

Bloomsbury's back on the books this week: pearls, skirts and stripy jumpers galore

CUSU Election Preview: meet the candidates

Tripping the Footlights fantastic in advance of the Spring Revue



VARSITY

FRIDAY FEBRUARY 26TH 2010

THE INDEPENDENT STUDENT NEWSPAPER SINCE 1947

ISSUE NO 715 | VARSITY.CO.UK

Oxonian vandals cause chaos at Clare

Students from Oriel College, Oxford, accused of raucous behaviour on swap

JAMES WILSON

Students from Oriel College, Oxford, have been blamed for riotous and drunken behaviour in hall whilst on an exchange trip to Clare College.

A letter from Clare accused the undergraduates, representing Oriel College JCR, of insulting fellows, urinating on staircases and in one instance physically assaulting a fellow. They demanded that Oriel make an apology to the College as a result of their actions. The exchange scheme that had been running between the two colleges has been ended.

In the words of an anonymous student, the letter claimed that the Oxonians were responsible for "excessive drunkenness before hall, excessive drunkenness during hall, shouts and insults directed at Clare fellows during grace and the meal, damage to Clare property including urination on staircases, and physically assaulting a fellow".

"It's obvious that things got out of hand," one Clare student told *Varsity*. "I'm not sure who was responsible or who started it, but from what I've heard it was pretty bad. It's unfortunate because it'll have consequences for all of us."

Both colleges have refused to comment on what happened. Clare College authorities declined to speak on the matter, telling *Varsity* that "Clare has no comment to make. This matter is in the hands of Oriel College." Students at Oriel, meanwhile, have been asked by both the Dean

and the JCR President not to talk to newspapers.

Oriel College JCR were, however, threatened with collective punishment, in the form of a large fine, and have written a letter to Clare "to apologize for any offence or trouble".

"We understand that being invited for dinner is a privilege not a right, and we are regretful that some members of our party took their behaviour a little far," they wrote in the letter, which was leaked to *Cherwell*, Oxford's student newspaper.

They acknowledged that some Oriel members caused interruptions during grace, but attributed this to "a confusion in ticketing", which left many attendees outside of hall when the doors were shut, unaware that they could be heard from inside the hall.

With regards to wine, they admitted that Oriel students "brought too much".

"What we do take extremely seriously are the accusations of someone verbally abusing and obstructing a fellow," Mark Jesnick, Oriel JCR President, said. "This kind of behaviour is certainly not to be tolerated, and from a personal point of view I am extremely embarrassed to be having to deal with this."

"These actions are not in line with the attitude of the vast majority of people on the exchange, and we are exceptionally sorry that they should tarnish the reputation of our college and damage the links between ourselves and Clare."

The immediate repercussions have already been felt. CONTINUED ON PAGE 3



PAUL SMITH

OK Environmentalist

Radiohead frontman Thom Yorke played a special one-off gig at the Corn Exchange last night in support of Green Party MP candidate Tony Juniper. Yorke, an ardent environmental campaigner, commented on Radiohead's website that Juniper, a personal friend, "knows a lot about dealing with the murky brown waters of politics". Juniper told *Varsity* that the party was "absolutely delighted" about the gig, adding that the singer was "not only a leader in terms of campaigning, but also in terms of practical action". The musician has returned to the UK from Los Angeles, where Radiohead are reportedly working on a new album and will also be appearing at the Arts Theatre on March 3rd to talk about climate change film *The Age of Stupid*. LAURIE TUFFREY

Insomnia may cause shrinking of the brain, study claims

RACHEL WILKINSON

Chronic sleeplessness may reduce the size of a person's brain, a recent University of Cambridge study has concluded.

The study, published in the *Biological Psychiatry Journal*, was led by Dr Ellemarije Altena, Research Associate at Cambridge's Department of Clinical Neurosciences. Through the process of brain imaging, Dr Altena was able to link insomnia to density reduction in grey matter, which is fundamental to the activity of the brain.

"The finding predicts that chronic insomnia sufferers may have compromised capacities to evaluate stimuli. This could have consequences for other processes, notably decision-making," Dr Altena explained.

The study is significant because it begins to explain how insomnia disrupts the brain's functioning. Whereas previous researchers have known that insomnia disrupts the brain's functioning, the real cause of the malfunction had not been known.

Students who regularly pull all-nighters, however, should rest assured that their brains will not shrink. Dr Altena told *Varsity* that although "not getting enough sleep is a bad idea, insomnia is a bit different from sleep deprivation."

"Insomnia is a condition where you cannot sleep whilst getting ample opportunity to sleep, which is different from students not going to bed."

Essaypl1

Michael Hastings:

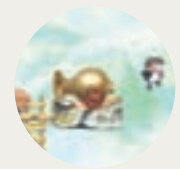
Setting your body clock

On **varsity.co.uk** this week



COMMENT

Check out the archives of all of our bloggers, including Patrick Kingsley's "Worse by Design" and don't miss Laura Freeman's "You've never read War and Peace? How humiliating" on overrated literature.



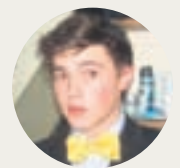
ENTERTAINMENT

David Pegg celebrates indie wonder game Braid and film fan Louise Benson introduces Samira Makhmalbaf's artful Iranian film The Apple.



FASHION

The Varsitorialist reports from the field at Cindies and the New Museums Site, while The Two Orphans make a bonfire out of Jack Wills gilets.



VARSITY

End of term work compelled you to stay in this week? Charlie Lyons will keep you in the loop - check out the latest episode of Cindies Stories!



Cambridge researchers find promising treatment for peanut allergies

Researchers from Addenbrooke's Hospital in Cambridge, are set to begin a three-year trial to desensitize children suffering from peanut allergies, after a recent pilot study successfully treated children for the first time by giving them increasing amounts of the nut in controlled conditions. In a month's time doctors conducting the £1 million government-funded trial will begin immunotherapy treatment on 104 children.

Positive results were achieved through a similar method in a pilot study on 7- to 17-year-olds, with 21 out of 23 patients now able to eat foods containing peanuts. The pilot study has changed the lives of participating families. Andrew Clark, Consultant in Paediatric Allergy at Addenbrooke's Hospital, said, "Before, families were checking every food label every time they ate food...but now they can eat everyday snacks and treats."



Banking industry worker slams Cambridge Chip and PIN research

An employee of the UK Cards Association has criticized recent research by University of Cambridge academics that revealed security flaws in the Chip and PIN system.

In an anonymous comment posted on Cambridge's Security Research blog, the employee criticized the research as "alarmist opinion speak". The original study, led by Professor Ross Anderson of Cambridge's Computer Laboratory, had uncovered vulnerabilities in the Chip and PIN system that could allow criminals to use stolen credit and debit cards without knowing the correct PIN numbers. A spokesperson for the Cards Association said that the anonymous comments were being treated as a disciplinary issue.

Half of all 6-year-old girls struggle with body image

Research by Cambridge professors suggests that concerns over weight affect girls as young as 6. A televised survey also showed that half of Britain's 12-year-old girls considered themselves too fat. The study was devised by Dr Terri Apter, a psychologist and Senior Tutor at Newnham College, and asked girls aged 6, 9, and 12 to select their ideal body image. Half of the 6-year-olds questioned wished to be three sizes smaller. Of the girls aged 12, a majority selected a body image smaller to their own.



According to Dr Apter, "It is upsetting to see perfectly normal girls feel dissatisfied with their healthy bodies, but the exercise also showed how eager girls are to engage with sensible reflections about the meaning and varieties of attractiveness."

Reports of a second Wetherspoon pub to come to Cambridge

The Graduate pub on Chesterton Road close to being purchased by 'super-pub' chain

SARAH MARTIN

Rumours have surfaced this week that J D Wetherspoon, the national pub chain, may be planning to open a second 'super pub' in Cambridge.

The *Cambridge News* reported this week that Wetherspoon is close to purchasing The Graduate on Chesterton Road, raising the possibility that a new 'super-pub', similar to the Regal on Regent Street, may be forthcoming.

The Graduate closed suddenly in 2008 for "refurbishment". The pub, currently owned by Barfly, was once the biggest pub in Cambridge. In its time it was hailed as "an excellent student pub, with a great atmosphere and brilliant music" by local pub review sites. In recent years, however, the 250-patron capacity site has remained empty and become a target for vandals.

Wetherspoon's current location in Cambridge, The Regal, described on

the company's website as "a veritable palace", is familiar to students and locals alike as a favourite cheap nightspot.

The Regal pub is part of a chain of newer-style bars, under the "Lloyds No. 1" brand. These bars differ from the traditional Wetherspoon pub since they play contemporary music, have mounted television screens to display music videos, and have mini dance floors. It is not yet clear whether The Graduate would similarly be part of this "Loyds No. 1 brand".

News of a possible second pub opening prompted one St Catharine's student to comment, "Super pub, super drink, and super times!"

However, not everyone is as enthusiastic. A student from St John's commented, "I hate those mass chains. British pubs are meant to have charm, not just cheap booze."

If The Graduate re-opens under new management, local pubs are likely to suffer. On Chesterton Road

alone there are three other pubs, the Jolly Waterman, The Boathouse, and The Portland Arms. With many pubs in Cambridge facing an uncertain future, such as The Penny Ferry, which is soon to close, a second

Wetherspoon may not be welcomed by some.

