

# **The Librarian**

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Benedict Randall Shaw

### **Mathematic Editor**

Benedict Randall Shaw

### **Scientific Editor**

Isky Mathews

## **Contact**

### **The Librarian**

[joshua.loo@westminster.org.uk](mailto:joshua.loo@westminster.org.uk)

Room 5, College Lower Corridor

### **The Committee**

[jonny.heywood@westminster.org.uk](mailto:jonny.heywood@westminster.org.uk)

*Fire and Fury:*  
unsurprisingly  
unhelpful

*The Librarian Staff*

*On Cabaret*

Thomas Adamo

Musical  
commentary

Various

Lectures: a  
Randian on  
inequality,  
university fees

*The Librarian Staff*

*On Pink*

Joshua Loo

Write for *The Librarian*.

Contact the Editor for more information.

[joshua.loo@westminster.org.uk](mailto:joshua.loo@westminster.org.uk)

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**Fire and Fury: unsurprisingly unhelpful** *Fire and Fury* is an attempt to create an antidote to the present President which bears more similarities to this presidency than the author would admit. It is neither intellectually incisive, revealing, nor enriching. Those who construct their trauma based on accounts such as this, instead of the actual effect of changes in government policy, almost deserve their trauma, so similar are they to that which they claim to oppose.

**Musical commentary** The shortest articles ever in *The Librarian* appear here, viz. reviews of modern popular music, neoclassical/'indie' classical music, and algorithmic music, from Ayan Vijaypurkar, Sam Rubinstein, and the Editor respectively.

**Cabaret: Nazis and Strippers and Ed Easton—Oh my!** Thomas Adamo reviews *Cabaret*. Though in parts problematic due to the nature of the original script, the play, contrary to some expectations, created in part by our sister publication *Pink*, conveyed its core message admirably, whilst simultaneously being a good play, instead of a well-delivered musical polemic.

**Lectures** Dr. Brooks, Chairman of the Board the Ayn Rand Institute, addressed Political Society, on the fairness of inequality. Dr. Brooks explored a number of philosophical concepts; unfortunately, this was done insufficiently rigorously, perhaps because of time constraints. Consequently, the conclusion of the talk was somewhat tenuous. The page of notes which recorded the details of the second speaker has been lost, but he spoke on university fees. There is no commentary, as it appears to be a fairly uncontroversial lecture on the redistributive effects of university fees; to the extent that there was prescription, it took egalitarian claims as a given, without any further claims as to whether egalitarianism is correct.

**'On Pink'** The lack of legitimate avenues for satire and discontent appears to be the primary cause of the trends behind the publication of *Pink*. Even in the 1990s, there was still some spirit in school publications, but they are now to a large extent neutered. The consequence in large part has been a movement of mature reflexion to private conversation; nevertheless, the tendency to publicly express dissatisfaction still exists, and manifests in the protests surrounding and the publication of *Pink*.

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The **Debating Society** wish to issue the following notice *in re* recent success. They wish to congratulate—

- Lara Brown on being the best novice speaker at SOAS Schools,
- Joshua Loo, &u., for their reaching the final in the same,
- Benedict Mee and Luke Dunne for their having reached the final of Cambridge Schools, and
- their counterparts in the French and Spanish department on their successes.

**Benedict Randall Shaw** wishes to inform readers of *The Librarian* of the need to close taps; a notice has already been erected in College. In particular, due to the nonstandard nature of some taps, special measure are required, such as the employment of paper towels to increase the likelihood that one's movements to induce a closing of the tap are successful.

*The Librarian*, as usual, requests submissions; do contact us with any questions as to what may be submitted and what will be accepted. We also accept letters, notices, and puzzles.

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**Note:** articles in *The Librarian* do not necessarily reflect the views of anyone else, of which authors, those connected with them, *The Librarian*, the editors thereof, the Library Committee, the members, the Chair and the Assistant Chair thereof, the library, the librarians, and the school are either subsets or members.

*The Librarian* is the publication of the Library Committee of Westminster School. The existence of a Library Committee dates back to at least December 1879, when the Editor of *The Elizabethan* replied to a letter on the 'disgraceful' state of the books in the library, that '[s]ome years ago a regular library committee was in existence'. The present state of the library is far removed from its state in the late 1870s; the employment of four librarians, the Library Committee and the general interest

of the rest of the school have all combined to ensure that there is little danger of any repetition thereof. The Library Committee broadly exists to support the work of the librarians; some examples of this support include the conveying of pupil views to the librarians, direct support (e.g., in desk duty, and charitable activities), and the publication of *The Librarian*.

Some find that they are unwilling to 'go all the way to the library'. Consequently, *The Librarian* offers a subscription service. Readers may email the editor<sup>3</sup>, with a specified destination, which must either be an email or a physical location. This is, of course, free, as is *The Librarian* in general. Issues are occasionally uploaded to <https://librarian.cf>, and it is likely to be increasingly frequently updated. The athletically blessed are encouraged to make the journey to the library.

# Fire and Fury: unsurprisingly unhelpful

Joshua Loo, and Benedict Randall Shaw

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Michael Wolff

*Fire and Fury*

973.933 WOL—John Sargeant Room

ISBN 978-1408711408 / 1408711400

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With the benefit of hindsight, it is relatively trivial to see that the book has had little political effect. The fundamentals—that Trump is the most unorthodox President in recent history<sup>1</sup>, that there is not very much respect for propriety in the White House<sup>2</sup>, that liberals are largely opposed to him<sup>3</sup>, that his base support him come what may, no matter the allegations against him<sup>4</sup>, and that, for now, Congressional Republicans (and, indeed, Democrats) are not inclined to remove him<sup>5</sup>—remain the same. *Fire and Fury* does not change any of these fundamentals, for it could not have. None of its allegations could have alienated a political base who have supported him even after the Access Hollywood scandal (hence his election); liberals have not suddenly found themselves even more opposed to Trump than they already are, because it is not particularly possible.

Evaluated by the scale of the political change it has wrought, therefore, *Fire and Fury* was a flop; this was to be expected. It was something less of a flop due to the publicity which occurred as a result of an attempt to halt the release of the book<sup>6</sup>. As a book, however, *Fire and Fury* has been remarkably successful, selling over a million copies in seven weeks.<sup>7</sup>

There are some difficulties in reviewing a book of this sort. Many of the claims cannot immediately be verified. It is by their very nature, having been obtained by a method whose purpose is to reveal more than can be revealed ordinarily outside, that

they cannot. Hence, to some extent, an evaluation of factual accuracy is neither easy nor useful; it is likely to be politically coloured—in the subjectivity of the instinct to which we must fall back, political considerations will almost certainly find their place, and, even should they not truly do so, the perception of political motivation will still affect the degree to which different political groups can discuss such revelations.

Nevertheless, at some points, *Fire and Fury*'s account of events can be compared with other accounts, which may be in the public domain. Its account of Trump's speech at the Central Intelligence Agency's headquarters after his inauguration is instructive in several ways. The chapter is illustrative of some of the qualities of the book as a whole.

It is worth reminding oneself of the brazenness of the United States intelligence community. In 1953, the Central Intelligence Agency implemented a plan to overthrow the then-Prime Minister's government with a 'pro-Western' replacement.<sup>8</sup> In 1954, the United States supported a coup in Guatemala against a 'former colonel whose policies attempted to narrow the chasm between the country's tiny elite and its impoverished peasants.'<sup>9</sup> In Congo, in 1960, the Central Intelligence Agency attempted to 'remove Lumumba ...through assassination';<sup>10</sup> Lumumba was the first President of the newly independent Republic of the Congo, but was removed soon after in a

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<sup>1</sup>There are various examples of this. It is somewhat unprecedented, for example, that he continues to have large business holdings ("A List of Trump's Potential Conflicts". In: *BBC News. US & Canada* (Apr. 18, 2017). URL: <http://www.bbc.co.uk/news/world-us-canada-38069298> (visited on 03/01/2018)). See also Donald Trump's remarks on clapping (Analysis by Chris Cillizza Editor-at-large CNN. *Donald Trump Thinks Not Clapping for Him Is 'Treasonous'*. URL: <https://www.cnn.com/2018/02/05/politics/trump-speech-treason/index.html> (visited on 03/01/2018)). The '2017 Fake News Awards' (*The Highly Anticipated 2017 Fake News Awards*. Jan. 17, 2018, 6:30 p.m. URL: <https://gop.com/the-highly-anticipated-2017-fake-news-awards> (visited on 03/01/2018)) are also somewhat bizarre.

