**Terminal cancer patient Ian Toothill conquers Everest**

**A terminal cancer patient who has been told he has just months to live has conquered Mount Everest.**

Ian Toothill said he believes he is the first cancer patient to scale the world's highest mountain.

The Sheffield Wednesday fan planted a flag of rivals Sheffield United at the summit for charity.

The 47-year-old personal trainer, who reached the summit on Monday, has raised almost £31,500 for Macmillan.

He [tweeted](https://twitter.com/IanToothill/status/871631098303860736): "Nothing to see here, just some cancer dude [Sheffield Wednesday] fan on the summit of Everest with a @SUFC\_tweets flag."

Mr Toothill, originally from Sheffield, lives in Willesden Green in London and has climbed in the Himalayas.

He was diagnosed with bowel cancer in June 2015 and told in early 2016 that he had beaten the disease, but later found out it had returned.

He said he has been told he has "just several months left to live".

Speaking to BBC Radio Sheffield in February, he said: "I'm determined to prove anything is possible."

He reached the top of the North Col route on 16 May and the summit of Everest on 5 June.

[Miss NJP tweeted](https://twitter.com/nicolajpriest/status/870979674020642817): "What an amazing achievement and a wonderful moment for @IanToothill. Feeling emotional. So glad you made it to the top #climbingforcancer".

The Sheffield Wednesday fan planted the rival Sheffield United flag at the summit after a friend donated £1,000.

Mr Toothill was accompanied part-way of the climb by Leslie Binns, from Rotherham, who [abandoned his climb to the summit after saving the life of a fellow climber](http://www.bbc.co.uk/news/uk-36437937) last June.

His [fundraising bid](https://www.gofundme.com/climbingeverestforcancer?rcid=229bedf84e5d4fb8a84c4b41f072ecb9) raised almost £31,500, beating the target of £29,100.

**Planet is 'hotter than most stars'**

**Scientists have found a hellish world where the "surface" of the planet is over 4,000C - almost as hot as our Sun.**

In part, that’s because KELT-9b’s host star is itself very hot, but also because this alien world resides so close to the furnace.

KELT-9b takes just two days to complete one orbit of the star.

Being so close means the planet cannot exist for very long - the gases in its atmosphere are being blasted with radiation and lost to space.

Researchers say it may look a little like a comet as it circles the star from pole to pole - another strange aspect of this discovery.

News of KELT-9b is [reported in the journal Nature](http://nature.com/articles/doi:10.1038/nature22392). Its highly unusual properties were also presented on Monday to the spring meeting of the [American Astronomical Society](https://aas.org/meetings/aas230) in Austin, Texas.

"We found [KELT-9b] back in 2014, if you can believe it; and it took us this long to finally convince ourselves that this truly bizarre and unusual world was in fact a planet orbiting another star," Prof Scott Gaudi, from The Ohio State University, told BBC News.

"We know pretty well how big the planet is and how massive it is: it's about three times the mass of Jupiter and twice as big as Jupiter.

"We know the parent star's properties reasonably well: it's about two and a half times more massive than the Sun; it's almost twice as hot as the Sun; and it's rotating very rapidly and so it would appear very flattened to our eyes."

'Hot dinner'

The planet is tidally locked to its star, meaning it always presents the same face - just as our Moon never shows its far side to Earth.

This raises the temperature on the "day side" of KELT-9b to over 4,300C - hotter than the surface of the average Red Dwarf star, by far the most common type of star in the Milky Way.

The host star - known by the simple designation of KELT-9 - is radiating so much ultraviolet light that it may completely erode the planet's atmosphere.

Prof Gaudi's team calculates material is being lost at a current rate of perhaps 10 billion or 10 trillion grams per second.

If KELT-9b possesses a rocky core, this could be laid bare eventually, but a more likely end scenario is that the planet will be engulfed by the star.

This star is what's termed an A-type object. These stars burn brilliant but brief lives. They exist for just millions of years rather than the billions of years that our Sun is expected to persist. So it may not be long before KELT-9 puffs up as it exhausts its fuel and eats the planet.

The discovery was made using a robotic telescope system that uses high-end - but standard - camera telephoto lenses attached to scientific grade detectors.

The Ohio State University operates the system at two locations, one in the northern hemisphere and one in the southern hemisphere. It is a collaboration with Vanderbilt University, Lehigh University, and the South African Astronomical Observatory.

This astronomical facility goes by the name of the [Kilodegree Extremely Little Telescope](http://www.astronomy.ohio-state.edu/keltnorth/Telescope.html). "We named the telescope kind of as a joke; we're poking a little fun at ourselves," said Prof Gaudi.