The news is also likely to be unwelcome to nearby residents, many of whom objected to the late night noise at the old venue.



The Graduate pub on Chesterton Road

Barfly, the current owner of The Graduate, is known for operating venues of indie rock music and for running famous sites such as the Hammersmith Apollo. Barfly, along with its parent company, the Mama Group, was sold to HMV for £46 million in December 2009.

In January of last year, Barfly succeeded in an application to extend the pub's opening hours to 2am on Saturdays, and midnight between Sunday and Friday. However, this has not aided business at the pub, which has remained shut.

Wetherspoon has recently been in the news for its "99p pint" drinks offer, causing many critics to accuse it of encouraging binge drinking. The company is owned by the infamous Tim Martin, whose publicised views include the notorious statement that "this government is to common sense what Tiger Woods is to monogamy."

J D Wetherspoon has declined to comment on the prospective takeover.

Get involved

If you would like to find out how to write for *Varsity*, come to one of our weekly meetings.

News: Monday 4pm, Queens' College Bar

Magazine: Wednesday 5.30pm, The Maypole (Portugal Place)

Alternatively, email the relevant section editor (right) with your ideas.

Varsity has been Cambridge's independent student newspaper since 1947 and distributes 10,000 free copies to every Cambridge College, to ARU and around Cambridge each week.

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Moorings above Jesus Lock could be removed

Boaters in uproar against controversial proposals from Cambridge City Council

CLAIRE GATZEN

Large residential barges moored above Jesus Green Lock could be moved off their present sites under new proposals put forward by Cambridge City Council.

Cambridge's boating community is in uproar following proposals to introduce the controversial new mooring policy. Under the proposals, the moorings that line the banks of the river would be moved off the Cam above Jesus Green Lock and wide vessels, students, single occupiers and people aged over 60 could be subject to higher mooring fees.

A questionnaire has been issued by the Council to gauge views on mooring licence pricing and areas for mooring.

The Council claims it is reacting to complaints from other city residents about the "loss of amenity and visual impact caused by mooring" at Jubilee Gardens, a popular mooring spot upstream of Jesus Green Lock.

The Council intends to increase the standard mooring licence fee for wide beam vessels by 50%. These boats span over 2.15m in width, and have allegedly prompted complaints from other river users due to their size. The proposals would also abolish the 50% reduction in the fee which is currently offered to students and people aged over 60.

Boaters have slammed the proposals, claiming that they will "displace" the community and force families off the river. Toni Rogers, Chair of the Camboaters Association, which represents the rights of residential boaters, described the proposals as "ridiculous".

"Jubilee Gardens is a very popular mooring spot, away from the hub of the rowing areas, convenient for families to access their cars and a community within a community. These plans will mean boaters who have moored above the lock for 10 years will be displaced from their homes."

She emphasised that 75m of allocated wide-beam mooring space will be removed under the new plans, with no guarantee of further space elsewhere on the River Cam. This space is already in high demand, with 80 names on the waiting list for a residential mooring licence.

Rogers also suggested that some members of the boating community would be placed in danger by the changes. "It will mean that two single women will be forced to moor on the far end of Stourbridge Common, which introduces safety issues with walking on the commons at night."

However, Cllr Julie Smith, Executive Councillor for Arts and Recreation, said: "I don't have any interest in gratuitously moving



Residential barges on the River Cam

families. This is a consultation so nothing has been decided."

Her statement was supported by Julie Durrant, a Project Support Officer at Cambridge City Council. Speaking to *Varsity*, she said, "Nothing has been decided," adding that no comments sent to the Council other than those made on the questionnaire would be taken

into account.

She explained that protesters "have been able to complete the questionnaire and send that in to [them], so that will be evaluated and then recommendations will come out of that." However, resident boaters have accused Durrant of deliberately making it difficult for people to get their views across.

A Facebook group has been set up in opposition to the proposals called "SAVE OUR MOORING . Cambridge". One member wrote: "Why is it that they continually harass the peaceful boat community that is as much part of the Cambridge skyline as the colleges, the punts, the avenue of trees on Jesus Green? Leave the boat folk alone!"

€1m grant for Professor of Russian Literature

CERI EVANS

A Cambridge academic has received what is being cited as the largest grant ever awarded to Cambridge in the humanities.

Dr Alexander Etkind, Fellow at King's College and a Reader in Russian Literature and Cultural Studies in the Department of Slavonic Studies, was recently awarded a three-year grant of €1 million for the years 2010-13. The grant was made by HERA Consortium (Humanities in the European Research Area), which supports



Dr Alexander Etkind

post-doctoral researchers, graduate studentships and a rich international programme of conferences and events.

The grant is expected to be used on a study into comparative memory of the Soviet era in Russia, Ukraine, and Poland, entitled "A Memory War: Cultural Dynamics in Russia, Poland, and Ukraine".

The aim of the study is to examine how a myriad of texts and artefacts perform memory of the traumas of the 20th century, and how the nation-state participates in the public sphere by promoting, revising, or censoring memory events.

The study hopes to employ pioneering methodology to map memory events across Eastern European borders. Literature, film, new media, history textbooks, and public politics will all be important for tracing trajectories during the study.

It will be a multinational and interdisciplinary study, and will be undertaken by five European universities - Cambridge, Groningen, Bergen, Helsinki and Tartu. Dr Etkind will be taking the leading role of running the study.

In addition to Dr Etkind, other Cambridge fellows involved in the project include Mr Rory Finnin from Robinson College and Dr Emma Widdis from Trinity, who are also

members of the Department of Slavonic Studies.

The study will offer two fully funded PhD Studentships in Slavonic Studies, covering the period October 1st 2010 to September 31st 2013, which will give two students the chance to work under the supervision of Dr Etkind in the Faculty of Modern & Medieval Languages.

In addition to the PhD studentships, the grant will also provide funding for a Research Associate post in the Department of Slavonic Studies.

Dr Etkind's current research interests include internal colonization in the Russian Empire, narratology, from Pushkin to Nabokov, and comparative studies of cultural memory.

Dr Etkind described his "happiness" at receiving the largest humanities grant that Cambridge has ever seen.

He told *Varsity* of his certainty that the "three year long study will provide a bulk of new knowledge and have an impact on the public understanding of East European affairs."

He pointed out that "part of the grant will go towards the dissemination of knowledge," and detailed the "number of public events connected to the study", which he hopes students, and his fellow professors and colleagues will take part in.

Vandalism by Oxford students provokes outrage at Clare

CONTINUED FROM FRONT PAGE

Clare College have informed Oriel that the exchange programme, which saw members of each college visiting the other for an annual dinner and social meeting, has been ended. A fine could be imposed on the Oriel College JCR in order to pay for a gift of apology to be sent to Clare.

Though Oriel have taken much of the blame for what occurred, they have maintained that they were not entirely responsible. The organisers from Oriel College have

disputed the claims made by Clare, suggesting, according to one JCR member, that Clare members "were in many cases at least as drunk, loud and obnoxious as they claimed Oriel members to have been." Furthermore, the Oriel Dean and Vice President have asserted that "their perception of the level of misbehaviour is rather exaggerated by Clare." They have nonetheless admitted that they were partly responsible for the particularly rowdy behaviour during hall.

The arrangement of sister colleges commonly includes the right to dine, hold joint events between JCRs and exchange invitations to May balls.



Oriel College, Oxford

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Cambridge CB2 1RG

FREE CHELSEA BUN

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OR

FREE MORNING

COFFEE/TEA

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With any cake or pastry in the restaurant

on presentation of this voucher
and proof of student status

Campaigns launched for 2010 CUSU Election

Record turnout expected despite three of six sabbatical positions being uncontested

NATASHA PESARAN & OSAMA SIDDIQUI

CUSU's 2010 election campaign kicked off this week amidst a flurry of hustings events and minor controversies. Despite featuring three uncontested races, this year's election promises to be a lively debate between vastly different candidates.

The two candidates in contention for the presidency have each emphasized a different vision for CUSU's future.

Current CUSU Communications Officer Rahul Mansigani has staked out a mainstream platform that focuses on traditional areas of student concern, such as discounts, societies, and ents. In particular, he has pledged to offer greater support to Colleges and societies, and to secure more student deals with Cambridge retailers.

In contrast, CUSU Mental Health Officer Beccy Talmy has proposed a more overtly political platform that stresses issues relating to equity, fairness, and access, as is evident from her platform, which appears to tackle more activist issues, such as free education, affordable rents, socially responsible investment, and greater access.

The race for Education Officer

also features a politically active campaigner, Luke Hawksbee, running against a candidate with more traditional experience, Maria Helmling.

Hawksbee, a leading member of student lobby group Education Not For Sale, has proposed greater democracy and an integrated approach to equality campaigning. At the first Hustings event at Queens' College on Wednesday, Hawksbee said that he had no background in casework but was hopeful that CUSU's recently acquired full-time case-worker would "free up more time for campaigning", which is "where my strengths lie and where my focus will be".

On the same night, Helmling spoke about the practical internal changes and improvements she hoped to make. These included more university-wide, online lecture resources in every subject, as well as the creation of a personalised online timetable. She also stressed the importance of establishing an education network between students, staff and their faculty representatives.