<sup>2</sup>Saramucci's call to the *New Yorker* (Ryan Lizza. "Anthony Scaramucci Called Me to Unload About White House Leakers, Reince Priebus, and Steve Bannon". In: *The New Yorker* (July 27, 2017). ISSN: 0028-792X. URL: <https://www.newyorker.com/news/ryan-lizza/anthony-scaramucci-called-me-to-unload-about-white-house-leakers-reince-priebus-and-steve-bannon> (visited on 03/01/2018)) is the most obvious example of a broader trend.

<sup>3</sup>Gallup Inc. *Presidential Approval Ratings – Donald Trump*. URL: <http://news.gallup.com/poll/203198/presidential-approval-ratings-donald-trump.aspx> (visited on 03/01/2018).

<sup>4</sup>Ibid.

<sup>5</sup>Kyle Cheney. *Trump Impeachment Vote Fails Overwhelmingly*. URL: <http://politi.co/2BFfReD> (visited on 03/01/2018).

<sup>6</sup>"Trump Lawyers Seek to Halt Book's Release". In: *BBC News. US & Canada* (Jan. 4, 2018). URL: <http://www.bbc.co.uk/news/world-us-canada-42570555> (visited on 03/01/2018).

<sup>7</sup>Thu-Huong Ha and Thu-Huong Ha. *There's Nothing like Michael Wolff's Fire and Fury*. URL: <https://qz.com/1217573/theres-nothing-else-like-michael-wolffs-fire-and-fury/> (visited on 03/01/2018).

<sup>8</sup>*CIA Confirms Role in 1953 Iran Coup*. URL: <https://nsarchive2.gwu.edu/NSAEBB/NSAEBB435/> (visited on 03/05/2018).

<sup>9</sup>Elisabeth Malkin. "An Apology for a Guatemalan Coup, 57 Years Later". In: *The New York Times. Americas* (Oct. 20, 2011). ISSN: 0362-4331. URL: <https://www.nytimes.com/2011/10/21/world/americas/an-apology-for-a-guatemalan-coup-57-years-later.html> (visited on 03/05/2018).

<sup>10</sup>David Robarge. "CIA's Covert Operations in the Congo, 1960-1968: Insights From Newly Declassified Documents". In: *Studies in Intelligence* 58 (2014), pp. 1-9.

<sup>11</sup>"U.S. and Diem's Overthrow: Step by Step". In: *The New York Times. Archives* (July 1, 1971). ISSN: 0362-4331. URL: <https://www.nytimes.com/1971/07/01/archives/us-and-diems-overthrow-step-by-step-pentagon-papers-the-diem-coup.html> (visited on 03/05/2018).

Belgian-backed coup d'état. In 1963, the Central Intelligence Agency supported a coup against the Diem régime.<sup>11</sup> In 1963, the Central Intelligence Agency supported a Brazilian military coup; democracy was only restored in 1985.<sup>12</sup> In Chile, the Central Intelligence Agency admits that it 'was aware of coup-plotting by the military ...and—because the CIA did not discourage the takeover and had sought to instigate a coup in 1970—probably appeared to condone it.'<sup>13</sup>

In the 'war on terror', the intelligence community have also acted questionably. Optically, the National Security Agency's removal of 'honesty' and 'openness' from its list of core values<sup>14</sup> was perhaps not thought through particularly well, but this change is perhaps the least of Americans' worries. In a programme involving more than 54 countries, the Central Intelligence Agency coördinated a programme of 'extraordinary rendition', involving the detention of more than 100 detainees in areas where it was thought that constitutional protections against torture which apply in the United States could be ignored; secrecy continues to shroud the programme, and so the true number of detainees is unknown.<sup>15</sup>

A National Security Agency programme 'violated the Constitution', and was 'part of a pattern of misrepresentation by agency officials in submissions to the secret court', according to a Foreign Intelligence Surveillance Court ruling in 2011—the violation was due to the interception of domestic (United States–United States) emails and other communications.<sup>16</sup> An Electronic Frontier Foundation analysis of publicly released Federal Bureau of Investigation documents indicates that 'from 2001 to 2008, the FBI reported to the IOB [Intelligence Oversight Board] approximately 800 violations of laws, Executive Orders, or other regulations governing intelligence investigations ...both FBI and IOB oversight of intelligence activities was delayed and likely ineffectual; on average, 2.5 years elapsed between a violation's occurrence and its eventual reporting to the IOB.'<sup>17</sup>

The report of the Church Committee notes that COINTELPRO—a Federal Bureau of Investigation counterintelligence programme—included the '[a]nonymous attacking [of] the political beliefs of targets in order to induced their employers to fire them; [a]nonymously mailing letters to

the spouses of intelligence targets for the purpose of destroying their marriages; [and] [o]btaining from IRS the tax returns of a target and then attempting to provoke an IRS investigation for the express purpose of deterring a protest leader from attending the Democratic National Convention'; it further notes that '[f]or approximately 20 years the CIA carried out a program of indiscriminately opening citizens' first class mail.'<sup>18</sup>

What does *Fire and Fury* say of the event? The impression is given that the speech exclusively consisted of Trumpian bombast—about his own experience. Nearly all of the account consisted of a verbatim quotes of his bombast. These words did indeed leave his mouth. Wolff says that 'witnesses would describe his reception at the CIA as either a Beatles-like emotional outpouring or a response so confounded and appalled that, in the seconds after he finished, you could hear a pin drop'—he is clearly directing us towards the second—we are brought there by the ridiculous quality of his earlier remarks.

Trump also made many other remarks, after some of which CIA staffers clapped. Both a transcript<sup>19</sup> and a video<sup>20</sup> of the speech are available. Note some of the remarks which induced clapping.

- 'I have a running war with the media. They are among the most dishonest human beings on Earth.'
- 'We were unbelievably successful in the election with getting the vote of the military. And probably almost everybody in this room voted for me, but I will not ask you to raise your hands if you did. (Laughter.) But I would guarantee a big portion, because we're all on the same wavelength, folks.'
- 'We've been restrained. We have to get rid of ISIS. Have to get rid of ISIS. We have no choice.'

Wolff has us think that the intelligence community do not fall for such tricks; Trump, here, cares not for the intelligence community, and values it only as a 'captive audience', whilst the intelligence community are 'appalled.' This is a dangerous myth. It suggests that there is nothing in common between the intelligence community and Trump, and that, because Trump is evil, the intelligence community are not. Trump is against the constitution; the intelligence community are not. Trump acts to undermine American democracy; the intelligence community

<sup>12</sup>Brazil Marks 40th Anniversary of Military Coup. URL: <https://nsarchive2.gwu.edu/NSAEBB/NSAEBB118/> (visited on 03/05/2018).

<sup>13</sup>CIA Activities in Chile — Central Intelligence Agency. URL: <https://www.cia.gov/library/reports/general-reports-1/chile/#6> (visited on 03/05/2018).

<sup>14</sup>Jean Marc Manach. NSA Deletes "Honesty" and "Openness" From Core Values. Jan. 24, 2018. URL: <https://theintercept.com/2018/01/24/nsa-core-values-honesty-deleted/> (visited on 03/05/2018).

<sup>15</sup>Globalizing Torture: CIA Secret Detention and Extraordinary Rendition. URL: <https://www.opensocietyfoundations.org/reports/globalizing-torture-cia-secret-detention-and-extraordinary-rendition> (visited on 03/05/2018).

<sup>16</sup>Charlie Savage and Scott Shane. "Secret Court Rebuked N.S.A. on Surveillance". In: *The New York Times*. U.S. (Aug. 21, 2013). ISSN: 0362-4331. URL: <https://www.nytimes.com/2013/08/22/us/2011-ruling-found-an-nsa-program-unconstitutional.html> (visited on 03/05/2018).

<sup>17</sup>Patterns of Misconduct: FBI Intelligence Violations from 2001 - 2008. Feb. 23, 2011. URL: <https://www.eff.org/wp/patterns-misconduct-fbi-intelligence-violations> (visited on 03/05/2018).

<sup>18</sup>Church Committee. "Final Report of the Senate Select Committee to Study Governmental Operations with Respect to Intelligence Activities: Book II: Intelligence Activities and the Rights of Americans". In: *USS 94d* (1976).

<sup>19</sup>CBS News January 23, 2017, and 3:53 Pm. *Trump CIA Speech Transcript*. URL: <https://www.cbsnews.com/news/trump-cia-speech-transcript/> (visited on 03/04/2018).

<sup>20</sup>Donald Trump's Entire CIA Speech - YouTube. URL: <https://www.youtube.com/watch?v=4v-0t25u7Hc> (visited on 03/04/2018).

do not. Trump is an imperialist who will ‘take the oil’; the intelligence community are not.