# Arts education is a postcode lottery. Britain must invest for post-Brexit theatre

Politicians talk up our world-beating arts scene — then cut the classes teaching children creativity through drama, art and music

 ‘If you pay for your children’s education, you’re assumed to want them to be introduced to worlds that are being slowly withdrawn from those in the state sector.’

The creative industries haven’t had much of a look-in during this Brexit election. As far as I’m aware, culture secretary Karen Bradley hasn’t been allowed out during the campaign to talk about them. “Britain’s arts and culture are world-beating and are at the heart of the regeneration of modern Britain,” says the Conservative manifesto, politely; but the proposal to [double](https://www.theguardian.com/uk-news/2017/apr/06/immigration-skills-charge-could-hit-health-funding-for-years) the immigration skills charge will do nothing but damage a sector that thrives on international talent.

The Labour manifesto, which is altogether more concrete about what can be achieved, refers to the creative industries as “a source of national pride”, and promises to “put creativity back at the heart of the curriculum”. This stops short of a pledge to add an arts element to the [Ebacc](https://www.theguardian.com/education/english-baccalaureate) – as the subset of GCSEs given special status by the government is now known – but is still welcome.

It would also reverse one of the biggest disasters of the past seven years. In 2015, the then education secretary, Nicky Morgan, advised teenagers [against studying the arts and humanities](http://www.telegraph.co.uk/education/educationnews/11221081/Nicky-Morgan-pupils-held-back-by-overemphasis-on-arts.html) which she said would “hold them back for the rest of their lives”. She was putting her mouth where the money already wasn’t. [Between 2010 and 2015](https://www.culturallearningalliance.org.uk/images/uploads/Arts_teaching_hours_and_workforce_2015.pdf), the number of drama teachers in English state schools fell by 14%. The number of design and technology teachers fell by 15%. Entries for GSCEs in arts and creative subjects fell by 8% in 2016 alone.

Meanwhile, the prospectuses of private schools compete for fee-paying parents with ever more lavish music and drama facilities. If you pay for your children’s education, you’re assumed to want them to be introduced to worlds that are being slowly withdrawn from those in the state sector.

“We want to build an economy that works for everyone not just the privileged few,” said arts minister Matt Hancock in a speech to the creative industries last September. “No one should be excluded from any of your industries because of their accent, their gender or their postcode.” When he’s finished wagging his finger he might ask himself why the wrong postcode denies you an education that only the privileged few can afford. “Talent knows no boundaries,” he said, and I agree. But talent needs the building block of a decent education in the arts.

It’s the accelerated move away from creative subjects in state schools that will hold teenagers back for the rest of their lives. And that’s not just because it will deny so many of them the opportunity to work in the creative industries. The Israeli writer Yuval Noah Harari has suggested that artificial intelligence will, over the next few decades, [outperform and replace humans](https://www.theguardian.com/culture/2017/mar/19/yuval-harari-sapiens-readers-questions-lucy-prebble-arianna-huffington-future-of-humanity) in more and more jobs. It must surely be time for politicians to confront this.

Harari imagines “the useless class” finding meaning in life by playing virtual reality games. My own experience is that the most significant consequence of the digital revolution for the performing arts is not that it has driven audiences away to computer games, or even that it has opened the door to digital distribution of live performance, but that it has led to a resurgence of the real thing. The instant availability of everything you want at the click of a mouse turns out not to include the thing you want most of all: human contact. You want to be there when it happens.

If you deprive schools of the resources to introduce kids to what’s on offer, you’re not just making it harder for them to consume the arts. You’re taking from them the possibility of participation in something that may, in future decades, be the focus of their lives. In a post-work world, creativity will not be reserved for those who create to earn a living. It could be what gives us purpose.

For the present, everyone seems to agree that the cultural economy needs rebalancing away from the south east. My colleagues in the London performing arts have decided not to contest the idea that funds should be diverted away from the capital. I have no skin in the funding game any longer: the [Bridge Theatre](https://www.theguardian.com/stage/2017/apr/19/london-bridge-theatre-playwrights-nicholas-hytner-nick-starr), which I’m opening in October with my producing partner Nick Starr, is an entirely commercial venture, and will never trouble the Arts Council with an application for support.