For the position of Women's Officer, the two candidates in contention are Sarah Peters-Harrison and Anna Goulding. Both have argued that the University is a long way from achieving gender equality.

Goulding stressed the need to



Education Officer candidate Maria Helmling speaks during Hustings at Trinity Hall

address the root issues of inequality, such as the "gendered assumptions" of supervisors. Peters-Harrison also spoke about the need to change the image of the women's movement in Cambridge, so that it was more inclusive and dynamic.

Three of the six Sabbatical positions – Access Officer, CUSU Co-ordinator, and the newly created Student Support Officer – are uncontested this year.

The uncontested position of Access Officer sees Andy McGowan's second bid for election after he was defeated by Joe Farish in a fiercely competitive election last year. McGowan's speech was met with raucous applause at the Hustings event on

Wednesday night from the audience of CUSU Council members.

Chris Lillycrop's campaign for CUSU Coordinator has caused some controversy within CUSU. Lillycrop originally proposed eliminating the position of CUSU Union Development Manager, a full-time salaried position. This proposal, which appeared in his manifesto, was redacted for "legal reasons" after extended consideration on the part of the Elections Committee.

Debates about whether Lillycrop should be allowed to include the controversial point in his manifesto ran late into the night on Wednesday, causing the publication and distribution of CUSU's paper, *The*

Cambridge Student (TCS), to be significantly delayed.

The prospect of uncontested elections for half of the key committee positions has raised some concerns about how much choice students will actually have.

The lack of choice is further highlighted by the fact that no candidates have stood for the positions of Mature Student Officer and Mental Well-being Officer. The lack of interest in these positions has raised questions about their importance to the student body, especially in light of recent high-profile and successful campaigns to enhance student welfare.

Both positions will remain open until March 8th, when CUSU Council will vote on them.

Last year's CUSU election saw a record 21 per cent turnout, placing Cambridge among the top NUS institutions for student voting involvement. Despite a lack of candidates in some categories and intra-CUSU controversy, however, this year's elections look set to be some of the most successful in recent history, at least in terms of voter turnout.

General voting will take place next week, with online voting open on March 1st and 2nd and paper ballots available in Colleges on March 3rd.

Cambridge graduate on second space mission

TABATHA LEGGETT

Nicholas Patrick, an Engineering graduate from the University of Cambridge, has set off on his second space mission.

Patrick, who works for the National Aeronautics and Space Administration (NASA), first went into space in 2006, when astronauts fitted a backbone segment to the International Space Station (ISS).

This time, he boarded the spaceship Endeavour, in order to help deliver two European-built modules to the ISS, which is worth £64 billion. The spaceship blasted off from the Kennedy Space Centre in Florida, and the venture will last 13 days.

Whilst robots are used to unload and place modules from visiting shuttles, Patrick was selected to spacewalk outside the space station in order to connect electrical, cooling, and communications lines to Endeavour.

The night before the spacewalk, Patrick and his co-worker, Robert Behnken, will camp out in the airlock in order to purge nitrogen from their bodies. This will prevent decomposition sickness that they may otherwise incur on the mission.

Patrick hopes that after this mission, he will be selected to take part in a long-duration mission on the ISS. However, the shuttle is due to stop

flying at the end of the year, so the opportunities for this kind of work will be dramatically reduced.

Cambridge students expressed pride in seeing one of their own achieve such success. According to Lukas Wong, a first-year Engineer at Girton College, "About five hundred people have been in space; to achieve this feat once is impressive, but twice is even more so."

He added, "This just goes to show how well Engineering at Cambridge sets you up for all sorts of career paths."



Nicholas Patrick

Nick Clegg subject to scrutiny at student Question and Answer session

MATTHEW SYMINGTON

Nick Clegg, Liberal Democrat Leader, came under scrutiny from Cambridge students yesterday at a Question & Answer session at Trinity Hall.

The event was organised by the local Lib Dems in partnership with Cambridge Student Lib Dems in order to give students a chance to engage with the Robinson alumnus.

Addressing a packed lecture theatre, Clegg spoke predominantly about education at the session, elaborating on his 'Six-year plan' policy for tuition fees, under which the fees would be phased out over the course of six years.

Tom Blackburn said: "I'm impressed by Clegg's grasp of reality, though agreeing with the sentiment that we should bring a rapid end to tuition fees he acknowledges, fitting to the current economic circumstances, that we've got to take things more slowly."

The expenses scandal and race relations were also discussed. Clegg spoke of his dismay at the consistent use of the term 'the Muslim community', highlighting the geographical and cultural variety of these communities.

Speaking to *Varsity* after the Q & A, Clegg defended his own expenses claims when asked if it was fair for him to claim the maximum on the

additional costs allowance whilst asking for the Speaker of the House to resign.

"Yes I think it was entirely fair," said Clegg, "I've been very, very clear always that the money that I use to maintain a second home when I do a job as MP in Sheffield but also as a legislator in London, it's not my house – it's yours it's the tax payers."

"You loan it to me. So it seems to me right to use the money for the purposes for which you give it to me and when I sell that house I'm not going to keep any of the gains I intend to give every penny and pound back to you. That's a fair deal."

Clegg also refused to be drawn

out on whether he would support the Conservative Party in the case of a hung parliament despite insisting that whoever wins the strongest mandate deserves to govern.

"I've always said that it is a matter of principle in a democracy if a party clearly has a stronger mandate from you the voters than any other party then that party should have the moral right to seek to govern either on its own or with other parties."

When asked if he would support the party with the most seats, Clegg replied: "I'm never going to get into that for the obvious reasons. I'm not trying to establish an arithmetical formula, I'm not a political scientist."



Nick Clegg, leader of the Lib Dems, with CUSU President Tom Chigbo

CUSU Candidates: Who's who?

Visit cusu.cam.ac.uk/elections to see full manifestos for this year's candidates

PRESIDENT

Rahul Mansigani

ROBINSON | LAW

CV: Robinson JCR President, CUSU Communications Officer, Treasurer-elect of Cambridge Union

Policies: Increased visibility and accessibility of CUSU Executive including launching a CUSU blog, support for the JCRs on issues such as rent and College facilities, Freshers' Week involvement

Sound bite: "Vote for me for a CUSU that will be realistic, and engage with students on issues from the Sports Centre to transparency in exams: I have the experience, energy and expertise to deliver."



Beccy Talmy

QUEENS' | ENGLISH

CV: CUSU Mental Health Officer, NUS Delegate, People and Planet, Hub Team, co-founder of Disabled Students' Liberation Campaign

Policies: Free education, fairer rents, access that accounts for prior educational disadvantage, Dignity at Study policy

Sound bite: "I have a clear vision for how to take CUSU forward and experience organising across Colleges and Faculties; I understand that a Union is there primarily to advocate and campaign for student rights, providing services as a secondary function."



EDUCATION OFFICER

Luke Hawksbee

KING'S | PHILOSOPHY

CV: Democracy Coordinator of Education Not for Sale, co-founder of National Campaign Against Fees & Cuts, Cambridge NUS Composer

Policies: No fees, no cuts, greater democracy, integrated approach to equality campaigning, public class lists, supervisor training

Sound bite: "I'm offering both day-to-day commitment and a broader campaigning vision; together we are strong."



Maria Helmling

CORPUS CHRISTI | MUSIC

CV: Faculty Rep, School Rep of Arts & Humanities, work with former CUSU Education Officers

Policies: Creating an education network that will bring together students, Faculty Reps, College Academic Officers and University committees to coordinate campaigns and to share best practices, better online resources

Sound bite: "Vote for me so that I can make these changes happen for YOU - in your lecture, your Faculty, your College."



WOMENS' OFFICER

Anna Goulding

NEWNHAM | ARCH & ANTH

CV: Women's & LGBT Exec, JCR, links with national campaigning groups

Signature policy: Women's Tutor in every College

Sound bite: "Women should vote for me because I have consistently upheld concrete, progressive policies throughout my extensive involvement in the autonomous campaigns and in these elections."



Sarah Peters-Harrison

MURRAY EDWARDS | THEOLOGY

CV: CUSU Women's Welfare Campaigns Officer, JCR Women's Officer, Women's Welfare Co-Chair, UNIFEM activism

Signature policy: Addressing gender grade disparity

Sound bite: "I have the insight, experience and vision to make these ideas an effective reality, so for an inclusive, dynamic and effective campaign, vote for me."



ACCESS

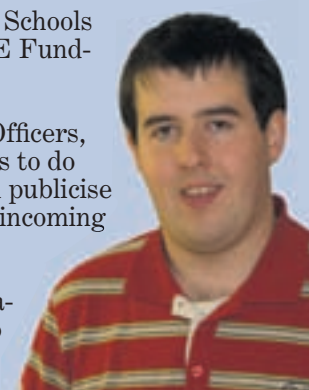
Andy McGowan

TRINITY HALL | LAW

CV: JCR Access Officer, CUSU Target Schools Officer, Campus Organiser for NUS HE Funding Campaign, CAMbassador

Policies: Improve support for Access Officers, offer training to any student who wants to do Access work, monitor effects of A* and publicise information, E-mentoring, support for incoming students

Sound bite: "I have the passion, dedication and wide-ranging experience to do this job, and to do it well."



