was in the spotlight. Dr Gillian Sutherland – Fellow Emerita and former Director of Studies at Newnham – spoke at the ceremony about the life and work of Fawcett. She remarked that “today is Newnham’s day.”

Speaking to *Varsity*, Dr Sutherland emphasised her frustration at the misunderstandings that plague the public perception of the women’s suffrage movements, particularly the repeated conflation of suffragists and suffragettes.

Though they campaigned for the same cause, the suffragists’ and suffragettes’ methods differed greatly. While Fawcett and the suffragists of the NUWSS were committed to peaceful protests, the suffragettes of Emmeline Pankhurst’s Women’s Social and Political Union (WSPU) believed in direct action and militancy.

Dr Sutherland said: “Behaving like the Pankhursts is sexy, it makes television programmes, whereas the quiet hard-working, organising, collecting money, constructing an organisation, holding it together, running a weekly newspaper – the Common Cause – isn’t sexy. It’s just effective, particularly when this was translated so powerfully into war-time work.”

Outside the Guildhall that afternoon, a woman had stood atop a bright purple

soapbox, telling passersby, “A hundred years since women got their vote! A hundred years since the working-class man got his vote!”

Speaking to *Varsity*, Gráinne Kennedy, who had spent 40 minutes on the soapbox, said she was there for her great-grandmother, Mary Redmond: “We know very little about her, but we know that she was someone who organised political campaigns.”

“She was someone who wouldn’t have had land, and therefore when the vote came in, she didn’t get [it], even though she probably would’ve spent her life outside of her home campaigning for [it], but then we don’t know because women’s history wasn’t recorded.”

“I’m standing here as the ordinary woman. Emmeline Pankhurst was fantastic, but we needed a lot of Mary Redmonds to make that difference as well. [...] They were ordinary people but they risked a lot.”

“That’s why I’m standing here today – I’d like to know more about their histories, but I don’t.”

When asked about responses from passersby, she said: “People are giving a little nod, and they’re going about their day and saying to themselves, ‘This is an important day, and people’s rights are always won. They’re never really given, unfortunately.’”

The historical significance of the date moved others to think about the future. Hilary Cox, a local activist, started the 24-hour #mycamvote photography project, which aimed to showcase women a hundred years after achieving the vote. Photographs posted on 6th February with the hashtag #mycamvote and taken at the photo booth set up in the Guildhall are in the process of collation and will

▲▼ Gráinne Kennedy in suffragette garb in the Market; a re-enactment of a Millicent Fawcett speech at the Guildhall
 (TOP: MATHIAS GJESDAL-HAMMER, BOTTOM: NOELLA CHYE)

feature in an upcoming exhibition.

The hashtag has accumulated 20 posts on Instagram, over 400 tweets, and 52 public pictures on Facebook.

Speaking to *Varsity*, Cox said: “I’m passionate about bringing people through our stories, through our history, through archiving present-day occurrences, and to looking to the future together.”

Reflecting on the past century, walking the same streets that Fawcett, Pankhurst and countless other brave women walked, some were moved by the sacrifices made. Others seemed inspired to continue the struggle for true gender equality.

Connelly remarked: “I think a place like Cambridge, educating women, will always be at the vanguard of rights for women, which we still need to keep doing. We still need to keep pressing for these things.”



NEWS

Mystery philanthropist comes to Murray Edwards’ rescue

Page 6 ►



(KYM FYSON)

NEWS

Trinity May Ball first to break £200 per ticket

Page 11 ►

SCIENCE

How gender inequality spreads leprosy in India

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OPINION

Belle George

Women with careers do not sacrifice family

Page 14 ►



Angus Satow

Students must support strikes

Page 15 ►



Connor MacDonald

Theresa can learn from Trudeau

Page 16 ►



SPORT

Football’s historic race problem

Page 35 ►

News

Swap of Tripos The stories, and stats,

Movers often shift to politics – but run away from philosophy

Stephanie Stacey and Elizabeth Shaw
Senior News Correspondents

A *Varsity* investigation has found that the subjective, case-by-case nature of the process of switching subjects and the lack of information about the procedure has turned some students away.

The initial stages of the transfer procedure are largely similar across colleges – a student must first approach their director of studies (DoS) or tutor to discuss their options, after which it is up to their DoS or tutor to advise and contact the director of studies in the other subject to find out how the student should proceed. This ensures that the process of switching subjects can be tailored to each student.

Christ's College senior tutor Dr Robert Hunt told *Varsity* that regardless of the subjects involved, the procedure at Christ's is always the same, and there remains "no hard and fast process regarding the requirements, because every case is treated completely individually".

However, the need to approach one's DoS or tutor can be daunting or complicate the process for some. Others who do not have good relationships with their DoSes may struggle.

Speaking to *Varsity*, one student, who wished to remain anonymous, said: "I worried about raising the issue with my tutor for several reasons, fearing that he'd assume my anxiety was to excuse myself from under-preparation for my January mocks, or perhaps that he'd feel obliged to pass my doubt onto my DoS, who I didn't want to have to tell about my thoughts so early on in the year, in case a course change wasn't a viable option and our working relationship was impeded for the duration of my studies, or might even disadvantage me in any academic reviews I might encounter in the future."

The lack of a formal procedure beyond this initial stage has meant that information about the process is difficult to obtain, with students often left unsure of what to expect. Another student told *Varsity*: "Unfortunately, I was not given enough notice ahead of the interview itself – I was only informed at the end of June that the interview would be

sometime in July, left unaware of specifics of time and place until five days beforehand."

She added: "I was not given information by college as to how to prepare ahead of the interviews."

Lacking a formal procedure, colleges have also been inconsistent in which testing procedures and requirements they ask of students. Some students are required to take and pass extra exams, while others are made to undergo interviews instead. Some are asked to start the next year in first year, and others in second year, despite having switched to the same subject.

Despite these difficulties, 3,522 successful subject transfers were made between October 2006 and June 2017, data obtained by *Varsity* has shown.

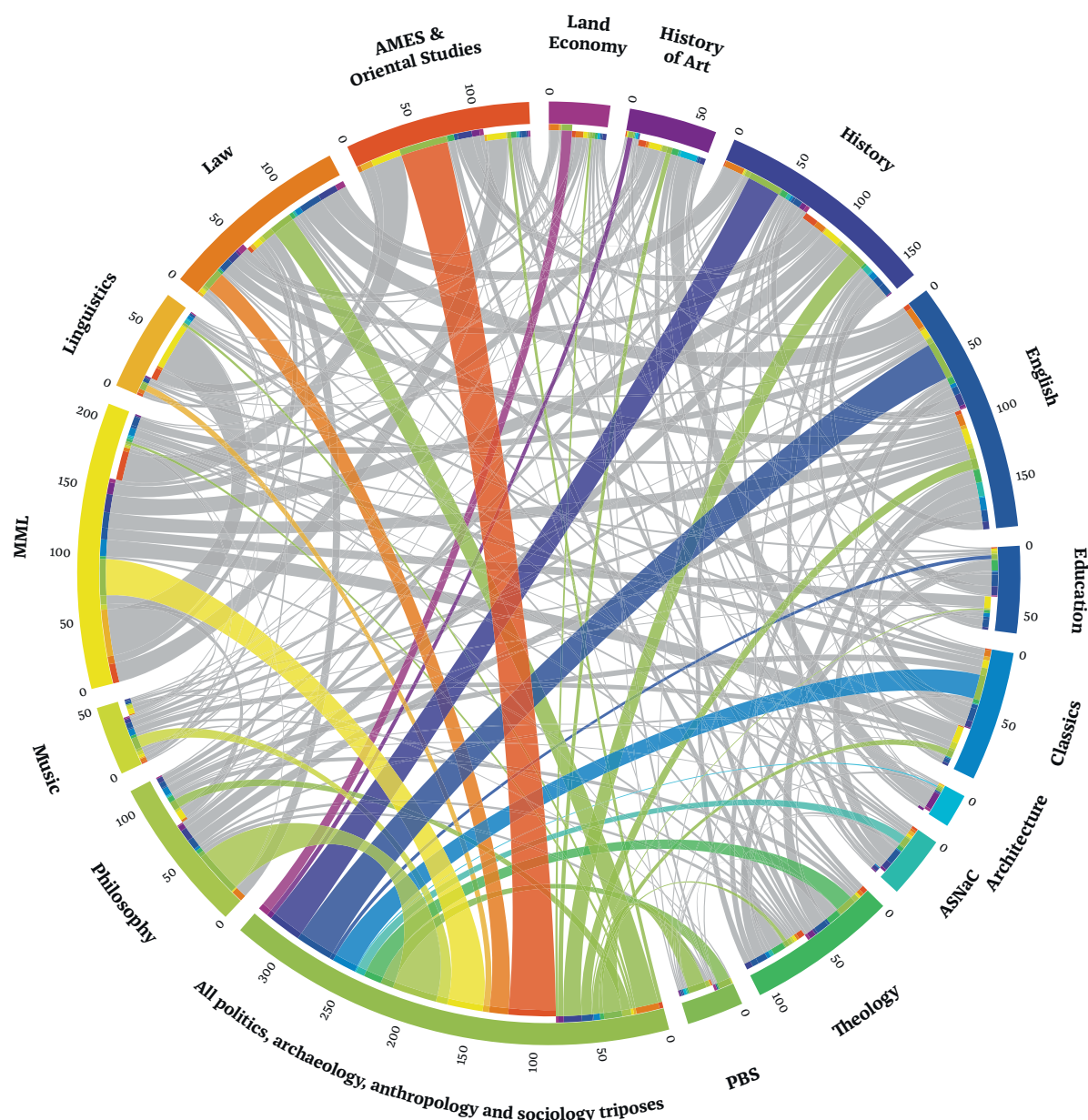
The Human, Social and Political Sciences course is a popular subject for students to transfer into; 103 successful transfers took place between the creation of the course in 2013 and June 2017, compared with only 36 who have transferred out.

Speaking to *Varsity*, Marie Butcher, head of departmental management at the Faculty of HSPS, said: "Because the subjects studied in HSPS overlap with many other social science subjects it makes it a more natural choice for a number of students who decide that the course they originally applied for is not for them. As it is not a prerequisite to have studied Politics, Sociology or Social Anthropology before, this makes HSPS more flexible than other triposes in regard to which students it can admit."

Similarly, the transfer into Law is considered desirable; its popular affiliate course enables students to obtain a qualifying law degree after only two years of legal study.

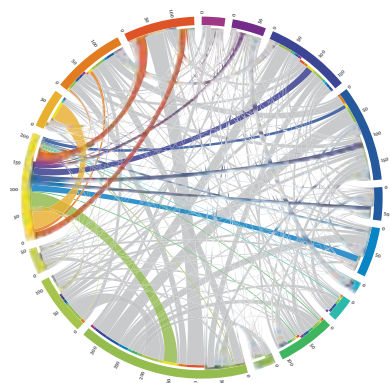
History of Art saw a particularly high rate of incoming transfers relative to its small course size (just 23 students were accepted in 2017), with 58 students successfully transferring into the subject over the 10 year period. Those switching to History of Art had a wide range of course backgrounds, including Architecture, Engineering, and Law.

Conversely, Philosophy saw many students leave the course for Natural Sciences and humanities, with 139 trans-



All change?

Looking across the humanities, there are no outstanding themes, but a couple of notable trends emerged – the fluxing politics and archeology triposes saw the most people joining (above), while MML saw the biggest exodus (below).



◀ The Alison Richard building, where most HSPS teaching takes place

▲ How to read this diagram

Segments around the edge show the size of a group. Connected flows, matching segment colour, show subjects leavers, disconnected flows show arrivals.

ferring out while only 52 transferred in. TJ Alabi, who transferred to English from the Philosophy Tripos, suggested that there is a "degree of mystery" involved in the Philosophy course due to a lack of opportunities to study the subject at school, adding that his own expectations didn't match the reality.

Other courses that might similarly be seen as esoteric have also been shown to lose out in the transfer process. Asian and Middle Eastern Studies, which last year accepted 32 first-years, has been left by 76 students over the ten years; 29 have transferred in.

Meanwhile, 44 students transferred out of the Anglo-Saxon, Norse, and Celtic tripos, which had a 2017 intake of 19 – compared with only seven students transferring in.

Although most transfers are between closely related subjects, there have been several cases of students switching to courses very different from those for which they were admitted, including transfers from Medicine to History, Mathematics to English, and Law to Linguistics.

Students who have requested to

change subjects are always given due consideration, university-wide. Dr Hunt told *Varsity*: "There are no transfers that would normally be refused automatically," with the exception of a student seeking to switch into Medicine, which is not permitted due to Government caps on numbers.

On the topic of flexibility regarding a decision to change course midway through the year, Dr Hunt dismissed the option as "almost impossible", insisting upon the expectation to "first complete this year of the current course". If the transfer is permitted, "their new DoS would offer them support over the summer to catch up", including the provision of reading lists, one-to-one meetings, essay feedback and extra supervisions.

Students are not often asked to switch colleges should the spaces for a particular subject they are interested in be filled in theirs, although the option is available. A spokesperson for St John's told *Varsity* that, although it happens "extremely rarely," there is scope for students to change college during a subject transfer and "there have been such cases in the past".



behind changing Cambridge course

‘What have I learned?
All Cambridge courses
are f***ing hard’

Katherine Williams, Peterhouse, switched from History to Law

“I felt that the college were supportive; they made me aware of the risk I was taking but also made clear that it was my degree and for me to make the most of. I know it varies from college to college but, for me, I had my initial meeting with my Tutor, a five minute conversation with the Law DoS and was then told to come back with a 2:1 in June.

It’s been quite difficult to be out of sync with my friends who are finalists. I am now a year behind them, hearing about their plans for graduation and am a bit nervous about where I might ‘fit’ next year. I’ve never looked back; I always lacked confidence in my ability

as a [History student] and, even at the end of the two years, I would be nervous for supervisions and had no idea how my exams had gone. I feel far more anchored in Law, partly because I have been at Cambridge for a while but also because I think I personally am much better suited to the subject and the way it is taught.”

TJ Alabi, Magdalene, switched from Philosophy to English

“My second philosophy lecture concerned whether a tree in 1900 was the same tree in 2000; it was so dull I decided to switch then and there. I always loved English and I’m a writer, so it was a logical switch. Consequently, I wrote a very grovelling letter to my DoS extolling the virtues of English. My



▲ Katherine Williams (left) and Lorenzo Leoni (right)



college was very supportive, telling me exactly how to switch and making the process quick and painless. I had to do a few tests for English involving some analysis of Shakespeare, on-the-spot Practical Criticism etc.

“Certainly catching up on what I had missed has been the challenge: there was a massive reading list for English that I hadn’t started on. Also, learning not to argue like a philosopher has been challenging, especially in supervisions.

“Broadly speaking I am happy with my decision. I switched from Philosophy to English because I had the miscon-

ception that the latter would be more creative and, dare I say it, easier than the former. In fact, my first lecture as an Engling was entitled “Chaucer: a philosopher of feeling.” What have I learned? All Cambridge courses are f***ing hard, so switch for the right reasons.”

Lorenzo Leoni, Robinson, tried to switch from History to Law

“At the end of first year I decided to leave because I was not enjoying the History course and couldn’t see my-

self continuing on to a second year. I said as much in my end-of-year DoS meeting and was told to send Cambridge a final decision later on in the summer. My decision hadn’t changed, and I emailed to inform my DoS that I was still planning on leaving Cambridge in order to pursue a law degree elsewhere. My DoS was very understanding and suggested I get in touch with the Law DoS to speak about making a switch to Law Part II in Cambridge.

“I was encouraged to make the switch and everything was dealt with very efficiently. The interview and the test were fine – difficult and thorough, but enjoyable. I was informed the day after that I would be allowed to make the switch, dependent on my achieving a 2:1 grade in History Part I.

“I did not achieve it, and once the Law DoS found out about my rather sham-bolic 2:1 he said that the switch was no longer on the table. Again, fair enough: there was a deal and I didn’t come through with my side of the bargain.

“After it was clear that I wasn’t going to be able to make the switch I was welcomed back onto the History Tripos with no questions asked. I suppose this serves to prove that there is really nothing to lose in at least applying to switch course.

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News Homelessness

Co-ordination lacking as students and charities fill in for government

Catherine Lally & Jamie Hancock
Investigations Editors

The year since the infamous money-burning video has seen an explosion in student engagement with the Cambridge homelessness crisis. However, attempts to combat the issue have been blighted by a significant lack of clarity, cohesion and policy information available regarding the actions of the council and numerous charities, and as a result, it has proven difficult for these services to coordinate with each other, running the risk of overlap.

Cordelia Lam, a student directing a Wilberforce Society research project on the issue, told *Varsity* that it is “overwhelmingly obvious that there is actually a system in place but no-one quite knows how it works”. She added that “overstretched” government support has led to a high level of outsourcing to charities in Cambridge, particularly Jimmy’s and Wintercomfort. These charities, funded by the council and government grants, now provide the bulk of homelessness aid and immediate relief to rough sleepers. The council’s website even redirects those in need of immediate shelter to Jimmy’s, and largely funded the charity’s 2014 expansion.

The sight of rough-sleepers outside buildings belonging to Britain’s wealthiest university is familiar to most Cambridge students, with the homelessness problem “one of the most visible” in the UK according to Barry Griffiths, the Community, Events and Fundraising Officer for Jimmy’s. A 2016 demographic survey of rough sleeping in the centre counted forty individuals. Jimmy’s estimates that it supports between 500 and 700 people a year, the majority aged between 26 and 39.

Statutory responsibility for providing aid lies with the City Council. Though the council has a policy plan in place, publishing its Homelessness Prevention Grant scheme annually, both student volunteers and those in need of the services are often unaware of it. Lam’s team found that charities “don’t really have that understanding [of the council’s plan]” – nor are they particularly keen to reveal gaps in their knowledge.

In its proposed budget for 2017-18, it set out over £700,000 in funds for non-governmental organisations providing homelessness services. The major recipients of this funding are Jimmy’s, which received £53,294, and Wintercomfort, which received £91,628. The remaining funds were spread across smaller groups and initiatives.

Lam’s paper has found that, because of this outsourcing, the Council’s own work focuses largely on “prevention rather than relief” – for example, addressing the City’s “underlying lack of [affordable] housing” via a new rent benefit scheme termed HB+. Yet when asked for how information about how they work “in relation to each other”, the charities “have not been forthcoming” with information.

Nevertheless, students helping to



“It’s overwhelmingly obvious that there is a system in place, but no-one quite knows how it works”

tackle the issue are engaged and enthusiastic. Jimmy’s Night Shelter – one of the frontline charities which provides overnight shelter, mental health care and long-term support – estimates that around 60% of its volunteers are from the city’s student body.

Student initiatives such as Streetbite and the Cambridge Homeless Outreach Programme (CHOP) liaise with a network of larger charities to ensure that their work does not conflict with support already in place – a task made harder by sources of public information such as the council website – described by Lam as a “labyrinth.”

Streetbite, set up in 1999 by a group of students who wished to have a practical impact, provides food and hot drinks to the homeless. Its volunteers walk a set route and are encouraged to chat with those who live on the streets. This academic year has seen record for student

▲ Left to right: Sam Barron and Nay Mourad Abi Samra from ‘The Invisibles’; Tessa Duff, President of Streetbite

(JAMIE HANCOCK, DANIEL GAYNE)



engagement: over 80 volunteers participate, handing out approximately 1600 sandwiches, 1600 hot drinks, and 2000 biscuits. CHOP – affiliated with CUSU – describes itself as “a bridge between students and homelessness services”. With around thirty college representatives, its work is “a mixture of raising awareness, fundraising and recruiting volunteers” for the non-University charities.

New student initiatives have also begun to emerge in the wake of the Ronald Coyne incident. The Cambridge Invisibles are another newly-created student initiative. *Varsity* spoke to Nay Mourad Abi Samra, one of the founders of the group, which has just gained CUSU approval as a University society.

Their aim is to work with the homeless on “a project-based system.” Students can “see the projects that are going on” and join if interested. They are encouraged to contribute on a more ad hoc basis: there is no obligation to “become a member and work on every single project”. Nay feels that this is important to help alleviate a sense of “guilt” students can often feel when balancing their academic lives with charitable work.

The society is currently working in close liaison with Jimmy’s to provide feminine hygiene products to those in need. Future ideas include a ‘Streetstore’ – which will involve giving away donations via a shop-front. Nay sees value in providing a “dignity of choice” for the homeless. “We’re not here to help in a patronising way.” She stressed that the Invisibles are “here to work alongside [others]”, rather than “coming in with a plan to impose.”

The Invisibles are currently discussing receiving funding from Peterhouse,

and are also exploring the possibility of CUSU support. Nay says that the society was a direct reaction to what she termed the “patronising” attitude towards homelessness espoused by some colleges, as well as negative perceptions of Cambridge students as entitled or over-privileged.

Again, the Invisibles have come across difficulties operating without a clear understanding of the Council’s plans. Student groups must “always be in contact with Wintercomfort or Jimmy’s, and have their approval in the way you’re tackling things” because “they are aware of the wider plan.” Nay worries that “by doing good, you might be doing more harm than good”.

Other student projects have focused more on raising awareness. Take BAIT magazine: launched in 2017, its founder Amy Baxter wished, “like many other students,” to reach out to the homeless community “in the wake of the money-burning incident”. Proceeds from the magazine’s sales are donated to charities such as Jimmy’s.

Such individual efforts are attempting to fit themselves into the larger framework of homelessness aid. Sometimes, this can be difficult. Barry Griffiths, speaking on behalf of Jimmy’s, said that overlapping and unguided student efforts require the help of the larger charities, as groups might accidentally duplicate each other’s efforts. Cordelia Lam suggests this itself is a product of the lack of information available publicly. The Wilberforce Society’s report will set out the need “for a more clearly laid out framework” for individuals, societies and charities alike. Coordination between such groups is only possible when everyone understands the “landscape” they are operating in. While there appears to be a fundamental lack of coordination between student organisations, this results from a deficiency of clear information, rather than any particular group’s failings.



▲ Cordelia Lam, lead researcher on a Wilberforce Society paper on homelessness in Cambridge (CORDELIA LAM)

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Jimmy's attempts to 'join the dots' on student outreach

Catherine Lally & Jamie Hancock
Investigations Editors

With so many student-run organisations aiming to respond to the needs of Cambridge's homeless community, inevitable questions arise over whether these end up stepping on each others' toes – and if the distribution of their services is reaching its full potential.

Barry Griffiths, community, events and fundraising officer at Jimmy's Night Shelter, is a point of reference for many students attempting to understand the labyrinth of support organisations and services operating in Cambridge. He notes a lack of coordination between student groups, who often operate on an ad hoc basis with rotating casts of volunteers. Speaking to *Varsity*, Griffiths warned that "efforts need to be coordinated to effectively manage street support".

"The overlapping of voluntary services creates a microeconomy of boom or bust," he explained. "By this I mean where several groups, unknown to each other, venture out in the same night and not marshalled to avoid duplication, it leads to a feast or famine approach to support, which is suboptimal."

One of the next projects from Jimmy's will attempt to "join the dots" between student groups. Griffiths wants to hold

a summit to help different organisations coordinate operations and "marry up the initial humanitarian effort – sustenance and clothing – and the encouragement to the individual to move from the streets [...] to a sustainable front door." This entails a middle ground between the work of most student organisations, which focus on providing immediate relief, and the council's long-term view.

Student organisations also see a noticeable drop-off in volunteers over the vacation period, as most return home. Griffiths emphasises the need for a more consistent homelessness support plan throughout the year, rather than an approach peaking in November and March. This was echoed by Cordelia Lam, director of a Wilberforce Society paper on provisions for the homeless in Cambridge. Lam believes that the recurring absence of the student population "is one aspect where the overlap does lend itself to supplementing" the work of other organisations, lacking the consistency to execute a stable year-round plan.

Lam also stresses the lack of mental health resources for Cambridge's homeless community. She believes that so many organisations focus on immediate relief – with an emphasis on "shelter and food" – that provision of mental health services tends to be left behind. Moreover, charities like Streetbite and



▲ Jimmy's estimates that it supports between 500 and 700 people a year (LUCAS CHEBIB)

Foodcycle might end up duplicating services. Nevertheless, Lam maintains that verbal interactions between student volunteers and the homeless can be extremely valuable from a mental health standpoint, as many homeless people find themselves socially isolated. Mental health assessments are noticeably absent at homeless shelters; it may be better-resourced organisations, rather than student charities, that are best placed to address this.

Gaining more information about the relationships between charities was a

60%

of Jimmy's volunteers are students at Cambridge and Anglia Ruskin

challenge for the Wilberforce Society. Lam felt that few student charities made a concerted effort to operate alongside each other effectively – a problem stemming in part from a lack of information and communication to begin with. While many of the student-run organisations in Cambridge do admirable work, there is still a greater role to be filled in terms of making sure they supplement each other, thereby distributing support more evenly throughout the city and throughout the year.

Silver linings The surprising impact of Ronald Coyne

Catherine Lally & Jamie Hancock
Investigations Editors

In February 2017, Ronald Coyne caught the attention of the national press when a video emerged of him burning a £20 note in front of a rough sleeper. One year after the incident, Jimmy's Night Shelter has found that the backlash gave an unexpected boost to homelessness provisions in Cambridge.

Barry Griffiths, who works for Jimmy's as their Community, Events and Fundraising Officer, said that when a London press agency first phoned him about the video, he assumed that "someone was making it up". The incident was reported nationwide as emblematic of the worst excesses of wealth and inequality in Cambridge. Yet Griffiths credits the scandal for "highlight[ing]" the severity of homeless in Cambridge, saying that Jimmy's has benefited greatly

"The Coyne scandal has highlighted the gravity of homelessness in Cambridge"

£4,905

was raised for Jimmy's through a JustGiving page in the aftermath of the Coyne scandal

in its aftermath.

Immediately after the Coyne story reached the media, several JustGiving pages were set up to direct financial support towards Jimmy's. The first, from a student at another university, has raised £4,905 to date. Subsequent fundraisers took place at St John's, Queens', Selwyn, Emmanuel, Pembroke, Peterhouse, and Sidney Sussex, alongside a host of events at other colleges.

The new donations proved far more instrumental to Jimmy's than Griffiths had initially foreseen. With the thousands of pounds raised in the wake of the scandal, Jimmy's was able to establish a new full-time 'street outreach' post, tasked with going out and speaking to individuals who might not otherwise come into contact with Jimmy's services. They estimate that this initiative has brought in around 17 new people over a four-month period.

Griffiths believes that there is "probably more energy to be galvanised through the student body," and would like to see 'homelessness ambassadors' on college JCRs. Nevertheless, he praised students who are already involved as volunteers. While he accepted that Cambridge students do "exist in a bubble" due to academic pressures and "the very nature of what they're here for", he believes the efforts of the past year are evidence that there are still "socially-minded students like anywhere else".

REANNE, 2017 COHORT



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News

Medwards' finances rescued with multi-million pound donation

Jack Conway
Senior News Correspondent

Murray Edwards has received a multi-million mystery donation, larger than that received by any other college in 2017, heralding an unparalleled turnaround in the colleges' financial position.

Recently released documents show that the college, which lost more money than any other college in 2016 due to poor investment strategy, rebounded in 2017 with the third-highest percentage increase in asset value.

The value of Murray Edwards' total net assets decreased from £89.75 million to £86.22 million in 2016 – a loss of £3.53 million – primarily due to a £2.48 million loss on investments. In the same period, every college except Girton saw a gain in total net assets. The college has since recouped these losses with a £5.41 million gain on investments, and new endowments worth £5.59 million, increasing its total net assets by 12.94% to £97.38 million.

The largest contributor to the sharp reversal of Murray Edwards' fortunes was the injection of new endowments worth £5.59 million. Robert Gardiner, Murray Edwards' Bursar, explained to *Varsity* that these new endowments “refer principally to receipt of a confidential donation”.

Considering the college raised £565,000 in donations in 2016 and £818,253 in 2015, such a large donation is unusual, both in Murray Edwards' history and compared to other colleges.

The mystery donation was one of the two largest single donations last year, the other given to St John's, which received a single donation of £4.2 million.

While it pales in comparison to the £30 million donation that enabled the college to change its name from New



Hall to Murray Edwards in 2008, the new endowments received last year are significant; they exceeded the value of gains on investment and currently constitute almost 14% of the college's endowment.

Besides the mystery donation, the college's financial position was strengthened by a decision to dismiss the firms responsible for managing the college's investment portfolio. According to Murray Edwards' financial report, the college's investments were managed by two external firms, SandAire Limited

▲ **Several of the claims CUSU made do not stand up to scrutiny** (LOUIS ASHWORTH)

and Ruffer LLP, until their contracts were terminated in September 2016.

“Following a review of the investment managers, CCLA Investment Management and the Cambridge University Endowment Fund were appointed to manage quoted investments,” Robert Gardiner, Murray Edwards' bursar, told *Varsity*. He added that there were “a variety of qualitative and quantitative criteria for the choice to terminate existing investment managers and appoint new ones, including the return generated by the previous advisers.”

Both of the former managers posted negative returns in 2016: the fund managed by Ruffer saw a return of -3.1%, and the fund managed by SandAire returned -5.4%. While the overall stock market performed relatively poorly in the same period, these losses were unique among the university's colleges.

The financial report for 2017 released recently shows that the decision to replace the investment managers appears to have paid off: return on investments into the college's two investment funds increased to 14.8% and 16.3% in 2017.

Facebook freeze for Student Minds

Sophie Shennan
Deputy News Editor

Student Minds Catz, St Catharine's College's branch of student-led charity Student Minds Cambridge, has started a campaign urging participants to assess the relationship between social media and their wellbeing.

The Digital Pause began on Monday 5th February, and will run for one week, when students will attempt to limit their use of social media. Students can choose to participate on one of several levels, with three tiers of participation available; tier one is simply 'restricted use',

while tier three is a 'complete pause'.

On all three tiers, text messaging, calling, email, and internet use for non-social media purposes is permitted. Tier one includes daily limit of social media usage per day, whereas tier two, labelled 'Essentials only' allows social media usage only for essential society and event planning, in addition to essential communication with friends and family. Tier three, the 'complete pause', does not allow any form of social media usage.

On their Facebook page before the event, the charity encouraged people to “join us in switching off from the internet”, and to change their profile picture to the Digital Pause image. 25 students are taking part, mostly from St Catharine's, but also from several other colleges.

St Catharine's student Mel Craig told *Varsity* that her “experience so far with Tier 2 of the Digital Pause has been generally positive, but that's likely to be because I've been very relaxed with it. I think [this] is key - it's so important [not to] see social media as an inherently bad thing.”

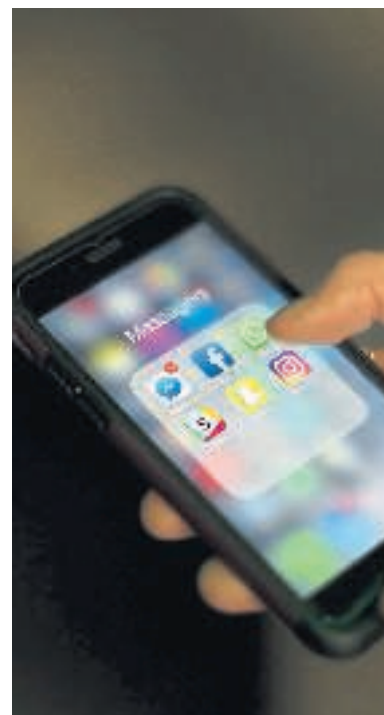
“The endless scrolling for me was what made me want to give it a go; I love

using Instagram to follow body-positive bloggers or users who are just sharing feel-good content, but the time I spend procrastinating by scrolling through my Facebook timeline, which generally consists of weird videos my friend's friend's friend has tagged someone in, is time that could be spent doing more self-care stuff that doesn't make my brain feel so fuzzy.”

She said that she “struggled” when she was ill as the scheme began, “but I wasn't including Netflix in my pause so that saved the day.”

“It's too early to say if it's changed my habits, but I think it will be a really good stepping-stone to my broader goal of confining my social media use to certain parts of the day. I always need access to my Facebook because of society stuff, but I'd prefer to save using it for leisure for after I've done stuff that has a longer-term impact on my wellbeing.”

“Again, social media can be so healthy and in fact such a lifeline when you're struggling with your mental health in helping you feel connected with others, even when you can barely get yourself out of bed. But, I know my personal use was becoming unhealthy, which is why



▲ **Students at St Catharine's have forsworn social media for one week** (LOUIS ASHWORTH)

I decided to take part.”

Speaking to *Varsity*, another student, Lavinia Lavizani, who is at Magdalene, said: “Ultimately the pause wasn't so bad. I generally use Facebook and other social media as a means for contact, so [scrolling casually] isn't really an issue. I don't miss anything and I think it's been good with regards to [living] presently and focusing on present circumstances.”

Carolyn Irvine, one of the event organisers from Student Minds Catz, told *Varsity*: “We hope this is an enlightening experiment for the participants to assess their relationship with social media and how it affects their wellbeing!”

“Another element to the scheme is trying to use the time we would spend on our phones and computers doing something towards our self-care. For me, I'm spending more time on non-university reading. So far, I'm really enjoying it.”

The scheme is “about the relationship between mental health and social media, and ties into the Student Minds Cambridge campaign, Me, Self-Care and I. Over the course of the term there are loads of other events going on focused around self-care, so stay tuned!”



Protests as Jacob Rees-Mogg debates future of Brexit at Union

Devarshi Lodhia
Deputy News Editor
Oliver Guest
Senior News Correspondent

Conservative MP and prominent Brexiteer, Jacob Rees-Mogg, became the target of protests during his visits to the Cambridge Union and the Cambridge University Conservative Association (CUCA) on Thursday.

The protests, organised by Cambridge Stays and Gays against Rees-Mogg, opposed the MP's support for Brexit and his views on gay marriage. Approximately 85 people in total were in attendance. A protester from Gays against Rees-Mogg, who had organised a 'Kiss in for Rees-Mogg', told *Varsity*: "It's wrong that he is being used as entertainment," going on to criticise his voting record on LGBT+ issues while another said they "won't stand by while the Cambridge Union invites people like him."

During his speech at CUCA, Rees-Mogg referred to a scuffle which occurred during his speech last Friday at the University of the West of England, during which six masked protesters interrupted him and a member of the audience was seemingly punched in the face, telling the crowd of almost 250: "You're a very good audience, unlike somewhere I was speaking recently".

Perhaps prompted by security concerns, Rees-Mogg stayed at the Mill Lane lecture rooms for around 20 minutes after the event ended, while attendees dispersed. Shortly before 7pm, the deputy junior proctor left the area, followed minutes later by Rees-Mogg. The MP's driver led him to his car and they set off towards the Union.

Following his CUCA appearance, the MP for North East Somerset, known for his Euroscepticism, took part in the Union's Brexit debate: 'This House Believes that no deal is better than a bad deal', alongside former education secretary and fellow Conservative MP, Nicky Morgan, beer magnate Lord Karan Bilimoria, and Lord Andrew Adonis.

Adonis, who made the front page of this edition for controversial comments over university vice-chancellor pay, clashed with Rees-Mogg on a number of issues including the availability of goods post-Brexit. Rees-Mogg refuted the suggestion that Britain would be worse off outside the EU customs union.

He said that the common external tariff "favours inefficient producers over consumers" and that he "would set it at zero" in order to reduce the price of products.

Meanwhile, Adonis claimed that leaving the common market would result in "shortages of basic goods" and "lorries queuing to get out of country" because of customs checks.

Nicky Morgan, MP for Loughborough, also clashed with her fellow backbencher, saying a chaotic Brexit "will destabilise this country, will destabilise our democracy, and will destabilise Britain's standing in the world". She went on to criticise Brexiteers who wanted a "minimal tax, minimal regulation country".

As well as the protests on the night, other groups have come out in opposition to Rees-Mogg's appearance at the Union. In a statement to *Varsity*, Cambridge Defend Education's Stella Swain said: "Jacob Rees-Mogg's intolerance, demonstrated both in his despicable voting record and his public statements, is unacceptable and should not be invited

▲▼ Protesters held signs, released smoke and kissed

(DOMINIKAS ŽALYS)

into our university.

"His homophobia, his laughably regressive stance on abortion and women's rights, and his investments in fossil fuel industries whilst blocking green energy subsidies are not just reflective of one man's bigotry but representative of an attitude within the right that sees the environment as a commodity and liberation as a distraction from economic 'progress'."

Rees-Mogg has become somewhat of a cult figure amongst young Conservatives in recent years, with his popularity on Instagram and Twitter sparking the 'Moggmentum' movement, while his unlikely friendship with *Made in Chelsea* star Georgia Toffolo, who has previously referred to him as a "sex god", has become the subject of great tabloid interest.

The result of the debate had not been announced as *Varsity* went to press.



University will take apprentices

Matt Gutteridge
Associate Editor

Cambridge University has been registered as a provider of apprenticeships, following the success of vocational courses at other universities, including Bath Spa and Brighton.

According to a university spokesperson, speaking to *The Times*, the University is seeking to offer apprenticeships at "postgraduate level in a selected range of professional fields".

"Working with employers and apprentices," the statement continues, "Cambridge is intending to deliver research-informed apprenticeship training through its Institute of Continuing Education and academic departments".

It is likely, given the university's connection with the 'Silicon Fen', a cluster of businesses in the computing, digital, and technology sectors based in and around Cambridge, that many of the new apprentices will be trained in high-tech industries.

The 'Silicon Fen' was described as a "bright spark" in the British economy in law firm Irwin Mitchell's annual growth report, which suggested that Cambridge had the fastest growing economy of any UK city in the first quarter of last year.

So-called "elite apprenticeships" are growing rapidly in the UK higher education sector, with firms such as aerospace engineers BAE Systems and accountancy firm PwC offering tailored programmes which combine study with work experience and on-the-job training.

The government has made increasing the number of young people employed as apprentices a key ambition. Currently, they aim to have 3 million apprentices registered by 2020. 2,000 colleges, private institutions and companies have registered to take apprentices.

In April 2017, the government introduced the apprenticeship levy. Funds collected through the levy are used to pay for apprenticeship training.

It has been suggested that these apprenticeships offer an alternative to high levels of student debt, and a solution to skill shortages in the engineering and technology sectors. Some firms have predicted that such programmes may eventually overtake graduate schemes as the main method of recruiting young employees.



▲ Cambourne Business Park, home to some of the businesses which comprise the Silicon Fen

(CMGLEE)



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Interview

Lord Andrew Adonis



Students need to mobilise on Brexit and vice-chancellors' pay

Harry Robertson speaks to the former Labour minister about a second referendum and Toope's pay packet



You could be forgiven for not having heard of Andrew Adonis a year ago. The politician and member of the House of Lords, whose biggest job to date has been Secretary of State for Transport in the government of Gordon Brown, made headlines in December when he resigned from his role as the Chair of the National Infrastructure Commission in protest at the May government's approach to Brexit, which he called "a dangerous populist and nationalist spasm".

Since then, he has maintained a high profile in the political world mainly through his use of Twitter, to which he takes extremely frequently to pursue issues important to him. The theme of his speech to Cambridge Universities Labour Club on a rainy night last Thursday was on one such issue: a second referendum on Brexit, or what he likes to call "the first referendum on the withdrawal agreement". Essentially, a chance to say we do not want to leave the EU after all. I cannot help but wonder whether he is actually serious about the possibility of it happening.

"I think there's a good chance. It's only going to happen if there's mass mobilisation", Adonis tells me. He emphasises how important the younger generation is to this quest. "It's particularly important that students mobilise, because they're the future, and this is very much an argument about the future than the past. Also students, I fondly think, tend to be more susceptible to facts and less susceptible to populism."

For a second referendum to happen, the House of Commons must approve it, meaning every Labour MP and a good few Tories would have to vote for one. Many of those Labour MPs are in heavy



◀ **Stephen Toope, Cambridge's VC, earns £365,000**
(UNIVERSITY OF CAMBRIDGE)

'leave' constituencies, why would they possibly want to vote for a second referendum?

"They can let their constituents make up their own minds. It's the people who'll decide if there's a referendum, not the House of Commons, and I think that makes it much easier for MPs who have got substantial leave votes in their constituencies to vote for it."

After that not wholly convincing answer I suggest that perhaps people who chose in June of 2016 for Britain to leave the EU might not be inclined to listen to a Blairite member of the House of Lords on this issue, given the undercurrent of anti-elite sentiment that spurred the vote. Why does Adonis think they will?

"The electorate in the next referendum will be very different from the last one. There'll be a lot of turnover in the electorate, a lot more young people will be on the voting roll than last time, so it's not a static debate that we're having, it's gonna be a very different debate from two years ago."

On the issue of voters who felt betrayed, Adonis is more understanding than the *Daily Mail* has caricatured him as being. "There's no doubt at all that in a large part of Britain, [voters] blamed the elites for not having given them a good enough deal and they were absolutely right to do that, and we need a better

deal. We need a better deal on housing, education, health, jobs. But the argument which we need to make is that that better deal needs to come from policies that will actually improve education, housing, jobs and the NHS, not by scapegoating foreigners and Europe."

Is he confident, however, that the current front-bench of his Labour party could deliver the kind of things he wants? Given the differences between him and Jeremy Corbyn on this matter, Adonis is perhaps unwisely optimistic, but qualifies his answer with a big 'if'. "I'm absolutely confident that if he moves to a pro-European position he can win that argument with the country because he's absolutely brilliant at campaigning."

Another of Adonis's current favourite topics, as shown by his Twitter feed, is the high pay rate of university heads in Britain. He is often named, however, as the brains behind the introduction of university tuition fees, given that he was Tony Blair's head of policy at the time. Would he not say that the high salaries within universities are the natural result of charging fees in the first place?

"There's absolutely no reason why fees should have led to an explosion in the salaries of administrators in universities. There is a connection between the two, you're absolutely right to say. There was

more money in the pot, but if universities were properly governed the more money in the pot should have gone back to students and lecturers and not in high pay for university administrators. That was a result of poor governance." Boards of governors, he says, "are too much under the thumb of the vice-chancellors, and that's what's led to the high salaries."

One of the worst instances, he suggests, is our university, here in Cambridge. "There's absolutely no reason why the vice-chancellor of the University of Cambridge should be paid more than £200,000 pounds a year. That's a very good public service salary." Adonis does not hesitate in calling out Stephen Toope, the Cambridge vice-chancellor, who took up his post in October 2017 on a salary of £365,000, over £15,000 more than his predecessor.

"If the present guy won't do it - I think he's Canadian isn't he, he's come because somehow he was going to be paid more than for a Canadian university - I can assure you there are plenty of very very good people who come out of the British university system who would give their right arm to be vice-chancellor of the University of Cambridge. So I don't think the University of Cambridge should be blackmailed by somebody from Canada, which after all, let's be clear, doesn't have any universities which are as great as the University of Cambridge, into being paid an obscenely high salary."

"If he tells you that the only reason why he came to be vice-chancellor of Cambridge is because they'd be paying him more than £300,000 a year, my answer is he should go back to Canada and we'll get somebody who isn't just motivated by greed to do the job."

Is this not the kind of problem that the Office for Students - the universities regulator founded under universities minister Jo Johnson - should be dealing with? Adonis is highly critical. "Well, the way it's behaving, what does it do? It was proposing to appoint Toby Young to its board, who wanted to start a culture war with universities, and it's refused to engage seriously in either the issue of higher student fees or the issues of vice-chancellors' pay."

Why, then, is it waging such a war when there are much more important problems to be dealt with? "The right wing in politics always prefers to have a culture war than an argument about economics, because the right in politics stands by and large for the rich, and defending the rich. But it's very hard in a democracy to defend the rich blatantly, so much better to be arguing about free speech on campus, about abortion, about human rights, about LGBTQ-type issues."

The threat to free speech, Adonis says, is "a complete non-issue which they're trying to create into an issue, in order to avoid talking about £9,250 fees, and" - he cannot help a final swing at Toope and his ilk - "vice-chancellors being paid more than £300,000 a year."

▲ **Andrew Adonis spoke at St John's College about a second Brexit referendum**
(LOUIS ASHWORTH)

“*I don't think the University should be blackmailed by somebody from Canada*”

News

PLETHORA OF PUNTS

Punting company proposes expansion

In Wednesday's Cambridge City Council planning committee meeting, Scudamore's Punting Company requested permission to build more accessible punting pontoons. Scudamore's facilities manager Tom Wood argued that the proposed measures "design out current bottlenecks" and improve access for "less mobile" customers. Wood said that the pontoons would be built with hard wood to make their aesthetic look "more sympathetic". The new stations will also reduce flood risk, though some residents have voiced concerns over effects on cyclist traffic and local wildlife.



▲ Punts on the Cam (JORGE ROYAN)

ICE-CREAM, YOU SCREAM

Lucy Cav scoops up climate change prize

Lucy Cavendish students have won 100 tubs of ice-cream in a 'Student Switch Off' campaign run by the National Union of Students. The Lucy Cavendish Students Union, led by Green Officer Annika Brouwer, encouraged students to adopt green habits to reduce their environmental impact while living in college accommodation. The Lucy women won the tubs of Ben & Jerry's by having the highest percentage of students complete a climate change quiz. Brouwer hopes that "the ice-cream is a taste of things to come for Lucy Cavendish's sustainability journey".

TOP OF THE TOWER

Suffrage posters on display in UL tower

This month, a collection of posters from the UK suffrage movement will be displayed at the University Library. The posters were sent to Cambridge in 1910 by Dr Marion Phillips, a leading suffragette. This February marks the 100th anniversary of the 1918 Representation of the People Act, the parliamentary act which gave British women over 30 the vote. Cambridge fellows have also commenced plans to replace some long-standing artworks produced by men in various colleges with art produced by women.



GEOLOGY ROCKS

Jesus fellow receives honour in glaciology

Professor Julian Dowdeswell, a Professor of Physical Geography and Director of the Scott Polar Research Institute, has been awarded the 2018 Lyell Medal of the Geological Society of London. Dowdeswell was given the award in recognition of his research into the dynamics of large ice masses and their response to climate change. He was also recognised for his use of satellite geophysical techniques in glaciology. The Lyell Medal has been awarded yearly since 1876, and is the Society's highest award for 'soft-rock' geology.

Trinity May Ball ticket prices soar, as workers remain without payment

Oliver Guest
Senior News Correspondent

Cambridge's most expensive May Ball has upped its prices to £410 for a two-person ticket, the first time a standard ticket for any college ball has broken the £200-per-person mark.

The increase of £30 on last year comes despite the fact that set-up and clean-up staff are classed as 'volunteers', and are only remunerated with the option to purchase a ticket for the following year's Ball.

Students from other colleges are not normally eligible to purchase tickets directly for the Ball, and usually need to buy them second-hand from Trinity students if they seek to attend. In order to increase their chances of securing a ticket, students are sometimes compelled to 'volunteer' up to ten hours of their time to set up before the Ball or clear up afterwards.

The students' position as 'volunteer' has raised legal questions in the past, as any remuneration suggests that employees are by definition not volunteers, and are therefore entitled to the minimum wage. Workers at the Ball do not receive any financial remuneration.

Government regulation states that individuals "might be classed as an employee or worker rather than a volunteer" if they receive any "payment, reward or benefit in kind". The Trinity May Ball committee advertises these roles on a webpage entitled "Worker Application".

The minimum wage is currently set at £5.60 per hour for 18-20 year-olds and £7.05 for 21-24 year-olds.

In contrast with Trinity, the similarly high-profile St John's College May Ball offers students who set up or clear away the right to buy tickets in either 2018 or 2019, as well as £7.50 per hour – above the minimum wage.

A Varsity investigation last year revealed that both Trinity and Jesus May Balls were offering below minimum



▲ Guests at last year's ball enjoyed champagne and oysters (JOHANNES HJORTH)

wage to their workers, which led Jesus to adjust the employment contract advertised on its website.

The price hike this year for Trinity tickets, which have risen by £70 per pair since 2014, comes following the recent release of college financial statements which show that Trinity's assets soared by £158.6 million in the last academic year, more than the four poorest colleges' assets combined.

Analysis by Varsity last week showed that Trinity College's assets are 42 times the value of the poorest college, Clare Hall. Tickets for Clare Hall's most recent May Ball, in 2016, were £75 per person, just over a third of the price of this year's Trinity May Ball.

For £190 per person, Trinity's guests last year were welcomed with champagne and oysters, and had the opportunity to dance along to electropop headline musician Charlie XCX.

Unusually for college May Balls, Trin-

ity's does not have a theme, but the annual event is named The First and Third Trinity Boat Club May Ball after the College's boat club. The ball is also one of the few for which guests can only purchase tickets in sets of two.

In a statement, the presidents of the Trinity May Ball committee said: "The First and Third Trinity May Ball offers different options for students wanting to work or volunteer at the event, according to their preference. Students who choose to work on the night of the May Ball are paid (the National Minimum Wage) and the other roles, during set up and clear up, are volunteer roles."

They continued, "The volunteer agreement sets out the volunteer's obligations, should she/he wish to take up this opportunity, including best practice for volunteers, training, and health and safety. Volunteers are not obliged to attend and can withdraw at any time, without penalty."

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More than disease, gender inequality threatens the lives of women in India



Sophie Corrodi

Polygeia is a student think-tank, linked to Cambridge, Oxford, and Imperial College, with a focus on studying global health and public policy issues. Its projects span a wide range, from tropical and infectious disease, to women's health, mental health, and even technology in emerging healthcare and biotech projects.

Polygeia has become increasingly prominent in the global health community, notable for its ability to empower students to effect a tangible change in society. Charities such as Doctors Without Borders have even commissioned the group to write studies and advisory papers for their own work. This year, I've worked alongside two other students for Lepa, the UK's oldest charity for leprosy eradication in India, Bangladesh, and Mozambique.

Perhaps the most valuable experience I've gained from the work has been learning more about the disease of leprosy and its transmission dynamics in India. Our paper focused on vulnerable female populations in rural areas. The findings provided a unique insight into how factors such as gender influenced transmission, particularly specific to Indian culture in far-flung communities.

While leprosy is clearly a global issue that is particularly prevalent in developing Eastern countries, India shoulders over 60% of that global burden. This suggests that underlying factors beyond pure biology may predispose the country to such a high proportion of cases. Other

▲ Traditional marriage practices encourage women to hide their illness

(MCKAY SAVAGE)

statistics complicate this picture further. Particularly in rural India, discrepancies exist around when cases of the disease are diagnosed. For example, there is a significant deficit in females aged 11-19 seeking medical treatment for leprosy, which indicates a gender bias that affects transmission factors.

Indian culture in particular exacerbates this bias, as a result of gendered beliefs that are still dominant in its population. In rural India, it is often claimed that Swayamvara practices, whereby women choose their own husbands, are 'promiscuous', and it is believed by many that women should be stripped of independence. In these communities, 74% of marriages are arranged. This perpetuates the patriarchal and caste-based system which places men at the centre of wedding practices.

▼ The British Raj in India were responsible for introducing the Leper Act of 1889 (WIKIMEDIA COMMONS)

With the removal of women's ability to choose their spouses, they are entirely dependent on men's choices, and often leprosy makes a potential female spouse far less desirable. Data shows that fewer women of marriage age are reporting cases and seeking treatment so as to avoid seeming 'contaminated' by the disease, which in turn often increases the severity of the cases and ultimately prevents healthcare access altogether. Identifying leprosy in girls of wedding age targets the women as victims of a 'dirty', 'contagious' disease and unworthy of a suitable husband, explaining the decline in registered cases of leprosy in this age group. This delay is a dangerous, as it leads to these women suffering untreated from the disease for potentially up to eight years.

In addition, though arranged mar-

riages are a distinctly social aspect of the culture in India, their implications perpetuate much further into the health of the women. The role of women as less autonomous individuals means that women often delay going to hospital until their husband or guardian feels it was necessary. Given that the time it takes to diagnose leprosy is a significant factor in determining the severity of the disease, the nature of the role of women in relation to their husbands or guardians directly leads to a increased impact from leprosy and constitutes a major risk factor for women's health.

The cultural stigmatisation of leprosy, and of women with the disease in particular, is reinforced by laws imposed by the Indian state. The police, working under the Indian state, currently have huge powers of arrest and confinement, which includes arresting women for the noncriminal offence of 'immorality'. Asylums to which infected family members are often committed are notoriously run like prisons, further propagating the idea that suffering from leprosy is a crime, and thereby deserving of a lowered standard of living.

These modern laws are eerily similar to earlier draconian acts, such as the Leper Act of 1889, introduced by the British Raj, which required forced confinement of people with leprosy, whereby anyone with the condition was placed in an asylum or colony. Though post-British colonial influences are fading, institutionalisation and exclusion linked leprosy with poverty and criminality, laying a poor foundation for later change in mentality.

Many of these cultural and legal prejudices stem from much earlier generations, and it can be notoriously difficult to change longstanding traditions and views of populations with largely limited access to education that acknowledges both the need for equality and the current prevailing stigma of the infection. However, while changing pre-existing mentalities and cultural perceptions is difficult, it is essential when tackling neglected diseases such as leprosy. Therefore, health education and gaining a stronger understanding of how leprosy is transmitted is crucial to reducing stigma from others.

Increased internet and technology access has been shown to change perceptions towards arranged marriage and other gendered cultural practices in India, particularly with the advent of online dating. This represents a possible tool for modernisation that can potentially have a huge impact on future generations' relationship interactions, and therefore on the transmission of leprosy.

Last week, myself and a number of other students were invited to a reception for Lepa at the House of Lords, where we had the chance to present these findings, alongside our other work, to Lepa's board, colleagues and Lords. The evening was yet another prime example of Polygeia's ability to place students at the forefront of innovative research, in positions that would previously have been unobtainable.

“Women with leprosy are deemed to be unworthy of a husband”



Opinion

George Osborne: a hypocrite, but right on education

The attainment gap between the North and South needs more attention



Joe Farnworth is a first year at Robinson studying HSPS

Joe Farnworth

Educational inequality isn't a new problem for the UK. While policies put in place by previous successive governments have attempted to reduce the attainment gap, the poorest children are on average two years behind their more affluent counterparts by the time they reach the end of secondary education. This gap further increases when you consider the north-south divide which lies as an undercurrent to British politics.

Educational attainment is one of the key contributors to social mobility. The fact is that in the UK, the difference between being born in London or the South East will determine your opportunities in life. A state sixth form college in Brighton, recently boasted 57 offers to Oxbridge. Whilst this should be applauded, that's more than half of the offers given out for the entirety of the North East last year.

Enter George Osborne. When he's not busy running a major newspaper, or lobbying for various international investment banks, he's also head of the Northern Powerhouse Partnership (NPP), a new think-tank dedicated to eliminating the historic divide between the north and the south of England. Osborne stated in a recent NPP report that "education is perhaps the greatest challenge we face in the north", a slightly hypocritical

“This isn't just about funding, but facilitating a culture shift in schools”



▲ Osborne oversaw a fall in pupil spending as Chancellor (FOREIGN AND COMMONWEALTH OFFICE)

cal position for the man who oversaw the freeze in pupil spending during the Cameron years. His leadership resulted in the biggest fall in pupil spending in years. Osborne has obviously tried to rehabilitate his image in recent years, especially with his attacks on Theresa May's government. This doesn't take away from the fact that he belongs to a party which has overseen the attainment gap widening for the first time in decades.

Putting aside the inconsistencies inherent to George Osborne's attitudes to education spending when in compared to outside government, the report makes for deeply concerning reading. The problems it identifies are key to the wider issues afflicting education today. Northern students on free school meals receive the worst GCSE results in the country, with a grade point score of only 39.9, which is 6.5 points less than similar students in London.

Not only that, but the attainment gap in early years education is 22% in the North compared to just 13% in London. The report recommends an investment of £300 million in disadvantaged areas in the North, earmarking the majority of it for Early Years. By the age of just 5, children in the North start to lag behind their southern peers in terms of educational attainment. Yet it isn't just funding that will turn around the geographical disparity. There needs to be effective policy implementation and governmental focus on improving attainment in the North.

There have been examples in the past

of marked reductions in attainment gaps in education, especially in terms of income inequality in London. In 2002, less than 22% of children on free school meals got 5 A* to C grades at GCSE in London. Figures for 2015 show that 48% now achieve the benchmark target. So, why has London improved so much?

According to a study by the LSE, the gradual improvements to the quality of schools in London starting in the late 90s can't be ascribed to a single policy. Rather, a multitude of policies and renewed investments within London started to increase attainment amongst the poorest children.

However, one of the landmark policies of the last Labour government deserves special attention: The London Challenge. The Challenge employed advisors in some of London's worst performing schools to improve attainment, with local authorities working together to identify problems. This wasn't just about funding, but facilitating a culture shift in schools. And it worked. The attainment gap in some London boroughs, even those which have pockets of severe deprivation, has been reduced.

Obviously, there isn't a simple answer to the problem of the attainment gap between the North and the South (read: London), but what is clear is that it requires more funding than the government is currently offering. If we want to be seen as a country which rewards talent and ensures everyone gets an equal start in life, we need to drastically improve our education system.

“Having it all” is only debated when a woman is in power



Belle George is a first year at Newnham studying HSPS

Belle George

Life is about sacrifices. “You can't always get what you want” sings Mick Jagger. We are trained from a young age to believe that we can't have it all. But many people do want both a family and a career. It is not an unreasonable aspiration. This is much easier to attain, however, if you are a man.

New Zealand Prime Minister Jacinda Ardern's recent pregnancy announcement was greeted with various responses, some questioning her ability to be both a supportive mother and a functional Prime Minister. The outdated view that women must choose between a career and motherhood has somehow maintained its ugly presence. In an article for *Varsity* last week, Connor MacDonald claimed that we need to recognise that neither men nor women can “have it all” in terms of parenthood and career. I disagree.

What this view does not recognise is the unequal costs for men and women in relation to “doing it all”, and that judgement of people's decisions to be a parent, a professional, or both, has always been, and remains, unequal

based on their gender. You do have to make the choice to work or not. It is the judgement made by others after you make the choice that is unfair. Presently, women just can't seem to win, regardless of the decision they make. Housewives are judged for not having a ‘real job’ at the same time as stay-at-home husbands are praised for stoically supporting their wives' professional careers. Women who have children and return to work soon after are ‘bad mothers’, while men are expected to take no more than a few days off following the birth of their child.

Having grown up in New Zealand with a retired, stay-at-home dad and a mum that worked full time, I have no qualms with Jacinda Ardern and her partner's decision to have a child during Ardern's first term as Prime Minister. My own experience of this dynamic was one of happiness, and of healthy family relationships. The idea that parents who choose to pursue their career are unable to form deep and precious bonds with their children is not only wrong, but an insult to hardworking mothers like my own.

In his column, Connor expressed how he knew in his teenage years that he wanted to have a “career orientated life” and how that decision necessitated finding a partner who will have time to be the primary caregiver. While I respect this personal choice, it is a choice that is easier to make as a male, it is choosing the presumed path. But what about women for whom breaking out of the presumed path is much more challenging? Such subtle sexism may help perpetuate the assumption that employers are right not to give women jobs or promotions due to the possibility of them having a child in the near future.

Articles such as the one published in *Varsity* last week see the world, and the employment prospects it offers, through a male lens. I cannot help but look through a female one, highlighting the unfairness of the debate that Ardern's pregnancy has sparked. There were no such dilemmas when Tony Blair or David Cameron fathered children during their respective terms as British Prime Ministers. This is simply because they are men. In contrast, just hours into her new position as leader of the opposition, Ardern

“Judgement of women's roles has long perpetuated the inequalities we face”

was asked by two male talk show hosts about having to make a choice between her career and motherhood. Similar questions arose again, just a few days later. These questions, inappropriate in the first place, are only ever asked of women. The question of “having it all” would not even be up for a debate were Ardern a man. Such judgement of women's roles has long perpetuated the inequality we face. Saying that men also “can't have it all” is a false comparison when one considers the huge difference in social stigma women, as contrasted with men, face in regards to their decisions on parenting and work.

No one should judge a woman's decision to be a mother or a professional, a prime minister or a housewife. The previous First Lady Michelle Obama's words seem prescient to me now, more than ever: “Being a mother made me a better professional, because coming home every night to my girls reminded me what I was working for. And being a professional made me a better mother, because by pursuing my dreams, I was modelling for my girls how to pursue their dreams”



*I'll tell you what I want, what I really really want...
some HRT, an early night, sensible shoes, a bathroom break...
oh, and a hip replacement for Sporty.*

Lara Erritt

Students should stand in solidarity with striking staff



Angus Satow is a fourth year at Magdalene studying MML

Angus Satow

Pensions aren't the most thrilling of topics, but sometimes they're important. Universities UK (UUK) are attacking academic pensions, taking away University staff's right to a defined retirement income, making it instead dependent on the performance of the market. The average lecturer could lose up to £200,000 over the course of their career.

There is nothing inevitable in all this – it is part of a wider project to marketise higher education, in which senior University management make fortunes, while the state slashes funding, leaving students indebted and University staff struggling financially.

The upshot in this case is a precarious workforce in competition with each other for financial security. University workers are determined to resist.

Last week members of the University and Colleges Union (UCU) voted overwhelmingly for strike action, with record turnout in the ballot. In February and March, university staff across the UK, including Cambridge, will withhold their labour to defend their pensions.

For students, this means many lectures and classes – though not supervisions – will be cancelled. This poses the question to students of whether we

show solidarity with staff, or take the decision to cross staff-organised picket lines. The UCU has consistently stood up for students' rights, repeatedly opposing tuition fee rises. Now we too must take a stance.

Some initial responses have amounted to little more than a kneejerk defence of our perceived self-interest: missing classes by refusing to cross picket lines would harm our learning. Some even speak of our 'value for money' being eroded.

This plays right into UUK's hands. Strike action is a last resort, and its effectiveness relies on its disruptive impact. The greater the disruption, and the louder the noise, the better the chances of forcing UUK to back down. United, we stand; divided, we fall.

There's also a larger question at stake. Government reforms to higher education are dangerous, but they are also boring. In all the talk of pensions, marketisation, surveys and Teaching Excellence Frameworks, it is easy to lose interest. But in truth, what is going on in higher education is simple: the government is trying to make it entirely capitalistic.

None of this would be possible without the efforts of successive governments: (New) Labour, the coalition

government of 2010, and now the Conservative government. By introducing tuition fees, and creating a tiered system of universities which may offer differing fees, the government has sought to make us into consumers shopping for a degree (the degree seen merely as a passport allowing access to employment).

This is the Conservative vision for society; a dog-eat-dog world in which we ruthlessly compete against each other for success. In Thatcher's infamous words, "there is no such thing as society". The Conservatives want to commodify and individualise, but above all they want to abolish the central achievement of the post-war era: public services for the public good, beyond the principle of the market.

So when students say that strikes decrease our 'value for money', they reinforce a consumerist system opposed to the interests and mission of the university. Yet there is an alternative to the dismal capitalist vision of our higher education system. Happily, it is a vision many students and academics share: a commitment to knowledge in and of itself.

These pension reforms will dramatically worsen the lives of our lecturers in retirement and discourage people from

“The Conservatives want to abolish the achievement of the post-war era”

academia, already a profession dogged by stagnating pay and chronic overwork. By showing solidarity, students help present a common front for a just higher education system, one distinctly separate from the market.

Solidarity shouldn't just be a matter of thought, but action too. Students should not cross the picket lines of our staff. Instead they should visit them and show their support.

In the coming days, Cambridge Defend Education will launch a strike fund and an open letter to the Vice-Chancellor, urging him to speak out against these changes, part of wider signs of protest and solidarity across the country. We should show solidarity with our feet, signatures and (where possible) our wallets.

But ultimately, we must go beyond the short-term. The truth is, is that as long as we have a Conservative government, our higher education system will always be under attack. Resistance is not enough. Not only must we vote in a radical Labour government, but the student movement must reimagine universities for the modern age, not simply wish for a return to the 1970s.

If we don't take the lead, neoliberalism will continue to.

Opinion



Nadia Hourihan
is in second year
studying English
at Trinity

Nadia Hourihan



◀ The Berlin Wall: 10316 days up. 10316 days down.

(UNIVERSITY OF MINNESOTA)

As of today, the Berlin Wall has been down for as long as it was up. 10316 days up. 10316 days down.

I'm writing this on Monday, and *Varsity* won't go to print until Friday, so by the time you read this, the wall of perfect symmetry between freedom and captivity will have fallen. But as some walls fall, others look to rise.

Today Theresa May has declared her government opposed to any form of customs union membership after Brexit. A hard border suddenly looks a lot more likely than it did yesterday. On a day when we should be celebrating Europe's erasure of hard borders, I find myself tormented by the prospect of a hard border returning to my own country.

Late last year, British state papers from 1987 were declassified that hinted at a history at odds with the spirit of today's anniversary; one where, two

years before the Berlin Wall came crashing down, an East German style border might have been erected along the Irish border. The state papers revealed a proposal to build a physical border along the 310 miles that wriggle between Northern Ireland and the Republic — a border that doesn't follow natural boundaries and cuts across 180-odd roads. It was a nutty proposal then; so nutty that the debate was cautiously kept behind closed doors. Today, the debate over a hard border in Ireland is in the open.

There will never be an East German-style border between Northern Ireland and the Republic (at least I bloody well hope not), but Theresa May's government is making it all too clear that we are living not through a time of unity, but a time of division.

The DUP have ruled out any fudge whereby Northern Ireland might have a different relationship with the European Union to the rest of the UK. Over

Christmas, it looked as though DUP leader Arlene Foster's belligerence would force HMG to soften its Brexit plans in regards to the Irish Sea border. Now, it looks as though her intransigence will harden Brexit.

Seamus Leheny, policy manager for the Freight Transport Association in Northern Ireland, sang a rather different tune this morning. He tweeted that "We're edging closer to controls on Irish Sea Ports".

The "unpleasant sheet of water" between Great Britain and Ireland is being whipped about by the winds of change. Its future only looks choppy.

If the Tories do renege on their oaths of fealty to the DUP, then Northern Unionists will find themselves walking down memory lane. Should a sea-border emerge, it will not be the first of its kind. In 1939, Britain placed controls on anyone arriving on the island of Ireland, and in 1940 you couldn't travel in either

direction without a travel permit.

The precedent for a sea-border exists. But is there a precedent for such a border being considered while the DUP, a party notorious for its willingness to cut off its eyelids so as not to blink during negotiations, is propping up a minority government? This is terra incognita.

Over Christmas, my Dad and I went on a road trip across the Irish borderlands. We were never stopped. And we could barely tell where one country stopped, and another began. (My Dad suspected that the manicured hedgerows and absence of potholes announced our arrival in Northern Ireland. Google Maps disagreed.) It was a million miles away from the stories he'd tell me of border crossings in the 70s, when cars would be stopped by young soldiers with guns.

Our cross-border road-trip was pleasant and peaceful. We were there primarily as tourists; we spotted the Game of Thrones cast (Dad even tried to get a photo with Maisie Williams, to my almighty embarrassment). But it wasn't all fun and games; Dad was making deliveries to clients as we drove. If a hard border is put in place my Dad, and many others north and south of the border, will have to stomach great upset to their businesses, just as they're getting back on their feet after a recession which flooded them.

My Dad isn't unique. Up to 35,000 people commute across the border every day, and many more are in some way dependent upon the many convoluted supply chains that criss-cross the border. Custom controls will play havoc with the all-island economy, and the psyches of border residents who are too often dependent on the invisibility of the border.

It just doesn't feel fair. It doesn't feel sensible. It doesn't even feel real.

“It's all too clear that we're living through a time of division, not unity”

A 'cult of personality' is essential in modern politics



Connor Macdonald
is in third year
studying HSPS at
Emmanuel

Connor Macdonald

For the past month, Theresa May's leadership has teetered on the precipice. While machinations behind the scenes are likely less-than-lethal, the constant sniping in the press has made her time in office terminal. Publicly, she has no political capital to spend whatsoever. Her magnum opus will be the Brexit negotiations, a task foisted on her by a divided Conservative Party.

Meanwhile, in greener pastures, a Prince Charming has a twinkle in his eye. Two years into his mandate, Justin Trudeau looks like he is going to bound effortlessly into office again. Tony Blair reincarnate (if Canadians knew more about British politics, this is what they would say).

The marked contrast between Theresa May and Justin Trudeau provides an object lesson in the importance of having a good PR team. To say that the former's seems to have taken lessons from Basil Fawlty is as obvious as saying the latter's seems to have created a modern phenomenon.

However, while this difference is obvious, what I find interesting is what it says about our way of doing politics

more generally. Both Canada and the United Kingdom share a majoritarian, Westminster system; we expect strength and decisiveness from our leadership. Reading Andrew Rawnsley's *Servants of the People*, a book about Blair's first term, a line stuck out to me: "No government has tried harder at doing nothing." Casting my eyes across the pond, I can't help but see the same phenomenon.

The Trudeau government has not proven to be the progressive force it pledged to be in the last election. It has raised taxes negligibly for the wealthiest, but promises about reforming the electoral system, maintaining a detailed and rigorous eye on the finances, doing something — anything — on the environment, building a new relationship with indigenous peoples have all been kicked into the long grass. But no worries — Trudeau is bringing in a carbon tax (at some point!), and we are legalising weed.

I'm not a progressive, so a number of these priorities — or at least how the Liberal Party planned to tackle them — did not chime with my preferred policy priorities. I also can't deny that the sweeping change the Prime Minister promised to his supporters has fallen

“We might claim to like substance, but we're the biggest hypocrites around”

▶ Trudeau is set for another substantial victory later this year
(ALEX GUITBORD)

woefully short of the platform on which he ran. Yet, where are the enemies at the gate?

Conversely, Theresa May has been laser-focused on delivering Brexit. This is partly out of necessity, since Brexit sucks up all the oxygen, but also, I think, out of a sense of purpose. Theresa May is the one who gets on with the job. At this I believe she has been fairly successful; Phase 1 results were hailed as a triumph, the EU is moving closer to a trade agreement, and she has managed to keep Conservatives all in one tent (mostly). What she has not done is fill the empty media space. While she has been focused on Brexit, her opponents in both the Conservative and Labour Parties have used the time to define and undermine her. While she forcefully repudiates the 'grid politics' so eloquently practiced by the Cameroons, she has found herself out-gunned on nearly every public front. Either by some misguided design

or the constraints of Brexit negotiations, she finds herself without allies.

Returning to Trudeau, one could hardly avoid accusing him of practicing grid politics. His socks, which seem to be the PR equivalent of a nuclear bomb, have become a meme unto themselves. He, if not his party or his government, define cool. In a testament to his sheer ability to suck up all the airtime himself, a third of Canadians do not know the name of the leader of the opposition (it's Andrew Scheer).

His government works very hard at looking good — at keeping the curtains down when they need to be. Their policy successes thus far are minimal. This may change as the term comes to a close, but it is undeniable that his policy delivery pales in comparison to that of the current

UK Conservative Party. This is the political world we live in now. We might claim to like substance, and hate the spin and hypocrisy, but we're the biggest hypocrites around.



Opinion



Vivienne Hopley-Jones

Standing on the shoulders of giants

EDITOR'S TAKE

This week marks the centenary of the passing of the 1918 Representation of the People Act into British law, which, for the first time, enfranchised some women in British parliamentary elections. The women who were enfranchised by the initial act had to be over 30 years of age, and own property. It goes without saying that a lot has been achieved since then, not least the full enfranchisement of British women ten years later in 1928.

The anniversary is being marked in various ways. Radio 4 have been nominating and discussing some of the most influential and inspiring women of the past century. Anita Anand's choice of Sophia Duleep Singh stood out to me particularly; the British-Asian was the god-daughter of Queen Victoria, challenging the 'Establishment' from within by supporting the women's suffrage movement, most notably in leading the 'Black Friday' protests.

That I had not heard of Duleep Singh before is exemplary of the undoubted truth that many brilliant women, 'nasty women' (especially non-white women), are written out of history, out of spheres of knowledge, out of our minds. Indeed, that the 2015 film *Suffragette* was the first movie to be made on the women's suffrage movement is emblematic of the problem at stake. 'Women's stories' or 'women's issues' are still not taken seriously in our deeply gendered society.

On this year of recognition, I cannot help but reflect on what the women of the suffragette movement would have thought about the state of society today. In a time where gender disparity and sexual harassment are at the forefront of the international news, it is clear that inequality between the sexes remains deeply entrenched in our culture and our politics, and even internalised within ourselves.

Of course we need to celebrate the achievements of the past century, however 1918 ought to serve as a reminder — a reminder of the brave women who have come before us. A reminder thus to support the Carrie Gracies, the Uma Thurmans, the Rose McGowans. And to support those without a platform: those who fall between the intersections of gender, class, race and sexuality.

1918 is a reminder that our work is not done and that history is made by those who question the system, those who challenge established norms. When it comes to the feminist movement, it remains true that 'we stand on the shoulders of giants'. We must remember this and we must not let them down.

British education demands reform



Joseph Evans is in first year studying History at King's

Varsity columnist Connor MacDonald recently penned an article entitled "The British education system has bigger problems than tuition fees". MacDonald is right — tuition fees are just one aspect of deeper, systemic shortcomings in British education. Yet his partisan focus on Labour's policies, rather than on recent government actions, is a misleading critical framework that fails to address the reasons for the deficiencies in our education system.

Clearly, reducing or abolishing tuition fees is only effective when incorporated into a broader agenda for reform. However, MacDonald fails to acknowledge that neither Labour, nor the "student left", is arguing otherwise. Labour's manifesto pledged to abolish tuition fees as part of a comprehensive reforming programme that emphasised the importance of early-years education and the need for adequate funding of state schools.

Besides, the debate around tuition fees is wholly legitimate. The abolishment of tuition fees is not "a handout to the well-off". Factors contributing to the widening gulf between the acceptance rates of rich and poor students to university are complex, but inflated tuition fees play a crucial part. It is a trend that I saw first-hand at my local comprehensive: bright, capable pupils, concerned by crippling debt, were deterred from applying altogether. Abolishing maintenance grants has put poorer students at an even greater disadvantage — a university student receiving the highest maintenance loan will now be saddled with upwards of £50,000 of debt after completing a three-year degree. To suggest that this has no effect on a person's decision to apply is misguided.

Moreover, while the criticism of "ridiculous and unproductive obsession with standardised tests" is valid, the article fails to mention the trend in Conservative policy that has placed even more emphasis on standardised testing. As Education Secretary, Michael Gove implemented changes that reduced the role of coursework and made examina-

▲ **Nicky Morgan, Secretary of State for Education between 2014 and 2016**
(POLICY EXCHANGE)

tions "more demanding"; his successor, Nicky Morgan, proposed the introduction of tests for pupils as young as seven years old.

Yet the most notable omissions were the two greatest obstacles to equitable education: Britain's extensive network of private schools, and Conservative cuts to state education. The former perpetuates a marketised education system where the wealthy can literally pay for the social advancement of their children, and the latter serves to put state-educated pupils at an even greater disadvantage. The problem here is not just that there are inadequate incentives for would-be teachers; it is that, increasingly, schools cannot afford to employ them.

A fundamental reimagining of the current "one-size-fits-all" model of assessment is also paramount. The EBacc's focus on "core" subjects marginalises creative subjects. Obviously, educating our population to be literate and mathematically adept is imperative, but this does not justify the delegitimisation of creative pursuits. We should be creating a system that enhances the myriad skills of every pupil.