But I want the theatre to be properly funded, whether it’s in London, Leeds or Manchester. The commercial theatre is only a part of an interconnected arts scene where talent is vibrant and audience demand is growing: ticket sales in London are up 25% over the past 15 years. It’s irrational to cut back public investment in a sector which Britain can be genuinely proud of, and which promises not just economic benefit but a vision of a future in which humans are liberated by technology. If there’s an issue with London’s hegemony, the answer isn’t to punish [London](https://www.theguardian.com/uk/london) butto invest confidently in arts and arts education throughout the country.

**General election: Sadiq Khan warns of 'unsustainable' police cuts**

**Labour mayor of London Sadiq Khan has warned that future cuts to the Met Police are "unsustainable" and could make it harder to foil terror attacks.**

He said if the Tories win the election the Met faced having to make savings of £400m, risking up to 12,800 officers.

"Fewer police officers mean we are in more danger," he told the BBC.

But his Conservative predecessor Boris Johnson said London police numbers "remained high" and changes to how they operated had made them more effective.

The foreign secretary told the BBC that it was "a bit rich" that Labour were attacking the Conservatives over policing and counter-terrorism, given that its leader Jeremy Corbyn had treated his opposition to anti-terror legislation over 30 years as a "badge of honour".

During his eight years as London mayor, he said the Met had been reorganised to reduce the number of desk jobs and put more officers onto the frontline and this "difficult" process had helped contribute to a fall in overall crime.

Met Commissioner Cressida Dick has said a debate is needed on future resources in the wake of the London Bridge and Westminster attacks although a former terrorism law watchdog, Lord Carlile, said linking the cuts to terror attacks was a "completely misleading argument".

The BBC's assistant political editor Norman Smith said he expected there to be a remorseless focus on the issue of security in the final 48 hours of the election campaign before Thursday's poll despite attempts by the Conservatives to focus on Brexit.

Labour has accused Theresa May of "letting austerity damage her ability to keep us safe" by allowing total police officer numbers to fall by nearly 19,000 while she was home secretary.

Mr Khan said the Met, for which he has direct responsibility, was a "brilliant force" but had already had to swallow "big" budget cuts since 2010 and he was now "deeply concerned" about the effect that a further spending squeeze could have on policing in the capital.

The Labour politician said, under current Conservative plans, the Met faced having to make savings of £400m in the next few years.

If all of these savings came from reduced police numbers, he said the force faced a reduction in manning of between 10% and 40% - equivalent to losing between 3,400 and 12,800 police constables.

He also warned the Met could lose between £184m and £700m in further funding a year due to changes to the national police funding formula. He told BBC Breakfast that thousands of community police officers, the "eyes and ears" of the force, were now under threat.

"It is not sustainable," he said. "One of the first things that I did as mayor of London was to approve a further 600 armed officers as I recognise that having a significant number of armed officers is one of the ways of preventing terrorists causing further harm to our city."

Asked whether he believed that London would be less safe if the Conservatives were re-elected, he replied: "Under a renewed Theresa May government, we would have fewer police officers... there is no doubt that fewer police officers mean we are in more danger."

The latest figures show that between September 2010 and September 2016, police workforce numbers in England and Wales fell by 18,991, or 13%.

The Tories say armed police numbers are increasing, after falls since 2010, and officers had extra powers to deal with terrorists.

Mr Johnson said he agreed the Met should be "robustly financed" and that while he was mayor he had reached an "invaluable" agreement with the then home secretary Theresa May to maintain overall police numbers in the capital at about 32,000, which he said had contributed to falling crime levels.

"The number of police officers in the capital city has remained high," he told BBC Radio 4's Today.

"It is up to the mayor of London, if he chooses, to spend more on policing and to keep numbers high. What we did was reorganise the police in London so as to put more officers on the front line."

He insisted the Conservatives were protecting overall police budgets and hiring a further 1,900 security service officers, suggesting that Labour's focus on "so-called cuts" was distracting attention from the motives of the London Bridge attackers.

"When you look at what the police did on Saturday night, not only getting to the scene so quickly but dispatching those scumbags within eight minutes, most people would pay tribute to the work of armed officers."

Speaking on BBC Radio 4's Woman's Hour, Home Secretary Amber Rudd said that although total police numbers had fallen between 2010 and 2015, crime levels had also fallen by a third during that period.

She pointed to a 2016 report by the Chief Inspector of Constabulary Sir Tom Winsor which she said found there was no direct correlation between police numbers and their effectiveness except during public order disturbances.

UKIP have said they would recruit an extra 20,000 police officers and 7,000 prison staff while the Lib Dems say setting an "arbitrary" figure is not helpful and they would give the police an extra £300m a year to spend as they see fit.