CO-ORDINATOR

Chris Lillycrop

ST CATHARINE'S | RUSSIAN & FARSI

CV: CUSU Chair, TCS Associate Editor, Elections Committee 2007-2009

Policies: Budgetary prioritisation of student support, Welfare and Education

Sound bite: "I will ensure that the CUSU executive works for students and that core spending will be protected during the imminent budget crisis."



STUDENT SUPPORT

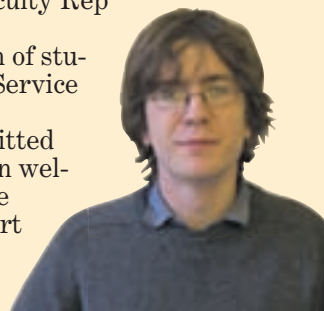
Morgan Wild

SIDNEY SUSSEX | PHILOSOPHY

CV: CUSU Mental Health Officer, JCR Green and Ethical Affairs Officer, Faculty Rep

Signature policy: Creation of student-run Student Advice Service

Sound bite: "I am a committed and devoted campaigner on welfare issues and will provide sensitive and caring support for the diverse welfare needs of students."



ETHICAL AFFAIRS

Jamie Gibson & Sophie Hemery

FITZWILLIAM | GEOGRAPHY & EMMANUEL | GEOGRAPHY

CV: Both campaigned with People and Planet as well as numerous other campaigns such as 'Ditch Dirty Development'

Policies: Furthering the social and environmental commitments of the University

Sound bite: "Vote for us for a more ethical 'bubble'!"



Hi! Society



Imponderabilia

Sometimes, it seems like we only read in order to pass exams, and we only write in order to complete course essays. But, have you ever wanted to write about something that really interests you and doesn't just appear on the syllabus?

Imponderabilia, a new multi-disciplinary student journal, offers you the opportunity to do just this.

Two social anthropology students have founded the student journal, which focuses primarily on anthropology but has previously included articles by historians, English students, theologians and psychologists, alongside many others. The journal is based in Cambridge, but its contributors and editors have come from as far afield as Istanbul.

Alice Hertzog, the journal's editor, told *Varsity*, "It's so easy for postgraduates to publish work, but much harder for undergraduates. That's what Imponderabilia aims to provide: a space for undergraduates to publish their research and express their views."

The journal strives to blur the gap between postgraduates and undergraduates, and it encourages its readers to contribute to upcoming issues by responding to previously published articles and proposing counterarguments.

The journal's title translates as "all the bits of information that can be gathered but not clarified", which fits in perfectly with the journal's primary objective of providing a space for all the interesting things that don't necessarily fit into course essays.

The journal aims to bring anthropology to life: to make the subject easily accessible and thus encourage people to engage in conversations and debates about the world we live in. Anthropological reflection involves reflection on anything related to culture or society, and thus Imponderabilia covers a vast range of material.

The last issue included articles based on students' research, photographs, essays, poems, cartoons and interviews with established anthropologists. As such, the journal encourages the exchange of knowledge and independent thought through numerous mediums. TABATHA LEGGETT

NEWS INTERVIEW

(Red) diamond in the rough



Labour livewire Ken Livingstone talks to Dominic Self about 2012, the Tories and why an independent London should join the G20

In an era of relentlessly on-message machine politicians, programmed by press releases and party whips, there's no doubt that the last London mayoral elections were a breath of fresh air for fans of the political maverick.

But whereas Boris was then known mostly for his stints on *Have I Got News For You* and upsetting Liverpool, Ken Livingstone's career stretches back decades. A constant thorn in the side of Thatcher during the 1980s as leader of the Greater London Council (at least until she went for the nuclear option and abolished it), Livingstone has courted controversy on everything from the IRA to bendy buses, and famously became *The Sun's* "most odious man in Britain".

I'll declare my interest upfront: I'm a fan, and could even be found back in 2008's drizzly April evenings handing out leaflets to commuters on behalf of Livingstone's (sadly doomed) re-election campaign. But even if you hate his guts, you can't deny that he speaks his mind.

"I'd most probably have been smoother if I'd gone to university," Livingstone admits. "My parents' only ambition wasn't that I should be the first in our family to go to university, it was that I should be the first to have a pension."

Mission accomplished, then, but Livingstone is still not planning on retirement. It's well known that he plans to run again for the mayoralty in 2012, and I wonder if another election as an independent might be on the cards if he doesn't secure Labour's nomination. "The problem isn't going to arise," he assures me, referring to the 'ballot-rigging scams' of 2000 when Blair desperately sought to prevent his candidacy. "Who wants to be

Frank Dobson the second?"

I push for a firmer answer. For the benefit of any doubt, if he doesn't get the nomination, he won't run? "There'll be a straightforward vote of party members and I'll accept the result of that ballot." Which seems clear enough on the face of it, although seasoned Ken watchers will have their doubts.

If he did end up back in the mayoral chair, it wouldn't be much fun without any money to spend, would it? "Well, if there's a Tory government, I should imagine I'll get very big rewards from the Prime Minister and the Cabinet for having got rid of Boris. Because he's a threat to them."

"If there's a Tory government, I should imagine I'll get very big rewards from the Prime Minister and the Cabinet for having got rid of Boris."

This might seem rather outlandish, but then again, it's not exactly hard to imagine a cabinet full of 'day-dreamers' wishing to succeed Cameron and wanting Boris safely out of the way.

So a Tory victory would be a rather good thing for Livingstone, all things considered? Unsurprisingly, he isn't complimentary about the prospect. "You'll have completely inexperienced

youngsters trying to run government for the first time... and there's a really hard-faced nasty group of swines lining up to get on the Tory benches, who look like they've done very well out of the last great surge of banking excess."

Ah, the recession. I put it to Livingstone that two years ago he was predicting that there wasn't going to be one, and half expect he'll get defensive and quibble with my wording. But he doesn't. "So what was wrong in that analysis?"

"I'd come to think governments had got better at working the cycle, but of course, they always pump money in but they never take money out, so they created this huge bubble. When you've been predicting a great crash for twenty years and it hasn't happened, you do begin to think that you might be wrong. Just then, just as I gave up, it happened."

Another great crash in London recently has been that of the career of Ali Dizaei. A Metropolitan Police commander, Mr Dizaei was convicted and jailed earlier this month on corruption charges, including assault and false arrest. (He has since declared his intention to appeal.) The founder of the Black Police Association (BPA) complained that Dizaei had used the organisation as a 'fig-leaf' to deflect any criticism as the product of bigotry and institutionalised racism.

"No no no...", Livingstone insists, "he got away with it because a jury cleared him of corruption in 2003. Most people at the top of the Met, and myself, were surprised he got away with it." So Livingstone had his own concerns? "I think everybody who worked with him was worried about him. But he'd

have gone straight for discrimination and damages if the Met hadn't accepted the verdict. There was also pressure from Blunkett. I might have been prepared to dig in, if it had been my decision, but it wasn't."

Does Livingstone not accept, then, that Dizaei was able to use the BPA for his own ends? "No. We ignored the BPA, because their demands were unreasonable. They went right off the rails in the last couple of years of my mayoralty, and that was the end of them – they lost their influence." He does follow up by predicting their likely recovery, post-Dizaei, and stresses the importance as an organisation to have around. But Livingstone has clearly lost none of his willingness to speak out against former allies, which I suspect has been a crucial part of his political longevity.

Underneath this hard-nosed streak, however, lies a refreshing willingness for imaginative thinking and a sense of fun. What other mainstream politician, still aiming for electoral success, would be willing to muse happily on the prospect of a 'United States of Europe' or an independent city-state of London? "We'd be in the G20 – and we'd be exactly at the mid-point in population terms of 200 countries in the UN. The rest of the United Kingdom would have to change their money and their watches as they came over the border from Surrey... and we'd be happy." And then, without pausing for breath, he's back to how Manchester might improve its tram system.

Ken might be out of power for the moment, but even his strongest detractors would be foolish to write off this long-lasting maverick for good.

VARSITY PROFILE

Asiimwe Santo

Reflections on life in Cambridge from a Commonwealth Scholar

It's true. People in Britain arm themselves with an impenetrable shield of courtesy that blocks out any ray of candid sincerity that may, on the off chance, escape them. With Santo, this obstacle simply wasn't an issue. "Morning, I'm Avantika. From *Varsity*." "Avantika? Oh, I thought you were going to be a boy with a name like that." No one has ever actually said that to me before. No doubt they've thought it, but everyone has always just been too polite (or uptight) to say it.

Where from the typical, awkward Brit such comments might have proved uncomfortable, from Santo they came out with an open warmth most welcome amidst the hungover Monday morning chill. And that's why interviewing him was so very interesting.

Cambridge, with its gothic architecture, cobbled streets and archaic traditions, feels alien, an "experience" to all but the ascetics that spend more than a few years here. But for Commonwealth Scholar Santo, here for a one-year MPhil in Development Studies, the Cambridge experience is all the more bizarre.