Despite what Wolff implies, it is rather strange that Trump and the intelligence community are at loggerheads. Trump’s plan for the intelligence community was clear. They were to be his friends; he would provide funding, and so on, and, in exchange, they would torture<sup>21</sup> in his war against terror, politically support him (as suggested in his speech), in the implementation of his agenda, which includes the calling of those who do not clap for him ‘traitors’. The use of the intelligence community for political ends is not new in the nation of Watergate, COINTELPRO, and Bush-era intelligence community collusion with those who supported claims that Iraq continued to possess weapons of mass destruction, despite ‘disarmament’.

The significance of the clapping is that it suggests what might have been. This was an intelligence community, or at least a subset of the intelligence community, who were willing to support Trump in his mission.

Wolff omits the clapping. This is a failure, either indicating incompetence or bad faith. The first option is that Wolff was unaware of what occurred during Trump’s speech. Perhaps, for example, he was not there, and relied on witness testimony. The question is why he should not then have consulted the publicly available material which even a lowly *Librarian* writer was able to find. The least charitable conclusion here is that Wolff was so caught up in his own exposés, based on unverifiable anonymous leaks, that he forgot to attempt to verify or disprove the claims he received. At best for Wolff, he relies excessively upon anonymous testimony, and has done too little to compare his claims with those on the public record. This does not bode well for the rest of the book.

The second option is that Wolff was aware of the clapping. It is clearly significant for Wolff’s account that there was loud and enthusiastic clapping and cheering. Perhaps Wolff was aware of some alternative explanation—did Trump bring a large crowd of supporters into the middle of the CIA’s headquarters to clap him? All these (admittedly ridiculous) possibilities would be worth at least the chapter Wolff gave to a verbatim quotation of ramblings which seem perfectly ordinary given the present American political climate. Here, the least charitable interpretation is that Wolff deliberately ignored the clapping because it failed to support his narrative that the intelligence community are patriotic defenders of the Constitution and so on. This is not necessarily true—it is not even particularly probable—but, even so, most charitably, we might say that he has displayed poor judgement.

Nevertheless, despite the flaws of Wolff’s narrative, this is a compelling narrative. At the end of the book, Wolff’s conclusion—that those who once thought ‘[t]his [a Trump presidency] can work’ now ‘could [no] ... longer be confident of that premise’ seems true even to the most sceptical—even were a

tenth of the events of the book true, the whole affair, by its sheer absurdity, should be enough to cause one to reject the Trump presidency.

Very little in the book is, however, *original*. The most scandalous revelation—that Bannon thought some meetings with the Russians traitorous—was splashed across a few front pages, and then forgot. The Mueller investigation continues, operating on what is likely a slightly sounder basis than *Fire and Fury*; liberals continue to do liberal things; conservatives continue to do conservative things; Trump continues to do whatever it is that he enjoys; the book is a product of our times, but does nothing to change them.

Wolff is now a celebrity.<sup>22</sup> His celebrity will continue, for a while; he will earn lots of money, and perhaps find himself able to retire, in Trumpian splendour. Trump will find that the rumours about him have been collated in a poorly written book. Perhaps this book will have increased the general utility, in the same way that one might think the same of gossip columns.

Before publication, we know almost everything which was to be inside; in a sense, we knew all its contents, not specifically, but in broad terms, in that we are now accustomed to the ridiculous type of event described in the book. Quite why, therefore, there were so many who desired to read what they already knew, is itself an interesting question. One possibility is that liberals who have seen Trump embrace so many appealing techniques of obfuscation and opportunism now desire their revenge—in the form of a book, which permits the feigning of sophistication literary (‘an important contribution to our national discourse’, says the publisher), and political (see the reaction to Trump’s entirely predictable empty threat of a libel suit).

A comprehensive review of all the events described in the book would be an interesting read; it might also be an uncomfortable read for Wolff, and probably should.<sup>23</sup> Yet it would also be a waste of time. Most of the claims are recycled gossip—perhaps the main function of the book is to remind one of previous rumours.

To read this book having been warned, and to embrace it, therefore, is not only to waste one’s time; it is to give up on standards of accuracy, relevance, and decency, for the short-term hit of reading gossip about people whom one has been socialised to feel superior to. Those who read *Fire and Fury*, and use it as justification for their anti-Trumpian beliefs deserve the trauma they construct from the limited effect of Trump’s presidency on them; those who have time to decide to be offended by organisational incompetence in the White House clearly are not the victims of his policies on immigration, public health, governmental finance, and so on. Were the President’s policy agenda even neutral, compared to presidencies over the past few decades, the events described in the book would not in any way disqualify him; as this is not the case, the book’s account should be the least of our worries.

<sup>21</sup>Elliot Smilowitz. *Trump Calls for ‘Hell of a Lot Worse than Waterboarding’*. Feb. 6, 2016. URL: <http://thehill.com/blogs/ballot-box/gop-primaries/268530-trump-calls-for-hell-of-a-lot-worse-than-waterboarding> (visited on 03/05/2018).

<sup>22</sup>He was something of a celebrity before, but he is now much more of a celebrity.

<sup>23</sup>It is possible, of course, that he would not be worried, because he knows that his retirement plans are now secure.

# A different end of history

Joshua Loo

Francis Fukuyama

*The End of History and the Last Man*

973.933 WOL—John Sargeant Room

ISBN 978-1408711408 / 1408711400

For a book whose major conclusions are wrong, *The End of History* is a surprisingly well-written book. The analysis is insightful, and, for long periods of time, completely correct; obviously there are some analytic gaps, but there will always be analytic gaps, given that this is political science and philosophy, not a rigorously defined logic system; it is not clear that the book is much worse than any other, in analytic terms—Fukuyama was, to some degree, simply unlucky. The question is, therefore: How did Fukuyama manage to so erroneously predict the future?

Before that, it is necessary to explain how Fukuyama was wrong. The primary thesis of the book is that liberal democracy is the end state of humanity—there is no political ideology which will succeed it. There are several subsidiary claims—that totalitarian dictatorship, for example, is incompatible with strong economic growth, that *θυσια* is responsible for our desire for democracy (and that democracy best recognises this desire), and a few further subsidiary claims.

That the final claim is false is fairly obviously true. Fukuyama rests his claim that liberal democracy is the future on the subsidiary claim that there are no alternatives. There are, and they are remarkably successful. China is clearly not democratic (there is no need to provide a citation for this); this is evidenced economically, in that China's GDP is more than half that of the United States in nominal terms, and greater in purchasing power terms. It is also true in political terms. China also dominates various strategic sectors, such as the manufacture of transistor-based equipment; consortia of its scientists are at the forefront of research in quantum computing, genetics, and energy-efficient technologies.

Evidence of this abounds: there is democratic reversal nearly everywhere, with South Africa perhaps being the only tentative

exception. The United States has been reclassified as a 'flawed democracy' by the Economist Intelligence Unit;<sup>1</sup> gerrymandering is widespread<sup>2,3,4</sup>). In the United Kingdom, detractors of the referendum result seem to think the country in crisis before any departure, whilst supporters note that the process has not been completed yet, and appears to be a failure in that sense.

Fukuyama's arguments that centralised state control of economies appears to broadly be infeasible are sound, so long as the comparative is between the state planning we saw in the USSR, and the (somewhat distorted) free market systems of the PRC, United Kingdom, France, et al.. He then proceeds to claim that *θυσια* requires that there exist a liberal democracy.

Perhaps in the 1990s and early 2000s, this was true. The decline of activism is perhaps most visible in Hong Kong, where the propensity to protest was once described as 'the national sport'.<sup>5</sup> In 2003, up to a tenth of the population marched against the proposed enactment of Article 23 anti-subversion legislation, and won.<sup>6</sup> Now, such legislation is once more a governmental agenda—and there have been no protests. The 2017 pro-democracy march saw a turnout of just 66,000—far lower than any previous year.<sup>7</sup> Why?

The primary reason is that the winds of change now face a different direction—the authoritarian direction of China. This is why leaders do not speak of 'democracy' but 'development', for they are no longer the same; to be developed is no longer to be democratic. Those leaders who once had to pay lip service to democracy—whose number once included such unlikely democrats as Putin—because of Chinese development, are now able to point to something else. Fukuyama would not of course dispute this, for the reverse was part of his explanation of the power of liberal democracy.

<sup>1</sup>"Democracy Continues Its Disturbing Retreat". In: *The Economist* (2018-01-31T12:06:06Z, 2018-01-31T12:06:06Z). ISSN: 0013-0613. URL: <https://www.economist.com/blogs/graphicdetail/2018/01/daily-chart-21> (visited on 03/07/2018)

<sup>2</sup>US Judge: Utah County Election Maps Must Be Redrawn Again | Metro News. URL: <http://www.metronews.ca/news/world/2017/07/20/us-judge-utah-county-election-maps-must-be-redrawn-again.html> (visited on 03/07/2018).

<sup>3</sup>*League of Women Voters, et Al. v. the Commonwealth of Pennsylvania, et Al.* Jan. 1, 2018. URL: <http://www.pacourts.us/news-and-statistics/cases-of-public-interest/league-of-women-voters-et-al-v-the-commonwealth-of-pennsylvania-et-al-159-mm-2017766> (visited on 03/07/2018).

<sup>4</sup>N.C. Gerrymandered Map Ruled Unconstitutional By Panel Of Judges. URL: <https://www.npr.org/sections/thetwo-way/2018/01/10/576966545/n-c-gerrymandered-map-ruled-unconstitutional-by-panel-of-judges> (visited on 03/07/2018).

<sup>5</sup>Hong Kong - Wikitravel. URL: [https://wikitravel.org/en/Hong\\_Kong](https://wikitravel.org/en/Hong_Kong) (visited on 03/07/2018).

<sup>6</sup>CNN.Com - Huge Protest Fills HK Streets - Jul. 2, 2003. URL: <http://edition.cnn.com/2003/WORLD/asiapcf/east/07/01/hk.protest/> (visited on 03/07/2018).

<sup>7</sup>"Annual July 1 March Draws Record Low Turnout, Police Claim". In: *South China Morning Post* (July 1, 2017). URL: <http://www.scmp.com/news/hong-kong/politics/article/2100860/hong-kong-pro-democracy-march-sets-anniversary-citys> (visited on 03/07/2018).

# Musical commentary

## The best début albums of 2017

Ayan Vijaypurkar

The most interesting albums to listen to are début albums. To the music critic, début albums highlight the changes in the industry throughout the year. Along with this, they are great ways to track which artists may become prominent in the next year. Below are the top four début albums in 2017, these albums are selected for their uniqueness and popular appeal and their respective artists show great potential for a successful 2018.

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Khalid

‘American Teen’

54:37

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Khalid Donnell Robinson is an American R&B artist who recently came to fame after his hit song ‘Location’. The singer/songwriter then went on to release ‘Saved’ and ‘Young, Dumb and Broke’, which hit the top of the charts incredibly quickly. His début album contains prominent acoustic and vocally-driven melodies with a very distinctive Atlanta Trap flavour to it. His lyrics paint powerful and fond memories of his teenage years that are nostalgic and pair well with his uplifting voice. This début album was not the last we heard in 2017 and further collaboration with the pop/dance artist Marshmallow with their hit song ‘Silence’ suggests that this is not the last of Khalid.

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XXXtentacion

‘17’

22:01

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Jahseh Dwayne Onfroy (or XXXtentacion) was a prominent Soundcloud rapper with a cult following. His abrasive ‘Look At Me!’ was drawn to the internet’s attention after hitting ten million listens on Soundcloud and his single flooded the internet. Despite his controversial arrest, he was able to release a début album that was unlike any other of this year. It showcases XXXtentacion’s extremely innovative and diverse style with short one minute songs of different forms of hip-hop. Unlike other rap artists, XXXtentacion paints these one minute songs with no regard to conventional song structure is one of the many things critics commend him for. He demonstrates proficiency in multiple forms of music. He recently demonstrated his ability to incorporate particularly chilling vocals in ‘Jocelyn Flores’ and ‘Again’<sup>1</sup>

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<sup>1</sup>This song was written by Noah Cyrus and features him singing an exceptional and unexpected second verse.

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Mura Masa

‘Mura Masa’

45:17

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Mura Masa or Alex Crossan is one of the most talented musicians on the charts. Every since his mixtapes, fans have been anticipating his début showcase. The Album brings the biggest names in their fields: Charli XCX for pop, Desiigner for Trap, ASAP Rocky for Brooklyn Flow, and NAO for future bass. The album contains many well fleshed-out genres including pop, hip-hop, funk, trap, bubblegum, and electronic sub-genres, such as ambient, disco, dubstep, house and tropical house. Listening to his shows him proudly showcasing something that no other artist alive or dead will ever be able to rival. Love\$ick reached number one on the BBC Radio 1XTRA charts where it stayed for 2 more weeks. What If I Go? is also song that received large amounts of success after being relentlessly promoted by Vevo and having large amounts of views on youtube.

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Sampha

‘Process’

40:17

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Sampha is possibly the most inspiring vocalist that has ever come from south London and he has quickly built up an incredibly network of features. He was featured in Drake’s song ‘4422’ which I think is the best example of ambient R&B ever. He was also featured in ‘Saint Pablo’ in Kanye West’s Life of Pablo. His début album redefined the power of the voice and his powerhouse vocals fill the song with complementary sharp bells and percussion. The album features stories of sweet sorrow that he draws from his childhood. Many of his songs tell the story of his mother’s fluctuating health as he was starting to become a prominent artist. He dreamed of her seeing him as a successful musician but his début album reached two years too late (his mother, Binty Sisay, died in 2015). His earlier collaborations with SBTRKT, such as Trials Of The Past, use time as an enemy and show sampha wounded and depressed. However, Process (the début album) is a sign of recovery with songs like No One Knows Me Like The Piano which are far calmer and embracing of his sorrow. It also features many SBTRKT inspired songs like Plastic 100 which is a very minimalist song but seems to feel incredibly heated and intense during the chorus.



## Richter's 'Memoryhouse'

Sam Rubinstein

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Max Richter

'Memoryhouse'

55:34

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Max Richter's 'Memoryhouse' is one of the best things to happen to music in the 21<sup>st</sup> Century. The German-born composer's début opens with the harsh pitter-patter of rain, but the storm is quickly overwhelmed by the serenely beautiful violins and piano in 'Europe'. Even for those who are not generally affected by art of any sort—those for whom music is not an emotional affair capable of bringing one to tears—must concede that Europe, in its ethereal beauty, comes devastatingly close.

The opener gently gives way to 'Maria', in which the Russian poet Marina Tsvetaeva recites one of her works over a relentless and tidal orchestra. She is not the only poet Richter eruditely samples; a prophetic John Cage (known primarily as the iconoclastic composer behind '4'33'") vividly describes his 'garden of technology' in 'Garden (1973) / Interior', for example.

The operatic 'Sarajevo' begins with a faint and echoing whisper: 'My dear love'. The main melody of this piece harkens back to the album's opener, while foreshadowing its centrepiece, the monumental 'November'. Rightly one of Richter's most acclaimed and recognisable pieces, it also starts with the belligerent thud of rain, this time complemented by the distant roar of thunder, but once more the violins prevail. It's harrowingly beautiful on its own, and it is even better within the context of the album.

The penultimate piece, 'Last Days', is as apocalyptic as its title suggests. It is one of the most conventional compositions on the

album, a gentle crescendo that reaches a filmic dénouement. But allowing it to conclude the album would give the listener a sense of closure; a sense which Richter cruelly (but brilliantly) snatches away in his final piece, the eerie and disconcerting 'Quartet Fragment (1908)'. This concludes the album perfectly, leaving the listener drowning in a pool of emotions.

Lurking behind the album are the omnipresent spirits of Steve Reich and Philip Glass, but to suggest that Richter is just the next in a long line of minimalist composers doesn't quite do him justice. His work is clearly inspired by non-classical genres—there are echoes of Aphex Twin and Kraftwerk in his compositions, leading 'Memoryhouse', in foraying into territories usually unfamiliar to the classical or minimalist composer, to be frequently regarded as a vanguard of the 'post-' or 'indie-' classical genre. 'Memoryhouse', and 'November' in particular, is testament to Richter's originality and genius, and even now, more than fifteen years after he released his first and best album, recent works such as 'Sleep' prove him to be one of the most exciting and brilliant figures in contemporary music.

It is baffling that 'Memoryhouse' is not hailed as one of the finest musical accomplishments of our time. This review, therefore, was written in the hope of popularising an album that sorely deserves more widespread acclaim. 'Memoryhouse' an unambiguous masterpiece that's too often overlooked.

## Benedict Randall Shaw's Algorithmic Music

Joshua Loo

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Benedict Randall Shaw

Piano Sonata N°1 in C «L'algorithmique»

1:08:26

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One listener described this piece as 'beautiful as a sewage plant is beautiful'. Though this comment was hastily followed with a reference to some (broadly) beautiful relics of the Victorian era of investment in infrastructure, the future, and other such alien things, it is certainly true that the sonata is

somewhat disjointed. This is to be expected, as the sonata was programmatically generated. The quality of the music is already surprisingly high, especially given that it was generated not by, for example, a computationally well-endowed neural network, but 'conventionally', that is, with reasonably well-defined and comprehensible pseudo-random generation of musical passages. Once functionality for harmony, resolution, and other such features broadly common to music in the past few millennia is implemented, which should be relatively trivial, the music will cease to be comparable to sewage plants in those whose narrow horizons, revealed by their ignorance of the splendour of Victorian infrastructure, also preclude enjoyment of such algorithmically generated music.

# *Cabaret*: Nazis and Strippers and Ed Easton—Oh my!

Thomas Adamo

Content warning: nudity, pornography, anti-semitism. **This review contains spoilers.**

In premise, *Cabaret* was the most controversial of all productions in the last few years—the tale of an American Gentleman visiting the infamous ‘Kit Kat Klub’ in Berlin, and the events surrounding him and the people he interacts with. Readers may recall the latest issue of *Pink*’s coverage of *Cabaret*. However the reputation the play had in the months running up to the performance was, to some extent, undeserved. It was not an erotic strip-tease bordering pornography, but rather, a harrowing view of the human condition through the lens of the world of Berlin nightlife and the Nazi uprising, sprinkled with hilariously executed innuendo and superbly choreographed dance sequences, which at worst were moderately raunchy, achieving desired effect without taking it too far. The play was very self aware of the dangers that such a production could create and was careful not to over step the limit.

There was clearly a great effort (budgetary and otherwise) in set design. The words Kit Kat Klub were lit by large light bulbs above the stage, and the first row was made up of velvet covered tables, with fans and bottles and German marks, I was lucky enough to get one of these tables, as much of the audience seemed too ashamed to be sitting in the front row, especially the more nervous among them. The live orchestra in the back was also very well managed and never missed a beat. The singing was some of the best the school has had in the the last few years, especially from Darcy Dixon and Louisa Stuart-Smith, although the accents at times were a bit iffy; most noticeably, some of the German Accents came and went.

Cliff Bradshaw (Alex Fleming-Brown), a novelist, tired of his usual haunts of Paris, Rome and Vienna, searches for inspiration. He finds it in an invitation from Ernst Ludwig (Charlie Howe) on a train to the Kit Kat Klub. Frau Schneider (Darcy Dixon) shows him a place to stay. Cliff visits the club and meets Sally Bowles, a performing girl. Sally becomes pregnant after they fall in love; they nevertheless stay together, with Cliff finding work as a smuggler for Ernst. On finding that this smuggling is for the Nazi Party, he refuses to continue. At the same time, Frau Schneider and Herr Schultz (Parth Agarwal), a Jewish fruit shop owner, become engaged, but postpone the marriage due to the rise of the Nazis. There is a certain cruel irony in the line ‘After all what would they do to me? I am a German!’ Cliff, after confronting Ernst, is restrained by other Nazis; on returning to Sally, he discovers that she has decided to abort their baby after all; she returns to work at the club, whilst Cliff leaves Germany. The song concludes with the master of ceremonies, sitting alone in a concentration camp, singing ‘Life’s a Cabaret old chum, Life’s a Cabaret!’

The two worlds created in this play, that of the outside world and that of the Club, provide an excellent contrast. The club and the master of ceremonies, who I can only describe as a transient mime on every side of the fourth wall, played impossibly well by part time Joker impersonator Ed Easton (more on him later), portray the raunchy, fun aspect of life, full of pleasure and good times; the high life life can also be seen in the blossoming of Schneider and Schultz’s relationship. However, both are torn

down by the cruel reality of the outside world, and as the play progresses, the club becomes more sinister as the outside world does, creating a veritable Rocky Horror Picture Show, featuring a song about a Gorilla, who is then described as looking Jewish, a more distorted and sinister *Cabaret* line up, and finally in the most harrowing final moment, the master of ceremonies in striped attire sitting in a concentration camp with neon swastikas in the background.

Ed Easton completely steals the show, from the moment his overly made up face appears from behind the curtains; his slightly creepy, yet downright hilarious delivery became the focus of every scene he was in, his songs were the most enjoyable, his jokes, the funniest, and his physical acting was in a league of its own. The highlight of my experience was when he awkwardly fondled my hair during one of the sequences. It was incredible that he never broke character, even for a second, despite everything that was going on, and seeing him in fishnet stockings and high heels just added to the icing on the cake. His singing too, was of very high standard and he remained the star of the show throughout.

There is also the excellent chemistry between Alex Fleming Brown and Louisa Stuart Smith, who both give a great performance and sing perfectly well. However the impression was given at some points in the first half that they were just reading from a script, and it did not feel as natural as it could have been. That being said, in the second act, there was a lot more feeling put into each word and it generally felt more believable. However, the best couple chemistry had to go to Parth Agarwal and Darcy Dixon—their song about how he gives her a pineapple is both sweet and hilarious: Parth plays the goofy, well meaning Schultz very well, and the scene that got the most suggestive ‘Ooooo’ from the audience, in a play replete with innuendos, was when Schneider told Schultz that she was to consider his offer of marriage, but that he has reason to be optimistic, which epitomised the connexion between them.

*Cabaret* was nevertheless imperfect; some songs went too far, the most prominent of these was ‘Two Ladies’, in which Ed Easton describes his living arrangement with two of the girls from the *Cabaret*, (Mina Polo and Clara Falkowska). The song was no doubt hilarious, with the constant appearance of Luke Buckley Harris generating laugh after laugh. But at times the casual misogyny was too much—the line ‘I do the cooking, she does the cleaning’ for example sent palpable waves of discomfort throughout the audience, as did Ed Easton piping at the very start—‘[a]nd each of them a virgin!’ Though these problems were caused by the script, not the actors, it was still uncomfortable to hear, given the age of those on the stage. The first half was a little too long, though the second half was better done.

Despite its flaws *Cabaret* was a fittingly bizarre ride down the velvet staircase into darkness full of hilarious songs, excellent acting, and ultimately harrowingly concluded by an ending which shows us what really happens once the party has ended.

# Lectures

An account, written such that 'x' should be read as 'the person delivering the lecture said x', is shown; **commentary is in bold**.

## Is inequality fair?

Joshua Loo, and Jonny Heywood

Dr Brooks is the Chairman of the Board of the Ayn Rand Institute

The conventional view of inequality is that it is bad. It causes problems—it reduces economic growth, and can even cause terrorism. The broad thesis of this talk is that the claim is not true. Social mobility may be insufficient, but that is primarily the product of government distortions, such as corruption, which enrich those who do not deserve to be.

How do people acquire money? They must have a good idea which appeals to the market, and sell products based on this idea. Most wealth is acquired through this process—this appeal to the market—consider, for example, on the Forbes 400, a list of the wealthiest people in the United States.

Why do people purchase products? We are rational creatures. It is insulting to suggest that we are not, or that we do not operate by our free will. Some purchases are caused by status, but most are caused because both parties materially benefit. If one party will not benefit, the exchange does not occur.

There is more to life than money. Ergo, it is not clear why inequality in the distribution of money is unfair.

Fairness is based on desert. It is only natural that there should be inequality, because we differ in intelligence, physic fitness, and several other dimensions which impact our earning potential and other equivalents in other outcomes. It is a metaphysic fact that we differ.

Desire for equality of outcome is prompted in large part by thinking which broadly parallels that used in a pie analogy: there exists a pie, and the question is how to divide it. This relies on three falsities. First, there exists a fixed pie, whose size cannot change. Second and relatedly, the pie does not change size as a result of what we do—government policy, consumer confidence, and so on. Third, there exists one pie, instead of many separate pies, which each legitimately belong to one person or another.

First, it is not clear that the example is sufficient to rebut claims of inequality. It is possible that inequality could be problematic even were the richest to have found their positions by hard work. If most wealth were possessed by the upper middle class, who maintain their families' positions by availing themselves of various services inaccessible to those who earn and possess less, many claims about inequality—that most wealth comes from inherited privilege instead of hard work, and that consequently redistribution is entirely legitimate—would remain true.

Second, it is not even clear that those on the Forbes 400 earned their positions by hard work. Genetic advantages, to the extent that they exist, are not conferred by hard work. Parenting is not earned by hard work. Perhaps the hard work of parents confers a right to convey rewards to children, but this right may also decay.

All economics is microeconomics in a normative sense, that is, although we can lump together individual inter-pie transactions, each pie is rightfully individual, and only should normatively be treated as a larger pie if this is consented to.

Why? Suppose the following situation: there exists a person with a pie sufficient to feed ten people, and one who, due to a lack of pie, will starve. Brooks would have us say that the pie is property, and so may not be seized. The philosophic and political mainstream would have us take the pie. Brooks does not provide a reason why we should choose one alternative over another. Given that most moral philosophy relies on intuitions, we should presumably choose the second; Brooks, however, was there, and so ought to have given us a reason, since he was here to promote this idea.

Consider postcolonial Vietnam, where egalitarianism failed. The first inequality noted was the rural-urban divide; consequently, the cities were emptied. The second inequality noted was in foraging ability; consequently, this too was banned. Educational inequality was rectified by the shooting of all those who had education, as implied by literacy, or spectacles. All this was in the name of equality.

Western intellectuals continued afterwards to suggest that this equality was a noble goal, even if the means used to achieve it were suboptimal (and/or even worse than non-achievement of this goal).

That evil means have been used in an attempt to achieve one end or another does not imply that the end is not a good one. The evil of the Stalinist régime should not be used to vilify industrialisation, the evil of British colonial rule should not be used to vilify the common law, and so on. Unless there is some necessary connexion between a particular set of means and an end, the end cannot rightly be vilified by evaluation of means, even if they should be as abhorrent and aberrant as those used in Cambodia.

Our very humanity requires difference, that is, without it, we cease to be human, because our human essence requires that which makes us different (e.g., a desire to write literature, or be educated).

There are several unanswered questions here. First, why is it that ‘humanity’ is important? That is, it may be viewed as ‘human’ to have two arms, but we do not consider this to be of particular importance. Presumably, the answer involves a particular conception of ‘humanity’, in a moral or qualitative, as opposed to biologic or anatomic, sense; this therefore raises a second question—why is it that our difference is necessary for *this* humanity? (We shall not attempt to answer this question because there are several answers to the first question and its answer.)

All that should be supported is political equality—equality before the law, and before the courts. We should all be equally permitted by the state with as much freedom as possible to find our unequal outcomes.

I asked Dr. Brooks why he believes in absolute property rights. There are not so much absolute property rights as rights to be free from coercion, which necessitate absolute property rights. The connexion between the two is not necessarily

true. Modern salaries are paid into bank accounts; they are essentially numbers, which can be modified by the state such that a reduction or increase is achieved. Consider a rich aristocrat who owns five houses. It is possible to seize one house without harming the aristocrat or violating the aristocrat’s right to be free from coercion. To the extent that there is coercion, this is the same coercion which also prevents my going into any house I should like to enter, which, presumably, Dr. Brooks supports.

The principal problem with this lecture was its lack of rigour. That the conclusion (that inequality is a necessary consequence of fairness) likely follows from the premises was demonstrated moderately well. Yet each of the premises—that wealth largely is acquired through hard work, that our differences are innate, that there exist absolute property rights, and so on—is sufficiently difficult to demonstrate that even had Brooks focused solely upon one of them for the entirety of the lecture he would not necessarily have made much progress.

## University fees

### Joshua Loo

Regrettably, the page of notes which included information such as the name of the speaker, and the precise topic of the lecture, has been lost. The lecture was about university fees. An account follows.

‘Free’ means paid by taxation in general; nothing is ‘free’, as in ‘free beer’.<sup>1</sup> The alternative is that the direct beneficiaries of the education provided should pay. The broad thesis of the lecture was that, so long as our education continues to be as stratified as it is, with a Russell Group or similar, and several tiers of university within that, this is superior to funding by general taxation.

Funding from general taxation is inegalitarian. Half do not go to university. Their absence is often due to bad luck—their parents may not have focused on their education as children, they may suffer from an inherited genetic disease which decreases the likelihood that they succeed in their university applications, and so on. There is a 23% boost for men and 53% for women after going to university, even when adjusted based on A-levels in an attempt to compare broadly similar sorts of people.

Leftism seems to correlate with this inegalitarian policy. Under New Labour, fees were set at £1000, then £3000. The Tories set them at £9000; Miliband proposed £6000, and Corbyn proposes none.

Dworkin provides an interesting thought experiment, broadly along the lines of the veil of ignorance.

Consider Miliband’s proposal, that fees should be reduced to £6000. Those who know that they will earn well after university will attend anyway, so it does not help them. It is better that high earners pay something, and those who earn less have something of a rebate.

This is the current system. United Kingdom and European Union citizens pay £9,250 and maintenance. This is, in turn, paid in the form of a loan. 9% of all income over £25000 is used to repay the loan. After 30 years, whatever debt remains is written off—normally a third of all debt is written off in this way. Hence the £3000 is better spent, in that it helps the poorest off.

Some worry about barriers to entry. This subsidy minimises entry worries. It is hard to know the counterfactual, but during a time of rising fees, (presumably because the poorest off know about how student loans work) the participation of those in the lowest quintile sorted by parental income rose.

The egalitarian case for tax requires more of a focus on basic aspects of education. There are more, for example, apartment shares, and commuting students. All universities must be equal, with few or no elite universities. See, for example, Swiss constitutional equality between technical and academic schools.

When asked about the standard response, it appeared that there was none; those to whom this argument was delivered who supported the funding of university fees by general taxation appeared to agree that there is a problem with this.

<sup>1</sup>Even free beer costs the person who is offering the beer for free. This is not intended to advocate the consumption of beer; readers should of course consult school policy *in re* beer consumption.

# On *Pink*

Joshua Loo

The following article is in part based on incomplete memory and illegible notes. Responsibility for any errors remains, of course, that of the author and the editor, who are in this case the same person; the editing of this article, but not the responsibility therefor, was delegated to another person.

Few publications in recent memory have caused such an uproar as the latest issue of *Pink*; *The Elizabethan* has been tamed by the forces of professionalisation, Hooke and Camden are sufficiently detached and specialised to avoid controversy, and *The Librarian* has such a small readership that even the most divisive articles have not attracted very much comment.

*Pink* prompted the largest unrest in the school since protests on the prohibition of Yard football; the protest was timed such as to be viewed by the entirety of the school, who were halted on the way to Latin Prayers. Yet the headmaster equally skillfully appears to have defused the situation. *The Librarian* understands that, after a meeting called by the headmaster during morning break, the headmaster indicated that there was to be no punishment for the creators of *Pink*, his desire that this should be communicated to those who wrote it, and that the editors of *Pink* be made aware of this indication. Almost all unrest has halted; there was in some quarters a feeling of jubilation, at their having halted action on the part of the headmaster.

Yard was at 8:30 completely empty. Noöne, apart from those scurrying about to and from houses, and so on, was present; this remained the case until about 8:41, when a large banner was unfurled from the window of Grant's. It appeared that the organisers of the unfurling of the banner had not accounted for the wind; we assume that Dr. Smith personally organised astrophysic forces such as to precipitate the foiling of their plan. An initial attempt to attach almanacks or some other weight to the bottom of the poster in order to, in turn, foil the foiling, was halted by increased vigour on the part of the wind. At some point, it is understood that a member of staff halted the deployment of the banner; one source who was present at the event claimed that it was impounded, though this may be school practice (we understand that a banner with 'Free Tibet' was impounded after the Bursar complained of its being hung out of the Sargeant room before the signing ceremony of the Chinese schools agreement.)

A number of people in whose calling distinguished members of the school community we feel justified, viz. Messrs. Page, Fair, Feltham, Walsh, and (a momentarily present) Wurr were spotted in Yard, in various different groupings; Dr. Smith, Mr. Kemball, and someone whom a source with less than certainty believes to be Mr. Sharp initially attempted to disperse the crowd, with little or no success. By this time, a large number of people had entered Yard, and were looking on. Norm Yeung was seen attempting to video the situation; Freddie Poser took the opportunity to use a proper camera. When asked whether any policies applied to the gathering, one teacher said that 'you [we] should all [have] be[en] in Latin Prayers', and that there was a 'behaviour policy'; strictly speaking, one should note that

we were not required to have been at Latin Prayers, for the gathering ended before 9:00. (Further conversation with the teacher in question suggested alternative recollection on the part of the teacher; it is probably true that we should have all been 'going' to Latin Prayers, with the exception of a few who inhabit College.) We have reprinted the policy at the end of *The Librarian*; readers may judge the conduct of participants accordingly.

A source present at the scene says that the most prominent chants were 'Oh Westminster', followed by 'Jaya Yaya' (or 'something to that phonetic effect'), some sections of Pater noster, and '[w]e love you *Pink*, we do'. A number of people emerged in pyjamas; we also have not heard news of any punishment related to this. Others wore some sort of pink somewhere; some correspondents of *The Librarian* inscribed their almanacks with 'Solidariność'. Very little was thrown; there was certainly no violence. The most threatening projectile was probably a piece of cardboard, which found its way into a bin.

By 8:54, a number of people were induced to go into Latin Prayers. Noöne who had strayed from sumptuary orthodoxy entered Latin Prayers; it is not clear whether their absence was caused by prohibition of entry or boycott. The gathering started to disperse after 8:55; many took their places in Latin Prayers, initially slowly, but soon increasingly rapidly. The headmaster commenced Latin Prayers by immediately addressing the situation: words to the effect that there exists no greater believer in the concept of loyal dissent than he were uttered, to much genial laughter. He continued, reminding pupils of his love of 19th century radicalism. The headmaster suggested that the protest was initiated by a false rumour. *The Librarian* understands that at some point, the editors of *Pink* were divided as to whether they had been identified, and that they believed that an ultimatum from the Under Master had been issued. Whatever happened, it was known by lunch-time that there was to be no punishment. Some rumours said that the school was prepared to expel the editors of *Pink*, and to report these expulsions to universities; *The Librarian* has heard nothing more to confirm these rumours. It may be that these were the 'false rumours' to which the headmaster was referring.

Prayers commenced. These prayers were in particular graced by thoroughly spirited singing on the part of he who is out of all of us perhaps the most sonorous (and soundly dressed), viz. Mr. Page, whose slight mistiming of the end of his cry precipitated further laughter. The organist, perhaps moved by the general excitement of the pupil body, proceeded to play even more erroneously than usual, though the singing of Pater noster proceeded without further amusement, perhaps due to the saturation of our capacity to cause further disturbances. One source said that the errors were deliberate, and that Mr. Kemball 'began to berate him—if not directly accusing him of activities related to [the] dissent then stirred up'; there is no suggestion of wrongdoing, especially in view of the normal standard of playing in Latin Prayers. We calculate that the statistic significance of his playing was approximately 0.6; consequently, there is no reason to suspect the organist.

One Theology and Philosophy candidate said that he was there to protect our ‘God-given right to free speech’; he may have forgot that he already has an offer. An observer, who refused to be named, noted that, as the number of legitimate avenues for satire has decreased (we assume that he meant legitimate avenues with a readership greater than four), the general desire of the school for satire manifested itself in an underground *Pink*. After Latin Prayers, some pupils commented that the protestors had been ‘slapped down’ (or used words to that effect); your correspondent overheard at least one saying that she was glad that there had been a ‘riot[sic]’ at her time in school. One person who had not even been to Latin Prayers was unaware of *Pink* in general until he was informed of the events of the morning by others who were more eager to attend. There are still many members of the school who have not seen copies of *Pink*; *The Librarian* has uploaded a scanned copy to its website.

Amidst the furore, two questions are pertinent. First, whence, and why—now, and at all? Second, was *Pink* any good?

Whence *Pink*? Ben Brind OW wrote to me after I asked for an old copy of *Pink* for Chaplain’s breakfast that, at some time before February 2014, he ‘took on *Pink* ... in one of the oddest processes ever established. The entire edition had blown up in the previous year when Sandy Crole tried to do an edition with Will Stevens and Lucy Fleming Brown. Dr. Boulton vetoed it at more or less the last minute ... Dr. Smith then announced that he would set up a version of *Pink* when I was in sixth form. I turned up to the meeting slightly puzzled as to how this state-sponsored version would work but in a state of curiosity.’ He writes that many issues of *Pink* before largely consisted of teachers superimposed on page three of *The Sun*, and ‘ill-judged comparisons to authoritarian régimes’—they were ‘of extremely poor quality’. This *Pink* continues the tradition of publication without censorship from the school, anonymously, which was interrupted temporarily by the Dr. Smith-approved issue in 2014.

That is an answer in one sense, but it feels insufficient. Why now? That is to say, we have answered the question in the same way that we may attribute a mugging to a specific set of events—‘I thought to take the bus instead of the train, having been made aware of delays’—but nothing more—‘I was more likely to be mugged due to a reduction in police attention’, and so on. It is more interesting to ask why in the second sense—which factors conspired to make the events as they occurred more likely?

A few say that *Pink* is a product of moral decline. In the past, we studied classics, used the faculty of memory as God ordained, and respected hierarchy. Now, we take undemanding examinations in analytic languages, reliant on the computer for memory, and no longer respect hierarchy of any sort. To some extent, there has indeed been a reduction in respect for hierarchy. Yet it is doubtful that those of the past Westminster truly believed in the hierarchy which was imposed upon them. In the same way in which those in future generations should not be convinced by the school’s outward commitment to social justice of any commitment on the part of pupils, amongst whom there exist a vast array and quantity of prejudices in spite of, or perhaps because of, campaigns for their eradication, we should

not assume that in that past world everyone was committed to these values.

The change, therefore, is not one of moral decline, so much as one of expression. Even then, it is not clear that our willingness to mock in public has declined; past issues of *The Elizabethan* were often somewhat satiric, even to the eyes of one unaware of Westminster’s past. Hence the change is really in the mode of expression. At present, there exists not even a School Council; when the School Council existed, it was relatively clear that for the most part there was very little activity—infrequent meetings, poor attendance, and a poor reputation (whether justified or not) hampered its ability to act. Complaints must be privately communicated, in private conversation online and in real life. None of the school publications are satiric.

Even in the 1990s, there was still a sense of humour in *The Elizabethan*; readers continued to ‘employ the medium of’ the august pages thereof. One could attribute this to the editorship: in the 1870s, it appears that pupils edited it, in the early 1990s, Mr. Pyatt, now, Mr. Page, and so on. However, it is not clear that the decline in quality was due to the editors. Rather, it was perhaps due to a change in what was viewed as acceptable. This is most visible in the decline in the number of letters sent to *The Elizabethan*; at present, there are no letters whatsoever, and there have not been for over two decades. Letters used to be sent with witty Latin pseudonyms and contained complaints about a vast array of issues facing the school. It is apparent that in the 1870s there were more legitimate avenues of public protest than there are now.

Hence the true reason for the propensities which produced *Pink* was a decline in the number of legitimate avenues of public protest. Perhaps there were protests and satiric issues of *Pink* in the past, in which case this hypothesis is somewhat invalidated. Nevertheless it is apparent that the popularity of *Pink*, and the change from a normal state of Westminster apathy (manifest in what we described in the editorial of the latest issue of *The Librarian Supplement*) to an attitude of active protest suggest that even were there to have been some publications à la *Pink* before these trends, there is still something to the hypothesis that expression has been diverted.

The most pertinent question is, however, whether this *Pink* was any good. Some parts were rather entertaining. Very few would not be amused by page fourteen, for example. Some parts were lost on others—the parody of the open letter sent to the headmaster in re the opening of schools in China, for example. Many were somewhat in between—the couples section was not particularly humorous, but, if as one teacher suspected, the couples referenced were based on specific couples, it may have been rather crueller, though perhaps more entertaining to those suitably acquainted with the material for the page.

Some suffered more than they should have. Mr. Lynch, the head of security, is generally agreed to have been unfairly victimised. Though, just as with anyone else, one cannot completely rule out the possibility that he was as described, there is no reason to suspect him more than anyone else. The defence of the editors—that it was so obviously satire that no one would actually believe it (or, indeed, believe the opposite), is, to some extent, true.

However, that an accusation is ridiculous, or is not to be believed, is insufficient to prove that it is acceptable to make such claims. The defence of Ben Brind, that it was difficult to mock the teachers who deserve to be mocked, because they were more likely to object, does not apply in this case, because Dr. Smith was not in charge<sup>1</sup> during the drafting process, and so there were no constraints.

The production quality of this issue of *Pink* was relatively high. It appears that external printers were used.<sup>2</sup> This issue of *Pink* has proved remarkably resilient to the pressures of a schoolbag; the stapling seems to have worked, in that none of the pages have fallen apart yet.

Nevertheless, there remain several possible aesthetic improvements. The use of 'straight' quotation marks, for example, is a regrettable oversight; some of the margins ought to have been increased, especially in the letter. The double hyphen in the 'profile' of Simon Lynch ought to have been an em dash, preferably without a space. Of course, some of these decisions presumably were in conscious imitation of their subjects—the order sheet, for example, was an excellent imitation of the poor design of the Intranet.

Some of the humour was overly crude. The foreward, whilst having broadly successfully imitated the tone of the headmaster, was rather tone-deaf in '~~Helping Poor People~~'; the provision of assistance to the poor cannot be said to, *per se*, be an evil, and was overly broad as a criticism of a policy which is, out of all school policies, certainly not the most egregious. Similarly, the insertion of 'yuck' after 'state schools' may say more about the editors of *Pink* than the headmaster.

Given that Chinese Britons are superior to their counterparts (on the flawed measure that is the examination for the GCSE)<sup>3</sup> in not only 'quadwuple maths' but English, and that the affliction of mathematic overreach affects pupils of all ethnicities at Westminster, 'Parent 1' seems to have been somewhat unfairly targeted.

## Policies

Few of the General Regulations appear to be relevant here; the regulations concern, *inter alia*, what might once have been termed vices (drugs, alcohol and so on), timetabling, bounds, and so on. Most relevant is the twelfth regulation, viz. '[p]upils in Yard are expected to be sensible and considerate at all times.'

The 'code of conduct', to which our adherence is 'expected', also may be relevant. One must '[s]how good manners to members,

The target of the letter has not complained; it managed to emulate the style of the original letter to the headmaster on the opening of schools in China quite well.

The 'couples' page was not particularly original; it could probably have been omitted without significant loss. The principal problem with the page is that, because they seem to be based on particular couples, they are likely insufficiently general to be humorous to a broader audience.

The target of the preview of *Cabaret*, which was reviewed in this issue of *The Librarian*, and who need not be named, is no less likely to either sue or have grounds to sue for libel by the erasure of his or her name; we are insufficiently aware of events in the Millicent Fawcett Hall to comment on whether this criticism was deserved.

The Order Sheet was particularly praiseworthy for its use of proper quotation marks; it seems sufficiently light-hearted to not deserve any particular criticism. Over the page, the staff photo competition was a little cruel; watching VHS documentaries about the Abbey is certainly a superior hobby to taking pictures of oneself or whatever else it is that we are expected to do now. 'EGO JOHN FALL' is crueller than it is a good pun.

*Pink* is, despite its faults, still, at heart, humorous; it hits some of the right targets, but may not have struck the balance between humour and decency.

What is the alternative to this procedure? Perhaps Dr. Smith had the answer, with his school-approved *Pink*. The conundrum is perhaps this: a school which would tolerate the editors of such a publication would almost certainly not need it, for it would be sufficiently self-reflective not to require such a mirror. Schools which do require such mirrors tend not to be particularly supportive of freedom of expression, as far as internal matters are concerned.

guests, and neighbours of the School ...[and] show regard for legitimate authority'.

None of the other policies appear to be particularly relevant to the protest; this may be because most schools do not find that they require a particular policy on mass unrest.<sup>4</sup>

<sup>1</sup>This is probably true.

<sup>2</sup>Obviously it would be unwise to use the school's printers.

<sup>3</sup>*Revised GCSE and Equivalent Results in England: 2015 to 2016 - GOV.UK*. URL: <https://www.gov.uk/government/statistics/revised-gcse-and-equivalent-results-in-england-2015-to-2016> (visited on 03/04/2018).

<sup>4</sup>These policies are available on the Intranet. See Intranet > Documents > School Policy Documents

The puzzles section is edited by Isky Mathews and Benedict Randall Shaw. Their contact details are listed on the cover.

Have you a puzzle? Email the puzzles editors.

## Chess

The first move is e4. Due to technical issues, we are unable to display the board; this should not be particularly problematic at this juncture, given that there has only been one move. The board will be displayed in later issues.

Readers of *The Librarian* are invited to submit moves for black. Where there is one move, this will be played; where there are multiple, one will be (pseudo-)randomly selected.

Commentary may be provided at a later stage. At this early stage, however, there is little or no need for commentary.

An anonymous person who is known to be competent at chess is playing white.

## Linguagrams

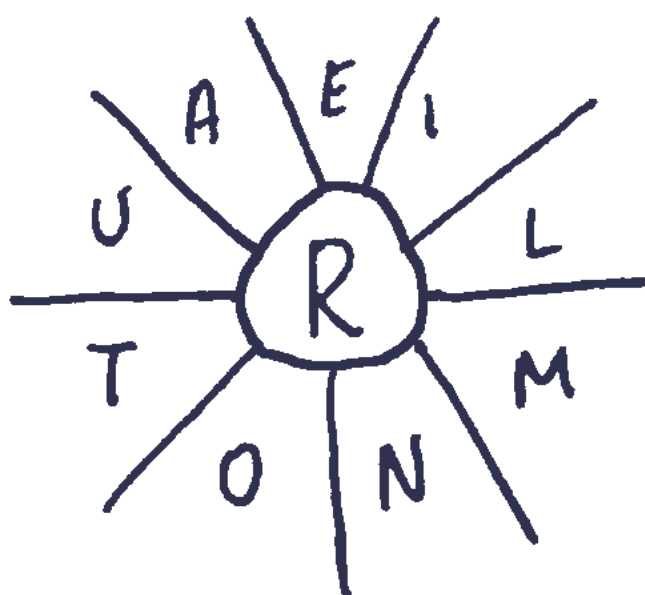
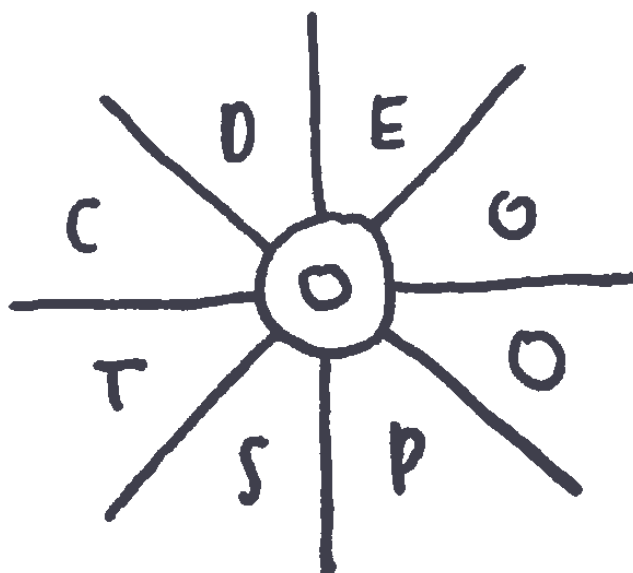
Linguagrams are an interesting form of puzzle: a phrase for which one half is in English and the other half is in a different language! If the other language is called *A*, then one solves the linguagram by translating the part written in *A* into English and vice-versa – the result, if done in the correct manner, will be a set of words which spell out phonetically an English noun or proper noun. An example is the phrase "Katrino Bitter Object" with the hint "A form of aquatic transportation."; upon inspection, one may be able to figure out that the word *Katrino* is Esperanto for *Cat* and so, by interpreting *Bitter Object* to mean the Esperanto adjective for "bitter" in the accusative case, we obtain "Cat Amaran" and so the solution is the word *Catamaran*, a well-known form of boat. With this in mind, here are this week's *linguagrams*:

1. *obscurus I am* – Hint: A form of platter-served food.
2. *Small πολλοταις* – Hint: A well-known company.



## Word wheels

The object in a word wheel is twofold: first, to form words by the use of the letter in the middle and a nonzero number of letters from the edge, and second, to find the word which uses all the letters.



## Sudoku

Puzzles of varying difficulty are included overleaf.

### Medium Difficulty

9						7		
	4		2		5	1		
	2		4			9		
7				4		5		
			5	1	6			
		2		8				9
		6			3		9	
		4	8		9		1	
		5						2

### Medium Difficulty

1			2	3				5
		9			4			
			9	6			7	
	2					1		9
9		8				5		7
6		4					2	
	4			5	9			
			1			8		
7				8	2			6

### Very Hard Difficulty

					8	6		
	4			1				
	5		9				3	
		9	1	5		3		
		3	6				4	
		2	8	9		7		
	3		4				6	
	6			7				
					1	9		

### Very Hard Difficulty

	7						6	1
6		2	7			3		
	9		2					
					6		8	9
5				3				2
2	4		8					
					2		4	
		6			9	5		3
1	8						2	



# **The Library Committee**

*Dedicated to the betterment of the library.*

Thomas Adamo	Benedict Mee
Morayo Adesina	Benedict Randall Shaw
Anshu Banerjee	Joshua Rosen
James Bithell	Arjun Seth
Lorna Bo	Brandon Tang
Robert Doane-Solomon	Margaret Teh
Ben Goodrick-Green	Jadd Virji
Jonny Heywood	Jonathan Watts
Shri Lekkala	Ben Weiss
Joshua Loo	Anna Yang
Isky Mathews	Michelle Yang
Adam Mee	Polina Zakharov