An alternative to standardised testing, perhaps modelled on the Finnish system of teacher-led assessment, is crucial, but only in the context of broader revision of what constitutes educational development. Equally, devolving power to give greater local autonomy over education is vital, but the extent to which this has proved successful under academisation is questionable: where power should have shifted to respond to localised opinions and concerns, many schools have found themselves beholden to faceless, national academy chains.

Critiquing a single feature of the opposition's policy, rather than the actions taken by government ministers, is not the way to tackle the flaws in Britain's education system. After all, Britain has now been governed by Conservative-dominated governments for nearly eight years. Criticism of the current failures of British education must be directed at those currently in power.

£52,350

The amount of debt incurred by a student on a three-year course receiving the highest maintenance loan

“We should be creating a system that enhances the myriad skills of every pupil”

Joseph Evans

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Dying for something to die for

by Grayson Elorreaga

I've seen the greatest men of my generation crushed by the assumption that their contributions were unwelcome. We live in a society that's increasingly lacking a positive identity for men. In that vacuum, young men are increasingly isolating themselves and falling into depression. The biggest killer of young men under 45 in the UK is suicide. Now, I'm not handing you that statistic to shock you. Maybe you already know. I'm just trying to set the stage for a discussion that I think needs to be had.

Maybe it's worth talking about what we mean by "masculinity." I don't think it's a concept that we can simply do away with. Masculinity is just the best way for a man to be. It implies nothing. We might as well call it "goodness for men." Masculinity can't possibly be bad, we can only have ineffective conceptions of masculinity. Clearly, there are better and worse ways for anyone to be. Otherwise, this discussion would be redundant.

I think we're currently possessed, as a culture, by increasingly dualistic... [continued on page 22]

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Paul Thomas Anderson

As our Film & TV Editor probes the director's newly released *Phantom Thread*, Pany Heliotis reappraises the closing scenes of his older work *The Master*.

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Top 5 artistic atrocities

We often expect evocative art to be beautiful, but what about all those hideous artworks that nonetheless deserve our attention?

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At the movies

This week our Fashion section takes a look at the big screen, analysing *Lady Bird*'s style and giving you a guide to looks from *Call Me By Your Name*.

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Counting Camdram

Anna Jennings, our Theatre Editor, crunches the numbers from Camdram's database to find out the most popular productions in Cambridge.



Where to find Cambridge's best hidden college art

Take the time to look and you'll find that we have a lot to offer when it comes to art

Isobel Bickersteth

Although Cambridge is a city full of culture, it can often be tempting to overlook the art found within the colleges themselves.

Venture to Murray Edwards and a diverse collection of free contemporary art awaits. Comprising the largest collection of women's art in Europe, the New Hall Art Collection is impressive in its scope and curation of artwork.

Particularly exciting is the placement of art. Much of it is hung in long concrete corridors overlooking the fountain centre. Modernist and chic, the art is viewed in an environment of light and space. Special mention must go to the simplicity of Tracey Emin's lithographs *Believe in Extraordinary* and *Birds*; both pieces, which radiate optimism through their celebratory declarations of love and the words on *Birds* ("You inspire me with / Your determination / And I love you"), are dedicated to participants in the London 2012 Paralympic Games.

Other pieces are placed in a way that demands an interaction between the audience, the art, and the building. My favourite piece, Wendy Taylor's *Three Dung Beetles*, can be found nestled at the bottom of a spiral staircase. It is sinister and foreboding as you gaze upon the dark insects. In the buttery, Maggi Hamblin's arresting *Gulf Women Prepare for War* was inspired by a photograph taken a

few years before the outbreak of the Gulf War. It aims to shock through its juxtaposition of women in chadors grappling with large guns and the dusty pink of the desert. Alongside it hangs Paula Rego's response: *Inês de Castro*. This piece unsettles in its depiction of a man kissing the skeletal hand of a luxuriously adorned and long-dead woman. The placement of these works enables a comparison between the two seemingly opposing, yet both equally compelling, themes of war and enduring love. Murray Edwards is perhaps the most famous college in Cambridge for its art. But where else in the city can we find great art?

Jesus College is home to 26 sculpture scattered around the grounds. Although Barry Flanagan's *Bronze Horse* is perhaps the most recognised; it is comically small, challenging the masculine assumptions of equestrian art. But other work in Jesus' collection also demands attention. I would like to draw attention to Bryan Kneale's *Lucifer*. The gravity-defying stainless steel curves of this sculpture amaze in their ability to converge effortlessly to a single point, while also reflecting light to create a dazzling piece of art on brighter days.

In complete contrast, the minimalist slabs of Phillip King's *Brake* confront the viewer with their harsh angles – an uncluttered construction which reflects his interest in 'primary structures'. King was a significant figure in the early 60s New Generation art movement, a group of artists who renewed and transformed British post-war sculpture. An example of revitalisation can be seen in his use of fibreglass in *Brake*, a material which



gives a sense of the freshness and innovation characteristic of the Swingin' Sixties.

Last but far from least, another college which boasts an impressive dedication to art is Downing, whose Heong Gallery opened in 2016. Unlike Murray Edwards and Jesus, Downing does not have a large permanent collection of art. Instead, they put on an exhibitions programme which explores a wide variety of modern and contemporary art. Previous exhibitions focussed on Ai Weiwei, in which the famed Chinese artist installed immense trees made of discarded wood in the College domus. Sculptor Dame Elizabeth Frink and the illustrations of Quentin Blake have also featured in shows at Downing's eclectic little gallery. Their new exhibition, *The Court of Redonda*, featuring work by Stephen Chambers, opens at the end of the month. Check out the wealth of art (outside the Fitz!) around Cambridge colleges ●

▲▼ Two pieces by Stephen Chambers, which feature in the Heong exhibition (STEPHEN CHAMBERS)



What's On This Week

THE NEW
KETTLE'S YARD

CULTURE 11TH, GUILDHALL

E - Luminate Photo Walk
The third annual walk gives plenty of opportunities to get creative. There will be plenty of illuminated buildings and art installations.

CULTURE 13TH, SEDGWICK

Twilight at the Museum
Explore the Sedgwick Museum after dark. Uncover fabulous finds and discover what else might be lurking in the dark.

COMEDY 13TH-15TH, ADC

Comic Sans Men
A brand-new comedy hour without a script or a man in sight. Stellar female and non-binary performers will improvise entirely new scenes, all based on your suggestions.

CULTURE 16TH-17TH, GUILDHALL

Cambridge Bookfair
Around 85 dealers will be displaying an eclectic mix of books, prints, maps, manuscripts and printed matter with a bit of art thrown in for good measure.

RADIO THURSDAYS AT 3PM, CAM.FM

The Vulture Show
Our hosts Pany Heliotis and Martha O'Neil bring all of *Vulture's* culture chops to the airwaves, with interviews, previews, and all the best stuff from our print edition.

ARTS 10TH, KETTLE'S YARD

Kettle's Yard Opening
Kettle's Yard is reopening after a major building project. Come and celebrate new spaces and see poetry readings by pupils from the Grove Primary School.

WRITING 12TH, ADC BAR

Hatch
The Marlowe Society's Hatch is an opportunity for excerpts of new student writing to be performed. With a wide range of content there's something for everyone!

THEATRE 13TH-17TH, ADC

Assassins
This comedy depicts the disturbing lives of the nine individuals who assassinated, or attempted to assassinate, American Presidents.

THEATRE 15TH-17TH, ADC

Dragtime!: Speed Date
Cambridge's most wholesome drag collective is coming to the ADC. Lonely hearts come to meet the most beautiful Kings, Queens and in-betweens.

DANCE 16TH-17TH, LEYS SCHOOL

Elevate: CUTAZZ Dance Show
An exciting showcase of a huge variety of different dance styles from students and residents in Cambridge.



From our Chief Designer...

Need some artistic inspiration? Our Chief Designer Sophia Luu is here to help

Graphic novels are more diverse than ever: think about Craig Thompson's *Blankets* or the visual communication of Chris Ware. I have been inspired by *99 Ways To Tell a Story*, which takes a tale of going to the fridge and retells it in 99 comic narratives from the perspective of the fridge to the point of view of an outsider. Try without words or on another planet! This week, take an everyday action and tell a story. Then tell it again, differently. You'll be amazed what you find.



ONLINE THIS WEEK

NINA JEFFS: WILL CAMBRIDGE DIVEST?

There's a crisis of masculinity and it isn't going anywhere

"To live for yourself in the body of a rowdy, useless, patriarchal troublemaker is hell"

Grayson Elorreaga



[continued from Kulture cover] ...and unhelpful views of masculinity. I grew up, fortunately and unfortunately, with access to the cultural pressure-cooker that was the internet in the 2000s and early 2010s: this is the birthplace of the alpha-beta dichotomy. I don't know why it emerged, but it did. And it might be easy to brush off as the sort of ridiculous nonsense thought up by disenfranchised young men, because that's exactly what it is. But ridiculous nonsense can be dangerous, and it can be harmful if it's left unaddressed.

The conception of 'alphaness' is along the lines of an incredibly independent, disagreeable, socially dominant, sexually prolific, and physically superior man. Not only is this just a caricature, it's not even a particularly good one. When you look at chimps, our closest relatives, you find a few interesting facts. One of the first ones is that the leaders of troops tend to be the most pro-social and agreeable. Another fact is that – other factors being controlled – independence and disagreeability are actually very bad predictors for mating success. This is echoed in one recent study that showed that (controlling for physical attractiveness), pro-sociality had a multiplicative effect on attractiveness. Though this was found to be the case for both sexes, it does seem to contradict the popular notion.

So then why has this popular notion emerged? I think it comes from a place of deep self-resentment. In schools, boys are increasingly considered to be rowdy and troublesome. We've all heard the story of the kid

who got expelled from his Baltimore-area school for chewing his popart into a gun. Maybe that doesn't do anything to convince you. That would be perfectly fair, it's only one example. But it's also true that almost 20% of American boys are diagnosed with ADHD, and subsequently drugged up for their "hyperactivity."

Now you might be thinking: what's the upshot here? Why hand me all this doom and gloom for no reason? Well, there is an upshot. I was lucky enough to participate in the Ark Schools Summer Internship in 2017, where I got to see Ciaran Thapar run his 'Hero's Journey' program with a group of underachieving year 11 students with what some might call "behavioural issues." Over the course of the talk he told his own story: how he came to found the program, talking about the work that he'd done with young gang members in Brixton through mentorship programs. At the end, he extended an invitation to the group to mentor younger students who were equally disengaged with school. The message was clear: he was telling these young men and boys that their experience was *valuable*, that their desire to lead was *important*.

The clinical psychiatrist Jordan Peterson has been making some waves lately. Maybe it would be controversial to bring him up here. But I have to, because of his effect on me and my own experience. I'm going to be hyperbolic here, but I think he'd agree with me: *young men are dying for something to die for*. "They're desperate for a discussion about

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Masculinity
is just the
best way
for a man
to be
”

responsibility... to hear the idea that their lives actually matter! That they could have a positive effect on the world!” These were his words in his recent BBC Radio 5 interview, likely overshadowed by the controversial Channel 4 interview shortly thereafter. We really ought to keep an eye on that sort of overshadowing. So much of what could make a man’s life useful, happy, and beautiful is being overshadowed by discussion of pathological masculinity. But without discussions like Peterson’s, Cairan Thapar’s, or even this one that I’m writing, how could we possibly hope for any disenfranchised young men to work for something good?

We all need stories to contextualise our lives. That’s evident enough to me. Think about the sheer amount of money and effort put into something as seemingly banal as the *Avengers* series. Narrative helps us to transform our own personal journeys into something transcendent. At one point, religion served that purpose. I’ve read stories of early Christians in ancient Rome willing to die in horrible ways for their faith and it’s no wonder. To die for yourself is a tragedy; to die like your very own god for the good of all mankind is something to be pretty pleased about. Maybe we should extend the same benefit to young men. To live for yourself in the body of a rowdy, useless, patriarchal troublemaker is hell; people in hell tend to live like demons. To live for those around you in the useful form of a strong and capable individual is something closer to bearable ●

▲ (ILLUSTRATION BY CIARAN WALSH)

People flock to grief, and it can be ugly

Ana Ovey



Counted amongst the best advice I can give anyone bereaved, recently or not, is the acknowledgement that people are going to say the wrong thing, a lot. People will, out of discomfort or ignorance, blurt out something they ought to immediately regret. Or they’ll spend minutes thinking of something to say, and how to say it, and still miss the mark. Even over written word, via message or text, I found numerous people saying things, in an attempt to comfort me, that I found quite simply unpalatable.

An ugly side of grief that needs acknowledging is that people flock to it. After my dad’s death, I felt like a new attraction, something for people to gawk over on Facebook as they tagged me in things or sent messages I couldn’t give answers to, that I didn’t want to answer honestly.

It’s confusing in that you know so many of these people *do* want to help, and don’t understand what a ridiculous question “are you okay?” is, at a time of absolute heartbreak. It’s confusing because you don’t want to be angry. It’s confusing because for as many messages as there are from people who, it seems, are vicariously enjoying aspects of your sorrow, there are dozens more from people you are genuinely touched have got in contact with you.

When grieving and seeing people in person, it becomes even more uncomfortable. Griefsters can get poked and prodded into sharing things they haven’t disclosed with their closest friends; I’ve felt forced to cry in conversations I was trapped in, with people I hardly knew or felt comfortable with. Other times, after such horrible interactions, I’ve been too drained to share with people I’ve *wanted* to open up to. The effects are more confusion, more resentment, little or no healing.

After my first column, my friend introduced me to another friend of hers whose dad had also died. We spent a lot of hilarious, cathartic time complaining, venting, eye-rolling at the terrible things people had said to us since, and I began to allow myself to feel frustration at the slip-ups people make in talking at you, rather than with you, about loss.

I wrestle continuously with the pain it causes to hear people say the wrong thing to my family or to me. I’ve gone over the most offensive sayings I’ve heard, trying to laugh it off. And, certainly for me, this is a good way of coping. But the reality is that hearing the wrong thing at the wrong time can do so much damage; damage to a day’s, a week’s, a month’s progress in healing. It can be a bump in the road or an all-out car crash. It can send someone grieving into a swirl of ugly and incommunicable thoughts, cause coldness, dissociation, cause a day or a week’s worth of depressive unproductivity – and grim as it may sound, unproductivity because of

grief is no good thing at Cambridge. Even if a griefster ought to be entitled to it.

All of this comes across as rather damning. But the truth is, supporting someone grieving requires two things: empathy, and a refusal for self-indulgence. Someone bereaved might not want to, might not be able to, share with you the finer points of their loss. Don’t expect them to do so. But for however many painful, stilted, insincere interactions I’ve had with people who haven’t connected with my pain, I’ve been blessed to have gentle, invested, compassionate conversations with kind-hearted people who, in asking me how I was, genuinely wanted to know the answer. I’ve had people say things that have touched something raw in my heart in the best of ways – “I bet he’d be so proud of you!”, “You’ve been so brave”, “I remember when your dad and I...”

People can say appalling things. And then, people can say amazing things—things that validate and comfort in ways better than you could have hoped. A few months after my dad died, on a particularly bad day, my mum reminded me of a truth I’m always glad to remember: “There’s not a tear wasted over him”. So, to anyone trying to support someone grieving, the best things you can do are validate their pain. In so doing, you may perhaps ease it. It seems like a minefield, navigating conversation with someone who’s just suffered the death of a loved one. It feels the same way to people grieving, and we can sense your apprehension. But, in gently trying to understand, in acknowledging “Hey, I don’t know what to say”, “I don’t want to say the wrong thing”, “I want to be here for you”, you do so much for someone in mourning. Language is limited. Love is not.

And to people grieving: you’re going to hear people say the wrong thing. It’ll hurt, it might cause you to spiral, even briefly, somewhere you don’t want to go. But cling tightly to the good things people say to you. Be unafraid to express your sadness to people you can share it with. Be unafraid to withhold it from people you cannot. And, in the wisdom of my mother, feel entitled to your sadness. There is not a tear wasted ●



▲ “Language is limited. Love is not” (ANA OVEY)

FULL REVIEWS ONLINE
VARSITY.CO.UK/FILMANDTV

The Master of composition

The conclusion of Paul Thomas Anderson's most controversial film masterfully weaves the themes together, while leaving space for the viewer

Pany Heliotis

To watch a Paul Thomas Anderson film is to embark on a disassembling of one's cinematic consciousness; to see familiar conventions used in confusing ways; to see scenes not normally indulged in by mainstream American cinema. Take, for example, Freddie Quell's last encounter with his master/platonic lover/cult leader Lancaster Dodd in *The Master*. The scene is a coda of sorts, a reference to an earlier exchange where Quell evokes the memory of his sweetheart through a song she once sang to him. The moment marks the pair's first formal engagement in a scientology-like processing: Dodd provoking Freddie into a state of 'total honesty' and memory recall.

Freddie starts humming the song in a state of wrought bliss, Dodd surveying him admiringly: Freddie is pure feeling, id, and his master a reluctant but commanding ego. In the final scene, however, Lancaster is the one singing, red in the face. He is filled with fury but also extreme sadness, framed in extreme close-up. Quell looks at him in a state of weary knowing. Their roles have reversed, whether they like it or not; the uncontainable Freddie, having already escaped Lancaster's religious grip, is now his reluctant master, Dodd a slave to his own emotions.

But the scene is also a codex, embodying the various themes that whisper along the film. This is epitomised by Dodd's song choice in a classic case of Andersonian disassembling. Like Tarantino, Anderson is a student of the Scorsese school of soundtracking: pop songs sliding into the sonic tapestry of the film regardless of their frivolous connotations. Anderson's choice of Frank Loesser's *Slow Boat*

to China reconstitutes the emotional dynamic of the scene: Hoffman's elegiac rendition suggesting both Dodd's romantic feelings towards Quell and the death of their relationship. The song, typically a duet, has now become a solo, a mark of his unreciprocated love.

Then there are the song's lyrics: they describe a lover's desire to get their partner on a "slow boat to China / alone". The film flits between scenes of Quell at the end of the Second World War making sand mermaids and the present-narrative, his time with Dodd and the other members of The Cause. However, throughout the film Anderson cuts in shots of foaming ocean waters disturbed by a boat's propeller. Although a nautical theme runs through, the shots are not attached to a corresponding shot of a boat but are simply peppered in between domestic, land-based scenes.

Dodd's song choice takes on retroactive meaning. Dodd is a believer in past lives; the nautical connotations of the song correlating with the shot in such a way that we wonder if it is a stolen glimpse of the pair's own journey, perhaps even a reference to a past-life relationship. All of the film's flashbacks are from Freddie's perspective but this water shot could reference Dodd and Freddie's subliminal symbiosis; as such the very structuring of the film cedes its partiality and we realise that this journey was a shared one, a (figuratively speaking) shared boat trip to China that occurred long before the pair even met. After all, Freddie's trip to re-visit Dodd is instigated by a conversation they have had in a dream; they share a consciousness.

As mentioned already, Anderson's staging references previous scenes as the characters

► From left: *Hard Eight*, *Boogie Nights*, *Magnolia*, *Phantom Thread*, *Punch-Drunk Love*, *There Will Be Blood*, *The Master*, *Inherent Vice*



PHYSICIAN ENTERTAINMENT; NEW LINE CINEMA; UNIVERSAL PICTURES; MIRAMAX FILMS; TWG; IAC

sit opposite one another. However, in wide shots, Amy Adams's character sits on the edge of the frame, the de facto master of Lancaster Dodd's unquenchable lust. The pair sit on a carpet in a cavernous loft, Anderson evoking a church aisle, while Dodd's desk and the back-drop of a large window suggest an altar and pew. But this is offset by the abundant space around it: the grandeur of Dodd's ambition matched by the space, yet the scarcity of furniture exposes its fallaciousness, or perhaps that the religion is still in its infancy.

Their conversation becomes an muted, inarticulate confessional and ties their relationship to the film's larger discourse concerning the foundation of religion. Anderson invites us to meditate on how The Cause sublimates their relationship and builds itself out of the pair's neurosis. Their relationship is defined by erotic compassion systematised in a vacuous religious construct and therapeutic doublespeak. Anderson is the master of thematically pregnant mise-en-scène, but his genius is in allowing a scene to grow in the viewer's consciousness beyond the film's running time. Let us all bow at the altar of his composition ●

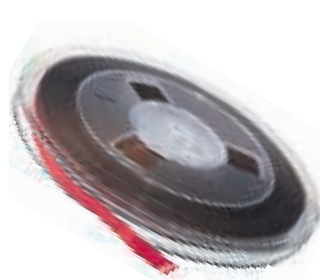
► The man himself, Paul Thomas Anderson

(WIKIPEDIA: JÜRGEN FAUTH)



“A disassembling of one's cinematic consciousness”

Vulture Review Round-up



Winchester

★

Dir. Michael and Peter Spierig

LIONSGATE



There are advantages to making a film set in California in Australia (tax rebates), but there are also disadvantages. The American accents adopted by the Australians are ridiculous, and occasionally an Antipodean upward

inflection escapes from its decidedly silly cage. This was a film badly in need of a saviour. The merest hint of playfulness when a finger emerged from a speaking tube was snuffed out more or less immediately. The only possible saviour was thus Helen Mirren. When she first appeared, her make-up was striking. After that, however, the only striking thing about her was how she was not to any extent managing to enliven the sludge which constituted the film's script. Goodness me, how ghastly *Winchester* is ●

Hugh Oxlade

Lady Bird

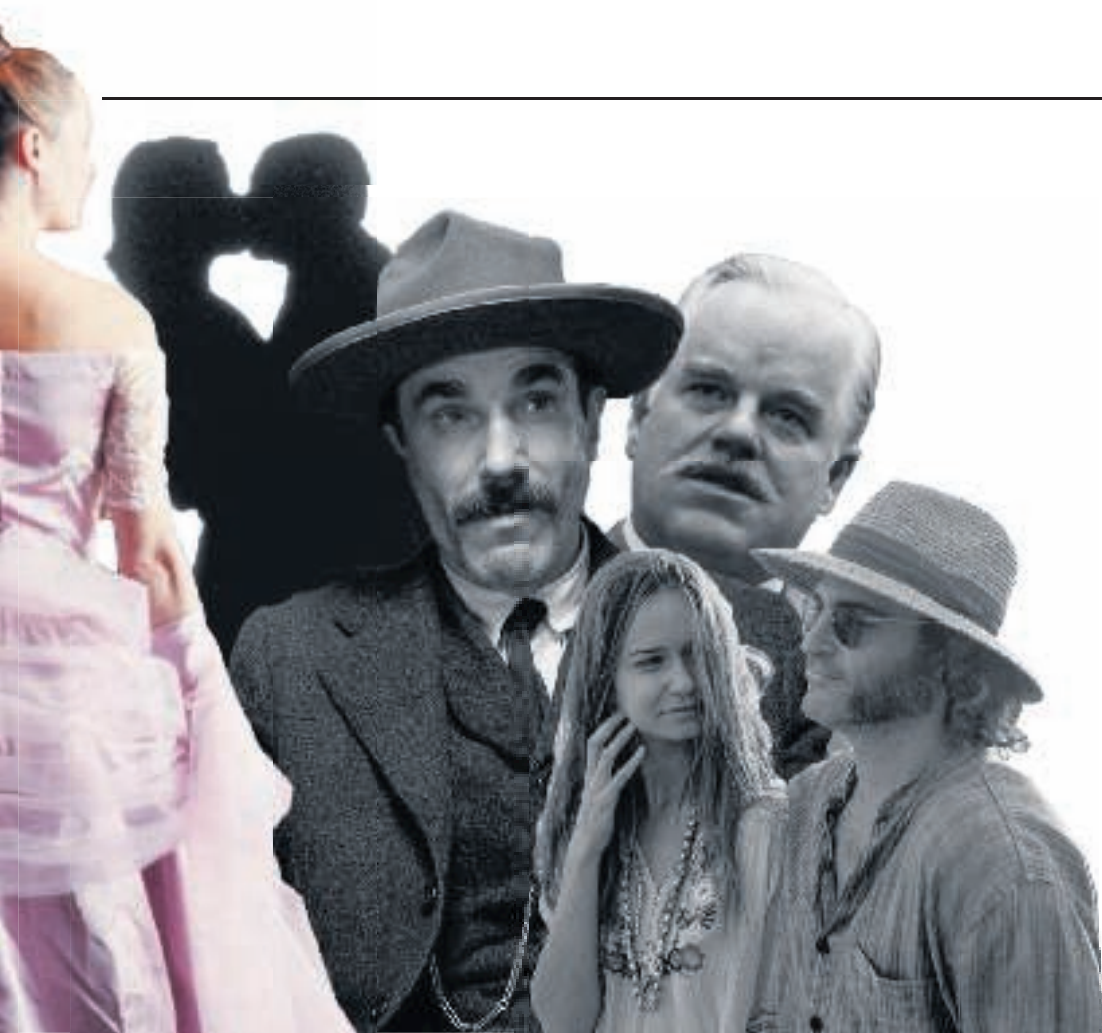
★★★★

Dir. Greta Gerwig



A frustrating film due to all of the faults lying in the script, meaning that it is doomed from the start. Gerwig's direction seems fairly spot-on, but one cannot look past how shallow many of the characters seem. It results in a narrative that is little more than *Lady Bird* interacting with a random stream of characters in turn to little effect on the world around her. It could have been great, but the narrative comes to resemble a flow-chart, rather than the powerful drama it shoots for ●

Theo Howe



FILM REVIEW

Phantom Thread

Dir. Paul Thomas Anderson
In cinemas now

★★★★★

Doors opening. A man breathing heavily. Women munching on carrots. Slight kicks in the back of the chair. Humming – or is that buzzing? – from the speakers. Whispers, murmurs, statements, gasps, bites, snaps, flicks, thuds – STOP! The dissonance of the backdrop crescendos and the viewer is enraged. Paul Thomas Anderson has crafted a delicate air of perfect silence in which one can hear a pin drop out of place. While watching *Phantom Thread*, the irritants of the cinema, normally so easily cast aside, become excruciating. Would that the world were filled with Woodcocks!

That cry is not for a proliferation of wading birds, but rather for more people to replicate the deftness of Reynolds, our stable artist on an unbalanced plane. He is a man who deserves the greatest sympathy, frustrated by unscheduled interruption and incessant conversation while he is weaving masterpieces in his mind. The intricacy of Anderson's films, none more so than this one, suggest that this is a deeply personal protagonist with whom he identifies profoundly.

There could have been no finer casting choice than Daniel Day-Lewis, possibly the only actor in the business as devoted to his craft as the director. If he has indeed retired, it will be as sore a blow as a tear in a Woodcock dress.

Seldom is great attention deserved of costume design, but Mark Bridges's clothing is so mouthwateringly exquisite that the film could stand alone as a display of fashion. Anderson's camera rarely leaves the canvas, following needle and thread from sketches

to finished works, the dress-making process one that fascinates and enthrals. The swells of Jonny Greenwood's exquisite score remain firmly attached to the images for much of the running time, merging to create a blanket at moments comforting, at others unbearably sinister.

Reynolds reveals his secrets to us, a lock of his mother's hair sewn above his breast, small notes embedded in the lining. It calls our attention to every corner of the screen, the viewer's eyes scouring the scenery for clues to the filmmaker's own personality. Framed photographs, small trinkets, lines of dialogue – one can scarcely imagine their meaning. In doing so, we are invited to form our own connections, a film with such an exceptionally ambiguous climax demanding subjective interpretation. As with *Inherent Vice*, it is better to sink into the fabric and revel in its charm.

The foil to this is Alma, portrayed by the stirringly emotive Vicky Krieps, who stumbles into sublimity, tarnishing the surface. With her flaws. She embodies everything Reynolds loathes, yet his inexplicable love for her drives him to the verge of madness. Sometimes the artist must make concessions, and what may at first appear a curse by the end will morph into a blessing. Through Anderson's screenplay, the transformation of the central triangle, magnificently completed by Lesley Manville as Reynolds's sister, Cyril, sets a new bar for cinematic character development.

By the conclusion of *Phantom Thread*, the head spins with menace. Its intimacy heightens one's awareness of other people to bursting point, inspiring a similar wrath to Reynolds's tantrums. Anderson begins proceedings on a mild heat, the core ingredients allowed to simmer, occasionally boiling over but never to the extremes of *There Will Be Blood*. In doing so, we are left with a jarring aftertaste of incompleteness, the hem not quite finished.

By piercing deeper into our thoughts than ever before, this might just be Anderson's finest film to date ●

Lillian Crawford

SPOTLIGHT

Johnny Greenwood's Top Three Scores

**Inherent Vice**

Slow drooping guitar lines accompany catchy drums and bass to emphasise the drugged-up noir narrative. This laid-back vibe emphasises the heart break behind Greenwood's occasional orchestral numbers. Joanna Newsom, who provides the film's narration, gives a stellar spoken-word performance on the soundtrack.

You Were Never Really Here

For a film that wears its influences on its sleeve, Greenwood's accompanying soundtrack is no different. The stand-out piece is the synth score which pulses alongside footage of Joe cruising the NYC streets. It recalls 2011's *Drive*, but swaps out the chintzy pop for foreboding textures.

**Phantom Thread**

Greenwood shows his virtuosity with an orchestra that delivers spiffy pieces dripping with the extravagance of the Woodcock house, as well as intensely doomy swells to heighten the tension. Lovers of Greenwood's scores will enjoy the classical reworking of Puck Beaverton's *Tattoo* from *Inherent Vice*.

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Five famous artistic atrocities



Starting clockwise from top left: Khalo's *The Wounded Deer*; Goya's *Saturn Devouring his Son*; Klee's *Castle and the Sun*; Miro's *Painting on a White Background*

These unpleasant pieces do not fail to make an impact on their viewer, but perhaps for the wrong reasons

Kristina Foster

Subjectivity is the foundation of the modern art world. Or is that a terribly objective thing to say? Nevertheless, without it works such as Duchamp's *Fountain* could never achieve the status of 'avant-garde'. We should celebrate this, as it allows us to think about objects outside of their ordinary contexts and reexamine the notion of value.

But what happens when we take artworks out of the holy light of the museum and relocate them within the everyday. Imagine seeing these monstrosities pinned up by fridge magnets or ogling you from above your recent Tinder match's desk, lacking an artist's name to justify its horrifying appearance. Let us put aside the adage that 'beauty is in the eye of the beholder' for a while, and pay homage to five of the most bizarre, terrifying and just

“
In any conversation about 'bad' art, Miró's *Painting on a White Background* deserves a special mention
”

plain ugly artworks of all time.

1. Frida Kahlo, *The Wounded Deer*, 1946

With her idiosyncratic monobrow and traditional Mexican dress, Frida Kahlo redefined notions of beauty in both her appearance and her art. After a streetcar accident that would leave her bedridden for three months, she began a life-long career creating self-portraits that documented her damaged body. The disemboweled torsos, floating organs and lacerated corpses that haunt her canvases could make a surgeon wince, and looking like something that has trotted off the Bayeux Tapestry, *The Wounded Deer* is no different.

2. Niki de Saint Phalle, *Grenouille*, 1984

The more you look at this sculpture, the more it assumes a totemic power. In other words, this frog is undeniably my spirit animal. Find it sitting in its waiting-to-be-asked-to-dance-at-the-prom posture. It has a natural habitat, and its somewhere between your grandmother's wooden mallard collection and Royal Wedding tea-set. It's kitsch. It's brash. It's exuberant. It's living its best life with a lumpy face that only a mother or a Nouveau Réalisme artist would love.

3. Joan Miró, *Painting on a White Background*, 1927

Admittedly an anomaly as its main objective doesn't seem to be to damage eyesight, but in any conversation about 'bad' art, Miró's *Painting on a White Background* deserves a mention. The Catalan artist had always taken a central position in the tirade against minimalism and its ontologically troubling squiggles. His work is heralded as forging a new kind of modernist language built on shape and colour. Attempting to justify his simplified subjects, he asserted that they 'appear more human and alive than if they had been represented in all their details.' The subject of this painting must have been the life of the party.

4. Paul Klee, *Castle and the Sun*, 1928

The 'my-three-year-old-could-make-this' argument is hackneyed in modern art criticism, but if you punch the title of this painting into Google, you'll be confronted with a number of online tutorials which show you how to use this painting as inspiration for a year two art class. I'm not sure what one of the most famous expressionist artists of the 20th century would have thought of his painting performing the same pedagogical function as Lego.

5. Goya, *Saturn Devouring his Sons*, 1819-1823

This was one of the so-called 'Black Paintings' that Goya created in the final period of his life as he struggled with his own sanity and his feelings towards Spain's civil affairs. These macabre fantasies are truly the stuff of nightmares, and were never meant for public display. And you can see why - yikes! ●

Grandiose occasions: Kettle's Yard to reopen

Georgie Kemsley-Pein

Since its temporary closure in June 2015, Kettle's Yard has lain dormant for nearly three years, but is to reopen this Saturday 10th February. The idiosyncratic home of British modern art and collector and curator Jim Ede (1895-1990), Kettle's Yard has undergone an extensive but suitably understated redesign by Jamie Fobert, and boasts a remarkable collection which consists of works by the likes of Ben Nicholson, Barbara Hepworth and Henri Gaudier-Brzeska. The exhibition accompanying the reopen is *Actions: the image of the world can be different*, and incorporates the work of 38 artists in order to, as Kettle's Yard proposes, "reassert the potential of art as a poetic, social and political force in the word" ●



◀ Jim Ede's house in central Cambridge opens again this Saturday

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ONLINE THIS WEEK
VOGUE MEETS THE HADIDS

Dressing for an endless Italian summer



Gian Hayer looks at the fashion of *Call Me By Your Name* and tells you how to recreate Elio and Oliver's signature looks

If you've been out of the house at all over the past couple of months, it's almost certain by now that you will have heard of *Call Me By Your Name*. After spending the majority of 2017 circulating popular festivals, the coming-of-age film has received international recognition and acclaim for its depiction of first love and is now widely-tipped for Oscar glory in March. In the light of this success, it is important to acknowledge the impact that fashion and styling have on film, visually shaping our interpretations of the characters and the narrative.

Without a doubt, one of the most pivotal roles in the creation of a film's aesthetic is that of the costume designer. In the case of *Call Me By Your Name*, director Luca Guadagnino turned to his friend and regular collaborator Giulia Piersanti to take up this important position. Piersanti, who works as a knitwear designer for Céline, entered the creative process of the film

“Fashion and styling visually shape our interpretations of the characters and the narrative”

with a reluctance to design outfits that felt overwhelmingly constrained to the 1980s period in which the story is set. Instead, she opted for vintage pieces that evoked a feeling of timelessness and intimacy, referring to old photo albums as inspiration for her choices. The result was a polished collection of outfits that subtly reflects the fashion of 1983 Lombardy, but not to the extent that the style detracts from the beautiful narrative of the film itself.

Piersanti's position as a costume designer for *Call Me By Your Name* plays a role with regards to the mapping of the film's narrative. Working closely with Guadagnino, the designer chose to repeat certain outfits throughout the film, using fashion in order to subconsciously remind the viewer of events that occurred in previous scenes. Piersanti's styling

▲ **The sleepy Italian setting of the film is mirrored in the protagonists' outfits**

(SONY PICTURES)

of both Elio (Timothée Chalamet) and Oliver (Armie Hammer) also has a tremendous effect on how we interpret the characters' relationship over the course of the film. The differences in fashion between the two characters are clearly noticeable, creating an understated binary opposition between the experienced Oliver and the frustrated Elio.

It goes without saying that the character of Oliver steals the spotlight when it comes to fashion throughout the film. Piersanti made a conscious effort to style Oliver in oversized Oxford shirts and short shorts in order to emphasise his larger-than-life American personality in the setting of the small Italian town. The character's staple look is that of a beige or powdered blue Oxford shirt tucked into fitted camel shorts that are worn above the knee. Visually, the precision with which his outfits have been assembled results in an appearance that exuberates a certain confidence, reflecting his personality. This same confidence is seen in his swimwear, with Piersanti making use of bright, yet muted colours that echo his buoyant, yet composed nature.

In contrast, Elio is styled in a way that often acts as a visual manifestation for his adolescent confusion. We see him over the course of the film donning polo-shirts, graphic tees, light double denim and short shorts which, like Oliver's, are fitted and worn above the knee. However, Elio's shorts evidently differ from Oliver's in the sense that they are almost always patterned, reflecting the character's frustration towards his feelings for his romantic counterpart. Although Elio's outfits are definitely trendy, they often feel much less structured than Oliver's, as Piersanti visibly reminds us of the dichotomy between the two characters.

Piersanti's role in the production of the film is nothing short of imperative, using her artistry in a way that subtly guides us through the narrative. Due to the timeless nature of the designer's fashion choices, many of the outfits would not look out of place in today's society. On that note, here is how to shop the best looks inspired by *Call Me By Your Name* (prepare for lots and lots of Oxford shirts) ...●

SPOTLIGHT Shop the 'Call Me By Your Name' look

① The Oliver Look

Wear this powder-blue Oxford shirt tucked into camel shorts and pair with a brown belt and brown loafers for the ultimate Oliver aesthetic.
End, Asos, Office

② The Elio Look

For Elio's relaxed style, opt for this navy striped polo and denim shorts, complementing this with classic white Converse and black shades for the Italian sun.
Charles Tyrwhitt, Asos, Converse

③ The Poolside Look

Burgundy swim shorts and an oversized Oxford shirt, worn unbuttoned. Go full-Oliver by pairing this with your favourite sliders and a gold bracelet.
Asos, Adidas



Why you will fall in love with Lady Bird's style

Rebellious, mismatched, unabashedly honest, the fashion of *Lady Bird* – both the movie and its namesake protagonist – enjoys a style reminiscent of growing up. Sitting in the passenger seat, Lady Bird is arguing with her mother Marion, who seems, at least on the surface, to believe that Lady Bird's future is as bleak as their surroundings. Wearing chokers emblematic of teenage defiance and refusing to hold back her distaste for her hometown of Sacramento, Lady Bird boldly proclaims that she wants “to go where culture is – like New York.”

In one of the film's most memorable exchanges between the mother-daughter pair, the topic of discussion is none other than what Lady Bird will be wearing for Thanksgiving dinner at her boyfriend's. Expressing her sadness at Lady Bird not spending her last Thanksgiving before college with her family, another argument is on the horizon before quickly evaporating into excitement as soon as Marion lays eyes on the perfect, 1950s-style lace dress.

In this amusingly accurate and honest snapshot of the mother-daughter relationship, fashion seems to be the only thing these two see eye to eye on, and it is no accident that they're looking through the racks of a thrift shop as they do so. Marion repeatedly



◀ **Lady Bird is released in UK cinemas in February**

(A24)

emphasises that the family can't really afford to shop elsewhere, yet also prods her daughter to fold her clothes properly so her peers can't tell that her mother must work two shifts to make ends meet and that her father just lost his job. Underneath it all, she strives to teach her daughter a lesson that how she chooses to present herself is a big factor of being proud of who she is. Indeed, the timeless vintage fashion that Lady Bird adorns throughout the movie highlights how thrift shopping is seeing a resurgence in popularity, and for good reason. When H&M opened its doors in the U.S. in 2000, the New York Times announced that this heralded a new era in which it would be “chic to pay less.” These stores take their inspiration from thrift shopping's hidden gems.

Lady Bird calls Sacramento the Midwest of California, mocking the lifestyles and trends of a town that seems too small for a personality as big as her own. Yet those small-town thrift stores she so desperately wants to leave behind set the trends. Towards the end, she embraces this in an entirely new city in the same old fashion. Accepting her appearance as well as her identity, it's clear that she had to leave her home to see it for what it really was: as quirky as her clothes, unconventional yet charming nonetheless ● **Gloria Tso**

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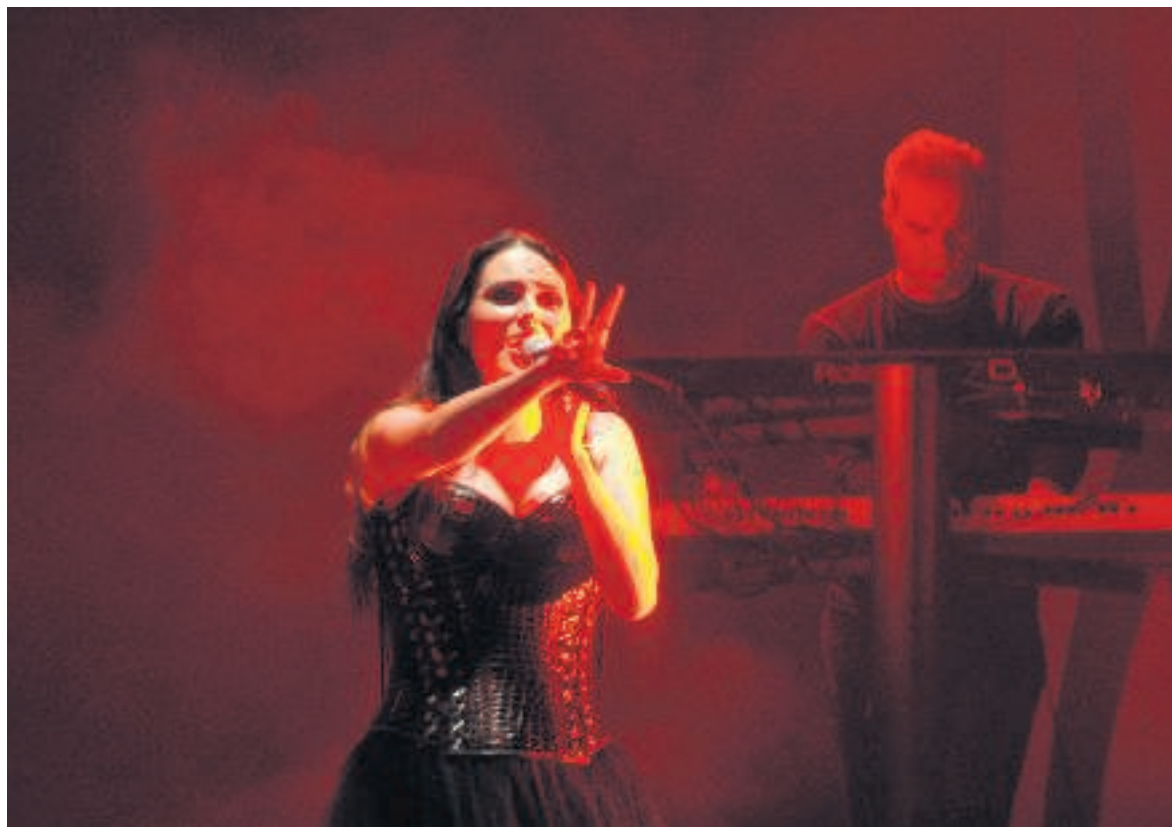
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Symphonic metal & me

It's female-fronted rock which sounds like the scores of fantasy films. **Charlotte Cromie**, a fan since she was 12, can't get enough

I first discovered symphonic metal when I was about twelve. Ironically, I was ferreting through the iTunes store on a mission to develop a taste for mainstream music, desperate to fit in with a crowd of My Chemical Romance fans, when something far from mainstream popped up in my recommendations: 'Never Ending Story' by Within Temptation. It was listed under 'rock', but I'd never heard rock like this before. It was a folksy piano ballad with a gentle female voice, almost a lullaby. I was entranced.

Symphonic metal originates primarily from Europe, with some of the most successful bands heralding from Denmark, Germany, Norway and Finland. If I had to sum it up in a phrase, I might say it's female-fronted rock and metal music that sounds as if it comes from a fantasy film. 'Classic' symphonic metal features operatic female voices with melodramatic, fantastical lyrics and orchestral accompaniments, but the genre has expanded in many directions and taken influences from various other genres.

My passion for symphonic metal has not wavered for nine years, and 'Never Ending Story' remains one of my all-time favourites. In my second year, I had a show on Cam FM called 'Symphonic Ore' for a term on which I played my favourite tracks, which led me to find some unexpected symphonic metal fans among my friends, and created some others. I find this music incredibly empowering – it helps that the voices are almost solely female (with occasional growling or screaming vocals for punctuation), and that the lyrics cover everything from fantasy battles, Vikings, adventure and revenge, to the sad state of the

▲ **Female-fronted acts such as Beyond Temptation are thriving within symphonic music**

(FABRIZIOZAGO)

modern world and a cornucopia of internal struggles.

Symphonic metal can be a great ally in times of grief, rage or other overwhelming emotions. There comes a point when Taylor Swift and Adele don't quite cut it; you're too angry, sick of crying, and you don't want to hear another lyric about a boy with cute eyes and poor judgement. Symphonic metal has plenty of quiet weepy ballads – try Delain's 'Scarlet' and 'See Me in Shadow' or Xandria's 'Eversleeping' – but when I need to get on with an essay without bursting into tears, it's time to blast a wall of sound – try Nightwish's 'Ghost Love Score' or any recent Xandria – that's too epic to pander to your problems.

Now, for some recommendations! If you like your metal gritty, modern and sardonic, try Delain's *The Human Contradiction*. If you want something mysterious, sensuous and a little experimental, try Stream of Passion's first album *Embrace the Storm*, or some early Xandria, *Ravenheart* or *India*. If you want action-film-style power, try Within Temptation's *The Unforgiving* or Winter In Eden's *Court of Conscience*. For something fluffier, try work by Arven or Lunatica, or if you just want songs to make you feel amazing, Nightwish's 'Elan', Xandria's 'Forevermore' and Within Temptation's 'Utopia' are good bets.

There really is something for everyone here, except perhaps those who are allergic to women's voices, and even then the sheer variety might win you over. So if Cambridge is getting you down, symphonic metal can certainly provide some escapism; on my bad days, it helps me feel as if I could do anything, even slay a dragon ●

Fake it till you make it

William Poulos

In January 1975 Vera Brandes, then Germany's youngest concert promoter, booked jazz pianist Keith Jarrett to play at the Cologne Opera House. Jarrett requested his usual piano – a Bösendorfer Imperial grand.

After a long drive from Zurich, little sleep, and chronic back pain, Jarrett found that the opera house staff had left a smaller, baby grand Bösendorfer on stage. It was in poor condition, and even after hours of tuning and adjustment, it was thin in the upper register and weak in the bass. Hours before the sold-out concert was scheduled to start, what else could he do? Jarrett refused to play. Eventually Brandes convinced him to play on the broken piano, and he did, avoiding the low and high ends, and using rolling left-hand patterns to strengthen the bass.

To say that he played is slightly misleading; he improvised the whole entire concert. And unlike the mostly European "free improvisers" of the time, who wanted to liberate themselves from traditional jazz idiom, Jarrett played within this traditional idiom, most notably in what musicologists call "groove passages". Basically, he improvised for long periods of time over one or two chords: in Part I he spent almost twelve minutes playing over Am7 and G. Despite these limitations, the audience loved his playing, and the recording of the concert, *The Köln Concert*, is the best-selling piano album of all time.

Maybe it would be better to say that people loved the concert because of the limitations.

The anecdote illuminates a paradoxical truth of art: restrictions stimulate creativity. When the brain is met with an obstacle, it is encouraged to think *around* it. Jarrett made a bad piano sound good: surely much more stimulating than making a good piano sound good. Any pianist can do that.

Jazz is based on improvisation which seems free but isn't for anyone who wants to do a good job. Every jazz musician's note choice is limited by the chords underneath their playing, because some notes sound better over some chords than others.

Early jazz musicians wanting to record their music had another restriction: time. The primitive recording technology of the time – the 1920s – allowed tracks to be three minutes long at most. In my opinion, this produced better jazz. I much prefer the solos of Bix Beiderbecke, who had only 30 seconds to impress their audience, to those of Miles Davis, who wastes every bit of eternity.

On average, saxophonists and trumpeters are better improvisers than guitarists and pianists. Guitarist and pianists may dispute this. Trumpeters must pause for breath, necessarily splitting their solos into groups of phrases rather than an endless brocade of notes. Some guitarists treat their notes as grains of sand, often burying the listener before the song ends. Any trumpeter who tries the same risks fainting. Dizzy Gillespie tired and often came very close to passing out.

Only within restrictions can one reveal one's talent. Musical instruments themselves illustrate this principle: we all sound the same when we exhale, but some people can force an exhalation through a trumpet and change it to a clear, strong sound. As with instrument, so with phrasing: give two trumpeters five notes, and it will become obvious what each likes to do with them, if they can do anything at all. ●

▼ **Dizzy Gillespie often pushed himself to the point of fainting in trumpet solos**

(WIKIPEDIA: ROLAND GODEFROY)



A magical display of technicolour sound

ALBUM REVIEW

Little Dark Age

MGMT
Out Today
★★★★★

In the video for 'Little Dark Age', Andrew Van Wyngarden and Ben Goldwasser invite you into their Rocky Horror Fantasy. Magic, smoke, sliced pomegranates: MGMT have always enjoyed not quite making sense. Now back with their fourth-studio album, the band revive a magical display of technicolour sound.

MGMT are both blessed and cursed by the success of their debut, the songs 'Kids' and 'Time to Pretend' effectively locked them into indie-purgatory, relegated to the ranks of Vampire Weekend's 'A-Punk' or 'Last Night' by The Strokes. But MGMT's catalogue is captivating, and *Little Dark Age* marks a sparkling return. They warp and play with their sound to produce electric, exciting music. They are not afraid of oscillating instruments and intensities. It is like flicking through strange



◀ **MGMT**
invite us
into their
mystical
world
(COLUMBIA)

television channels, experiencing an array of varying frequencies. 'She Works Out Too Much' samples an exercise video, while 'Me and Michael' feels like the title track of an 80s brat-pack movie. It is picturesque, and as Van Wyngarden muses about "imaginary bombs raining down from the clouds", the album shape-shifts through a story of synth.

The title track is a gem. It evokes Heaven 17 or Soft Cell with angst and moodiness, but elevates itself in the swell of the chorus. It transcends, and you get a sensation of otherness that MGMT always strive towards. The result is an electric alienation, and a feeling of incomprehension: "I grieve in stereo, the stereo sounds strange".

'Days that Got Away' is a brilliant, funk-infused instrumental. It's a stand-out, sounding like a limbo between a level-up in Mario and 'Lucy in the Sky with Diamonds'. Van Wyngarden's drawl is both hypnotic and somewhat ominous. In the dreamy-psych track, 'SFTS', his voice leads into a mystical trance of synth.

Little Dark Ages is a climax of MGMT's musical experimentation. The result is a fantastic album, as playful as it is captivating. It represents the incomprehensibility of MGMT's music - the most controlled clusterfuck of chaos ●

Perdi Higgs



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Counting Camdram

Cambridge's theatre scene in numbers

By **Anna Jennings**
 Graphics by **Louis Ashworth**

Launched in 2004, Camdram is a beloved staple of the Cambridge Theatre scene, providing listings of all performances in the city – and beyond. Competition for ‘Camdram credits’ (awarded for involvement in a show) is fierce, and anyone involved in drama will admit to occasionally indulging in a ‘Camdram stalk’.

You can even find the profiles of some pretty actors from their Cambridge days — Lily Cole, Tom Hiddleston and Simon Bird all feature. We sifted through Camdram's records (dating back to 2000) to see what trends would emerge.

With thanks to **Charlie Jonas**

Camdram's most popular play

(**20** performances, including **4** in 2017)

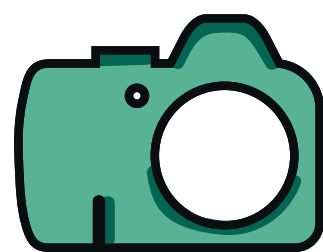
The Importance of Being Earnest

By **Oscar Wilde**

Wilde's comedy has been widely popular ever since its first performance in 1895. Cambridge students have got creative with the original script, which satirises Victorian society and its institutions, including in a Britpop 90s adaptation.

The top 10 continued...

- 2 A MIDSUMMER NIGHT'S DREAM
- 3 MUCH ADO ABOUT NOTHING
- 4 ROMEO AND JULIET
- 5 AS YOU LIKE IT
- 6 TWELFTH NIGHT
- 7 MACBETH
- 8 THE TEMPEST
- 9 IOLANTHE
- 10 DOCTOR FAUSTUS



Most credits Johannes Hjorth

Hjorth has **218** credits, almost all for photography, since 2014

Top dog Basil the dog

The mutt-in-chief has two credits

3,334
PRODUCTIONS

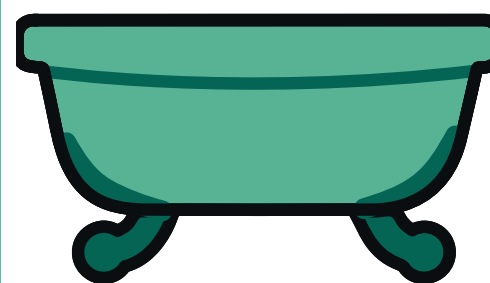
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UNIQUE SHOWS

79
ACCREDITED GROUPS

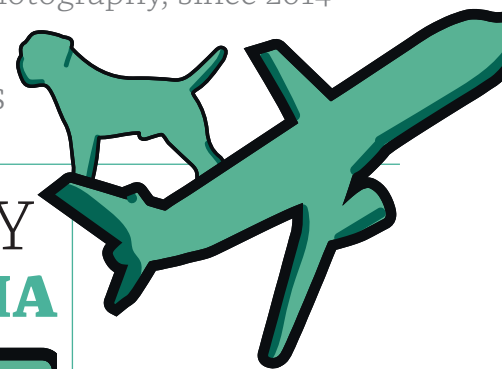
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ACCREDITED VENUES



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THE FURTHEST AWAY FROM CAMBRIDGE

ANY STUDENTS HAVE TAKEN A PRODUCTION IS **5,898 MILES** (TIME OF MY LIFE, IN YOKOHAMA, JAPAN)

Vulture Review Round-up

Porterhouse Blue
 ★★★★★
 7.45pm, ADC Theatre



The story itself transfers easily to the stage: in brief, the new master Sir Godber Evans attempts to bring Porterhouse out of its conservative traditions, but (shockingly) it doesn't turn out to be as easy as he'd hoped. The cast generally deliver it well. Worth noting in particular are Tom Nunan as the college's doddering old chaplain, easily the funniest part of the show, and Eleanor Lind Booton, whose impressive moustache, let alone her actual performance as retired

General Cathcart D'Eath, deserves special mention. Both contributed such great energy and comic timing to their parts that nearly every line they delivered was met with laughter.

However, despite the strong performances, there were times when there was little they could do in the face of a somewhat patchy script. Pare down the script to an hour and this is a great show, but as it is there are moments of long exposition with not nearly enough jokes ●

Sizwe Banzi is Dead

★★★★★
 7pm, Corpus Playroom



The tricky monologues were excellently directed and performed. Correspondence on stage can often be stilted, as it attempts to imitate a voiceover in a film. But Banzi's epistles to his wife and four children are heartfelt and emotional under the white spotlight.

The South African setting gives the piece its political fire and fury. It was therefore a slight disappointment that both actors didn't really attempt the distinctive South African accent consistently.

In the spotlight

The top 81 in full The Importance Of Being Earnest A Midsummer Night's Dream Much Ado About Nothing Romeo And Juliet As You Like It Twelfth Night Macbeth The Tempest Iolanthe Doctor Faustus Hamlet The Mikado HMS Pinafore Antigone Hay Fever The Merchant Of Venice Abigail's Party A Doll's House Arcadia Oleanna Richard III Ruddigore Sweeney Todd The Government Inspector The Taming Of The Shrew King Lear Patience The Pirates Of Penzance The Gondoliers Oedipus The King Celebration Cymbeline Death And The Maiden Julius Caesar Little Shop Of Horrors Look Back In Anger Measure For Measure Richard II Rosencrantz And Guildenstern Are Dead The Comedy Of Errors The Sorcerer Volpone The Two Gentlemen Of Verona The Vagina Monologues Antony And Cleopatra Electra The Marriage Of Figaro 4:48 Psychosis Accidental Death Of An Anarchist And Then There Were None An Ideal Husband A Streetcar Named Desire Be My Baby Confusions Copenhagen Dido And Aeneas Frozen Guys And Dolls Hedda Gabler Henry IV Part I Henry V Into The Woods Lady Windermere's Fan Love's Labour's Lost Medea No Exit Six Characters In Search Of An Author Songs For A New World Tartuffe The Crucible The House Of Bernarda Alba The Magic Flute The Memory Of Water The Real Inspector Hound The Winter's Tale Titus Andronicus Top Girls Troilus And Cressida Trojan Women Under Milk Wood Waiting For Godot ●

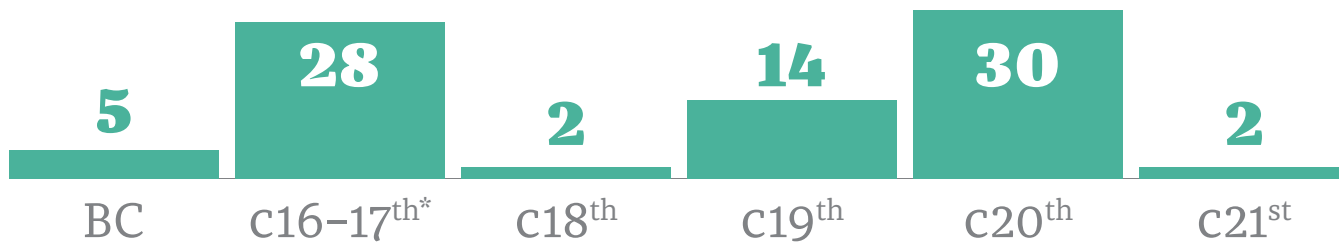
There are 40 authors in the top plays. Seven are women



There are three genres represented in the top 81 plays



The biggest number of the top plays are from the 20th century



*BASED ON ESTIMATED DATE OF WRITING

Another element which was begging to be used was the camera itself. Director Anunita Chandrasekar treated it as if on a tripod: it lay on a wooden stool throughout the play, and felt as if Ebose had been told not to touch it.

But overall, Sizwe Banzi is Dead is a slick show and deserves a good audience. Chandrasekar's production eloquently unpicks the fundamental tensions within the script with only two men, one hour and a Corpus playroom to work with ●

White Rabbit Red Rabbit

★★★★★

7pm, Pembroke New Cellars



When actress Ashleigh Weir took the stage in *White Rabbit Red Rabbit* on opening night, she knew as much as the audience did about the play she was about to perform — absolutely nothing. She'd never rehearsed, never learned her lines, and never even read the script. *White Rabbit Red Rabbit* forbids it. Just as it forbids me from telling you anything else about the production. I can say that Weir handled the task masterfully, but unfortunately,

you'll never see her perform it again. A new actor — one equally unaware of all that has transpired — will take to the stage each night.

Written in 2010 by Iranian playwright Nassim Soleimanpour, *White Rabbit Red Rabbit* is the Fight Club of theatre: the first rule of *White Rabbit Red Rabbit* is that you don't talk about *White Rabbit Red Rabbit*. Despite more than 1000 performances in 25 languages it still inspires actors and audiences alike to keep the secret going ●

Rêver Peut-Être

★★★★★

9.30pm, Corpus Playroom



Performed entirely in French without the aid of subtitles, there was certainly scope for such a piece to struggle to engage its audience for the entire duration. Thankfully, the direction of Lina Fradin resulted in a gripping performance perfectly suited to the Corpus Playroom late slot. I was intrigued as soon as I entered by the jarring edges and contrasting levels of the simple but elegantly designed set; it was refreshing to be greeted by a clear aesthetic ●

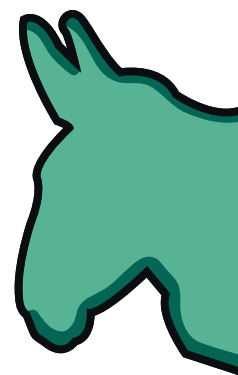
★★★★★ = AMAZING
★★★★☆ = GREAT
★★★☆☆ = GOOD

★★☆☆☆ = OK
★☆☆☆☆ = BAD
☆☆☆☆☆ = ABYSMAL

Bard to the bone

Shakespeare is Cambridge's most popular playwright by a mile, with his comedies topping the list – but not all his plays have been seen in recent years.

SHAKESPEARE'S MOST POPULAR



A MIDSUMMER NIGHT'S DREAM PERFORMED

19 TIMES

194 productions of Shakespeare plays were staged – that is about 10 every single year

But there are six of his plays...

- ➡ HENRY VI (PARTS 1-3)
- ➡ HENRY VIII
- ➡ KING JOHN
- ➡ PERICLES



THAT HAVE ALL NEVER BEEN PERFORMED IN CAMBRIDGE

2nd most popular playwright(s)
Gilbert & Sullivan

Top plays
Iolanthe, The Mikado



Sport

Joey Barton



‘Are you still a virgin? Have you ever had sexual interactions with anybody?’

Lawrence Hopkins
Sports Editor

Joey Barton is currently suspended from football for betting offences. He has a history of violent conduct on and off the pitch and boasts more time on BBC's *Question Time* than in an England shirt. Yet, when appearing at the Cambridge Union Society, he spoke of his life of adversity, presenting himself as a reformed, though flawed, character.

The outspoken footballer took questions from journalists prior to his appearance. In some senses, the answer Barton gave to my inquiry concerning his drawing attention to the anniversary of women first getting the vote one hundred years ago reveals his changed personality. “I just thought, you know, sometimes it's good for footballers to not tweet about football all the time.”

His response to questions over the recent appointment of Phil Neville as England women's coach was, however, emphatic: “I don't really care. It's nothing to do with me.” As a football pundit, prolific user of Twitter, and burgeoning political commentator, that Barton had nothing to say is puzzling. To not comment, especially on a matter that, given Barton's presence on Twitter, is relevant, is all the more peculiar.

Barton's address riffed on the theme of resilience, something he argued was a crucial attribute as he progressed from his humble beginnings amid the council estates of Knowsley, Liverpool. Barton stressed that his current position is a result of the mental strength he possesses. Referring to his release by Everton aged fourteen, at a time when his parents were divorcing, he commented: “It scares me to think, that if I'd been of a lower constitution, what I would have done.” His honest assessment was that a life as a drug dealer awaited him. Now in the twilight of his career, honesty is a regular calling card for Barton.

The ex-Burnley midfielder, whose sole England appearance came as a substitute in a friendly defeat to Spain, revealed the origin of his scrappy on-field demeanour. Without seeking to defend his behaviour, Barton explained how life in Knowsley, the only borough in England lacking sixth form provision, was tough “if you didn't have a menacing demeanour about you.” This attitude certainly carried over to Barton's playing career.



▼ **The footballer's (far left) list of former clubs includes Newcastle**

(JONATHAN PETERS)

While at Manchester City, the midfielder stubbed out a cigar in the eye of fellow player Jamie Tandy in 2004.

Barton's other mantra for the evening was that “discipline is freedom.” With his history suggesting otherwise, Barton was seeking to present himself as a reformed character. Yet, he ardently suggested that he struggles to understand why he is a public figure of influence, asking “who wants to listen to me talk?”

Barton, who insists he is called Joe by anyone who knows and respects him, has recently pivoted from the football pitch to the political arena: “The only reason I became political is because people said I couldn't do it.” Barton is out to prove his naysayers wrong in the political world, but is no stranger to the

odd gaffe, having called the four main political parties in 2016 “four really ugly girls” on BBC's *Question Time*. Yet the Liverpoolian insists that he “couldn't be a politician,” since he is “not a good liar.” Honesty, however, is a valuable commodity that Barton possesses; whether he is revered or reviled as a result is not something one imagines the footballer necessarily cares about – “I am who I am,” he offers.

Following his appearance at the Union, Barton's infamous penchant for controversy was again on show. When asked “in a week that a sextape involving Dele Alli has been released on Twitter, are you concerned about young players and their attitudes to social media?” a most peculiar response was forthcoming. “Have you never had sexual conduct? Are you still a virgin? Have you ever had sexual interactions with anybody?” was Barton's retort.

Having come from such humble, even broken, origins – Barton's uncle survived a near-fatal attack in 2006 – class is an idea over which the ex-QPR midfielder mulls often. “The class system, fortunately for society, is breaking down.” Speaking at the Union, an institution affiliated with a University often criticised for its failure to fully open its doors to those from less privileged backgrounds, Barton had numerous life lessons for those who will likely to achieve success in the future: “You should be privileged to pay 50% tax.”

▲ **Barton discussed the challenge of explaining his jail time to his son**

(CHRIS WILLIAMSON/GETTY IMAGES)

Aside from politics, one of Barton's great passions in his time away from the field is philosophy. Barton's philosophy tutor from one-year stint at the University of Roehampton was in attendance at his Union talk. A student of Epicurus, the former Newcastle man has recently taken to working with psychologist Professor Steve Black. Barton claimed that the art of kaizen, which encourages continual self-improvement, would have materially improved his playing career had he learnt it earlier: “if I'd learnt that at 21, not 31, I'd have captained England.” One wonders if the likes of Frank Lampard and Steven Gerrard, who finished second and third in Balon D'Or voting respectively in 2005, would have been displaced by the combative midfielder.

Barton is now a father, his son Cassius having been born in 2011 and daughter Pietà in 2014. Aware that his history as the tough-tackling bad boy of football looms over him, Barton talked openly of the challenges that parenting has brought him, putting into perspective his actions on the football field and on social media. Barton's revelation that one of his most recent and greatest challenges was addressing his jail time with his son was perhaps the most intimate moment his address offered. Rather than portraying a reformed, perfect character, the anecdote illuminated the conflicts which have shadowed Barton throughout his public, footballing life.

The Liverpoolian has recently started a podcast, *The Edge*, to go with his regular postings on Twitter, adding that it is something he “never thought” he'd be doing. Barton reveals that “he'd really love to do coaching,” once he officially retires from playing the game that has been his entire life for so long. Pressed on his most influential coaches, Barton adds that sometimes “you learn the greatest lessons from those that are not the best.” One could say that this view applies to the audience of Barton at the Union – the morsels of personality offered by Barton are, perhaps, to be taken as guidance. Indeed, Barton was reflective, commenting that the realisation that “I'm the one person that I've got to spend twenty-four hours a day with,” prompted a more introspective period in his life.

Barton is a conflicted character. Born into the working-class, dog-eat-dog, holes-in-trainers world of Knowsley council estates, he was made in the furnace of society's unloved. But since his formative years, Barton has sought to improve, to continually self-improve in more recent years. Revealing that “you've changed” is a “great compliment where I've come from,” Barton is not easy to love, but difficult to hate. Barton will attempt to return to football following his lengthy lay-off. It remains to be seen whether he will break back into the nation's favourite sport. With his tweeting, dabbling in politics, and philosophising, it is unlikely that Barton will be disappearing from the nation's consciousness anytime soon, regardless. He may struggle to comprehend why he has an audience, but it is one that will continue to exist so long as the footballer has something to say.

“Who wants to listen to me talk?”



It's time football addressed race

Alfie Denness

If the defence of a club's transfer policy is the insistence that it has 'nothing against the African race at all,' it is perhaps a sign that something is wrong. This was the line used by West Ham United's former director of recruitment, Tony Henry, when questioned by journalists over an email he had sent to another senior West Ham official declaring that the East End club 'don't want any more Africans.'

West Ham quickly denied that this was an official club policy, while Henry argued to the contrary. Refuting accusations of racism, Henry explained that "it's just sometimes they [African footballers] can have a bad attitude." After Henry's comments were revealed last Thursday, condemnation swiftly followed. The Professional Footballer's Association announced that they "strongly condemn any such views and there is no place for them in football." Within 12 hours of launching an inquiry into their director of recruitment's conduct, West Ham had terminated his contract, releasing a statement declaring that "the West

Ham family is an inclusive one where, regardless of gender, age, ability, race, religion or sexual orientation, everybody feels welcome and included." Meanwhile, the morning after Henry's comments were uncovered, West Ham's Senegalese midfielder Cheikhou Kouyate captioned an Instagram post 'African and proud', a post liked by his fellow Hammers, Arthur Masuaku and Pedro Obiang, both of whom are of African descent.

It would be easy to pretend that Henry is an aberration, a throwback to the old days of the 1980s. In those dark days, it was rumoured that a number of First

Goals scored by Aubameyang since debuting for Dortmund in August 2013

141

Division clubs, most notably Everton, had a 'white' recruitment policy. The language used by Henry is merely a less subtle example of the way in which both African footballers and footballers of African descent are stereotyped routinely



▲ Arsenal signing Pierre-Emerick Aubameyang drew criticism for off-field behaviour (DICK VORDERSTRASSE)

throughout the modern game. As is often the case in discussions of Africa within European contexts, Henry's comments make reductive generalisations about the footballers of an entire continent. It is difficult to imagine similar generalisations being made about European footballers.

The idea of an 'African player with a bad attitude' is fast becoming a common trope in this country. Arsenal's pursuit and eventual signing of Gabonese international Pierre-Emerick Aubameyang from Borussia Dortmund at the end of the January transfer window was met with media attention focused not just on his impressive goal-scoring record but also on his 'character', and the potential

destabilising effect his 'poor attitude' might have on Arsenal's dressing room. Aubameyang's 'flamboyant lifestyle', as described in the *Daily Mail* recently, with his luxury car collection and his distinctive tramline hairstyle, alongside the notably vague concerns about his 'behaviour', play to stereotypes of arrogance and vulgar wealth regularly aimed at young footballers, but those of African descent are often particularly targeted.

Ex-Sunderland striker Asamoah Gyan is another recent example of this phenomenon. When, in 2012, he left Sunderland for the UAE-based Al Ain, in a move widely regarded as far more financially beneficial for himself than the struggling Black Cats, the *Daily Mirror* reported that

"ironically Sunderland will wear the slogan 'Invest in Africa' on their shirts next season." Here, Ghanaian Gyan's actions are implicitly linked to his being African. Gyan's concern for his own financial wellbeing was certainly criticised more heavily than that of other, non-African footballers that have chosen to play in the wealthy leagues of the UAE or China in recent years.

African players are not only castigated more harshly for their off-field lives, but are often characterised as hardworking and possessing great physical attributes in lieu of technical skill. Even today, Africans scouted from the continent are more often than not imposing centre-backs or explosive centre-forwards - Ivorians Eric Bailly and Didier Drogba, for instance - rather than wily playmakers. The nature of Premier League clubs' recruitment of young players from Africa, or, as academic Paul Darby has termed it, the "neo-imperialist exploitation" of "football labour migration between African and Europe," has highly problematic connotations.

West Ham should be commended for their decisiveness in sacking Henry for his wholly unacceptable comments. The almost universal outrage from the country's football community is welcome, but it is worrisome that Henry had been in such a high position at the club since 2014. More worryingly, Henry's views are not an anomaly. They are merely a more public articulation of the subtle racism that shoehorns African footballers into categories because of their heritage.

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Football Tony Henry's comments reveal football's unpleasant attitude to African players 37



Blues draw in dogfight with RAF

Lawrence Hopkins
Sports Editor

In a drawn-out affair, lengthened by injuries and infringements, the Royal Air Force and the Cambridge University RUFC Men's Blues could not be separated. The game lacked flow, and attacking opportunities were few and far between. Much of the contest occurred between the 22s, with heavy collisions and set-pieces commonplace throughout.

The game began in an exhilarating fashion. Hooker Andrew Burnett, one of seven Full Blues in the starting XV, charged down the opening clearance from the RAF. Winger Elliott Baines was beaten, by the smallest of margins, to the ball by one of his adversaries for the night. The Blues controlled the ball for much of the opening exchanges; however, setting a trend that would hold for the rest of the match, were unable to fashion any threatening attacking opportunities.

Yet, for all the Cambridge possession, it was the RAF who chalked up the first points on the scoreboard. As if dropped by Bomber Command, the high ball caused problems for the Cambridge back three all night, Dan Blick letting one slip through his fingers, gifting the RAF an attacking scrum. From the set-piece, the RAF began a period of sustained pressure within the Light Blue 22. A driving maul from a lineout put the visitors only yards

out, a position from which their forwards could bust the dam for the opening score. The power of Cambridge, however, was not extinguished in one daring night-time raid.

Andrew Burnett was immense at hooker throughout his short-lived appearance, succumbing to a monstrous collision just prior to half-time. His hard running in the middle of the park contributed to Cambridge's carving of a foothold in the game before the break. All players on the park were immense, keeping intensity high throughout. Both captains were regularly on the receiving end of dressings-down from referee Daniel Rowlands for their team's play. A broken scrum produced fisticuffs.

As the first half aged, Hennessey took the opportunity to pin the RAF deep in their own half. A succession of zealous scrums brought forth a penalty try from referee Rowlands. Before the first half could come to a conclusion, however, the bizarre came to pass. Cambridge lock Hunter was given the option by referee Rowlands of substituting himself for ten minutes or being shown a yellow card for entering the ruck at the side without the use of his arms; naturally, he took the former. Half time eventually came, with the scores level at 7-7.

Into the second half, the vociferous protestations of the RAF bench continued. The spirit of rugby was challenged by the men of the Royal Air Force, on the touchline and the turf. Yet the RAF

were soon in the ascendancy, taking off promptly following the restart. A driving maul from a lineout sent the military men over the Cambridge whitewash for a 14-7 lead. This was a game piecemeal in its construction. For a significant portion of the second period, the battle raged in the middle of the field and little attacking threat was shown by either side.

It was rugby at its finest that finally broke the second period duck for the Light Blues. Hennessey collected the ball around the RAF ten-metre line. From there, showcasing his immense talent, he beat several RAF men, leaving them grounded, before feeding Tyler Hammond for the score. An excellent kick from the centre levelled the contest.

The art of the set-piece is one that Cambridge have mastered. For the full eighty minutes, the Light Blues were a cohesive unit upfront in the scrum. When under the shadow of their own posts, the RAF were compelled to err, not driving straight against a rigid Cambridge pack and surrendering one of few gilt-edged opportunities to build an attack.

Hennessey was the man who finally gave the home side a lead. A loose ball presented itself to him around the half-way line and, from nothing, the centre raced away from opponents to touch down under the posts before depositing the ball over those same posts. However, the RAF were not to be beaten on this field, not this day.

Late RAF pressure in the corner re-

▲ The Cambridge pack were solid in both attack and defence all night

(LAWRENCE HOPKINS)



sulted in forwards burrowing their way over the Cambridge line for the third try for the visitors of the night. An altogether scruffy conversion evened honours.

A frantic finish was the reward for those who persevered in the cold of the Fenlands until the bitter end. Such was the injury time that the RAF scrum-half was unaware of time and booted into touch inside his own 22, only to discover he had gifted the hosts an attacking opportunity. His blushes were spared, however, as the opportunity came to nothing, and referee Rowlands could bring to a close a mammoth contest.

Honours even was perhaps the most appropriate way to conclude a bruising affair in the harsh, wintry conditions. On a night when chances were few and far between, a draw is respectable for the Light Blues, having been trounced royally in their last outing against a military outfit.

Cambridge University RUFC: Blick, Hatteea, Russell, Hennessey, Baines, Perks, Bell, MacCallum, Burnett, Troughton, Hunter, Eriksen, Leonard, Hammond, Richardson. Replacements: Huppatz, Schusman, Kolakowski, Kilpatrick, Elms, Triniman, Craib, Story.

RAF: Byrne, Robinson, Webber, Clarke, Tupua, Riddell, Parkin; Harris, Philpott, Kibble, Brougham, Hutchinson, Ellis, Bell, Johnson.

Replacements: Hales, Challenor, Morris, Cooper, Hadley, Breeze, MacDougall, Harper, Arnell



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