Santo had never left Uganda before coming to Cambridge, and his impression of British culture perfectly fits the stereotype. "I was reading an Indian philosopher and he said, 'if you can't avoid rape simply lie down and enjoy it'. And because I couldn't avoid the food here, I just lay down and now I enjoy it." "Now" really is

the key word. Santo "didn't eat for almost a week" on arrival. "I only took the porridge I came with. Unlike here, where possibly everyone knows how to cook, at home our mothers and sisters cook for us." Nevertheless, the solution he has reached isn't so different from most students here: "Now all I eat is pasta".

What else struck him? Sure, the weather came up, but most interesting was Santo's experience of nearby villages. "I was surprised because there is electricity everywhere and every place has tarmac and you call that a village."

The Jesus student was also surprised that "people here are only mindful of their own business". He was surprised by British music, too. "I like to dance," he admits. But on being taken to Cindies, Santo, again like the rest of us, found the music was just "no good".

He continued, "if there is anything I'm enjoying in the UK, it's my course." His previous degrees include a degree in Swahili and a BA in Communication Skills and Organisational Studies. The Commonwealth Scholar was "very much dissatisfied" with these courses but is clear that the places he has been to are "equally as good as Cambridge" and were important for "shaping" his "interests".

So what does the 32-year-old scholar have planned for the future? Again, his answer is not so different to most of ours. "I probably should know; but I do not." AVANTIKA CHILKOTI



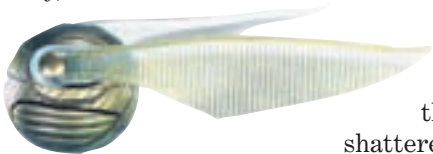
University Watch

UC Berkeley

A new sport is rising on campuses across the United States. As strange as it sounds to those who have read J. K. Rowling's Harry Potter series and who know that the sport is supposed to be played flying on broomsticks, Quidditch is being taken up by "muggles" throughout the country. The latest to join is the University of California at Berkeley,

where the first trials for a Quidditch team have just taken place and were attended by 36 students. Trials

for the four positions of Seeker, Keeper, Chaser and Beater occurred. There are now more than 200 collegiate Quidditch teams in the United States and the Berkeley campus is the third University of California branch to take up the sport. Middlebury College in Vermont set up its collegiate team in 2005 and is largely responsible for the popularity of the sport today. It also now hosts the Quidditch World Cup. The Intercollegiate Quidditch Association was set up in 2007 in order to support and organise competitive play of the growing sport.



Oklahoma University

Students at Oklahoma University who misbehave or break policy in the classroom should watch out if their professor is Kieran Mullen. The professor noticed that a student's laptop usage was causing distraction during his lectures and, instead of taking the more conventional route of warning the student, planned a scene to send a message to all laptop users in his classes.

He poured liquid nitrogen over a decoy computer, which resembled the student's own laptop, before throwing it to the ground, where it shattered. Mullen then told the student to have the University's IT department fix the "computer". Some students did not realise the scene was just a hoax intended as a warning and thought it to be a genuine punishment, even though Mullen is generally considered of students. In any case, demonstration echoed a similar display the professor put on five years ago in order to stop mobile phone use during his classes.

Tufts University

Tufts University has begun accepting short videos as a portion of students' applications. According to Lee Coffin, the university's dean of undergraduate admissions, 1,000 of the 15,000 applications the university received this year contained a video portion. The idea behind allowing applicants to submit videos is that it allows students to express themselves and be creative. It also allows the university to gain a better flavour of who their applicants are than they do on paper because it allows the admissions office an insight into the lives of applicants. Part of the Tufts application process used to give students the option of creating something using just one piece of paper. Now this optional section has been expanded to include sharing a one-minute video. However,

the institution feels it is important to note that videos will never replace writing as the main form of communication between applicants and the admissions office.

ESMÉ NICHOLSON



Cambridge Spies



Nubile Undergraduate Seeks Two New Friends For Not-So-Discreet Liaisons

Last attempt a flop, fed up with priggish boys who refuse to touch each other. Palatial shag-pad preferred, GSOH optional, sexual stamina essential. All enquiries to Queens' College. Previous applicants need not apply.

Forthcoming President of Prestigious Cambridge Institution Seeks Dining Companion

The last one called me on a point of order after I slipped a finger in her yoni... during a celebratory team gathering... at a much-frequented Italian eatery. All I had to do was ask, she said.

Captain Ahab Seeks Moby Dick, Dignity

Last seen outside Van of Life. Distinguishing features: large, cetacean, local. Known to sport a nipple ring. Embraced her piercing with aggressive lingual massage before thrusting my harpoon between her gaping jaws. And still, my energies sucked dry, she escaped, her ample form disappearing into the night.

For Sale. Book: *How to Blow Her Mind in Bed*

Unused though slightly soiled. Uncovered, by 'her', after long months of concealment underneath mattress. Excellent bedtime reading, though perhaps not in a toilet cubicle, 'her' mind more occupied with the considerable task of keeping 'your' hair out of the bowl than it is by the earth-shattering orgasm you're failing to give her.

Award winning photo for Cambridge scientists

Picture of ant carrying 100 times its own body weight

JESSICA KING

A team of researchers from the Department of Zoology at the University of Cambridge has won first place in a science photo competition for snapping a picture of an Asian weaver ant carrying a weight 100 times its own body mass in its pincers, while hanging upside-down.

The remarkable image, which was taken as part of a project researching the “biomechanics” of ants and other insects – namely, their sticky feet – won first prize in the opening Biotechnology and Biological Sciences Research Council (BBSRC) Science Photo Competition.

Dr Thomas Endlein, who was responsible for the photo, won £700 worth of photographic equipment. According to the BBSRC, it is not just the scientists’ artistic ability but the science behind the image that earned the prize. In particular, it is hoped that the findings may help in the development of new types of glue.

According to one judge: “The composition juxtaposes the ant’s delicate structure with the solidity of the weight, inviting questions about the research it illustrates.”

Dr Endlein has made enduring contributions to the project, which hopes to develop a new kind of insecticide based on the research into the mechanism by which insects attach themselves to surfaces.



Award winning photograph of an ant clinging to glass surface whilst carrying 100 times its own body weight

Student use of ‘smart drugs’ should be investigated, says Cambridge professor

FI VICKERSTAFF

Urgent debate is needed to address the issue of students using cognitive enhancement drugs to gain advantages in exams, according to a professor at the University of Cambridge.

Before a recent lecture at the Royal Institution, Barbara Sahakian, Professor of Clinical Neuropsychology at the Department of Psychiatry, observed that the use of smart drugs such as Ritalin and Modafinil had “enormous implications for universities”.

Such “smart drugs” are usually prescribed for neurological disorders including Alzheimer’s disease, ADHD, and narcolepsy. However, they can also be procured over the Internet and used to increase the brain’s alertness.

According to surveys conducted in the United States, one in six university students are currently using such drugs, prompting fears that usage can afford unfair advantages in exam situations.

According to Sahakian, “Students say they feel it is cheating, and it puts pressure on them to feel they have to use these drugs when they don’t really want to. If these drugs become legal, it will be difficult to say you can’t use them for a competitive exam.”

Although Sahakian’s work is at the forefront of research on the effects of such drugs on healthy people, their long-term effects are not yet fully known. Nevertheless, Sahakian maintains that urgent debate is now needed on the ways in which society should deal with “smart drugs” as a form of “cosmetic neurology”.

“The big question is, are we all going to be taking drugs in the next 10 years and boosting our cognition in that way? And if we are, will we use them to have a shorter working week, so we can go home, spend more time with our families and have a good work/life balance? Or, will we go headlong into a 24/7 society where we work all the time because we can work all the time?”

At present, an increasing number

of students are taking these drugs before examinations in order to increase their attention spans. “This is really something that universities should at least discuss. They should have some kind of strategy, some kind of active policy,” Sahakian asserted.

One student commented, “Students who use such drugs undermine the hard work of the many that don’t. Although exam periods may be stressful, there are other ways of coping, like friends and university support services.”

Such concerns have raised questions about the viability of using investigative methods, such as random dope testing, in universities. “Should there be urine testing?” asked Sahakian. “These questions have to be looked at.”

Nevertheless, another student stressed, “I think that to subject all students to drug testing is unfair. This issue should be tackled on a wider level, such as enforcing a complete prohibition on the purchase of prescription drugs over the Internet.”

Thom Yorke fans gather outside Corn Exchange from 5am

MATTHEW SYMINGTON

Crowds began to gather outside the Corn Exchange from 5am yesterday morning in order to get closer to Thom Yorke when he took to the stage at 7pm. Fans travelled from all over Europe to attend the unprecedented event.

Umbrellas and aluminium foil blankets were used to shield the dedicated fans from the elements during their 14 hour wait, whilst rations and flasks had been brought along so that they would not have to leave the queues to eat. Touts were also advertising their tickets to passers-by.

Varsity spoke to four particularly avid fans who were first in the queue for the much-anticipated concert. Barbara, who had travelled from Milan to see Yorke perform, said: “I love Thom, I’m a huge fan of Radiohead but I love Thom specifically; I heard about the concert when it was announced on his website.”

Her friend Maggie, who had

travelled from Vienna, said: “Thom hasn’t really performed solo like this before so we had to see it.”

Other fans had travelled from less far afield. Next in the queue was a lady from Wakefield, West Yorkshire, and another from Hove in Sussex.

Students too were getting very excited about the concert. Emma Harrison, an Emmanuel student who managed to obtain a ticket, said: “I’m really excited about this gig because his gig appearances are quite rare and I’m really pleased he’s come to Cambridge.

“If he played any Radiohead that would be fantastic. He’s really influential and he’s really individual in that he tries to stay out of the celebrity spotlight. He’s actually really talented. He relies on his music to sell records, not the media.”

Not all students were so excited by the performance, however. One student from Corpus Christi College asked, “Why would you wait for half a day to watch such an awfully depressing performer?”

EMMA MUSTICH



Fans of Thom Yorke who waited outside the Corn Exchange from 5am



skylight
by David Hare

2 - 6 March 2010 | Corpus Playroom

Comment

“We are 24-hour beasts.”

MICHAEL HASTINGS



JAMES COUNSELL

The media's Brown-eyed whirl

British society is well and truly broken. Does the press think their preoccupation with Gordon Brown's peccadilloes can fix it?

Ideological opposition to big government in its most respectable form is founded upon the recognition of the chaotic nature of human interaction. In an island with 60 million inhabitants, any statements concerning the causal relationships that government is constituted to regulate are bound to be at most half-truths.

Any appreciation of these limits on human understanding demand humility and caution as we appraise how it is we are to confront the challenges that face our society. The solution cannot be to shy away from collective effort for fear of falling short, as the political right would have us do, but must instead be a perpetual national debate as to what we are to prioritise, and how we are to learn from the shortcomings of our endeavours.

Inequality today is vast and growing, and the consequences are a vivid reminder of the human cost of greed. The children of manual working parents are twice as likely to die before reaching adulthood as those whose parents are in top professions; if they do survive, they can expect to live seven fewer years. Our electoral system is such that a

party can govern with dictatorial power for five years on a mere 35% of the vote; party whips determine the membership of the committees tasked with holding our rulers to account, whilst the second House is packed full of sycophants, aristocrats and deluded priests.

We've recently ended one war, waged against the largest demonstration of popular opposition in world history, and remain embroiled in another; our current efforts are so

Two things are made immediately apparent by the above considerations; firstly, there is something very wrong with our society. Secondly, nothing short of a cautious (but ultimately radical) overhaul of our social institutions is sufficient to meet these challenges.

It is these two points that make our media's perpetual fascination with the character of Gordon Brown so infuriating and mind-numbingly irrelevant.

Brown is not a salesman of ideas. In his own words, he “thinks about how we do things, not how we say things.” He fails to smile enough to satisfy the voracious lenses of the restless paparazzi, and his attempts to do so on cue from his aides warp his features into a painful grimace. This latter feature is largely due to an injury from his youth that has left him blind in one eye - a mortal weakness for which he is relentlessly punished. When meeting the female spouses of world leaders, Brown's awkward, stilted advances towards kiss to cheek connection lack any semblance of ease, let alone grace. And he must forever live with the comparisons to his vile predecessor, the consummate performer

Blair, whose ability to charm his way beyond the reach of scrutiny led to such appalling consequences in Iraq.

Allegations of Brown's office bullying have now emerged from a critical book that names no sources. In response to Brown's denial of these allegations, the National Bullying Hotline decided to wade in and violate its avowed confidentiality, doing itself irreparable damage in the meantime. It turns out that the calls they supposedly received from Downing Street did not mention bullying by Brown in any way, leaving the book's claims of outbursts looking like little more than the description of a dedicated, stressed man performing the most demanding job in the country. Nonetheless, for the last four days the media spotlight has been obsessively focused on the ‘office dynamic’ through which Brown wades.

This national obsession graduates from triviality to active harm when we consider the effect on our

democratic discourse of elevating the personality above the institutions within which it works. Ignore for a moment the quivering heap of self-indulgent flatulence that is

the Leader of the Opposition, and suppose that a fantasy scenario prevails in which Britain has its own Obama waiting in the wings. Does it seem likely that this figure would be able to do effective battle with the inequality, corruption, war and pollution that blights the nation?

We need only look to the United States for the answer; in the imaginations of the left, their idol - Obama - was deified, and while the masses indulged in fantasy the lonely mortal at the top was ultimately paralysed by the system.

Our society is deeply sick, and it is so because of its institutional constitution. By obsessing over the flaws of Brown, our media allow us to abdicate responsibility for the radical change we need. In reality, no personality, however flawless, could solve the challenges we collectively must face.



NATASHA PESARAN

The thrill of a pill

Smart drugs expose do not increase our productivity; they expose our anxieties

It's every student's dream. When you're hung-over and about to pull all-nighter, forget coffee and red bull. Taking just one small pill will improve your memory, concentration and ability to focus, as well as preventing you from falling asleep.

Sound tempting? Well, research has shown that a growing number of university students in the US and the UK are taking just such pills in the form of prescription drugs Modafinil, Ritalin and Adderall. These so-called ‘smart drugs’ are a group of cognitive enhancers, which are usually used to treat conditions such as narcolepsy and ADHD, but are increasingly being abused by

students who buy them illegally online.

It's not difficult to see why students are popping pills to get through their degrees. Particularly at Cambridge, where the terms are so short and the workload so demanding that we are left with little choice but to cram as much as we can into 24-hour days. With so many demands on our time, sleep becomes a luxury rather than a necessity. I sometimes wonder if what we're really being taught at university is how to live an impossible life. As much as we may want to do it all - become a member of a dozen societies, act in countless plays, play sport, go out all the time, maintain a long-term relationship and still have time to study for a degree - there's only so much physical and mental exertion the human body can take. It just

isn't sustainable. These drugs present an enticing alternative, a way to make the impossible, possible.

But are ‘smart drugs’ really offering freedom from our human limitations and at what cost? I can't help but question the reasoning behind a decision to buy drugs illegally online. For a start, there is a long list of side effects associated with these drugs - insomnia, agitation, anxiety, heart problems, unstable moods and blurred vision. Not to mention the fact that there's no guarantee that the pills you receive do what they say on the packet. Illegal drug use is still a potentially harmful and risky business, even if it involves prescription drugs rather than crack

cocaine.

But it's not just our physical well-being that we should be concerned about. What's more worrying is the mindset of somebody who feels the need to take such drugs. More often than not, they're not being used by those seeking a surge of genius or a flash of inspiration. The reality is far more mundane. They're being used out of desperation, by people who've fallen behind on their work, and are frantically cramming for exams; by people who are seeking

a quick-fix before a deadline; even by those who want maintain a lifestyle that leaves little time for studying but still want to get a good II.1. We want it all,



and we want it now, but we're not always willing to work for it. We're an MTV generation, with high aspirations and short attention spans. The way these drugs are used is surely a product of these values, not of some higher ideal.

It's hard to say which is more unhealthy - the illegal use of prescription drugs or the fact that we're willing to go to such extremes to shirk responsibility for our actions. These drugs don't offer us freedom from our human imperfections. They only expose our shortcomings and anxieties, which cannot be solved by a quick-fix, want-it-all attitude to life. The truth is that there is simply no substitute for hard work. Perhaps we would be better to learn to live with our human imperfections and accept what we can and cannot do, rather than turning to drugs.

VARSITY

Established in 1947

Issue No 715

Old Examination Hall, Free School Lane, Cambridge, CB2 3RF
Telephone: 01223 337575 Fax: 01223 760949

State of the Union

The candidate-list for this year's CUSU Elections is representative of nothing more than the tyranny of apathy. The fact that 50% of sabbatical positions are uncontested is disappointing. It means that, in many cases, we have little or no choice about the future leaders of our student body. What kind of a democracy does that make CUSU?

At least this year's Presidential race is much more interesting than last year's, with two serious candidates who each have experience and definable positions. Rahul and Beccy are each experienced, although they have extremely different platforms: Rahul's highly pragmatic, Beccy's – despite her protestations – distinctly leftist. It is encouraging that there is real competition for this important post.

The most interesting other 'race' (though it's hard to call it that, given its sole candidate) is that for CUSU Co-ordinator, where Chris Lillycrop, who stepped down as CUSU Chair in Michaelmas term, is running unopposed. The past two days have seen confusion in the CUSU office, as the production of *TCS* has been delayed (as far as *Varsity* can discern) due to issues with Lillycrop's manifesto and the reporting of his campaign in that newspaper. The fact that Lillycrop has caused such a debate within the walls of CUSU – skipping out on at least one hustings event due to the ramifications of the manifesto problem – raises questions as to whether Lillycrop is an appropriate candidate for CUSU Co-ordinator.

Students should not avoid voting 'RON' out of apathy or a lack of education about the candidates and their issues; in fact, if you have any doubts at all about the qualifications of a certain candidate, we encourage you to 'RON'. We couldn't muster enough candidates for this election, but let's show that we care enough to vote, no matter how we cast our ballots. It's the first step to a more perfect Union.

Super-pub or feel the rub

The news of a second 'super-pub' opening in Cambridge could be a further nail in the coffin of the city's traditional pubs. J.D. Wetherspoon, the company that run The Regal, may be staking a second claim on the city's drinkers if their bid for The Graduate is successful; a move which would, undoubtedly, further deplete sales for Cambridge's well-established independent watering-holes.

Certainly, the inflated prices at many of these older bars is a big put-off for students. But, simultaneously, what these pubs lack in budget-friendly drinks, they make up for in atmosphere. While The Regal may have the pints for under a pound, it doesn't have the cosy charm of The Eagle or the hidden-secret feel of The Free Press.

The problem ultimately comes down to personal preference. For those favouring post-swap, pre-Cindies entertainment, The Graduate may well soon become a firm favourite. However, for those who prefer the antique appeal of a back alley local, a second Wetherspoons in town may be cause to drown sorrows. The choice is paralleled in other establishments; another Starbucks could bring forward the date of the Indigo Cafe's closure. Enjoy the cheap drink (responsibly, of course), but not at the ultimate expense of the independent pubs that make Cambridge what it is.



OLLY WATSON

Letters to the Editor

Does the sourpuss who gave the *Newsweek* review even have a television? The reason I ask is because a glimpse at the *TV Times* would have lead Ms Scozzarro to



realize that Charlie Brooker's *Newsweek* actually premieres at 22:30 on a Tuesday and not 01:00 on a Wednesday, when it is repeated. Also, she failed to have the vaguest idea that *Newsweek* is part of a litany of Brooker shows that stem from his hilarious 'Screen Burn' articles in the Guardian. Therefore, it's nothing like *8 Out of 10 Cats* because, and here's the bloody rub, it's not a critique of current affairs but a critique on the reporting of current affairs. And Brooker's not shallow or reactionary. In fact, Ian Hislop even described him as "the cleverest person that I've ever sat next to" when Brooker appeared on his team on her (rightfully) beloved

Have I Got News For You.

So, anyway, *Newsweek* is mad funny, includes an excellent platform for Tim Key and features some genuinely interesting and informed essays. Plus, he's not *your* "piteous, try-hard uncle," he's *my* piteous, try-hard uncle. He's not really.

Nathan Brooker
Jesus

I'm convinced Connie Scozzarro was watching a different show, and not just because she got the time wrong. *Newsweek* is an incisive commentary on the history of journalism and its place now. It is presented by journalists with decades of experience in the field; presenting items including a skilful excoriation of the phenomenon of 24-hour live news and an examination of the fuzzy line between rubbernecking and need-to-know reporting. The news is slowly preparing for suicide, and Brooker's team is pulling it from the brink. The show is intelligent and well-made, perhaps Ms Scozzarro would so well to watch more carefully if she is going to continue to write such journalistic comment.

Claire Thurncote
Queens'

I thought Connie Scozzarro's critique of *Newsweek* was excellent - I agree that Charlie Brooker is a tiresome, try-hard presenter, whose spoon-feeding method of political commentary just adds to Britain's overwhelming cynical attitude.

Will Savill

Corpus

If Hugo Schmidt feels that criticising the 'huge unsupported claims' Islam makes for itself is the definition of Islamophobia then he is grossly mistaken. Benny Morris has been accused of Islamophobia not for criticising the more questionable claims of Islam, but for making wild assertions about that faith, such as claiming that Muslims have less respect for human life than those in the West do. This is patently untrue and it is wrong to take the actions of a small minority of Muslims as a guide for the opinions of the whole of Islam.

Chris McKeon
Gonville and Caius

Email letters@varsity.co.uk for the chance to win a bottle from the Cambridge Wine Merchants. Letters may be edited.

Underrated

Week 7: Buddha



Earlier this week, eminent golfer Tiger Woods attributed his recent marital mishaps to deviations from his Buddhist faith. In reply, the Dalai

Lama confessed that he has no idea who Mr Woods is.

Similarly, though, I expect that most people reading this don't have a substantial idea of who the Dalai Lama himself is, except perhaps via disappointing descriptions like 'that political monk from Tibet'. I believe, also, that most don't have clear or even murky thoughts about the more important man that the Dalai Lama indirectly represents.

Siddhartha Gautama, or Buddha, is seriously undervalued and misunderstood, especially in Europe, and very specially in our little town-cum-university. Here people tend to care and talk almost always about Christianity, Islam, and atheism, if anything.

Defending Buddha is not a very

controversial task. It admittedly involves dispelling some ill-formed thoughts, like the misconception that he is some crazy philosopher concerned only with obscure metaphysical issues of karma and reincarnation, or the hazy intuition that he is an ascetic. Still, collapsing distorted visions of Buddha as advocating a semi-hippy, exclusively 'lifestyle' ideal is pretty straightforward. I can't emphasize enough that Buddha wasn't merely a permanently spaced-out mystic, smitten with a neat sitting position, a suggestive stoner face, or false, irrelevant ideals.

Rather, Buddha was the first major religious figure to develop a practical and accessible psychological practice that leads to mental

stability: meditation. Some will immediately dismiss meditation as belonging to new-age acolytes or yoga devotees, or maybe even Sufi mystics; but in my experience meditation stands to the mind as exercise does to the body, as a perfectly natural and obvious form of training. Notably, some contemporary therapeutic and medical practitioners also recommend it.

If you aren't convinced, you should probably try it out yourself. That's another point borrowed from Buddha: he always emphasized that experience was the ultimate judge of truth, and that authority, revelation, or tradition could never rightly replace experiential knowledge and personal perception. A final excellent

aspect of Buddha is his modesty. He always claims that he is only human. I've heard it said that Buddhists think that Buddha created the universe. Ironically enough, this is genuinely offensive. Buddha as 'the Creator' is the last description that most Buddhists would offer, simply because Buddha is concerned mainly with humanity as a psychological species, and less with the universe as a whole. I hope, overall, for a little more illumination with respect to this excellent and incomparable teacher. Bertrand Russell once thought that, along with Socrates, Buddha might well be the best of all men, ever. I agree, but wish more people understood both who, and what, Buddha was. NAT RUDARAKANCHANA

THE ESSAY

Clocking off: the new science of sleep

Life inhabits a 24-hour world, and to stay tuned to it, plants and animals live to a 24-hour beat. Leaves open in the day, harvesting sunlight, and close at night to retain water. We are active in the day, with an elevated body temperature and heart rate, but withdraw from the world to sleep in the cocoon of night, our temperature and heart rate at baseline. But are these dramatic and regular cycles simply a response to the world? Does the leaf wait until dawn before it moves?

In 1962, Michel Siffre isolated himself in a cavern, and for several weeks monitored his bodily rhythms. He discovered that they did not stop but continued running in the absence of external time cues. He concluded that an internal timer must drive them: a 'body clock'. Like all things biological, our clock is approximate, hence is termed circadian (circa – approximate; diem – day), running between 23.8 and 24.5 hours, depending on the person. Dawn and dusk light correct any slight error, keeping us exactly in synch with the world.

Laboratory studies show that this clock governs everything measurable: alertness of mind, secretion of stress hormones and detoxification of drugs. What our body and brain can do in the daytime is very different from what our clock equips them to do at night. We should think of ourselves as 24-hour biological machines. Evolution has favoured clocks because, by anticipating the

“24/7 living is a major health issue.”

demands of day and night, they make the machine more efficient.

A more general awareness of our internal gearing arises with flight between time zones, or shiftwork. The discomfort, fatigue and confusion are commonly attributed to lack of sleep, but they have a deeper origin: the scrambling of our internal daily programme. Indeed, the drive to 24/7 living is becoming a major health issue. A working life spent on rotating shifts increases the risks of cancer and cardiovascular diseases, and shortens life expectancy by several years. Circadian control over our attentional abilities can also have devastating consequences. The disasters of Bhopal, Chernobyl, Three Mile Island and Exxon Valdez share a common feature: operator error crept in when the operator was working in the circadian 'attentional dip'.

So where is the clock? It is a pair of pinhead-sized clusters of about 10,000 nerve cells at the base of the brain: the suprachiasmatic nuclei, or SCN for short. The SCN are



Does your body run like clockwork? As Week 7 fatigue sets in, Michael Hastings writes on what recent discoveries in genetics mean for our sleeping patterns

keeping you awake now. A direct nervous connection from the eyes keeps them in synch with the light/dark cycle. In turn, their circadian time signals, a biological equivalent of Big Ben's chimes, are encoded as a daily rhythm in electrical activity: high activity marks day and low marks night. Nervous and hormonal pathways relay these chimes throughout the body, orchestrating our daily life.

An astonishing property of SCN cells is that they sustain their rhythm of electrical activity when they are isolated in a dish: a 'ticking' body clock in a test-tube. But how can individual cells tell the time? The answer lies in 'clock genes'. A landmark breakthrough was the identification of the genes that make up our clockwork and the biochemical mechanism of how they define time. Clock genes and the proteins they encode are entwined within a negative feedback loop: the activation of the genes produces proteins, which accumulate in the cell and then inactivate the genes. The cycle can only restart once the proteins have been degraded, re-releasing the genes from negative feedback.

Biochemical delays between the various stages mean that the whole loop takes approximately 24 hours to complete, but this varies between people. In early risers with 'lark-like' habits the proteins are less stable and the cycle runs faster. The extreme is Familial Advanced Sleep Phase Syndrome, in which people with a 22 hour clock awake in the small hours but cannot resist falling asleep around 5 pm. In contrast, 'night owls' have slow clocks because their proteins take longer to clear. Differences in clock genes can also make people more or less susceptible to the negative effects of sleep deprivation.

Identification of clock genes led

to an even more revolutionary discovery: the circadian mechanism is active throughout the body. The heart has a local circadian clock, as do the lungs, liver, and ovaries; even human skin cells can be cultured and shown to carry this clockwork. No longer do we see our inner clockwork as a hierarchical, top-down process with the omnipotent SCN directing every detail of our circadian lives. Rather, our bodies contain myriad clock cells, each keeping its local time, but synchronised to all the other clocks by the 'chimes' of the SCN.

This breakthrough offers unprecedented insights into disease. For example, clocks control the time of day when a cell can divide. If the cell misses that open door today, it must wait until tomorrow for the door to re-open before it divides. In this way the clock slows down cell division, and hence is a natural suppressor of cancer. In cells or animals with disturbed clocks, cell

“The body clock is a natural suppressor of cancer.”

division and the growth of tumours is accelerated. The epidemiological data showing more cancer in shift workers suddenly starts to make more sense, and the aim now is to develop treatments that enhance the oncostatic role of the clock. Local clocks are also important in metabolic diseases – mice and hamsters with defective clock genes are more prone to severe obesity and cardiovascular disease. If we can find out how local clocks boost fat metabolism or keep heart rate low at night, we can alleviate diseases by boosting these circadian

changes, developing 'circadian-savvy' medicines.

And what of the ultimate rhythm, sleep? The SCN controls when we can sleep and when we can be awake. But what happens in sleep? Recent studies emphasise the role of sleep, especially the non-dreaming state, in the formation of new memories and restoration of older ones. The riot of new experiences that occurs during the day has to be sorted against existing memory, filtered for relevance and, where necessary, encoded into our brain circuitry. A brain region called the hippocampus is critical for this process, and its local clock controls biochemical activity necessary for learning. For us to learn effectively, therefore, all areas of the brain have to work in unison, running to the same clock time. This temporal coherence delivers the cognitive and emotional restoration of a good night's sleep. In contrast, mismatch perturbs the brain's machinery, disturbing memory formation and mood.

We are 24-hour beasts. We live better and for longer if our lives run in tune with our inner clockwork, synched to the solar day outside. Having discovered the genes and biochemistry that make up our countless body clocks, we can now look to exploit that knowledge to target diseases when their circadian variation makes them most vulnerable. We can also optimise lifestyles and work schedules to mitigate the worst consequences of circadian misalignment. As for Varsity life, it is good to work hard and play hard, but be kind to your clocks: keep to a regular beat!

Dr Michael Hastings is a Cambridge neuroscientist, based at the MRC Laboratory of Molecular Biology, specialising in the molecular neurobiology of circadian body clocks.

Not-Sci



Talking in their sleep

If I were to communicate with a dead Elvis Presley, there are several things I would want to know. Did he really work for the FBI? Did he die naturally or was he murdered? But more importantly I would want information that could be verified, information that I could not have known without his help, that can be checked so I know it really is him. I'd want evidence.

The national press is currently awash with stories about the fact that Rom Houben, a Belgian who has been in a coma for 23 years, cannot in fact communicate via a speech therapist and typewriter, despite initial reports that he could.

The media became excited by the idea of Houben typing out thoughts while the therapist "guided his hand". These thoughts included statements claiming he felt "powerlessness. Utter powerlessness." In other words, sentiments that an observer would easily guess, and that turned out to be from the therapist rather than Houben himself.

Houben's neurologist, Dr Steven Laureys, never publicly supported these stories, but interestingly he is part of a team working with researchers at The University of Cambridge's MRC and Cognitive and Brain Sciences Unit who have recently shown that some patients in a vegetative state can communicate, but by other means.

Dr Adrian Owen and Dr Steven Laureys have discovered that a different patient in a vegetative state for five years can communicate if their brain is scanned and they think of 'tennis' to answer 'Yes' to a question and 'home' for 'No'.

What makes this conclusion more credible is that the patient was asked specific questions about his family, and these answers were interpreted by a strict protocol measuring brain activity, eventually giving a 'yes' or 'no'.

When communication and consciousness are entwined, questions unique to a personality are the only thing that can differentiate between knowledge from another source and fabricated information from human imagination.

SITA DINANAUTH

the mays

submit

deadline: midnight on 31st march, 2010

The *mays xviii* are now accepting submissions for this year's anthology. Submissions might include (but needn't be limited to): poems, short stories, dramatic pieces, vignettes, comic strips/graphic short stories, cartoons, paintings, photographs, drawings, visual poems, illustrated children's stories and creative non-fiction.

make a film

deadline: midnight on 26th april, 2010

We are inviting film submissions, under one hour in length (though they can be much shorter), for the inaugural *mays* short film competition. These may be narrative, documentary, impressionistic or otherwise.

for details on how to submit and more information,
go to <http://mays.varsity.co.uk/submit>



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"ONE OF THE BEST NIGHTS OF MY
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PRIVATE EYE

HISLOP HARD AT WORK



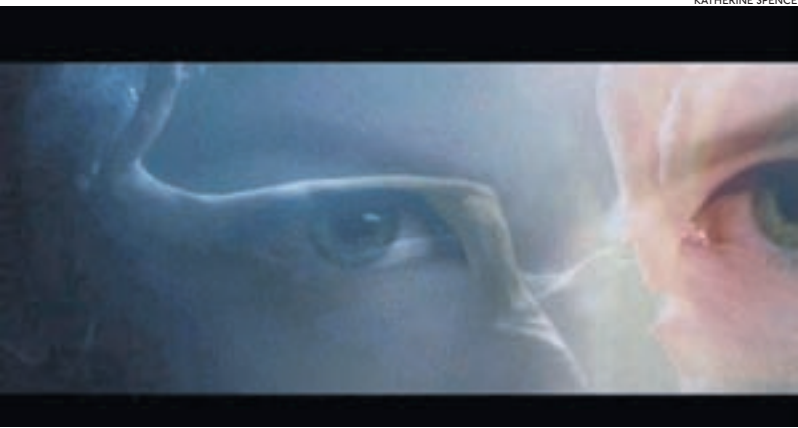
Victoria Beale: Self-Help

Week 7: The Joy of Sex

Everyone takes their sex life seriously. No matter how cutely self-deprecating your friends might be about every other aspect of their lives, they harbour the enduring belief that they are snakey-hipped love geniuses. Their thrusting endeavours are to them as steamily erotic as a Cambridge based Bertolucci film. Even in the tawdriest moments: lurking in Boots to purchase a new bottle of Pina Colada lube, wiping that stain off an Edward Hopper print, or doing the Walk of Shame in a tutu and heels, we are all convinced that, while everyone else's love lives are a banal litany of mini disasters, ours constitutes a heady romance. I know a girl who tells the story of being lured back to an archaeology grad's room and plied with seven varieties of whiskey, which he insisted on analysing at length for flavour, expense etc. like horrible

grandfatherly foreplay. While she tells this story with amused disdain, it is clear that a large part of her looks back with fondness on that whiskey tasting marathon. Because sex is probably the best thing there is, apart from Nesquik chocolate-flavoured milkshake mix, the lamest sexual encounters take on a kind of filmic quality. Even on the way back from two minutes in heaven with a goofily drunk first year, you can convince yourself that, as you stroll through the moonlit streets, you are like a beautiful sex rogue, breaking hearts and never taking numbers. When there's a lull in Actual Proper Sex, like during lectures or more puritanical supervisions, you can keep yourself distracted with the next best thing: implausible sex fantasies. During the course of a lecture series you can conjure up an entire imaginary affair with that strong-jawed boy who sits in

the row in front of you, occasionally looking worriedly behind him. This is more difficult if you do English and the only people in your lecture are anaemic girls with a line in arch neuroticism and fur coats. But if undergrads hold no illicit appeal then look elsewhere in the university hierarchy. The power of the imagined also extends to a night out, when often your idealised vision of how the evening develops beats the reality hands down. You start out gently tipsy, wearing your best shorts and tingling with wit and confidence. You've been swapping barbed one-liners with a crazy beautiful historian, and you can already see how you'll hate-flirt your way into bed. But four hours later you're drowsy with double vodkas, eyeliner on your forehead and booty-calling a Regrettable. As Russell Brand protested to



KATHERINE SPENCE

an audience member on *The Big Fat Quiz of The Year*, who hotly questioned why he had settled down and was no longer prolifically bugging his way around the female population, 'But I got round as many of you as I could! And besides, there was the crippling loneliness of an evening.' Few of us are lucky enough to shag our way to oblivion quite as effectively as Mr Brand. But most of us can recognise his point, that there are few things more isolating and soul numbing than sharing a bed with someone who doesn't quite get you, who fails

to chuckle even when you make a pretty brilliant post-coital joke, and who you can't even sustain conversation with while they're getting dressed. By all means, fuck around until you have a fearsome reputation and a stash of antibiotics. But keep a lookout for the kind of lust object who'll also write you a limerick, make you a mixtape, and not tell everyone when you let them bum you. It's soothing to wake up with someone who understands your fear of sharks and your love of 30 Rock, rather than with a stranger who's never heard of Sarah Silverman.

TIGGER/SYLVESTER
Corpus's Cat Davison has raised over £1,300 for Haiti by dressing as the cartoon tigers. