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Cambridge's Independent Student Newspaper since 1947

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Friday 16th February 2018
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VARSITY



Campaigners dropped banners at Robinson College on Thursday in a stunt calling attention to high student rents. Story, page 11 ►

(MATHIAS GJESDAL HAMMER)

College bars caught paying staff illegal wages

Oliver Guest and Rosie Bradbury
Senior News Correspondents

A *Varsity* investigation has found dramatic discrepancies in wages paid to students working in Cambridge's student-run bars. Those who work in the bars at Emmanuel and Newnham are the worst paid, with both receiving pay below the National Minimum Wage.

Student workers at the Emmanuel bar receive £3.63 per hour for four-hour shifts and £3.67 per hour for three-hour shifts. The national minimum wage for 18 to 20-year-olds is £5.60 per hour.

At Newnham, students at the College's bar receive just £2.50 in Sainsbury's vouchers per hour worked. However, its bar is not funded by the College, is run only by students and for students, and pay is set by the Student Bar Committee.

Emmanuel students are paid for working at the bar and thus they qualify as workers entitled to the minimum wage under law. Although they do receive a £5 bar tab per shift alongside their pay, non-cash benefits do not legally count towards a worker's hourly rate.

Speaking to *Varsity*, one student expressed reluctance in approaching the College about wages as he feared that the bar would stop paying students entirely and operate on a volunteer basis. "I'm thankful for any cash coming in", he said.

Another student bartender feared that complaints would encourage a switch to a staff-run system or raise prices. He expressed a fear of social ostracism if the proposed wage changes affected the "friendly vibe" and "cheap prices".

Continued on page 8 ►

Uproar as Trinity censors students' rainbow flags

Todd Gillespie
Senior News Editor

Accusations of censorship and homophobia have erupted at Trinity College after students were told to remove LGBT+ pride flags from their windows and allegedly told that the College "don't want to be putting things in people's faces".

One student, who did not wish to be named, was told on Tuesday to remove a postcard-sized flag despite the fact that her room is obscurely located and only overlooks another accommodation building. She told *Varsity* that it felt like a

"personal attack" and made her feel "unwanted", especially given the fact that Trinity is one of only two colleges, along with Trinity Hall, that has not flown the pride flag for LGBT+ History Month.

Trinity College Students' Union LGBT+ officer, Anna Dimitriadis, said porters justified the decision by saying "there's a lot of people at this College with a lot of different opinions" and that Trinity bans displays of political symbols.

She added that a porter told her: "yeah, you can acknowledge your identity, but you don't need to put a flag up."

The College's accommodation handbook specifies that "posters or notices

should not be displayed in College windows or anywhere other than on recognised College noticeboards."

CUSU LGBT+ has branded the move as "unacceptable", saying: "If the College is condoning the implied homophobia of the 'different opinions', it should be thinking seriously about their staff's ability to care for all of their students."

Most colleges have flown the rainbow flag, and several, including Jesus, Hughes Hall, Clare, and Emmanuel, are also hosting themed formals.

The student, who is open about her bisexuality only in Cambridge, spoke of the emotional "gap" she feels "every time

I walk back to College" which was only filled by the confiscated flag.

"And now even that has been deemed unacceptable by College. It's lonely and it hurts. In my time here I have seen no LGBT+ events advertised around College, no socials, no mention of the CUSU LGBT+ events around college, let alone a [themed formal] of our own."

"Cambridge is a place where I can finally be my complete self. I don't want that taken away from me."

Trinity College said in a statement: "We are looking into this matter, which we take seriously, and will respond fully when that process is complete."

Editorial

The depths of disparity

When students face disruptions to their education – be they illness or injury, the death of close friend or family, or the complications of ongoing disabilities – the outcome remains an sadly inevitable lottery. Speaking to *Varsity* this week, CUSU disabled students' officer Florence Oulds described the inconsistencies in how colleges handle special arrangements for students with long-term conditions.

Oulds said that students face “the luck of the draw” when they seek support, often caught between the Disability Resource Centre and their own college's administration. Shocking though this is, it's hardly surprising: as this paper's recent and continued investigations into disparities in the intermissions process have revealed, it is clear that the experience of students is still profoundly and problematically tied to who their director of studies, senior tutor or supervisor happens to be.

Welfare is a multifaceted and overlapping topic, and one which has clearly long presented problems for the University's central administration, and those of the colleges. For a start, disparities in the form and availability of counselling often further underline the financial gulf between colleges. As Cambridge has pushed over the years to normalise its teaching arrangements, academic disparities have become less systematically entrenched (though that has done little to knock Trinity off the top of the Tompkins Table), but college variations still show themselves in clear ways. Being at a rich college can make the difference between whether the crucial funding a cash-strapped student needs – to afford a train home, or to pay for taxis during a difficult week – is available.

The Bell, Abbott, and Barnes Funds show a means of addressing this issue. Administered by the central University, they allow students to apply for emergency funding, of £100–£2,000. This kind of system, applied properly, is a brilliant use of Cambridge's extraordinary wealth, and could crucially improve students' welfare – provided they can get the money quickly enough.

The real catch, however, is that students can't directly apply: instead, tutors have to put their names forward on their behalf. One would hope that this kind of process happens painlessly, but the weight of experience suggests that this is not always the case. Hopefully, the continued exposure of these disparities will push the University towards a pastoral culture where students always get the support they need and should expect. Until then, it is vital that we hear the stories of those who are left behind.

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News

Lord Bird

‘I had to go in to the prison system to learn to read and write’

The founder of the Big Issue speaks to Catharine Lally about charity and the state of politics

John Bird is sitting in the opulent St John's Hall, among Cambridge students swarming over free sandwiches, having just participated in The Wilberforce Society's homelessness panel on Sunday morning. Baron Bird – co-founder of the *Big Issue* – is on his fourth cup of tea when he announces that “what they're teaching you here is not up to much.” Speaking of Cambridge, he thinks its “ideas are lame,” and what he would like to do is “take over a college and really screw up what people are taught” to get “students thinking” and “interrogating the past.”

He believes that “most university-educated people often have pretty limited education,” and are unable to answer the big questions: why is the world today dominated by the laws of unintended consequence? Bird sees politicians as seemingly always “putting out fires,” while the social fabric of the country as a whole is broken, with “such a lot of damaged people on our streets.”

The *Big Issue* was founded in 1991 by Bird and his business partner Gordon Roddick. He speaks fervently of wanting to break the “ugly political, social and economic divides” that afflict modern Britain. Speaking of founding the newspaper, Bird says: “I was aiming to give people on the streets the opportunity of doing something legitimate, so if they had any habits around drink or drugs they weren't having to beg.” Often described as a social entrepreneur, Bird takes the term to mean “someone who believes in a business response to a social crisis.”

He maintains that he is “not particu-

larly interested in giving people relief,” and instead is “interested in giving people opportunities” – namely the chance “to make a legitimate income.” This is why he contends that he finds it difficult to “fit very well in a charitable world,” largely because he believes “charities have traditionally seen the people they work with – although they are changing – as dependents, broken-spirited and all that,” whereas he views those excluded from society as “people who can join us in our lives.”

The *Big Issue* has been one of the

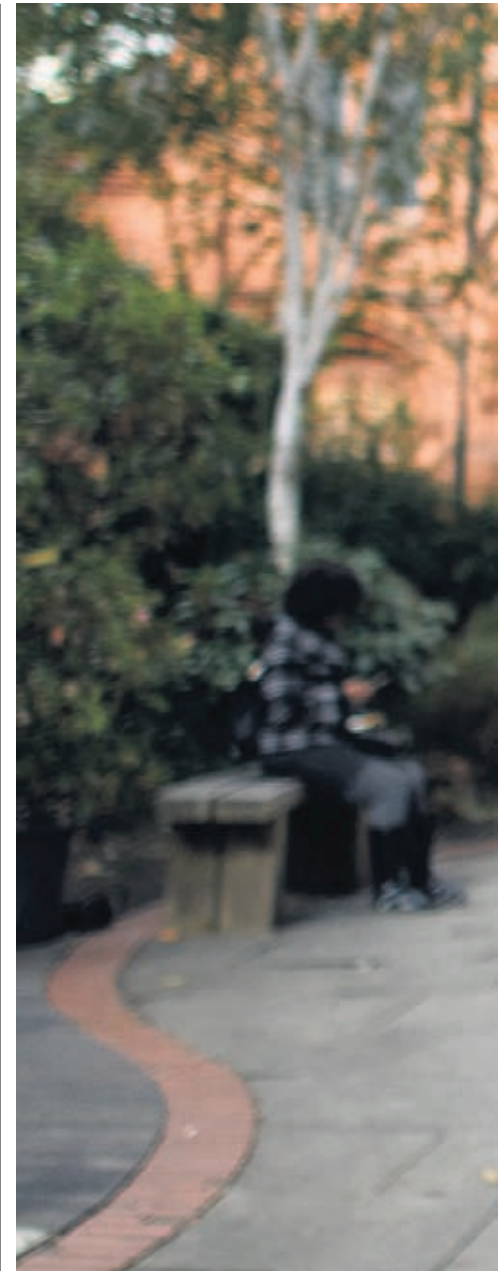


▲ A *Big Issue* seller (SOLENT CREATIVES)

world's most successful homeless outreach initiatives, and was initially launched by Lord Bird in response to what he saw as a growing homelessness crisis in London. Operating on what appears to be a simple business model, vendors buy the newspaper for £1.25, selling it on for £2.50 and working as ‘micro-entrepreneurs’. It now has a weekly circulation of 82,294 and sold its 200 millionth copy in 2016. The newspaper has also expanded its reach into The Big Issue Foundation, which provides direct support and job training for rough-sleepers, as well as Big Issue Invest, which puts money in to social enterprises and raised £21 million in its first round of funding in January 2016.

Bird contends that so much of his dedication to alleviating the plight of the homeless as stemming from his own early life experiences. In his memorable maiden speech to the House of Lords in February 2016, he recounted the “terrible hardships” of his earlier life, which was marked by “lying, cheating, and stealing.” Bird was born in Notting Hill in 1946, and as the child of two Irish immigrants he experienced long periods of homelessness from the age of five, plus a stint in an orphanage and in prison from his teenage years.

He is now settled outside of Cambridge with his wife and children, but contrasts this with his earlier life. “[I] had to go into the prison system as an inmate to learn how to read and write,” having failed at school, he says. Bird refers continuously to the 37% of British children who “fall out of the system,” and believes this creates an underclass who are unable to rise above menial,



News



low-wage work. He saw a necessity for a programme like the *Big Issue* providing work opportunities: “when I was a rough sleeper, begging and on the streets drinking, I found it very difficult to become stable. It was only when I could get work and get out of crime that I could move on.”

A rise in homelessness under austerity has been a common theme in the national press in recent years, and Bird warns that the situation is approaching the crisis levels of the 1990s. He attributes this to the fact that “local authorities don’t have any money”. He says “they’ve been knocked, and there’s a large cutback in social support.” In Lord Bird’s opinion, the government must do much more to address the causes of the crisis, as Britain’s rough-sleeper problem qualifies as “a human rights abuse.” In order to fix it, he sees a need to address “who’s being made homeless in 20 years time” as part of a comprehensive strategy to combat the issue. This would involve “bringing prosperity into the lives of a whole slew of people” and making the social services function properly.

Instead, he sees the government as putting “all the eggs” into the immediate relief of current poverty, rather taking a more long-term view. He characterises government agencies like the Department of Education as “machines” which are “failing to give every child in this country what they should get: the choice of improving their lot,” and believes that none of Britain’s main political parties “understand the depths of the crisis that the government is in.”

His time in the public eye has been marked by his political outspokenness.

When asked about a 2010 *Daily Express* article where he wrote that his “guilty secret” was his identification as a “working class Tory,” he commented that the press has a tendency to run with a quote out of context. Instead, he takes a different position, that of a “working class Tory with Marxist revolutionary tendencies” – a “real mix-up.” He refuses to identify with any of the major parties, believing that none do enough to tackle persistent issues in British society.

He is also unimpressed by most MPs – saying that the majority come from “the comfortable side of the [economic] divide.” While he apparently sincerely feels that the last few generations of British Prime Ministers genuinely think they will accomplish what they set out to achieve, “anyone who gets into government always believes that they have the answer,” and so “they’ll promise the earth and they’ll deliver a flowerpot.” He thinks Jeremy Corbyn is “a breath of fresh air,” but that he still is not doing enough to address British crises. He briefly flirted with the idea of running for mayor of London, after being asked by the Conservative Party in 2008, which could have resulted in a very different twist for British politics in the last decade. He ultimately decided not to, as he refused to join the Conservative Party.

Bird used to be involved with Marxist societies and considers himself “inspired by revolution.” He characterises most British Marxists he has encountered as “skirting along” superficially, rather than profoundly engaging with a “deep, almost contemptuous commitment to tearing up the rulebook and starting again.” In order to have a revolution, he

▲ Lord Bird spent stints of his childhood in orphanages and prison
 (THE BIG ISSUE)

“
 I’m not particularly interested in giving people relief
 ”

would “get rid of privilege,” and “open up” institutions like Cambridge.

In terms of his work as a life peer, Bird stresses that he went into the House of Lords “to dismantle poverty, not to make the poor comfortable.” With his experience in working with the homeless, he aims to profoundly change how government policy addresses the issue. This came to fruition with his Creditworthiness Assessment Bill in June 2017, which tried to fix the fact that Britain’s 11 million renters do not have the same access to credit as mortgage-holders, and as a result, pay much more for access to utilities.

Bird shares that he is now writing a book, a tragi-comedic history of the causes of the First World War, citing Christopher Clark’s *The Sleepwalkers* as an influence. He wants to tie together nearly a hundred strands of potential causes of the war. Over the next few years, he plans to “spend a lot of time thinking and writing and pissing everybody off.”

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NEWS

Inaugural Wolfson ball will capitalise on May Week cancellations

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(LOUIS ASHWORTH)

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Language isn’t a political pawn

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Access does not go far enough

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SPORT

The relevance of football is fading

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News

Cambridge's role in pension dispute criticised by staff

Siyang Wei
Deputy News Editor

Analysis of a leaked Universities UK (UUK) document has revealed the University of Cambridge's key contribution to proposed changes to the Universities Superannuation Scheme (USS), which have provoked staff strike action across 61 universities nationwide.

Michael Otsuka, a philosophy professor at the London School of Economics, published an article on Monday accusing Oxford and Cambridge universities of pushing for the end of the USS' defined benefit pension scheme in an attempt to reduce their own financial liabilities.

UUK's plan to replace defined benefit for income below £55,000 with a defined contribution scheme for all salary levels has been widely rebuked by the University and College Union (UCU), who represent university employees in the ongoing pensions dispute. Whereas de-

defined benefit schemes offer a minimum guaranteed retirement income, defined contribution schemes depend on returns from employees' stock market investment with no minimum guarantee, and are therefore considered more risky and less generous pensions. Defined benefit, on the other hand, carries a higher level of financial risk for the employer.

The distribution of risk appears as a key theme in Professor Otsuka's analysis of Oxford and Cambridge's attitudes towards the USS. In particular, he refers to figures from a leaked UUK report on employer responses to a 2016 USS survey, in which 75% of 'Oxbridge' institutions – including the Universities and their constituent colleges separately – reported that they would prefer to take financial control of their own liabilities, compared with 24% of other USS universities. Furthermore, 73% said they would support the legal separation of each institution's assets and liabilities, compared with 14% of other USS institutions.



▲ Academics are protesting against changes to their pension system

(ROSIE BRADBURY)

Currently, the USS operates a 'last man standing' arrangement, where any financial shortfall arising from a member institution going bankrupt would be covered by increased contributions across the remaining institutions intended for deficit recovery. In its submission to the September 2017 USS consultation, the University of Cambridge wrote that it has a "strong preference" for sectionalisation of assets and individual separation of liabilities, and would seek to "reduce the level of investment risk that employers carry" as a secondary option.

However, Professor Otsuka argues that 'Oxbridge' institutions have been operating with an "exaggerated impression of the genuine risks to themselves" presented by the 'last man standing' arrangement, referring to a 2016 report which states that even if the largest USS institution by payroll were to default, the increase in contributions from remaining institutions would be only 0.1% of their

“While striking is a last resort, we really are left with no other option”

annual payroll.

He further alleges that, due to the high cost to individual institutions of buying out of the defined benefit scheme, Oxford and Cambridge have resorted to "pushing for its closure across all 68 pre-1992 universities, with the upshot that everyone leaves it". He points to their role as among the most "prominent" of the 42% of institutions who rejected the level of investment risk proposed in USS' September 2017 actuarial valuation, which resulted in a £2.4 billion increase in forecast deficit.

A spokesperson for the University said that while it did "highlight concerns" surrounding the "last man standing" arrangement, it "is not pushing to leave USS".

They added: "Ultimately, the ability of individual institutions to influence the valuation process is limited because the USS trustee – which manages the scheme for all member universities – needs to meet a level of prudence that is acceptable to the Pensions Regulator."

Speaking to *Varsity*, Cambridge UCU's Branch Secretary Dr Waseem Yaqoob said that although Professor Otsuka's analysis "confirms what we already knew", the revelations are "shameful" and "embarrassing" in exposing a "reprehensible lack of concern for the people who help make this university what it is".

"Senior management at the richest universities in the UK, Cambridge and Oxford seem happy to push for the destruction of a decent sustainable mutual pension scheme in order to avoid increases in contributions of fractions of a percent of their overall payroll," he said. "This scheme provides security not only for their own staff, but for those throughout the UK."

He added that as a result Cambridge UCU members have become "even more determined" in their upcoming industrial action, with branch membership increasing to its highest ever figure.

"It is clear we have a particular duty to make our senior management listen to staff concerns and return to the negotiating table," he explained. "What we want to emphasise to our students is that while striking is a last resort, we really are left with no other option."

Some supervisions to be called off due to strikes

Siyang Wei
Deputy News Editor

Supervisions organised by University faculties and departments will now be affected by the upcoming strikes after a change in policy by Cambridge's branch of the University and College Union (UCU).

Previously, Cambridge's staff industrial action was limited to teaching that is centrally financed by the University's departments and faculties, such as lectures and seminars. Supervisions, which are paid for by colleges, were not affected because colleges are not participants in national labour disputes.

However, legal advice and national consultation sought by Cambridge UCU have determined that University faculties and departments play a sufficient role in



▲ Previously industrial action was limited to centrally financed teaching

(ROSIE BRADBURY)

organising supervisions for this teaching to be covered by the strike. Supervisions organised separately within or between colleges will remain unaffected.

Dr Waseem Yaqoob, Branch Secretary of Cambridge UCU, told *Varsity* that Cambridge UCU believes the policy change will have a "major impact" on the effectiveness of the strikes in Cambridge.

He said that although cross-course variation makes it difficult to give a "meaningful estimate" as to what proportion of supervisions will be included, Cambridge UCU believes the policy change will affect "a lot of teaching", including "almost all graduate teaching".

"Staff at Cambridge were previously unable to withdraw their labour to the extent that colleagues in almost every other UK university do," he explained. "This change redresses the balance quite substantially."

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Interviews will be held on Friday 2nd March.

Varsity

Wolfson hunts for stranded ballers after cancellations

● The mature college's inaugural May Ball is searching for success after Caius and Trinity Hall events fell through

Jack Conway
Senior News Correspondent

Four months away from May Week, the week's events have already been thrown into tumult, with Wolfson's inaugural ball set to benefit from a series of event cancellations.

Wolfson's ball, to be held on 22nd June, has also become the second college to offer a 20% discount on tickets for students on full bursaries.

Meanwhile, both Caius and Trinity Hall have cancelled their planned May Week events. While Caius attributed their decision to "unforeseen changes to the committee amidst plans for major kitchen refurbishment at College", Trinity Hall was forced to call off their 'Solstice'-themed June event after insufficient ticket sales.

This year will mark Wolfson's first ever May Ball, although the college has previously held smaller-scale June events. This year's offering, which is called Valhalla after the "Norse paradise of unending feast," has been organised over a relatively short time frame. While most May Balls are subject to months of meticulous planning, with some committees in place more than one year before the ball, applications for Wolfson's committee opened only last term.

However, Wolfson is set to gain considerable advantage from the cancellation of other events scheduled for May Week, with which it would otherwise have been in competition. Wolfson has established a ticketing partnership on Caius students who have missed out on a ball at their own college this year, through which they are entitled to "special promotions" on tickets at the mature college's events. Caius students had originally been offered discounted tickets at the Trinity Hall June event, before that also folded.

Max Mulvany, this year's president of Wolfson's May Ball, has told *Varsity* that the ticketing partnership with Caius "has been amazing so far", adding that the ball had already sold tickets to many Trinity Hall and Caius students.

Mulvany also said that Wolfson is "discussing ticketing partnerships with other colleges," with further announcements to be made shortly. He continued to say that the ticketing partnership model "has definitely paid off for Wolfson this year."

Besides trying to draw students from colleges that do not have their own May Ball, Wolfson has attempted to make its Ball more inclusive by offering discounted tickets to students on Cambridge bur-



May Week calendar What are the main event?

Friday 15th
Robinson
Homerton

Saturday 16th
Hughes Hall
Emmanuel

Monday 18th
Jesus
Trinity
Clare

Tuesday 19th
St. John's
Christ's
Newnham

Wednesday 20th
King's
St. Catharine's
Pembroke

Thursday 21st
Sidney Sussex
Clare Hall

Friday 22nd
Wolfson
Darwin &
St. Edmund's

saries. The discounted tickets are £76, 20% cheaper than the full price of £95.

As well as offering the discount to students on Cambridge bursaries, which are only available to UK/EU undergraduates, Wolfson has extended the ticket discount to students on other types of hardship funding provided by the college. However, the committee is currently in discussion with its governing body with the aim of eventually extending the discount to students from other colleges who are also in receipt of bursaries.

In explaining Wolfson's decision to offer the discount, Mulvany told *Varsity*: "Receiving a 20% discount can be the difference between a poorer student attending or not attending, but the actual effect upon the ball's budget is insubstantial."

He added: "In my role as President I'm very keen to send a message to anyone experiencing hardship that this year you have two prestigious May Balls to choose from. But two is not enough. Ideally all May Ball committees should investigate how they can offer wide-ranging hardship discounts if the stereotype of exclusivity for the well-off is to be worn down."

"The Wolfson May Ball committee is certainly prepared to assist in sharing knowledge of our experience of this initiative."

He commented that the decision to offer the discount was inspired by that of Hughes Hall, but added that the college's effort had not extended far enough: "We really felt that it should go further than Hughes Hall's current offer of just the undergraduates who receive the Cambridge Bursary."

Mulvany said that the discounted tickets had met with considerable success already, making up 25% of the ball's sales thus far. He also said that the ball had achieved "record 3 day ticket sales to colleges as diverse as Trinity and Murray Edwards."

Cancellations are not the only controversy to have struck May Balls this year. The Hughes Hall May Ball, called "Forest of Sin", recently made headlines when its committee was forced to take down a promotional trailer over concerns that it was overly sexualised.

The decision to release discounted tickets comes during a year in which colleges are facing increased backlash for what are seen as elitist practices. Trinity and St John's, for example, recently became the first balls in history to charge more than £200 per head, significantly more than the typical price of between £100 and £150.

Furthermore, Trinity faced criticism for classing its employees as "volunteers" who were not paid a wage, but were instead entitled to the chance to purchase a ticket to a future Trinity May Ball. In the face of criticism over its remuneration policy, Trinity announced on Tuesday that it had decided to pay all of its workers at least the minimum wage.

This article incorrectly states that the vice-chancellor sits on the University's remuneration committee, based on information from the UCU. This is not the case, as Stephen Toope left the committee in November 2017. *Varsity* would like to apologise for this error. An updated version of the article may be read online at: <https://www.varsity.co.uk/news/14813>



▲ Toope will earn £365,000 this year (LOUIS ASHWORTH)

Toope sits on own pay committee

Matt Gutteridge
Associate Editor

Vice-chancellor Stephen Toope is a member of the committee which decided his pay, it has been revealed.

A Freedom of Information request made by the Universities and College Union (UCU) revealed that Professor Toope is entitled to sit on the Remuneration Committee, a subdivision of the University Council which sets salaries for senior staff members. Toope is one of 134 UK vice-chancellors who sit on their institution's remuneration committee, with just 7 expressly barred from attending.

This revelation comes following an escalating debate over vice-chancellor pay packets. Last week, Labour peer Lord Adonis said that the University should not be "blackmailed" into paying Professor Toope, who will collect £365,000 this year, "an obscenely high salary".

UCU general secretary Sally Hunt suggested that "the time has come for proper transparency of senior pay and perks in our universities".

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Investigation Support for disabled students

Disabled students face struggle with patchy provision

Catherine Lally and Jamie Hancock
Investigations Editors

A *Varsity* investigation has found significant challenges facing the University's Disability Resource Centre (DRC), from slow response times to major inconsistencies in its interactions with colleges.

While almost unanimous in their praise of DRC staff, student testimonials suggest a pattern of excruciating waits for email responses and an patchy provision of services. These problems appear to be caused in part by a major rise in demand on the service, and its small number of staff.

This view was echoed by the CUSU disabled students' officer, Florence Oulds, who described DRC staff as being inundated by cases. She also suggested that colleges cause further complications, saying that it is "the luck of the draw" whether they were accommodating and understanding of disabled students' needs.

Though the DRC performs well in terms of student satisfaction, with overall satisfaction placed at 85.9%, some students experience severe problems. Some praised their colleges, while others felt that colleges were not using DRC resources effectively.

'A significant caseload'

Varsity's analysis of DRC statistics indicate the severity of its current struggles over staffing, caused by a rise in demand. The ratio of staff to disabled students, according to its 2016-17 annual report, stands at 1:503.

The report itself admits that this "represents a significant caseload", with the most pressing issues for advisors being "the increase in volume of support demands and increase in cases which require significant advisory time."

Coping with long waits

Problems with the DRC's ability to cope with demand appear to be creating strain for students. The DRC's automatic email response to new queries tells students that it could take up to three weeks to receive email responses, with some student testimonials mentioning an "expectation" of waiting between 4 and 6 weeks.

When approached for comment, the University Communications team said that they take "all concerns very seriously," and aim to "review and improve services in response to feedback". They claim to prioritise cases according to "urgent need," and wrote that, "prioritising urgent cases sometimes mean others have to wait longer, particularly at peak times such as in the run up to examination access request deadlines."

Oulds commended DRC staff, but



Head of the DRC
John Harding

“Prioritising urgent cases sometimes mean others have to wait longer, particularly at peak times”

described them as "overworked". She is aware of slow response times: "it's one of the most common things that students talk to [her] about."

Combatting funding cuts

The DRC has also faced funding issues in recent years, as Government Disabled Students' Allowances (DSAs) have undergone severe cuts. Previously, the DRC administered funding to students and claimed it back from the DSA. However, now the University relies increasingly on internal funds, although reduced DSA grants currently compose up to £500,000 of the DRC's budget. There has been a silver lining to this: the DSA's replacement by the Reasonable Adjustments Fund (RAF). The University provides the fund, and currently supports some 240 students. Harding described the funding as "sufficient," with "no shortfall between the RAF and previous DSAs funding for non-medical help."

The RAF has been praised by the Higher Education Funding Council for England (HEFCE) as "an example of good practice." Oulds praised the RAF for improving the DRC's ability to provide students with grants quickly, with the previous wait of 3 months being cut to 3 days. Harding spoke positively of the changes, noting a 77% increase in take up of one-to-one study skills sessions.

'Betrayed and dismayed'

Student testimonies indicated variation in the provision of services across colleges. One recounted how their Student Support Document (SSD), a record used to convey the specific academic needs of a student, was not updated by the DRC for use by their college, creating issues setting up special arrangements for their exams. Close to their exam period, it added "substantial stress to an already stressful time." They understood that "the assumption was that [they] must have failed to provide the appropriate updates to the appropriate people," despite having followed the correct procedures, and were made to feel it was their fault "that the correct arrangements weren't in place."

Another testimony echoed this, stating that their new director of studies had not received their SSD. However, the student said that, in this case the fault lay with their college - whom they suggested were not using the documents the DRC provided. Their tutor confessed to not having "studied [the SSD] in detail." The student found this "disheartening," hoping the SSD would give them "more confidence to study [in Cambridge.]" A lack of communication between their college and the Centre when organising exam arrangements led to a frustrating period of back-and-forth meetings. The situation was only resolved when a member



of DRC staff spoke directly to the college and discovered that there would be no issue with the arrangements they had suggested - despite what the student had been told by the college previously. The student felt "betrayed and dismayed that college seem to be ignoring the advice of the DRC."

Another student found that despite DRC attempts to train academic staff, there is a "lack of consistent education," adding: "it is very much person-to-person the extent people go to help you and the understanding they have." The DRC trained over 350 members of staff on disability support in the year 2016-17, an increase on the previous year's 292. They also produce best practice documents and online resources. Nevertheless, this does not encompass the entire staff body, and some students continue to feel unsupported.

Praise for DRC staff

Virtually all of the testimonies gathered by *Varsity* praised DRC staff. One said, "for what it's worth, I do think the DRC are great," despite them being "inundated." Another called their disability advisors "expedient and helpful," and were "grateful to the hard working people at the DRC," regardless of detrimental "underfunding and understaffing."

Florence Oulds also praised the DRC's provisions when put in place: particularly their short-notice disability screenings. There is no DRC waiting list for specialist mentors and specialist 1-1 study skills tutors, although specialised learning difficulty advisers have a waiting list

“For what it's worth, I do think the DRC are great”

of 10-15 days, which the centre claimed have been affected by staff illness.

Regarding future improvements in the DRC's services, Florence Oulds notes that it has staff specialising in a wide range of disabilities, and would like to see more with these capabilities. She would also like better implementation of reasonable adjustments to students' study and exam conditions - referencing some students who feel that they must "fight for their adjustments," despite it being a "legal right".

The University's response

When contacted, the University stated that "staffing levels are reflective of those across the sector" and emphasised that "student satisfaction levels are reflective of the excellent experience that the majority of students have when engaging with this service." However, *Varsity's* testimonials demonstrate a sense among some students that it is possible to fall through the cracks.



Support for disabled students

Investigation

Anonymous disabled student testimonials

“I couldn’t get a [DRC] appointment at all last term despite emailing 3 times... I had to go through my tutor.”

“Everyone I’ve encountered has been incredible; I genuinely don’t think I would’ve received this level of service at any other university.”

“If the college staff aren’t using the support documents the DRC are putting together then it is no wonder students feel so disheartened.”

Stats show dramatic rise in students disclosing mental health conditions

Catherine Lally and Jamie Hancock
Investigations Editors

In recent years, Cambridge has seen a marked rise in the number of students disclosing mental health conditions to the University. In the 2010-11 academic year, only 112 full-time students at the University disclosed mental health conditions – a category including depression, schizophrenia, and anxiety disorders. This increased to 232 students in 2013-14, reaching 333 students in 2015-16.

The University’s official Student Statistics, last published for the 2015-16 academic year, showed that while the number of full-time students at the University only increased by 253 from 2010-11 onwards, over the same time period the number of full-time students disclosing disabilities increased by 378.

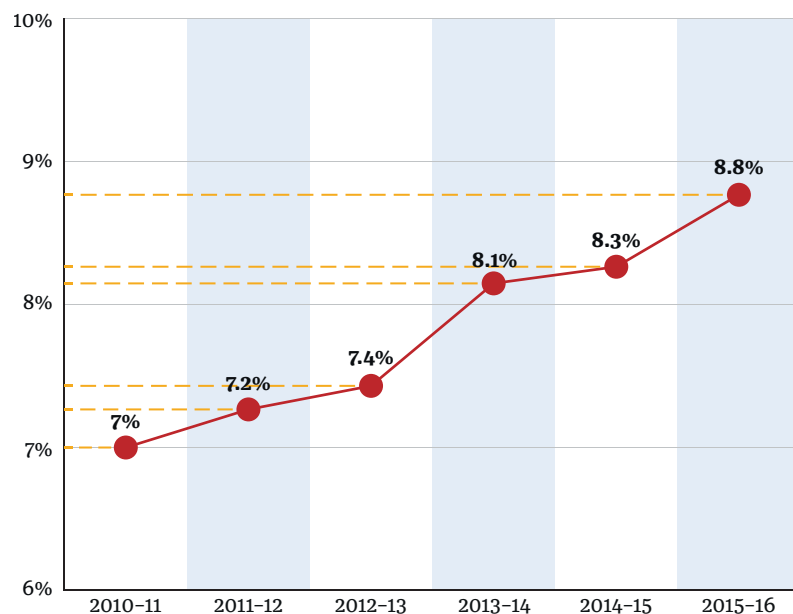
The hike in students disclosing mental health conditions was accompanied by more willingness on the part of students to disclose “social and communication impairments” – such as Asperger’s syndrome and other autistic spectrum disorders. This more than doubled from 37 to 92 students over the 6 years.

Moreover, significantly more students are disclosing Specific Learning Difficulties – namely dyslexia, dyspraxia, and AD(H)D. There was an increase of 228 students from 404 in 2010-11 to 2015-16. Every category of disability listed by the University saw a rise in student disclosure over the time period, but besides a near-doubling of the number of students who are blind or have a serious visual impairment – from 14 to 29 – no other categories saw such a notable rise.

John Harding, Head of the Disability Resource Centre, acknowledged the surge in students eligible for the DRC’s support in comment to *Varsity*. He referenced an increase of 7% among students disclosing a disability “other than a Specific Learning Disability,” from the 2016 figure of 1248 to 1335 in July 2017. According to Harding, the DRC sees “an average annual increase of 10-15%” in disabled student numbers, and holds that “the increase in disabled student numbers year on year” is “one of the biggest challenges” his team faces. The

Disabled students number climb

The number of disabled students has steadily risen over recent years, possibly spurred further by increased awareness



situation is further complicated by the fact that more students now have more than one disability diagnosis, and may use multiple DRC services. This applied to 100 students in 2015-16, as compared to 64 in 2010-11.

Students who do use the DRC due to Specific Learning Difficulties require specialist advisors, who liaise on the behalf of students to offer guidance and arrange special exam conditions. Currently, two Specific Learning Disability advisors work for the Centre; Harding noted that the department is currently affected by staff illness, increasing waiting times. However, *Varsity* was told that colleges “have given additional funding this year in order to speed up the [Specific Learning Difficulty] assessment process further.”

The increased support has had a noticeable impact, as it has allowed “for an additional 75 screenings this year, and has reduced waiting times.” In this area the DRC continues to perform well in terms of student satisfaction, with 87.5%

of students with Specific Learning Difficulties at Cambridge reporting overall satisfaction with their experiences.

The DRC was described by the University Communications team as having “peaks and troughs in demands linked to the academic cycle.” Every year, a new influx of students to Cambridge – many of whom will require specific support after leaving the family home, or whom might not realise they have a particular disability until they reach university – require DRC support. This was demonstrated by the pressures placed on the DRC’s Asperger Syndrome advisor, who helped 49 new students at the beginning of the academic year.

Varsity was told that “prioritising urgent cases sometimes mean others have to wait longer, particularly at peak times such as in the run up to examination access request deadlines.” The DRC currently has 35 mentors providing support to 399 disabled students, which Harding says represents “about 6000 hours of support across the year.”



Catherine Lally Increasing disability disclosures show progress

ANALYSIS

The striking rise in Cambridge students disclosing mental health conditions should be taken as a sign of increased awareness of mental health conditions, and increased willingness to speak about them, rather than a further failing on the part of the University in tackling the issue.

From 2010-11, the number of full-time students disclosing mental health conditions at Cambridge grew from 112 to 333 in 2015-16: nearly a threefold increase.

It is not the case that life at Cambridge has become three times as difficult – rather, that mental health has become a focal point of discussion across the University.

The last 7 years have seen the birth of campaigns like Student Minds Cambridge – with increasing pressure on the University to engage with the stresses that can come with the intensity of Cambridge’s eight week terms.

In part, the aim has been to reduce the stigma around admitting to mental health struggles. Students are now reminded frequently of various points of contact and guidance – ranging from college welfare support groups to the Student Unions’ Advice Centre, and are encouraged to seek help when needed.

Unfortunately, it is still too early to laud the University for its mental health provisions. As recent *Varsity* investigations have shown, the process of intermission, for example, still allows too many students to fall through the cracks.



▲▼ (Above) Florence Oulds, CUSU Disabled Students’ Officer (Below) Cambridge University’s Disability Resource Centre (CUSU, JAMIE HANCOCK)



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News

Emma and Newnham underpay student workers

◀ Continued from front page

"I don't think that it would be fair to other members of college if prices went up or it was no longer student-run," he continued, noting that keeping the bar student-run "should be a priority".

£2.50

Newnham bar's pay per hour in Sainsbury's vouchers

£3.63

Emma bar's pay per hour for four-hour shifts

Speaking to Varsity, Emma's JCR president, Katie Nelson, said that she had looked into the issue, but explained: "there are difficulties because Emmanuel is one of very few student-run bars remaining in Cambridge, and there are worries among students that this may change if there are demands for wages to be increased, particularly as the bar already makes an annual loss."

Speaking in a personal capacity, she



added that "wages set below minimum wage are unacceptable and set a bad precedent for the College".

One bar worker at Newnham described the bar as being open "very, very irregularly", which she felt could be explained by the pay being "too low"

to attract workers. She also linked it to the work being "boring" as few students visit the bar due to opening times not being publicised.

In a statement to Varsity, Newnham JCR said: "payments in terms of Sainsbury's vouchers is acceptable to all of us",

▲ Emma's bar is one of Cambridge's last student bars (DAN GAYNE)

but acknowledged that they "do struggle to get people to sign up to work".

Newnham workers are classed as volunteers by the bar committee, meaning that they are ineligible to receive the minimum wage. This classification is tenuous, however, as it would need to be proved that the vouchers do not create a contractual relationship wherein students are undertaking work in return for the non-cash reward.

In comparison, student-run bars at Clare, Wolfson, Lucy Cavendish, Sidney Sussex, and Downing all pay students at least the minimum wage. Sidney Sussex pays all students £7.50 per hour, and expects to increase its hourly wage next term to £7.90.

Similarly, Wolfson and Lucy Cavendish pay students £7.50 per hour, in keeping with the current national living wage for employees aged 25 and over.

Downing, too, pays student workers above the living wage. Clare pays students £7.05 per hour for the first seven hours of work per week and £12.78 per hour for any additional time worked. Wolfson and Clare also provide two free drinks coupons per shift. St Edmund's is the only college with a bar that operates on a completely volunteer basis.

Emmanuel College did not respond to a request for comment.

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Fivefold increase in Uni income

Stephanie Stacey
Senior News Correspondent

The University's comprehensive income for the year – the sum of its net income and items unrealised in its income sheet – roughly quintupled this year, the latest *Reporter* has shown. The figure increased from £66.5 million last year to £331.2 million this year.

This difference is largely due to greater gains on investments (£253.7 million this year up from £116.6 million last year) and significantly smaller actuarial loss; only £1 million as opposed to last year's £145.2 million which occurred due to pension payments being significantly larger than anticipated.

Despite significant gains in investments, this year also saw the smallest amount of money introduced to the Cambridge University Endowment Fund in the past ten years. A total of approximately £1.7 million was added to the almost £3 billion pound fund. The fund consists of a variety of its equities and investment property that investors can purchase units from.

Other sources of income include grants, donations and tuition fees. In the past year the greatest source of income was research grants, which contributed £466 million, more than a third of the total. Meanwhile, the greatest expenditure was staffing costs.

Despite mounting pressure from students and academics for the University to divest, fossil fuel companies continue to be a significant source of funding for the University, both through endowments and research grants.

BP, in particular, made 18 contributions to research grants, and was one of the top five companies which made the largest numbers of research contributions, alongside Rolls Royce (100), GlaxoSmithKline (42), Medimmune (38), AstraZeneca (37).

While BP awarded fewer grants this year than the previous year, when it gave 31, their input still represents a significant contribution to the University's research funds.

While most research grants were awarded by research councils or charitable bodies, members of the University received £20.2 million from UK-based



businesses in 556 separate grants.

The University's expenditure increased from £1,734 million last year to £1,807 million this year.

One notable difference was that in 2016-17 the University paid aggregate payments for compensation to two members of staff earning more than £100,000 at a total cost of £250,000. However, no such payments were made in the previous year.

Meanwhile, expenses varied dramatically across different academic departments, with science and technology considerably more expensive than other subjects. The University spent £221.5 mil-

▲ **Senate House, where the University's governing body meets** (SIMON LOCK)

£331m

The University's total comprehensive income for 2017

£253m

The University's gain on investments last year

£145m

The actuarial loss for the year 2017

lion on the School of Clinical Medicine alone, while the School of Arts and Humanities received less than a fifth of this sum. This is, predictably, due mainly to the larger costs accrued through the need for complex equipment in order to perform experiments and the relative sizes of the schools.

While most departments had reasonably consistent costs across the past two years, the total costs of the African Studies Centre almost doubled, increasing from £871,000 to £1.6 million. Generally departmental costs increase slightly each year along with inflation; however, the Institute of Astronomy's costs went down by £2 million, representing a decrease of over 20%.

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CHAPTER 1

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News

Balancing act The hidden reality of Cambridge's homeless women

Noella Chye
Senior News Editor
Molly Montgomery
News Correspondent

"I've been called a 'he' before because people are expecting to see a [homeless man]." Stella laughs. She is sitting on a pile of blue and purple blankets near Sainsbury's on Sidney Street. She strokes the head of her dog, Girtie – who, she notes, has saved her many times – as she thinks about advice she would offer to other homeless women. "You really have to toughen up. Make yourself known to the people in outreach straight away. Sleep somewhere where you are not necessarily in the main street, but somewhere that can be seen by CCTV and might be patrolled by police. Also, get yourself a weapon."

Stella's advice reflects the balancing act women on the street endure – they must be visible enough to receive protection from outreach organisations, but they cannot be so visible that predators notice them. "I've been assaulted in my sleep, or I've had people kicking me in the head while I've been lying down, and there's been somebody who was set fire to on the streets. Somebody pissed on my mate," she says, then adds, "It's just... why?"

The trick, she explains, is to "find somewhere that's on camera, but it's tucked away in a back street somewhere. Because of the CCTV, you're being observed. You feel a bit safer then."

Often, the specific challenges homeless women face are not visible to the public at all. Barry Griffiths, Communications, Events and Fundraising Officer at Jimmy's homeless shelter noted, "Stereotypically, people think of [a homeless person] as a bloke."

Stella became homeless after her partner at the time went to jail. He had abused her, and their relationship had mimicked violent patterns she had experienced with her stepfather. Her story is not unusual – many homeless women have survived domestic violence from parents, partners, and other loved ones. Helen Prisley, the deputy manager at Corona House, one of the only women's shelters in Cambridge, reflected on how many survivors of domestic violence she has worked with at the shelter. She said: "I wouldn't want to put a number on it. We've had recent training about abuse and how many people are affected and it is... It's huge." Yet sometimes when survivors decide to leave violent homes, Stella added, "they're walking straight back into the same thing on the street."

All the while, the women may be struggling with the guilt and doubt that comes with leaving an abusive relationship. Prisley explained that some survivors of domestic violence "feel that they may never get another partner or loving relationship, so they hold onto the positive moments, which are few and far between." Although domestic abuse is a primary cause of female homelessness, Prisley mentioned that over the past couple of years she has noticed more



▲ Stella, a rough sleeper in Cambridge (NOELLA CHYE)

“You really have to toughen up. Make yourself known to outreach. Also, get a weapon”

women becoming homeless due to poor mental health or drug addictions. She commented: "There's a real anxiety for young people to find their place, know who they are [...] and they don't realise they actually don't have to do this and still be okay."

Once on the street, the women encounter a range of difficulties. For menstrual supplies, they must rely on charity organisations or passersby, or else they "improvise," as Griffiths put it, using cloth they find on the street. Stella remarked that "other women walking past are pretty cool. If you need something, a lot of [them] seem to, like, see, and understand, and be really kind about stuff like that because they understand, if it was [them], how difficult it would be." She said that despite the help and the low cost of tampons, it is "really, really hard to stay clean and tidy." As a result, Griffiths explained, some home-

less women may experience toxic shock syndrome.

Both men and women who sleep rough experience sexual assault, but women are more vulnerable. "Pretty much every girl I know [has] suffered rape experiences more than once," Stella reported, "either from other street people or from Joe Public." Speaking to *Varsity*, Nora Al-Ani, director of Cambridge Rape Crisis, said that homeless women are at much greater risk of rape than other women.

As these women battle their circumstances, they often have little to turn to. Stella explained that they encounter no solidarity with one another. "Women just don't trust each other on the streets", she said, and added: "A lot of women on the street who've survived have ended up becoming tomboys, and quite 'one-of-the-lads' because it's safer to be that way. I think women like that see other women as a threat, maybe." Pearce commented on her time at Jimmy's shelter, "I felt probably better with the men than I did with the women."

Pearce also noted that the strong friendship she formed with men in the shelter, men with whom she shares "almost like an unsaid feeling of understanding" was "unusual." To many homeless women, the shelters can seem unsafe. Al-Ani mentioned that many women have told her that they feel "safer sleeping on the street than in a hostel situation", where there may be dangerous men. Jimmy's, for example, as Griffiths explained, is "not always the ideal environment for females to come into. Jimmy's is always still heavy with the male population – probably 70% [male], 30% [female] – and it can be an intimidating environment for someone

who suffered abuse at the hands of a male."

Corona House, however, is an exception. The mint-green house sits on Corona Road, just past Jesus Green, and holds six self-contained flats for women at risk of being homeless. Here, women are given a space of their own, with a kitchen – complete with an oven – living room, and a separate bedroom with a single bed. They meet with key workers for one-to-one support for at least an hour every week, working on their mental health alongside employment skills.

From the moment one steps into the house, the role of art in the community is clear. Paintings made by residents over the years in bright, vivid hues of red, yellow and blue, line the walls. One room, the crafts room, has a slanted ceiling and sunlight pouring in from its large windows onto a red sofa and rug. Speaking to *Varsity*, one resident, who wished to remain anonymous, remarked: "It's a safe place where it's [okay] to have bad days and to lack skills, and to know I can find my feet again with Corona."

The shelter received 22 applications in 2015, 17 in 2016, and 29 in 2017. As one of only a handful of women's shelters in Cambridge, however, its six flats have proved insufficient to cope with the scope of women's homelessness in the city. Prisley emphasised that the shelter itself could not be expanded without compromising on quality. The solution she is hoping for, instead, is for another women's shelter to be set up.

The landscape of women's homelessness, however, is broader still. Though women encounter a particular set of challenges when they are homeless, both Pearce and Stella pointed out that people of all genders endure other hardships on the street that can be similar. Pearce said: "It can happen to anybody... Things happen in life. It's very important to realise that they're just down on their luck."



▲ Helen Prisley, deputy manager at Corona House, one of Cambridge's few women's shelters (NOELLA CHYE)



▼ A sleeping bag left unattended on a street in Cambridge (LUCAS CHEBIB)

News



It's lit

The annual E-Luminate festival plasters Caius' facade with gorgeous projections



(MATHIAS GJESDAL-HAMMER)

Cut the Rent shock staff at Robinson with banner drop on college walls

Elizabeth Shaw
Senior News Correspondent

The Robinson College Cut the Rent campaign held a stunt on Thursday in the latest development of its fight against high room rents. Shortly after midday, campaigners dropped three banners in prominent places.

The campaigners' main banner, which would have been visible from the road in front of the College, was immediately wrapped because of the wind and could not be hung. However, the other two banners were dropped successfully; one above the Red Brick Café and the other hung out of the JCR windows. The banners read "Cut the Rent" and "Rip-off Robinson".

The College reaction was strict and swift: the attempt to hang the vertical banner outside the College entrance was immediately shut down by porters, reeled up instantly. They allegedly confiscated another of the banners. Speaking to *Varsity*, campaigners Matt Kite and Stella Swain insisted, however, that the banners had garnered "attention from students, staff and visitors at the college during the lunchtime rush for the buttery."

The action follows discussions between the Robinson College and campaigners about their petition calling for a 20% rent cut and changes to room banding, which garnered 199 signatures. Robinson committed to increasing the number of the lowest-priced 'Value' rooms, though it refused to make concessions on campaigners' central demand – the price of accommodation.

Kite told *Varsity*: "We think this shows that the rent campaign is working, and that now is the time to keep putting pressure on college to cut the rent." The banners were dropped to continue this pressure, and to push for further changes.



▲ One of Robinson's three Cut the Rent banners

(MATHIAS GJESDAL-HAMMER)

At present, Robinson students pay a residence charge, fixed for three years. As it stands, all but three students who joined the college in 2017 pay in excess of £1600 for a lease restricted to ten weeks only.

The Robinson Cut the Rent campaign was initiated in Michaelmas 2017 by a group of Robinson undergraduates, supported by the Robinson College Student Association (RCSA). The campaign is affiliated to Cambridge Cut the Rent, which provides support and coordinates between the rent campaigns university-wide.

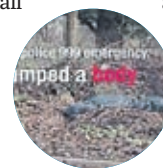
Swain, a member of the broader Cambridge Cut the Rent campaign, which liaises between the college campaigns, said: "Robinson students face unfairly high rents that are an access problem for the college and a welfare issue for its students. College authorities must take students' actions today as evidence that students are angry at their intransigence, and will keep pushing for more affordable rents for all."

"Cambridge Cut the Rent supports Robinson students in their fight against the extortionate cost of living at Robinson," she added.

CARPETS AND CORPSES

Cambs police say sorry for carpet ad

Cambridgeshire Police have apologised for an advert showing an wrapped up carpet looking like a dead body. The advert's intended message – that "not all calls are policing matters" was missed by some, with one person asking if they were supposed to unroll the carpet to check for bodies before contacting 999. Police apologised, adding: "Obviously if you find a body please contact us."



HERE'S TOOPE MANY MORE

Happy birthday Mr vice-chancellor

Cambridge University vice-chancellor, Stephen Toope, turned sixty on Wednesday. The Trinity College alumnus has achieved a lot in those years, working for many years as a human rights lawyer and later becoming vice-chancellor of the prestigious University of British Columbia. However, Toope has found himself in hot water recently, with Labour peer, Lord Adonis, holding his feet to the coals over his £365,000 salary.

DOWNING'S NEW DIGS

Downing plans Regent Street flats

Downing College has submitted a planning application to the Cambridge City Council to convert 90-92 Regent Street into 24 student rooms. The ground floor of the building will continue to be shop space, while three floors will be renovated to accommodate students closer to college. In a statement, Downing recognised the benefits of accommodation "on the periphery of the College Grounds".

TRUFFLE KERFUZZLE

Researchers unearth truffle ecology

With a trained 'truffle dog' named Lucy, researchers from the Department of Geography are experimenting on the Burgundy truffle. PhD student Elisabeth Johnson hopes to "delve into the mysteries of one of [the] enigmatic inhabitants" of the Cambridge University Botanic Gardens. A family pet of one of the researchers, Lucy is considered vital to the project's success.

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Agriculture fuels a crisis of antibiotic resistance, and there's little we can do

Bethany Bartlett

Antibiotic resistance is a growing problem which has been predicted to kill 10 million people a year by 2050, and cost the world economy \$100 trillion. Disturbingly, the Bureau of Investigative Journalism has found that chickens raised for food in India are being routinely dosed with colistin, a 'last resort antibiotic' which is only used in humans to treat infections with bacteria which have already become resistant to other drugs. Colistin is openly sold as a growth promoter by at least five different animal pharmaceutical companies in India. One of these companies, Venky's, supplies chicken to Indian fast food chains such as KFC, McDonald's and Pizza Hut. The Bureau were able to buy 200g of Venky's colistin over the counter without a prescription in a poultry feed shop in Bangalore.

First used clinically in the 1950s, colistin fell out of favour in the 1980s due to its unpleasant side effects, which include kidney and nerve damage. However, more recently it has come back into use due to the emergence of bacteria resistant to most commercially available antibiotics. For years resistance to colistin was rare, but in 2015 a gene for colistin resistance was found in bacteria from Chinese pigs. This gene, known as mcr-1, can be transferred between species of bacteria, providing a way for drug resistance to spread quickly across bacterial populations.

This finding was swiftly followed by a ban on the use of colistin as a feed additive for animals by the Chinese Ministry of Agriculture in November 2016. However by February 2017 mcr-1 had been detected in more than thirty

countries on five continents, and by December four more genes for colistin resistance had been discovered. This growing resistance crisis can only be further fuelled by the widespread agricultural usage reported in India. Higher exposure to colistin drives increased resistance, and drug-resistant strains can then be passed to humans through eating contaminated meat, or by direct contact with animals by farm workers.

10m

The number of lives antibiotic resistance will claim per year after 2050

Unfortunately, there is no obvious solution if, or indeed when, 'last resort' antibiotics such as colistin stop working. After the 'golden age' of antibiotic discovery in the 1950s, where half of all drugs in common use today were discovered, today the pipeline for new antibiotics has all but dried up. A September 2017 report by the World Health Organization only classed 8 of the 51 antibiotics currently in development as 'innovative' and likely to add value to the current arsenal of treatments.

This is bleak news when you consider that the success rate for clinical drug development is about 1 in 5. Because antibiotics are only taken for a short time, they do not provide the same potential income stream for pharmaceutical companies as drugs that are used to treat long term conditions. This means companies are unlikely to invest the \$1 billion required to take a possible antibiotic from the lab to the clinic, especially as resistance to the new drug is likely

“There will be no obvious solution when antibiotics stop working”

to emerge within a few years.

Research into potential solutions for the resistance crisis is being carried out, but it is unclear whether these will have any long-term impact. In 2015 researchers used a new technique, known as the iChip, to cultivate soil bacteria which previously could not be grown in a lab. They found that these bacteria secreted teixobactin, potentially the first of a new class of antibiotics. The hope is that the iChip can be used to isolate more antimicrobial compounds from soil bacteria in future.

Another possible research avenue is phage therapy. Phages are a type of virus that specifically attack bacteria, which are already used to treat bacterial infections in Russia and Georgia. Currently phage therapy is not clinically approved in any Western countries, but several clinical trials are being carried out in the West, including Phagoburn, a large scale clinical trial funded by the European Commission.

However, it is likely that bacteria will

▲ Chicken farms in India use colistin as a feed additive

(KANI RONNINGEN)

eventually evolve resistance to any new treatment, and we can only ever be one step ahead. This makes it all the more important that we try to preserve the antibiotics that we already have. Using antibiotics as growth promoters in farming has been banned in the EU since 2006, and in the US since 2017. However, antibiotic resistance is a global problem, and resistant bacteria have no concept of borders. Clearly global cooperation is needed to curb agricultural overuse of antibiotics worldwide. Also, after Brexit the UK will no longer be bound by EU law on use of antibiotics in farming, and there are fears that less favourable market conditions will increase use of antibiotics if agricultural production intensifies. In addition, new trade deals could potentially allow import of chicken from the Indian farmers using colistin as a growth promoter. The UK government will have to consider antibiotic resistance when making new farming legislation, as well as when it is negotiating new trade deals.

► Alexander Fleming's work triggered a 'golden age' of antibiotic discovery (MINISTRY OF INFORMATION)



Opinion

Appeasing North Korea has made the Winter Olympics a shameless farce



Felix Peckham is in his second year studying HSPS at St. Catharine's



◀ North Korea, a totalitarian state accused of gross human rights abuses
(FELIX PECKHAM)

“
Korea is a divided peninsula of two inconceivably disparate halves
”

▶ North and South Korea marched under a 'unified' flag at the opening ceremony
(AMY SANCETTARAP)

The 2018 Winter Olympics, hosted in the South Korean town of PyeongChang, are an opportunity to marvel at the vitality and diversity of the community of nations. More importantly though, it is a chance to isolate and denounce North Korea, one of the most severe perpetrators of human rights abuses in modern history. The Olympics are an occasion to celebrate sporting prowess and to revel in the coming together of nations. This does not mean, however, that all nations should be entitled to participate. Some nations—specifically the leaders of these nations—forefeit their chance to send athletes to compete. Just as the Olympics can bind nations together for the love of sport, it can also unite them in condemnation of the perpetrators of evil. North Korea's leader, Kim Jong-Un craves acceptance and recognition from this very community of nations. Respect for North Korea means acknowledgment of its legitimacy as a sovereign nation. There is no better manifestation of such respect than by being not only invited, but openly welcomed, to send a delegation to the Winter Olympics. There is no sugarcoating South Korea's invitation to the North to participate, or the support and approval from the International Olympic Committee and every other nation which has sent delegations to PyeongChang. This amounts to legitimising a totalitarian regime which affords its citizens no human or political rights. Britain's inaction on this issue is unacceptable. While we may be divided in

our domestic political realm, and our capacity and reach in foreign affairs is minute, we still have our core values and beliefs in tolerance, political debate and the fundamental right of every citizen to live under a benevolent state which acts in their best interests. Britain's silence amounts to spineless apologetics for a political system that fails to feed its people, and severely persecutes those who dare attempt to defy it. Perhaps the greatest irony in this sad state of affairs is that US Vice President Mike Pence is the only figure taking a stand against North Korea, and defying the empty and substance-less headlines of 'peace in Korea' and 'unification'. Pence has actively rebuked the North's participation in the games, and has snubbed Kim Jong-Un's sister, who is leading the North Korean delegation. The only person willing to take a moral and principle stance on the brutal oppression of an entire nation is someone who opposes a woman's right to abortion, LGBT civil rights, and believes global warming is a 'myth'. Pictures of the South Korean president, Moon Jae-in, smiling while shaking hands with Kim Jong Un's sister and the two Korea's marching under a 'unification flag' are especially distressing. Korea is not a unified nation. It is a peninsula of two inconceivably disparate halves, artificially halved along the most heavily militarized border in the world. Ironically, welcoming North Korea to the PyeongChang games is encouraging and incentivizing their program of nuclear proliferation. History has vindicated the

value of the nuclear warhead: it gives you a seat at the table. Nuclear weapons are also a preventative measure against proactive US military intervention to facilitate favorable regime change. Libya and Iraq have been valuable lessons for the North Korean regime. Now, North Korea can simultaneously pursue its nuclear ambitions and not have any semblance of respect for human rights, while being welcomed to the Winter Olympics. This underlines the cruel realism that pervades the international community. North Korea's participation is a façade. It's a crude attempt by Seoul to guarantee the security of the games, and the economic and sovereign integrity of South Korea. Not to mention appeasing



North Korea means reducing the likelihood of a preemptive nuclear or ballistic missile attack on Guam, Hawaii or the US mainland. The United States will protect the interests of its client state, South Korea, at any cost. For the US, South Korea is its principal ally in the region. It's a pawn in the geopolitical chess game being fought between the US and China. It's a foothold in the region which will define the economic progress of the 21st century; and a sentry-post on the doorstep of a superpower which could potentially threaten the United States in a military showdown. The Winter Olympics should be used to universally condemn North Korea. It is an opportunity to underscore the redundancy of the North Korean regime, to accentuate the contrast between the two Koreas, between liberal, prosperous democracy and suffocating, inhuman totalitarianism. Instead, a few North Korean athletes will be marched to and from the games, under the watchful auspices of an army of North Korean state-officials and minders. The athletes will be cruelly exposed to the realities of South Korea—far from being the backward land of economic ineptitude that they are relentlessly brainwashed into believing—it is a relative utopia of prosperity and political freedom. The North Korean athletes won't have long to savor this before being dragged back to their hermit kingdom. Samsung, the South Korean electronics giant, which is perhaps the best possible example of South Korea's pioneering of developmental capitalism, is giving competing athletes special edition mobile phones. The North Korean athletes, however, at the behest of the North Korean government, will not receive this gift. Not only would such technology expose the lies upon which the regime is built upon, but would enable North Koreans to communicate with one another, and the world, precipitating the collapse of a regime which is dependent upon a total lack of information for its people. Britain should boycott the Winter Olympics. They have become a political farce, designed to appease North Korea. The North Korean athletes are agency-less. Unlike the delegations from most other countries, they have no political rights. They almost certainly have never used a computer, and won't know what Twitter or the internet is. They are the unfortunate victims of kleptocratic, totalitarian politics. History will look unfavorably upon these Winter Olympics, and their role in prolonging the North Korean regime. How could the world let this happen? And why do we tolerate such evil, let alone appease it?

Felix Peckham

Rees-Mogg is here to stay



Harry Clynych is in his first year studying English at Churchill

Harry Clynych

Jacob Rees-Mogg is quickly turning into one of the biggest, and most popular, names in British politics. The Union chamber in which he spoke on Thursday was packed to full capacity; people were queuing for hours beforehand just to get a chance to see the man himself and hear his trademark rhetoric. The Cambridge University Conservative Association (CUCA) event which preceded it easily filled a room seating 250 people, with more turned away. Why is it, then, that this previously relatively obscure backbencher is becoming a prominent figure in the national psyche – and a possibility for the next British Prime Minister?

I believe the key to Rees-Mogg's success is his willingness to intellectually engage with people in a mature and frank way. While Tim Farron did himself and his party severe damage by refusing to clarify his religiously justified views on gay sex, Rees-Mogg, in a similar situation regarding abortion, was extremely candid in admitting he struggles to reconcile a woman's desire to abort with his fundamental theological belief that life starts at the point of conception. The result of this honesty is that even those who do not align with him on these moral issues – including myself – can at least respect his opinion.

We must not underestimate the extent to which his personality contributes to his popularity. Yes, he is a member of the British aristocracy, educated at both Eton and Oxford. But, crucially, unlike previous Tory politicians – notably, the Camerons – he is not embarrassed about his upbringing, and indeed, on the contrary, fully embraces his true character. Whether that is his tweets in Latin, his indulgence in the floccinaucinihilipilification of the European judges, or his recollections on being brought up by “Nanny,” he accepts the stereotypes, plays on them, and uses them to his advantage.

Some on the left try to use Rees-Mogg's privilege as a charge against



▲ Rees-Mogg's appearance drew protests at the Union (CHRIS MCANDREW)

him. This charge does not stand up to any scrutiny. Despite the three-piece suits, I do not believe he has ever appeared especially snobbish. He is bred from that traditional, paternalistic, One Nation Toryism which is morally driven to help those not bestowed with the same privileges. As he said at the Union, his purported motivation for leaving the customs union is improving the poorest in society's standard of living. You may disagree with the means, but his motivations – helping those less fortunate – for me, are unquestionable.

Despite being a member of the British elite, Rees-Mogg is in fact more in touch than many who criticise him. On Brexit – he is more aligned with much of the working-class than almost the entirety of

the parliamentary Labour Party. Unlike Labour, Rees-Mogg agrees with people's concerns over uncontrolled immigration and their desire for self-government. Compare this to somebody like Emily Thornberry, who cannot even bear the sight of Saint George's Cross, and it is clear who is more representative of the population at large.

Rees-Mogg's honesty, personality and politics – are the most significant factors behind 'Moggmentum'. Though it remains unlikely that Moggmentum will propel him into Downing Street and despite his own trademark modesty, claiming that “popularity in politics is very much here today and gone tomorrow,” it is clear that Jacob Rees-Mogg is not going anywhere any time soon.

A time of peril for the Irish language



Nadia Hourihan is a second year at Trinity studying English

Nadia Hourihan

If you want to translate from Irish, you had better be fluent in Irishness. The *Seanfhocal* (proverb) writ large on the walls of my Irish classroom read “*Tír gan teanga, tír gan anam*” (A country without a language, is a country without a soul). Ever since I was very small, I have been aware of a language that has claimed ownership over my country, and me. My home has two names. I have two names; one in English, and one in Irish. Ireland asks its people to operate between languages; we come to know our world in translation.

For anyone who speaks it, passing in and out of Irish is a curious process. The poet Thomas Kinsella argued that flitting between two tongues had engendered a ‘divided mind’ in the Irish, who cannot feel ‘at home’ in the English language. I’m not a fan of his phrasing. It pits a chasm between languages, denying that they can be conversant with one another. We have ‘doubled minds’ (that is, for the teeny tiny percentage of the population who can actually speak Irish), and that we are richer for it. Isn't bilingualism to

be encouraged?

My Granddad gave me the gift of the Irish language. It's my inheritance. Irish has always been our *teanga rúnda* (secret language) and it has only ever brought me closer to a man I would happily call my hero. For me, it's personal.

This makes it so very difficult for me to see Stormont being pushed agonisingly apart by an Irish Language Act. It is important to remember that symbols in Northern Ireland are notoriously charged. People have been killed over flags, banners, and whether they went by Séamus, or by James. To understand the debates about the Irish language in Northern Ireland, you have to understand the debate about Irishness. Language is constitutive of identity; it is as bold as a flag, and just as divisive.

I love Irish for my granddad. I love Irish for its ornate oddities. Nerdily, I love Irish for the *séimhiú* (softening) demanded by negation. You'd think that this grammatical toolkit might foster a will to compromise at a time when Northern Ireland's constitutional settlement appears to be under siege.

It depresses me to see something so important made a talisman for scorn and sanctimony. The DUP is wrong to deny to Irish speakers the same kind of rights *already* afforded to other indigenous minority language speakers in the UK. Sinn Féin is wrong to choose this as the battlefield they're willing to die on. Zero sum politics has Stormont in a stranglehold. We could all do with a little *séimhiú*.



▲ Mary Lou Adams, leader of Sinn Féin, whose party has pushed for an Irish Language Act (SINN FEIN)



Jemma Slingo

Art and the power of names

Editor's take

High-end London nightclubs do not seem the natural stomping grounds of art historians and scholars. However, Annabel's in Mayfair – a club owned by British businessman Richard Caring – has become the unlikely site of artistic controversy.

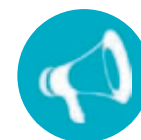
Last year, Mr Caring bought a Picasso painting – depicting the artist's muse, Marie-Thérèse Walter – for between £20 million and £30 million. It is the crowning glory of a £55 million re-vamp of the nightclub, and is believed to hang above the reception desk. So far, so ordinary. However, scandal erupted when Mr Caring revealed his plan to rechristen the portrait – currently known as *The Girl with the Red Beret and Pompom* – as ‘Annabel’, in honour of his beloved establishment. Mr Caring's announcement sparked outrage in the art world. Picasso scholar Tim Clark called the move a ‘gimmick’. Meanwhile, Elizabeth Cowling, honorary fellow at the Edinburgh College of Art, said that the portrait had been put in ‘a fake context’. She added that ‘the value of the painting is... dependent on the identification of the model as Marie-Thérèse Walter. By renaming it Annabel, the club is devaluing it’.

The portrait's new title, along with the response it provoked, raises some interesting questions. How can a name – which is, after all, conceptual – ‘devalue’ a work of art? It's not as if ‘Annabel’ has been scrawled in the corner with a crayon. Elizabeth Cowling points out that the new title disguises the subject's identity. But does biographical knowledge really underpin aesthetic appreciation?

Cowling implies that the picture demands a certain level of schooling in its viewer; that it requires us to know about Picasso's tangled love life. Extrapolating outwards, this seems to suggest that only a certain type of person can appreciate the painting at all. It's hard to ignore the pungent whiff of snobbery exuded by scholars' reactions. Indeed, I suspect that Annabel's relocation to Mayfair has as much to do with critics' scorn as the decision to change the painting's name. The ‘fake context’ – a term laden with significance in our time of ‘fake news’ – of Mr Caring's nightclub somehow damages the picture's cultural kudos.

It is worth considering, however, what is involved in the renaming of an artwork. The Times initially reported that a plaque would be installed under the painting, but this proved to be untrue. People will simply *refer* to the picture differently. The change will take place in a purely abstract sphere.

Why, then, is anybody paying attention? Isn't this just a non-event? Perhaps not. The controversy at Annabel's brightly spotlights the peculiar power of names. To give something a new title – be it a painting, person or country – is always to risk appropriating it, and altering it, in a dangerously presumptuous way.



Opinionated? Sign up at varsity.co.uk/get-involved

Opinion

We must not ignore the gaping inequalities inherent in the Cambridge collegiate system



Connor MacDonald is in third year studying HSPS at Emmanuel



◀ Rooms at St John's are famously of a higher standard than those at some other colleges

(LOUIS ASHWORTH)

Connor MacDonald

CUSU election season is almost upon us. Every Lent Term, we hear in detail about proposals to tackle some of our university's most pressing problems: mental health provision, workload, rents, and intermission, to name but a few. However, I worry that once again Cambridge students will miss one of the most potent and underlying source for many of these issues: college inequality. As JCR President of Emmanuel, I was lucky enough to work with a college administration that cared about welfare. My counterparts in other colleges

were routinely surprised that we had over £3000 to spend a year on welfare. Bouncy castles don't come cheap.

While weekly yoga sessions have become de rigueur at Emmanuel, other students view these 'perks' as luxuries. Furthermore, while £160 at Girton will buy a room a 15-minute cycle away from the city centre, at John's, a similar price gets you a four-room set with a balcony.

Obviously, this is part of the Cambridge 'deal'. The upside of the College system is that you get a ready-made community and far more personalised access to your professors. The flip side is

that service provision can be decidedly uneven. There is no reason why some Colleges have far higher intermission rates than others, or why rents at different colleges are so phenomenally different depending on where you happen to have applied or been pooled.

Cambridge decentralization could be a potent force for improved standards if it worked properly. Ideally, innovative colleges would be emulated, and colleges where clear deficiencies were discovered would also be pointed out, and action taken. If nothing else, Senior Tutors and Bursars tend to get embarrassed when they see a college perform

better than them.

Of course, that's why it seems that colleges work overtime to make sure such comparisons rarely occur. As a JCR President, the data we had to compare was invariably flimsy and anecdotal, if there was a 'database' at all. While chats with other JCR Presidents helped, our submissions to College were not as robust as they could have been. We simply lacked the information.

This is the key point missing from current discussions about the variety of issues that face students. Some point the finger at systemic problems, but the issue is not that the system is failing, but that there is no system to speak of. There is no way for students to hold colleges accountable, and by extension very little leverage to effect change.

Ironically, this sorry state of affairs is best demonstrated by the plethora of investigations *Varsity* drops every term about inequalities that go on within Cambridge's walls. If we actually held our Colleges accountable, it would not be a shock to us that some seem to repeatedly fail to accommodate for intermissions or increase provision for mental health services. Instead, every month around 1200 words are printed in *Varsity*, a few column inches are wasted by aspiring comment writers, and we then go back to our overworked lives.

If we are going to tackle the root problem of inequality between colleges, we will first need solidarity between students. We need to think hard about what structures we can put in place to encourage information sharing, and what more CUSU can do to bring all this information together.

“The problem is not that the system is failing, but that there is no system”

Access efforts should extend beyond the offer



Shadab Ahmed is a third year studying Natural Sciences at Christ's

Access at Cambridge is generally considered to refer to the process of actively encouraging students from a wide range of backgrounds to apply to the university. While this is of course incredibly important, I believe access must delve into the areas which are often ignored; post-offer support, in particular, is crucial.

Admissions staff have indicated that students from the maintained sector disproportionately miss offers. It is evident that more needs to be done to support the students who are more likely to miss their offer due to their background. Access does not stop once students have applied and received an offer.

As such, numerous Cambridge colleges have very recently decided to join 'Project Access'. The scheme provides those from disadvantaged backgrounds with support in the form of written content and mentors. The enterprise is invaluable, with 63% of mentees receiving offers from top universities, compared to the national average of 15% from the demographic targeted.

Academic "failure" however is not the sole reason for the unequal number of acceptances per offer between the maintained and independent sectors. The statistics also include those who decide to turn down their offer. This in itself is a failing of the system in which not every angle of access is fully appreciated and dealt with. Yusuf Uddin, Target and Access Executive at Fitzwilliam College, stated that he "personally [knew of] people who had an offer but turned it down [...] because they felt Cambridge wasn't for them". In the 2016 cycle some colleges show more than a 3% decrease within the maintained sector in the percentage of students who take their place at Cambridge in comparison to those who received offers. This number is not simply accounted for by those students who miss their offer. This must be considered when thinking about access.

A multifaceted approach must thus be pursued if access to Cambridge is to be extended further. Not only must we encourage people to apply, but we must also focus on increasing access by minimising the social transition into life here.

“We must focus on increasing access by minimising the social transition”

It is undeniable that there are numerous traditions that are alien to many before attending Cambridge; formal halls, matriculation and a Latin grace, to name but a few. Yet, the culture shock extends beyond this: even in extra-curricular activities such as theatre, those who have a background in the "arts" provided by private education are bound to be more confident and comfortable in participating in life here.

The University needs to widen efforts in minimising the disorientation many students face when coming to Cambridge. Schemes to improve support may include a post-offer shadowing scheme. New opportunities like these would show that access is of the utmost importance and that it continues to support those from disadvantaged backgrounds through all stages of their journey. These events would be crucial and show that Cambridge really is for everyone, regardless of their background.

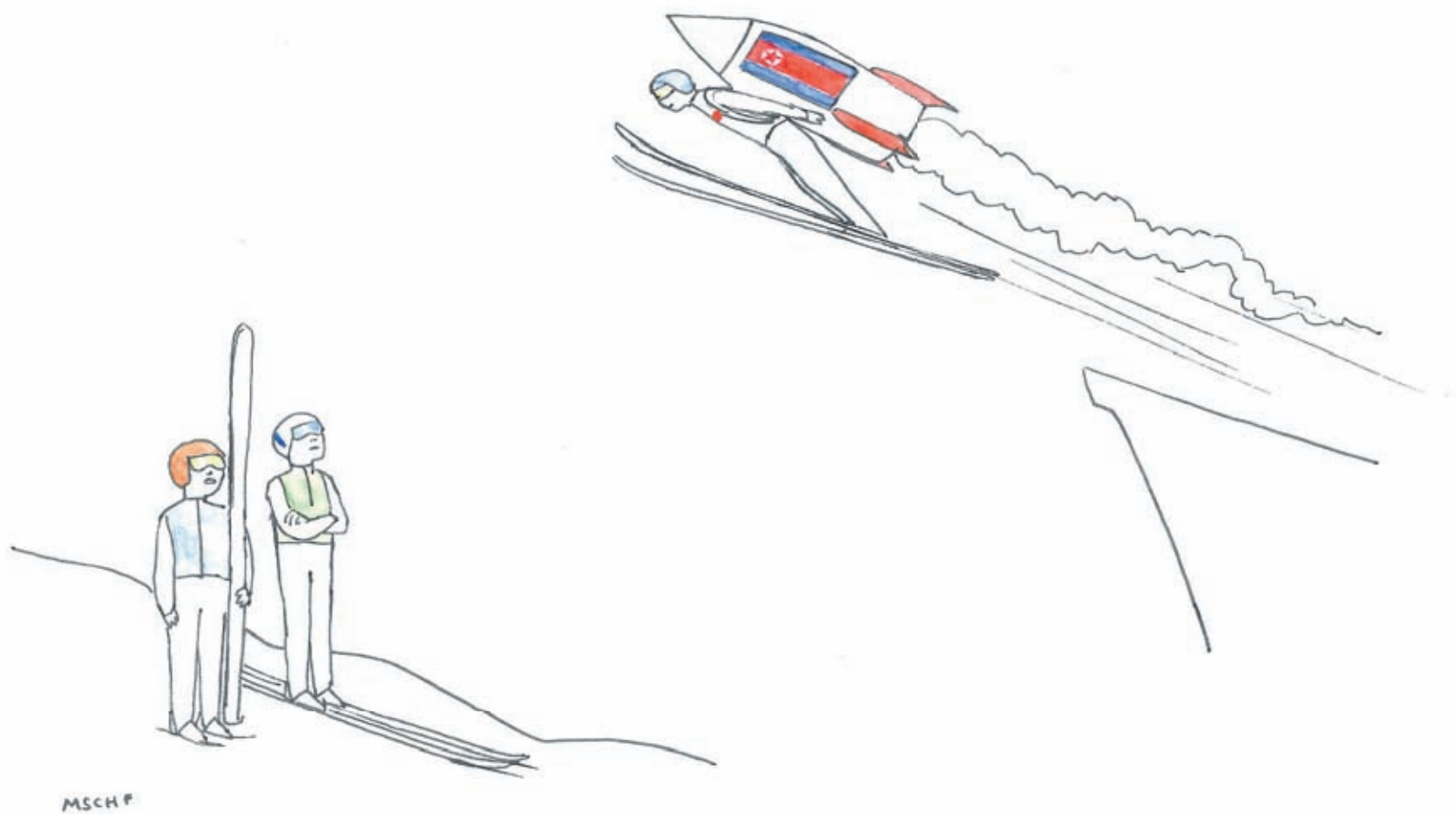
As an access officer myself, I know that there are many people, staff and students, within the university working incredibly hard to improve access. This

is a difficult task, especially considering the historic elitism which continues to echo through Cambridge. Though it may, at times, seem an uphill struggle, a new approach which supports offer-holders both up to and beyond receiving their offers and exam results is a necessity.

Such action should help combat the potentially unequal, perhaps even discriminatory, results which may arise in the application process due to the introduction of additional entrance tests, which are necessitated by the Government's A Level reforms which removes the AS levels upon which Cambridge applicants have typically been judged.

Cambridge has a duty to the bright minds of the younger generation, particularly those from disadvantaged social and economic backgrounds. Access should not stop once offers are made. The university must support students after offers are made because access to Cambridge goes much deeper than getting an offer. Access must change in order for everyone, from any background, to reach their full potential; a sentiment foundational to the institution itself.

Shadab Ahmed



"Do you not think they have an unfair advantage?"

MSCHF

The struggle for suffrage is far from at an end



Sam Willis is a second year at St John's studying History

Sam Willis

Last week was the centenary of some women winning the right to vote. Much of the commentary has focused on the unfinished nature of liberation, addressing the next steps for the furthering of women's rights. Rather than repeat these commentators, I want to talk about another link between the Representation of the People Act 1918 and the present state of the franchise. That link is discrimination by age.

After 1918, men over 21 and women over 30 (with an additional property qualification) could vote. After 1928, this was equalised at the age of 21. This remained the case until 1969, when it was lowered. 18-21-year-olds – many of us here at university – would not have had the vote half a century ago. And yet, judging from the sound and fury generated by some, one would think that the age of 18 has some sort of special constitutional lineage. 'Votes at 18', they would have it, has a self-explanatory logic to it that 'Votes at 16' does not.

Young people are too reckless, too feckless, too ignorant to vote. I have phrased this harshly, but this is often the substance of the argument of those who resist 'Votes at 16'. It was the substance of opposition to 'Votes at 18' – until it happened. There was a worry that

younger voters were unsophisticated and politically ignorant. At its best, this would degrade the quality of politics; at its worst, it would shunt public opinion further in the direction of 'collectivism'. Demagoguery and populism would have its day.

The franchise has many roads not taken. One 1927 article in *Home and Politics* (a Conservative Party magazine for women) featured the curious proposal: 'I would give all the wives of men a vote, with no votes for men under twenty-one and extra vote to men for every child under working age'. More seriously, in the 1920s senior Tories discussed the merits of levelling the male and female franchise at 25: the young mothers aged 25-30 were of less concern than those unready men and women aged 18-25. The condescension is perfectly realised in the short story series, 'Mrs Maggs and Betty', in which Mrs Maggs, an older woman, tries to direct her feckless but well-meaning maid, Betty, away from socialism.

This was the fear. The Bolshevik Revolution of 1917 had impressed itself deeply into the nightmares of Britain's political class and much of the general populace. But the nightmare never became a reality. This is the common theme of age-based franchise debates. There is

a fever of intense speculation, anxiety, and then – well, nothing. 16-17-year-olds voted in the Scottish Independence Referendum. The sky did not fall. The polity is intact.

Yet, despite the testimony of Scottish Tory leader Ruth Davidson, Theresa May assures us that 16-17-year-olds lack the 'maturity and responsibility' to vote. Instead, young people should 'watch politics, pay attention to politics, get to think about their own views'. Young people should stand for 'youth parliaments' and become councillors. Voting, May says, is not the only way to be politically engaged.

We have seen these arguments before. Pre-1918, women were allowed to participate in politics – they worked in local government and formed pressure groups to influence male electors. The disenfranchised working class could participate – not by voting, mind, but by attending hustings. It is disingenuous at best to pat young people on the head and say 'You have more power than you think! You can watch *Newsnight*'. Education, organisation, local government – these things are supplements to, not replacements for, the power of voting.

This point is particularly acute at a time of systematic discrimination against the young. There is the appalling

"We must focus on increasing access by minimising the social transition"

age-based minimum wage – something which should outrage anyone who believes in the dignity of labour. Tuition fees have been rigged to shockingly high interest rates. Young mental health services have been shredded. A future of entrapment in the rent-game, while we languish in an asphyxiated housing market, awaits many of us. The state is not shy of intervening in the economy, but never in the interests of young people.

Citizenship is not a static category. The extent to which we participate in society gradually increases up to the age of 18. Why can't voting fall under this? To those who worry what might follow 'Votes at 16', I ask you to remember those who were worried about working-class voters in 1885, about older women in 1918, about the 'flapper vote' in 1928, and 18-21-year-olds in 1969. This is one of the main virtues of an unwritten constitution: it is up to passing generations to negotiate for themselves how best to govern society. There is no need to second-guess our descendants.

Next year it will be 50 years since 'Votes at 18'. Now is the perfect time to reassess our objections to young electors. What is it exactly that we are so worried about? What is it that we object to? Will we be proud of our arguments and rhetoric in 50 years' time?

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Vulture

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**Picasso's
muses**
Fashion

The Cambridge Charity Debate

By Nina Jeffs

Mother Teresa famously once said, "It's not how much we give, but how much love we put into giving." As much as I've never anticipated arguing against Mother Teresa, I find myself disagreeing. In fact, a hot debate has raged between Cambridge's charitable student societies for years over this exact question - how much should we give, and how should we best achieve lasting change?

According to an extensive national survey in 2016 by the Charities Aid Foundation, only 50% of the British population believed charities were trustworthy. Louis Slater, the Chair of RAG, adds that students are particularly aware of ethical issues around charity: "Students here are really switched on... [we] also have to be switched on and think about those problems." RAG is walking the talk: changing the fundraising model of this year's Jailbreak (so that 50% of their fundraising during the competition goes directly to charity), and planning to release an impact report for the first time this year. I would add that people's lack of trust does not just stem from a suspicion of overheads and administrative costs, but

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Effective Altruism

Have you heard of this fledgling charity? It's new and controversial. Nina Jeffs argues that old school activism is still needed.

24-25

Picasso and Kahlo

With a major new exhibition at the Tate opening soon, Fashion takes inspiration from one of the greatest friendships in modern art.

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Spotlight: female playwrights

After we analysed data from Camdram last week, we found only seven playwrights of the top 81 were women.

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Black Panther review

Kendrick Lamar just dropped his latest album, for the critically acclaimed new Marvel film.

The student music collective changing Cambridge music

Warm Laundry are about to put on their first gig of the year, a night of synth and techno at CB2, writes **Joscelin Dent-Pooley**

There's been a lack of live original music in Cambridge as of late. One group changing that is the Warm Laundry label, co-founded by Tiernan Banks, a third year Philosophy student at Robinson.

Over two years they have curated four compilation records, a number of gigs in London, Cambridge and elsewhere, released several singles and EPs, and run the main stage at Three Wheel Drive 2017.

They are not easy to define. Their website is pink, their artwork is soft, their name is Warm Laundry. Their site features colourful work by artists such as Louie Isaaman-Jones and Luke Bolitho.

February 8th saw the first of two *Warm Laundry presents* nights this term, in the basement of CB2. The artists, Purplehands and Lore, are both solo producers. Intimacy, coupled with an intense sound, gave the experience real power.

The first act, Purplehands, is the project of local musician Lawrence Fisher. His music comes from a tradition of 80s influenced electro – he cites Sync24, Luke Eargoggle, Com Truise and the Frustrated Funk label.

Digital utopia was the gut of Purplehands' set. Take its form – five songs over forty minutes, seamlessly merging. He did not let a track die. The sound was full, but never busy. The opening track achieved euphoria with a

▲ **Warm Laundry exhibits art as well as hosting DJ events**

(LOUIE ISAAMAN-JONES)

single high vox. At one point, a pointed saw-tooth altered timbre erratically – you couldn't predict its next hypocenter. Yet none of these sidesteps threw the audience overboard. You felt like you were playing too.

His standout lyric, "you cannot unplug me," sums this up. 80s synth music never died, it just moved to a new body. After a short break, Lore performed. The moniker of second year English student Patrick Fitzgerald, Lore is a diverse musician. He has a background as a post-punk bassist, yet some of his biggest influences as a producer are James Blake and Tycho. Before the gig, he spoke to me about a dream project – a three-dimensional reactive music. You close a door, a sound becomes muffled. You move through a room, a sound flees or approaches.

One of the heaviest entrances of the set, "Basement", dropped like a plane landing. But as soon as the crowd went up, Lore pulled the volume, allowing it to creep up again.

Lore's physical reaction to the bigger moments was reserved, but he gave a fist pump as one song very quietly ended. What's he listening to? How are his desires different to yours? As a concertgoer, it's a complex transaction – he was not simply there to jack you off. Lore knows how to tease, but also how to overwhelm. On his remix of Soulja Boy's "Kiss Me Thru The Phone" he let the hook briefly make itself at home, then took a bite out of it, too big to chew. Purplehands intervenes to immortalise his music – Lore lets his songs die. They die predictably or inappropriately, with splendour or deflation. *The next Warm Laundry presents event is 7pm, 21st February at CB2* ●



▲ Clockwise from top: Aydua, Louie Isaaman-Jones, Warm Laundry



What's On This Week



TALK 16TH, ARCSOC

Women in Architecture
This panel will comprise of successful women who have each found their way into practice, and have been working to promote the opportunities for women.

MUSIC 18TH, KING'S CHAPEL

Penitence & Faith
King's Baroque presents 18th century penitential music, with soloists Helena Moore and Joseph Zubier.

TALK 19TH, MILL LANE

In Conversation
Artist Issam Kourbaj and Curator Joud Halawani Al-Tamimi will speak on the topic of creating, curating and conserving art from the Arab world.

THEATRE 19TH, ADC

Bar Night: Old and New!
Featuring the best of Cambridge's musical theatre performers and composers, come along to and listen to some never-heard-before bangers.

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.

THEATRE 13TH-17TH, ADC

Pomona
Alistair McDowall's play jumps between nightmarish reality and horror role-play games, as we gradually piece together exactly what is happening underground.

MUSIC 17TH, TRINITY CHAPEL

Over the Frost
Six Cambridge choral scholars from John's and Trinity present a programme fusing classical madrigals with bold new settings of Stephen Romer's poetry.

MUSIC 18TH, THE BLUE MOON

Wuuad
Wuuad are a Brighton based post-rock outfit, crafting new sounds by fusing popular music with elements of math, prog, and electronica.

MUSIC 19TH, CORN EXCHANGE

Nils Frahm
The renowned Berlin-based pianist and composer Nils Frahm makes a much-anticipated return to the live stage following 2017's hiatus

THEATRE 20TH-24TH, ADC

Wander
A story about storytelling, this new and devised piece will take you on a bittersweet journey of nostalgia, tenderness and joy.



From our Chief Designer...

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

The coming of spring means for me (and many others!) the coming of eczema. Choose an area of your body which changes a lot and document it: it may be an arm which flares with rashes, the particular hairy part of your brows, or a spotty part of your cheek. You might choose to photograph it, or draw only the changes. In this way, you'll notice that our bodies are ever-changing, problem areas don't always last, and that we are all beautiful anyway. Enjoy!



**ONLINE THIS WEEK**

IRELAND'S FORGOTTEN HERO THE COUNTESS MARKIEVICZ

Effective Altruism isn't enough. We need activism too.

Nina Jeffs

...also from questioning the legitimate role which charity plays in our society.

Charity is often presented as a sticking plaster over the wounds that our governments and global economic system create: after all, Bob Geldof's concert was named 'Band Aid' for a reason. But charity is almost always political. Louis believes that "in a perfect utopia, charity doesn't exist, because the government invests in public services so much that there is no need for any charity to exist. Charities fill the holes that governments can't fill, and sometimes create." Indeed, while charity often provides short-term aid to those in need, it responds

to, and in turn influences, the political establishment.

In certain contexts, short-term aims make a difference on a systemic level. Sebastian Oehm, President of Effective Altruism Cambridge, tells me that "charities that may at first seem to just provide temporary relief can sometimes help the long-term development of a country as well." Global health interventions can have significant knock-on effects, by enabling a significant part of their population to rejoin the workforce. The Against Malaria Foundation, endorsed by GiveWell as one of the most effective charities in the world, claims that every US\$1 million spent

on fighting malaria efficiently improves the GDP of the continent of Africa by US\$12 million. While aid is often accused of causing dependency, targeted charitable interventions like the Against Malaria Foundation partly explain improvements in global development indicators over the last century. There is much systemic progress to be made, and charity can be an, albeit small, part of that.

This is the heart of the debate between student societies here at Cambridge. Giving What We Can, part of the Effective Altruism umbrella, encourages people to take The Pledge, a commitment to donate at least 10% of their income to effective charities over their lifetime. This sort of giving can have a huge impact, especially as Effective Altruism's research shows that the best charities in the world can be over 1000 times more effective as others. Given that the average starting salary of a Cambridge graduate (£25,000) will place us in the richest 3% of the world, this puts us all in a good position to do good. But what happens if you make this income from working at Goldman Sachs? Working in the corporate sector supports a global capitalist system which perpetuates global inequalities along national, racial and gendered lines – so donating to charity using profits from work in this sort of sector is really a small adjustment within an unfair system. Unfortunately, while this system is unfair, it seems for the moment we are stuck with it. Charity donations enable the generosity of those who want social change, but don't want to dedicate their lives to it. How then to combine the two?

Louis suggests that the "two-pronged approach" – including both traditional charity groups and activist organisations – works best for achieving social change. There is a clear division of labour within the cause of climate change, with charities like Cool Earth conducting on-the-ground charitable work to save rainforests, and divestment campaigners and Greenpeace promoting large-scale political change. According to Louis, both are charitable, working towards the same long-term objective, but using different methods: "Lasting systemic change is largely reliant on activist groups within the charity sector, but you do need that immediate aid to change people's lives in the short-term, that activism doesn't offer."

This two-pronged battle plan against social evils applies not just to the charity sector, then, but to the whole spectrum of our careers: we need people to donate, and people to campaign. Charity is compatible with systemic change, but only as part of a package deal. Perhaps Mother Teresa's statement needs an update: "It is not about how much we give, but how we do it." Although, of course, the love is important too ●

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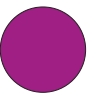
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► **Charity is almost always political**
(ANA OVEY)





It's hardest remembering the happy times

Ana Ovey



There are periods in which we feel loss more acutely. During the months of December to February this year, I experienced renewed waves of grief most acutely. With grief, time does not pass linearly, but circularly, and as winter arrived I and all the members of my family were aware that it would be a difficult season. And yet I *wasn't* aware that it would, at times, undo months' worth of healing and renewal. December held my dad's birthday, the anniversary of my parent's wedding, and Christmas.

My dad's birthday returned memories of the last one we had celebrated with him, little knowing its significance – which brought a sea of regret alongside the bittersweet tang of honestly precious, painfully happy memories. A photo of my dad smiling happily, drinking coffee and looking out across one of his favourite places in England, Southend Pier on a freezing cold and bracing day. Another of the fish and chips we ate in the evening. Another of the sunset and how pretty he'd thought it was. A tide of memories of all the ridiculous, cold and blustery days he'd dragged us down from London to visit the pier, the hot chocolates we'd bought, how joyous he was that my mum and I had indulged him in visiting the pier for his birthday that year. Sometimes, it's hardest remembering the happiest times.

My parent's wedding anniversary was, naturally, most horrible for my mum. There is little that can cover up the pain of all that the anniversary represented, and no amount of flowers, cards, kind words or hugs can help that, even if they act as evidence of support and love. Red flowers gifted to her by a friend reminded her of the flowers they had at her wedding, and she was touched by their aptness – but the loss was still there, even if the flowers were a beautiful and moving gift. The necklace I gave her reminded her in shape and style of another dad once gifted her; when she wears them, she wears them together.

Christmas was lonely and sharp with displacement. We were in a new home, without a beloved father sitting in his usual chair, joking about and guessing perfectly the presents from various family members before we opened them. We were well looked after, but I went to my room and tried to sleep for most of the day. I missed him and his investment in his family, I was reminded of all the things we had bonded over in all my presents and all our activities—films, music, books and poetry, even food. I wanted to spend time with him and knew that I couldn't. The pain lay most acutely there. I *missed* him, and nothing could express it nor relieve it.

New Year's Day marked one year since I saw my dad. On the first day of 2017, I got

on a plane to Australia, expecting to see my dad in a matter of months. Instead, I got a call a handful of days later from my brothers, and then mother, in tears. I still remember me and my dad's last words to each other. I wasn't excited for the New Year—why should I be? Among the most poignant parts of 2017 were those of a hazy, miserable, confusing nightmare. I couldn't fill my conception of 2018 with any ideas of hope, because I was so drowned by the thoughts of words I should've said to my parents before I got on the plane.

I couldn't cry, for hours, on the anniversary of his death. I wanted to, but something had crawled up inside of me and sat at the top of my chest. Again, we were well looked after, and distracted, and made to know that we were loved by dear friends – but the loss was still *there*. It was hard to know the right thing to say to my mum and brother. It was hard, and grief is.

My birthday, almost exactly a month after my dad's death, had been miserable last year. I was terrified it would be so again. And certainly there were painful and isolated moments. But I was surrounded by the dear and tender love of friends genuinely invested and understanding. I was conscious of what to expect, how silly and useless celebrating a birthday would seem when I was so distracted by the person I wasn't, I could never, celebrate it with. I was sent endearing messages and given hugs a thousand times, I spent the evening and early hours talking with new friends who are wonderfully genuine and invested, and I was distracted totally by my love for them, by how blessed I knew myself to be to have them.

Anniversaries, birthdays, special occasions like Christmas, are lenses – they magnify and heighten and colour every aspect of internal and external landscapes. With every joy they sharpen and bring into clearer and more succinct vision, they will bring with overbearing clarity, also, every sadness. And loss can, and will, mute bliss ●



▲ **It's the love of friends that helps one through the hardest times** (ANA OVEY)



ONLINE THIS WEEK
NEW YORK FASHION WEEK

PABLO'S PALETTE

On the eve of the Tate Modern's major new exhibition showcasing Picasso's 'year of wonder', 1932: *Love, Fame and Tragedy*, the *Vulture Fashion* team and photographer Domininkas Žalys sought inspiration from the life and works of Pablo Picasso. Through abstract and artistic creations, we reflect the enduring impact of his style on the arts as a collective and interconnected entity. We have also recreated some of his friend Frida Kahlo's style to celebrate her lasting influence. Although their work is bound to canvas and frame, the reach of their aesthetic identity is eternally felt in the world of fashion. The exhibition *Picasso 1932: Love, Fame and Tragedy* opens at the Tate Modern on 8 March.

PHOTOGRAPHER
Domininkas Žalys

MODELS
Miranda Adams
David Lawrence
Nia Milenova

HAIR AND MAKE-UP
Hanna Rudner
Catriona Hyland *Amelia Miller*
FASHION EDITORS
Robyn Schaffer
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THIS WEEK ONLINE
AUDEN AND THE OLD MASTERS

Lucian Andreud Embracing algorithmic art in the age of Artificial Intelligence



Whilst AI produced art is never a substitute for the real thing, it's a realm that we should explore and accept

Olga Kacprzak

Whether we are using smart home devices, listening to recommended playlists on Spotify, or asking Siri about the meaning of life, our existence revolves around interacting with AI powered technologies. These technologies use algorithms to learn from our behaviour. And as they learn from patterns, they are increasingly able to come up with predictions, resembling the human learning process. Soon, most likely, almost every aspect of our lives will depend on AI systems. It is then no surprise that AI has also invaded the arts. Many ask whether intelligent machines can create art. Still, the question we perhaps should be asking is whether we really need them to.

▲ **One of the pictures above is painted by Rembrandt, and the other a computer. Can you tell which?**

(YOUTUBE: THE NEXT REMBRANDT)

Last summer, researchers from Rutgers University, College of Charleston and Facebook's AI Research Group developed an algorithm that allows AI to create art which experts could not distinguish from human-made artworks. The machine was taught about art styles and then forced to generate novel images that do not follow established canons, all of which resembles a human creative process. The experiment, perhaps unsurprisingly, resulted in a collection of abstract works depicting shapes and colours that did not form any recognisable pattern. Yet, many experts, unaware of the artworks' provenance, described them as more beautiful or inspiring than the human-made ones that were part of the experiment.

Another experiment made the headlines recently. Yamaha Corporation showcased a new kind of AI technology that translated the movements of renowned dancer Kaiji Moriyama into musical notes on a piano. The performance, accompanied by the Berlin Philharmonic Orchestra Scharoun Ensemble, presented an expression that fuses body movements and music.

Moriyama carried four types of sensors on his back, wrists and feet that translated his movements into sensory data. The data was then transferred into an AI system equipped with an original database that links movements and melody. The AI on the system created suitable melody data from the dancer's movements and shipped it to a Yamaha player piano, which translated it into sound. Moriyama explained that his movements did not simply generate random sounds as he learned to control the system while preparing his choreography.

Questions that immediately spring to mind when looking at such experiments are what makes art creative and whether it is possible for a machine to emulate it. AI technologies that are presently in use are capable of learning, rather than thinking, like humans. As the resulting sounds and images are products of a sophisticated code, it is perhaps difficult to see such experiments as more than just impressive trials of human ability to create new forms of expression.

Why do we admire art? It is not merely about the artwork as an end result; the meaning conferred on the work by its creator is also fundamental. We admire the subtle smile of *Mona Lisa*, lose ourselves in the abstractism of Pollock, or lose ourselves in the sound of *Kind of Blue* for different, often subjective reasons. But in many cases, we pay close attention to the relationship between the artist and the work. Art is derived from the very idea of experiencing the world as a human, with all its joys and struggles. It reflects an idea that can be voiced and expressed using tools such as a dancer's body, a piano or paint and a brush. It's as much about the audience's experience as about the personal relationship between the artist and the artwork.

Computers can deal with data in ways that far exceed human capabilities, but they lack the ability of thinking intuitively or abstractly, which is essential in the process of artistic creation. Dr Mateja Jamnik, AI expert at the Department of Computer Science and Technology, emphasises this idea, claiming that everything is going in the direction of augmenting human performance, which will enable humans to concentrate on the areas where they are intrinsically better, like strategy, creativity and empathy.

Should we stop using AI powered technologies to create art? By all means, no. Human curiosity is a massive driving force behind all breakthrough inventions and it is natural that we want to test how machines could imitate creative processes. But as long as machines do not experience the world in the same way as humans, they have a slim chance of making truly creative art ●

MONKEYING ABOUT



(WIKIPEDIA: ÅKE AXELSSON)

In 1964, the abstract paintings of 'Pierre Brassaau' were exhibited in Sweden to acclaim. It later transpired that Brassaau was a chimp. Does this make appreciation of his paintings less valid? Are they less art?

'A night to kick-start conversations'



▲ While the emphasis is on scriptwriting, rehearsal has not been neglected (ALICE TYRELL)

PREVIEW

Mark My Words

As *Varsity* reported last week, since the current Camdram records began only seven of Cambridge's most-performed 81 plays have been written by women. Seven. The statistic is perhaps unsurprising, and one might question why it is relevant to new writing (after all, few recent plays feature in that top 81), but it is indicative of a wider problem in theatre more generally. In one review of London 2017 theatre programming for

example, it was found that female playwrights made up only a third of the National Theatre's 21-show programme, and only one made it onto their main stage. This is not to mention non-binary or transgender writers, or to address the added difficulty experienced by people of colour. The problem is that even if people who are not white men write plays, they often struggle to find a platform. That was something Carine Valarché and Kate Collins, organisers of *Mark My Words: a Night of New Writing*, wanted to address.

Mark My Words is about providing a platform for these voices. But it is equally important to define what it is not: it is not about grouping off writers from marginalised-gender groups, suggesting that their experiences are equivalent; or even necessarily telling stories

specific to these gender identities. Valarché describes seeing *Scene* at the Edinburgh Fringe as a "penny-drop moment" in which she realised that the story moved her precisely because the voices felt genuine, rather than filtered through a male pen. The potency of the pieces in *Mark My Words* comes from their writers' genuine voices, and the organisers feel that there is certainly an audience for these voices and the stories they have to tell.

The playwrights taking part in *Mark My Words* are Maya Yousif, Olivia Gillman, Alannah Lewis, Phoebe Segal, and Jenny O'Sullivan – names you might have come across acting on or writing for the Cambridge stage before, but this event provides them with a space of their own and comes with a more nurturing ethos to up-and-coming talent. Five directors are also involved, meaning that the evening will platform a range of different perspectives and styles.

Even once programmed, it can be a struggle for new writers to sell tickets, because of the stigma and scepticism which persists around new writing in contrast to the 'tried and tested'. To counter this, Valarché and Collins are working hard to encourage and appreciate the writers taking part, placing more emphasis on future potential than on creating a final product. "The first question that is asked when you go and see a play is 'was it good?'," Collins explains, "and why should we have to decide that? Who says what 'good' is?". Rather, the organisers want this to be a night to kick-start conversations about how the audience experience the pieces, examining their thoughts and feelings rather than any objective notion of success.

Mark My Words is on at Newnham Old Labs on 17 February, and is part of the FNTM Arts Festival ●

Sarah Taylor

A theatre of one's own: why women's theatre matters

Comic Sans Men. *Mark My Words*. This week alone sees two productions deliberately created by female or non-binary directors, writers and actors, carving out a new space for women in theatre. The importance of such projects happening now is undisputed in Cambridge and indeed British theatre more widely, but their long-term aims and intentions are perhaps less clear. Are they a means to an end – a necessary part of liberating theatre from its male grip, and therefore no longer needed once such liberation has been achieved? Or are they an innovation which will transcend gender equality debates, and remain a permanent fixture of theatre?

"It's not a conspiracy by men to keep women off film or stage, it's just they don't notice if we're not there," said director Phylida Lloyd at a lecture on recent British theatre. While Lloyd nicely articulates a theatrical scene where male roles take pride of place, I would question her use of the present tense here. The problem of female absence in theatre lies predominantly not, I would argue, in present attitudes, but in the very history of theatre and the playwrights of the past.

One option in the creation of female

theatre is to recast traditionally male roles with female actresses. This inversion of gender reinvents well-known plays, as the roles become freed from their fixed gender, widening the characters from man and woman into human.

Take as an example the recent Cambridge Arts Theatre production of *Romeo and Juliet*, where Mercutio, Romeo's best friend, was played by a female actress. Both director and actor are encouraged here to consider in more detail the relationship between Romeo and his friend, walking the thin line between platonic and romantic intimacy. This forces a consideration of the character's reality beyond the qualities and relationships imposed by gender stereotypes.

Mercutio's role in this production becomes an advisory one, as a woman experienced in love and who can see through the fantasies and self-delusions of Romeo's infatuation with Rosalind. Defying the stereotype of the placid woman, it is Mercutio who fights to defend Romeo, and in this way the play sheds



a new light on gender roles both within and outside the play.

As much ancient theatre, written at a time where women were not given such freedom to write, centres on the masculine, it is important now to take advantage of woman's promoted position in society and to reflect this emancipation on the stage. Female writing reflects, explicitly or implicitly,

female experience. When only 31 per cent of new plays written in British theatres (2013) are written by women, surely the audience is denied a vision of half the human mind?

Female and non-binary theatre is important, and it can be presented in different ways, both separate from and alongside men.

The endeavours that we see on the Cambridge stages function less as a means to an end than as a permanent fixture of theatre, continuing to assert a female space and forcing reconsideration and reconfiguration of the stage and of plays we know so well ●

Iris Pearson

SPOTLIGHT

Top Girls

Best British playwrights



Phoebe Waller-Bridge

Perhaps best known for her TV dramas *Fleabag* and *Crashing*, Waller-Bridge originally wrote *Fleabag* as a play for the Edinburgh Fringe.



Laura Wade

Posh has enjoyed many revivals, both in the cinematic adaptation *The Riot Club* and in its recent London run with an all-female cast. Wade's other plays include *Breathing Corpses* and *Catch*.



Helen Edmundson

With a long career of theatre writing, particularly adaptations, Edmundson has reached wider audiences through the 2015 RSC staging of her play *Queen Anne*.

Dear Theatre,

I noticed your article about Emma Thompson and Sandi Toksvig as undergraduates at Cambridge in 1980. I just thought you would like to know who the other comedians were. The woman in the right of the picture sitting under Toksvig is Jan Ravens, a wonderful comic and impressionist who was the first female President of the Footlights. The blonde woman on the left is my friend Hilary Neville-Towle (née Duguid) who was a fabulous singer, actress, voiceover artist and comic. Sadly Neville-Towle died five years ago, and Toksvig and Thompson wrote a tribute to her at the memorial service.

Yours,
Clare Graham

MORE REVIEWS ONLINE
[VARSITY.CO.UK/FILM-AND-TV](http://varsity.co.uk/film-and-tv)

The mercy of Jóhann Jóhannsson



Lillian Crawford is heartbroken by the loss of one of the finest film composers of our time

Much of Jóhann Jóhannsson's scores feel unfinished, stimulating a desire for continuation and eventual resolution that never comes. Emerging in the cinematic world in 2013 with Denis Villeneuve's *Passengers*, it seems that just as the composer himself was gaining prominence, he too has been snatched away from us. Unique in his ability to ensnare sublimity and marry it with the screen, Jóhannsson's death is one that bears a sorrow only he was capable of creating.

The Icelandic composer's scores do not make for easy listening, his latest music for *The Mercy* capturing a raw sense of existential dread both unsettling and profoundly moving. His projects have all been challenging in tone, the prevalence of loss in *Arrival* or even *The Theory of Everything* made all the more heart-wrenching when drawn from the depths of a piano and orchestra.

Villeneuve has proved instrumental in

Jóhannsson's short filmography, and when it was announced that Hans Zimmer and Benjamin Wallfisch would be taking over for *Blade Runner 2049*, it seemed impossible to imagine it without him. Zimmer's throbbing horns suit the dystopian landscape perfectly, and while likely more similar to Vangelis's original score, one cannot help but wonder what a difference Jóhannsson could have made.

The used soundtrack never captures the beauty and heartache of the saxophone-infused 'Love Theme', while the stirring capabilities of Jóhannsson's own 'The Whirling Ways of Stars that Pass' from *The Theory of Everything* might suggest he can derive a greater melancholy than anything Zimmer has produced. And if anyone could doubt his abilities in the realm of sci-fi, one need only hear *Arrival*'s 'Heptapod B' to put those concerns to rest.

His mark on *mother!* is unmistakable, and the soundscape instilled in the workings of the piece is one of its strongest qualities. The flicking strings of the original trailer might

◀ **Jóhannsson's cinematic catalogue barely scratches the surface of his bountiful talent**

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 SACHYN MITAL;
 WORKING TITLE;
 STUDIO CANAL;
 PARAMOUNT
 PICTURES)

give some indication of the style Jóhannsson had pursued, using his typical plays on dissonance to induce fear rather than melancholy.

Jóhannsson's career is not yet over. Completed scores for both *Mandy* and *Mary Magdalene* will be released later this year, the former likely to play to the thrilling aspects of his *Sicario* soundtrack, the latter an epic religiosity as of yet unheard.

There is further a host of solo work produced prior to the composition of his scores, most stirring his final studio album, *Orphée*. Inspired by Ovid, the opening 'Flight from the City' bears great similarity to his scores for James Marsh's films, a prominent minimalist piano accompanied by pining strings that flow underneath with exquisite texture. The remainder shifts from haphazard waltzes to cracking vocals, each providing for poignant reflections on the beginnings of life, and the endings of death.

Watching Marsh's *The Mercy*, released last Friday, has adopted a devastating significance already harrowing. While playful in places such as 'Boating for Beginners', Jóhannsson's score rips open the heart of the film and leaves the viewer in pieces. For all that Colin Firth and Rachel Weisz do, one cannot deny that the tears running down both cheeks are the product of Jóhannsson's most affecting score.

This week marks a sore cinematic tragedy, leaving us with a handful of magnificent soundtracks which had provided hope for many more to come. Jóhannsson had only just begun to see his career truly take off, and with two Academy Award nominations, he was already defining himself as one of the foremost contemporary film composers.

Putting on a Jóhannsson score today feels harder than it did before, resonating in new, unwanted ways. Cinema will be less emotive without him, the overcrowded business lacking its most original voice. Here is to Jóhann Jóhannsson, the man that made us feel in a cold and heartless world ●

In Memoriam

Jóhann Jóhannsson was responsible for some of the best soundtracks in contemporary film. These include:

***The Theory of Everything* (2014)**
***Arrival* (2016)**
***Mercy* (2018)**

“ Jóhannsson provides poignant reflections on the beginnings of life, and the endings of death ”

FILM REVIEW

Fifty Shades Freed

Dir. James Foley
 In cinemas now

★★★★☆

The success of E.L. James might lead us to conclude that art is dead. At the end of the year, when the box office takings are totted up, one can expect to see *Fifty Shades Freed* outperform the likes of *Phantom Thread* or *The Shape of Water* by many a mile. For whom do these films probe, engross, and stimulate? It is all well and good for a critic to rip apart the veil and undo its shackles, but rather futile if it is hitting certain people in just the right spot.

Before the feature begins, audiences are treated to a trailer for *Book Club*, a study on women of the ilk enraptured by the steamy misplacement of apostrophes in James's first

novel. The premise of the piece appears stupidly inane, merely watching the likes of Jane Fonda and Diane Keaton peruse a book that brings out their repressed sexuality. One might wonder if the preceding advert for Lindor chocolates will have such people gasping with pleasure more than the underwhelming sexual practices of the Greys, especially if their husbands can only get them going with a healthy dose of Viagra.

The latest entry is anything but gripping, having lost the bumbling charm of *Fifty Shades of Grey*. An extended reflective montage at the end of the film reminds us of those naïve but undoubtedly happier days when Dakota Johnson was capable of inspiring fits of giggles with her attempts to sensuously deliver lines like “what are butt plugs?” The third book, adapted here by James's husband, Niall Leonard, fails even to bring out laughs in its grinding asininity, save for the occasional mention of “boobs in boo-



bland”. And the Golden Raspberry goes to...

Nevertheless, the film's financial reception cannot be understated, and the opening serves to shove its unnecessary budget in our faces. Hopping from Paris to the French Riviera, with flashes of *Madame Butterfly* and ballrooms, the cast and crew seem simply to have gone off on a jolly holiday.

However, the tension between Johnson and Jamie Dornan, who just about manages to pass for a human being, never conforms with the narrative, themselves as unconvinced of their romance as we are. Indeed, there is one striking scene in Christian's “playroom” that draws on this to craft a fine moment of jarring intensity. Alack, the remainder of the limp erotica will render the viewer frustratingly placid.

The film has one questioning the very nature of its genre. Failing as a romance, *Fifty Shades Darker* attempted to strike some fire in its belly by transforming itself into a revenge thriller. Enter Christian's past, his family, including Rita Ora as the latest pop star having an

undeserved crack at acting, and Anastasia's old boss, a villainous Eric Johnson looking as confused by his role as everyone else.

His misdeeds drive the stalest car chase ever filmed, a sliver of tension derived from Danny Elman's uncharacteristically bland score, and by locking on to the Audi logo for so long the camera never manages to convince us James Bond is at the wheel. Product placement similarly forms the film's funniest sequence, which does for Ben and Jerry's what *Call Me By Your Name* did for peaches.

What little intrigue or sexual interest the series had peaked in its first instalment, from which, while hardly a lofty benchmark, its sequels have degenerated. James Foley is evidently a capable director, and there are many shots worthy of merit. Stylised and persistent, the actual of shooting of the thing makes sitting through it a somewhat less excruciating experience, but hardly the pulse-raising turn on it strives to be. Rather than climax, *Fifty Shades Freed* fizzles out after a bit of light fingering ●

Lillian Crawford



Black Panther stands out as one of the all-time great original film soundtracks



ALBUM REVIEW

Black Panther

Various Artists

Out now

★★★★★

Before Kendrick Lamar even starts rapping his first bar on the opening (and title) track, 'Black Panther', you can feel that the album is going to represent a paradigm-shift in the history of movie soundtracks. A frenzy of 'A Day In The Life'-esque strings shimmer with angst over an ever-more-possessed drum rhythm, which leads to a sudden break followed by a haunted, ghostly atonal piano motif. Over this loop, the world's greatest living rapper begins his characteristic introspective analysis, playing the role of T'Challa's enemy from the film, Killmonger. In a track exploding with the energy of his recent 'DNA.' and 'HUMBLE.', from his exceptional 2017 album DAMN., Kendrick sets the tone (and the standard) for *Black Panther's* soundtrack.

Despite a wonderfully smooth transition into the second song, which features a verse by up-and-coming Top Dawg Entertainment star SZA, whose 2017 album CTRL appeared on multiple year-end lists, 'All The Stars' remains the weakest track on the album (and the sole reason why I was unable to award the album a perfect score). Sporting flawless radio-friendly production, 'All The Stars' is significantly below both Lamar's and SZA's usual experimental standard, although working within the constraints of producing a

Marvel superhero soundtrack must bestow at least some creative limitations upon artists. Luckily, the energetic-yet-angsty mood of the first track is restored in 'X', featuring ScHoolboy Q, 2 Chainz and Saudi alongside Lamar. Despite only being credited as a performer on five of the fourteen tracks, Kendrick appears somewhere on just about all of them, and he is listed as a writer and composer of all of them.

The fourth track, 'The Ways' is a sweet trap-oriented ballad sung by Khalid and Swae Lee with a subtle bossa nova feel, somewhat reminiscent of Lamar's own 'untitled 06 | 06.30.2014' from his 2016 compilation album *untitled unmastered.* Despite being having a slightly irritatingly over-repeated sample of "you're dead to me", the fifth track 'Opps' keeps up with the fast pace set by 'Black Panther' and features a verse from the Johannesburg-based alt-rapper Yugen Blakrok. This song is followed by the heartfelt Jorja Smith-fronted guitar ballad 'I Am', drawing inspiration from the indie rock scene as much as from the cutting edge of modern hip hop, in some ways resembling the work of Mac Demarco and Steve Lacy, the latter of whom produced and co-wrote 'PRIDE.' from DAMN.

The next song, 'Paramedic!', featuring SOB and RBE, is another trap track which sounds very similar to the only single Lamar released from *untitled unmastered.*, 'untitled 07 levitate.' Both of the next two tracks, 'Bloody Waters' and 'King's Dead' feature the stunning spectral vocals of James Blake, currently supporting Lamar on the European leg of the DAMN. tour. The latter of these tracks is one of the album's standouts, with Lamar teaming up with Jay Rock, Future and the aforementioned James

Blake to deliver quick-fire, aggressive bars over a trap beat with a subtle piano playing a similar motif to that in DAMN.'s 'HUMBLE.'

Following a multi-credited interlude track, with many elements in common with the Main Title theme from another recent film which many argue redefined the conversations on race relations in the United States, Michael Abels's 'Sikiliza Kwa Wahenga' from Jordan Peele's exceptional horror film *Get Out*, is the Zacari and Babes Wodumo-credited 'Redemption'. This outstanding track combines an afrofuturist drum beat with a Reggaetonish bassline, embellished with the angelic voices of Zacari (a collaborator of Lamar's on 'LOVE.') and South African up-and-coming artist Babes Wodumo. Lamar and Anthony "Top Dawg" Tiffith continue the practice of giving a major international platform to South African artists in the next song, with another Johannesburg-based artist, Sjava, rapping an entire verse in isiZulu on the slow burning Isaac Hayes-esque Afro-soul track 'Seasons'.

The penultimate track, 'Big Shot', is another lowlight of the album; despite featuring typically talented flow from Kendrick, the track has an infuriating flute riff motif on repeat, and Travis Scott doesn't quite live up to his potential, sounding a bit whiny. Not to worry though; the album finishes with another banger, a Lamar x The Weeknd collaboration 'Pray For Me'. While not as experimental as many of either of the artists' greatest offerings (nor does it sonically reference Kendrick's DAMN. track 'FEEL.' with the refrain "ain't nobody prayin' for me"), it serves its purpose well as a superhero-aggrandising track to leave listeners pumped and hungry for more.

The fact that Kendrick and his collaborators managed to produce such a spectacular, left-field soundtrack for a film produced by a subsidiary of Disney is in itself revolutionary and is highly commendable. Despite sounding slightly incoherent at times, the exquisite Kendrick Lamar and Top Dawg Entertainment-curated *Black Panther* soundtrack succeeds in teaming up the world's greatest living rapper with many up-and-coming black artists from across continents, creating music fit for what is being billed as a paradigm-shifting film of a generation ●

Gianamar Giovannetti-Singh

“The soundtrack succeeds in teaming up the world's greatest living rapper with many up-and-coming black artists from across continents”

SPOTLIGHT

Iconic Soundtracks



Star Wars

John Williams' 1977 work to accompany the original *Star Wars*, is one of the best-selling soundtracks of all times. It has an original track for every battle across the entire film.

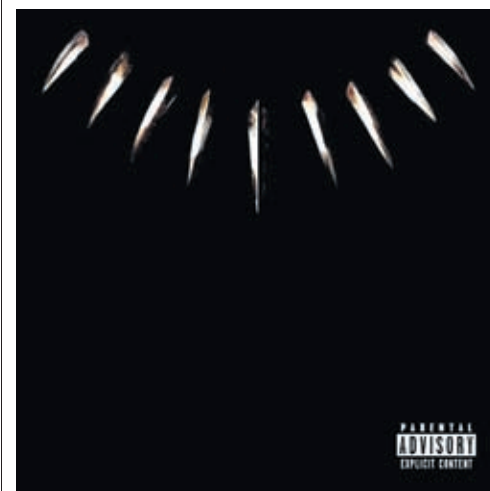


The Graduate

Largely containing tracks by Simon & Garfunkel, it is a fantastic accompaniment to a captivating film about love, lust and coming of age.

▲ **Kendrick Lamar took a creative lead on this album, listed as writer or composer on all tracks**

(YOUTUBE: INTERSCOPE)



Sport

In an age of decadence, does football really matter to anyone anymore?

● Premier League broadcasting packages may have been sold for £4.464 bn, but football matters less and less

Lawrence Hopkins
Sport Editor

Wednesday night saw Real Madrid face Paris Saint-Germain in the first leg of their last 16 tie in the UEFA Champions League. Both sides were expensively compiled. Real's front three cost near enough £150 million, with £90 million-man Gareth Bale coming off the bench. PSG's Neymar and Kylian Mbappé came cheap at only £360 million together. International audiences for the fixture, which finished 3-1 to Real, will have been in the several hundred million. What is troubling, however, is that this fixture, hundreds of miles away from the industrial towns of the North that are the lifeblood of the Beautiful Game, is what seems to matter the most to football currently.

Football in England owes much to the genius of Archibald Leitch. In the early twentieth century, the architect left his mark across the country with his stadium designs. The edifices of Goodison Park, Old Trafford, and Ibrox north of the border were, and are, magnificent creations of Leitch. Such vaunted celebrations of football are found not in manicured suburbs, but rise from the depths of working-class Britain. For centuries, the men and women of industrial Britain have known life in, and on, the terraces. These are the people of football. The people of football are those who would run the boarding houses that the Busby Babes grew up in. Wednesday night's game is indicative of the damage being done to the game – it is dangerously close to being diluted beyond repair.

The millions that flow into the top leagues, and into the coffers of the European elite, are sanitising the game and turning it into an unrelatable entertainment media. Only this week, the Premier League has begun to auction the broadcasting rights to its fixtures between 2019 and 2022. Five of the seven packages of games over the period on offer have already been sold, four to Sky



▼ The global obsession with Cristiano Ronaldo is emblematic of modern football (FLICKR - RCUERDA29)



and one to BT, to the tune of £4.464 billion. Though this is slightly down from the previous broadcasting deal, which was worth £5.14 billion between 2015 and 2019, this money is unlikely to bring reductions in ticket prices for fans. More importantly, however, this money is unlikely to address the hegemony of the Big Six in English football. The two Manchester clubs, the two North London clubs, Chelsea, and Liverpool will continue their domestic dominance. The 1970s as a decade saw Derby County, Nottingham Forest, and Leeds United all win the first division title. All three sides currently languish in the Championship, the second tier of English football, with little to no interest shown in them from outside their fan base.

This is the problem with football in its current form, exemplified by the global interest in the head-to-head clash between Unai Emery and Zinedine Zidane's multimillionaires. It just does not matter on a personal level. Leeds, in particular, showcase football as the sport it should be, rather than the continental cinematic experience it is becoming. When, in January, the club announced a new crest to capture the "fans at the heart of our community," social media users of United persuasion were quick to criticise. And they were heard. The utterly shocking attempt at re-branding was promptly abandoned. This is people at the heart of the football community; this is football as it should be.

Football is not some far-off contest that means little practically, football as

entertainment on the sofa is the football of a dystopian future that is fast becoming the present. Leeds is the kind of club that football needs to return to the fold.

This is not to dispute the genius on show in the Estadio Santiago Bernabéu. Neymar and Ronaldo shine as brightly as Blackpool Illuminations on a cold and windswept winter night. They are beamed into our homes, paid millions for the privilege to entertain, but they are not relatable. Football is counting down the days until the team down the street is irrelevant, and the vast sums ploughed into the game from broadcasters both home and abroad are the reason why. League fixtures are even becoming obsolete. What should have been a clash of the titans, the North London derby, was a damp squib of a 1-0 which is firmly in the rear-view mirror as Tottenham focus on Juventus, with whom they drew 2-2 in Turin, and Arsenal focus on Ostersunds in the Europa League. Such is the Gunners league form that they must emulate Manchester United and lift Europe's second tier title in order to return to the so-called pinnacle of the game, the Champions League. The North London derby of old would divide households, streets, and schools for days. Does it anymore?

This is not a popular opinion; it is one with which I struggle to reconcile myself. Yet, it is what must be said if football is to retain some of its identity. As the Manchester United Supporters Club battle with its club's owners over the lack of atmosphere at the biggest permanent club

▲ Manchester United's ground, Old Trafford, has been plagued by criticism of a lacklustre atmosphere (PIXABAY)

ground in England, we see the conflict at the heart of this nouveau riche football. Fans do not matter. Ed Woodward, Executive Vice-Chairman of Manchester United, whatever that title means, spoke in marketing jargon as he justified the signing of Alexis Sanchez from Arsenal in the January transfer window. Woodward boasted of a "solid business model" that has financed investments in the club in terms of players, and of the social media interest and shirt sales that have come from the Chilean's arrival.

Football is not, however, measured in shirt sales. Football should be measured in league points, domestic trophies, and the vociferousness of the cacophony of support from the terraces. It should not be measured in advertising revenue, in wages or transfer fees. Neymar and Ronaldo, through no fault of their own, are jeopardising the core, founding spirit of football. Gone are the days when giant killings were possible, gone are the days when league clashes were violent, boisterous, dangerous encounters on and off the pitch. That the violence is gone is good, that must be said. That the meaning of local derby games is diminishing, is not. Football is a capitalist enterprise which is forgetting its true function, it is forgetting its actual duty to those who grind week-long to earn enough for a ticket at the weekend. The Champions League is fantastic, but it is an artifice of decadence behind which the problems of football lie. The Man on the Clapham Omnibus, he does not matter anymore.

“Football is a capitalist enterprise which is forgetting its true function”

England, clean bowled of leaders?

Iain Blackwell

At the beginning of this month, cricket website ESPNcricinfo published an article titled 'Dawid Malan is 30 and an international novice but one day might he captain England?' The answer, 'yes', was a reflection of Malan's character, capabilities and a real sense that Malan was 'one of the few figures to emerge in credit after England's 4-0 Ashes thumping.' As if only to further prove his credentials, Malan has also been made Middlesex's club captain in all three formats, capping off an extraordinary seven months since his Test debut, and seemingly prompting the article in the first place.

The very existence of such an article serves to show just how far awry England's plans for the future of the Test team have gone. The looming retirements of the senior opening bowler pair, James Anderson and Stuart Broad, and opening batsman Alistair Cook who is looking desperately short of both runs and form, make the development of po-

tential leaders within the England setup essential.

Frustratingly for England, the best tacticians remain in the limited overs sides. Eoin Morgan and Jos Buttler are two of the more astute cricketing minds the likes of which the Test side urgently needs. Meanwhile, players such as Moeen Ali, Chris Woakes and Ben Stokes seem to have proved their unsuitability or unwillingness to lead. Though there appears to be a way back into the side for Ben Stokes once his trial over an incident outside a nightclub in Bristol is over, England management may be unwilling to trust with a position of responsibility. This is, of course, dependent on whether or not he will be at Her Majesty's Pleasure.

Trevor Bayliss's hands-off approach to coaching is an open attempt to foster maturity amongst these players to shape them into responsible senior figures within the England setup. Frankly, the results have been disappointing. This is not to say that the fault rests with Bayliss, whose irritation with unwelcome incidents over the course of the



“It is simply too early to say whether Root will be a successful captain”

Ashes tour was increasingly visible. The impression the England team has given since Ben Stokes was arrested and later charged with affray indicates a lack of professionalism. With attention focused on the players during an Ashes tour anyway, wicket-keeper Jonny Bairstow and squad member Ben Duckett did England's PR team no favours.

It may be reasonable to ask whether these events would have occurred under Cook, whose captaincy was notably harmonious. Root has been announced as Cook's successor since his establishment in the team and appears to have earned unanimous respect. Whilst his tactical decisions are certainly more aggressive than his predecessor, presently it is simply too early to say whether Root

will be a successful captain.

Certainly his county, Yorkshire, have never invested him with captaincy, so it appears the decision to elevate Root rests on the belief that the best player in the team should also be the captain. The decision also rests on the hope that he can grow into the role, given his lack of experience. Seeing the successful impact that the captaincy has had on Kohli of India, Smith of Australia, and Williamson of New Zealand, may also have encouraged England to try their hand with Root. It is the best, albeit risky, option England have available to them currently, given the paucity of other suitable options. Only time will tell, however, if England will live to regret bestowing the moniker of Captain on Joe Root.

▲ Former leaders like Ian Bell in the England camp have not been replaced in recent years

(BEN SUTHERLAND)

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Football The Man on the Clapham Omnibus has been forgotten in football's money grab **30**



Sport

Basketball Blues into BUCS Cup last eight with stunning defeat of Surrey

Vivi Way
Deputy Sport Editor

A Round-of-16 cup game against the University of Surrey was the perfect way for the Cambridge Men's Basketball Blues to prepare for their Varsity clash next weekend. Both teams are mid-table in their respective BUCS leagues, which should have made for an exciting game, but once Cambridge got into their stride, there was only going to be one winner.

The first quarter started in a scrappy fashion, as neither team could score for the first two minutes of play despite numerous chances. Eventually, Surrey got the first points on the board thanks to a fortuitous rebound, but this elicited an immediate response from the Blues, as Skoril netted a two-pointer from Cambridge's fifth shot. Surrey then extended their lead to 6-2, but this was short-lived and would not be recovered for the rest of the game, as the Blues' extended periods of possession began to wear down Surrey's defence. Cambridge scored 10 unanswered points in the last two minutes of the first quarter, including two three-pointers from Masina and Priddey to make the lead 18-8 at the first break.

Surrey regrouped to make a brighter start to the second quarter, as their forwards robbed Masina of the ball twice and capitalised on both occasions. This reduced the deficit to 18-13. Once again, Surrey's good start was quickly undone, when they started to miss relatively simple chances. Adebay rebounded well and Cambridge managed to start rapid counter attacks from his impressive leaps. The Blues scored seven points in a row, creating a 25-13 advantage. They demonstrated their flair for scoring lay-ups, as Surrey found Skoril particularly difficult to mark. The half ended 35-22 to Cambridge as the sides traded several blows on the counter attack. The Blues' better execution began to pay dividends, scoring two tricky attempts for three points, whilst their opponents criminally missed four consecutive free throws. The only disappointment in Cambridge's dominant first half performance was a nasty ankle injury to Walsh, who did not return to the court.

Most of Cambridge's scores up to this point had come from good finishes after individual runs, but after the half-time break, they made their attacking passing game more effective. The interplay between Skoril and Argelague was delight-

ful, amassing an impressive 14 points between them in the third quarter. Cuttoa di Montesalles and Adebay increasingly showed some silky dribbling skills from defence, frequently creating space for themselves and their teammates by shaking off their opposite numbers. The fluidity of the transition between defence and attack meant that Cambridge could score freely, continuously cutting open their opponents with speedy changes of direction. Towards the end of the quarter, Cambridge created a 23-point gap at 56-33, only to be pegged back to 56-36 by Surrey's first three-point score on the hooter for the final break.

Cambridge's intensity dropped in the final quarter as the victory was all but confirmed. The Blues' main strategy appeared to be to retain the ball for as long as possible in attack before taking a shot, to prevent Surrey from creating too many threatening goal-scoring opportunities. However, this did not work particularly effectively, as Surrey managed to outscore Cambridge in the final quarter, successfully sinking three three-pointers as they tried to reduce the arrears. Nonetheless, one of Cambridge's best plays of the game came in the middle of the quarter, when Argelague threw

▲▼ **Cambridge's silky skills were too much for the University of Surrey**

(SEAN IRVING)



a pass covering most of the court, finding the unmarked Masina, who duly added two points to the scoreboard. The game finished a comfortable 73-59 win for the home team.

Coach Tim Weil said after the game: "Overall, I am happy with the performance, but we should have been able to extend the lead in the second half. There is plenty to work on ahead of Varsity and we are going to have to bring a lot more energy to the court, but I have no doubt the boys will show up for that occasion."

Last year, the Light Blues won Varsity by a single point in double overtime and will be looking for a less tense encounter next weekend. If they are going to repeat last year's feat, they will have to make sure that they do not switch off defensively, especially when they are tired and improve their poor 30% conversion rate from free throws. Otherwise, it might be a very long journey back from Oxford.

CUBbC: Priddey, Cuttoa di Montesalles, Argelague, Masina, Lenox, Panayitau, Adebay, Skoril, Walsh, Krstayis, Kurdi

University of Surrey: Sotirellos, Kohkouravas, Nouky, Teagles, Makamotti, Yanev, Ampatsogiou, Velvchev, Xadwen, Tsiros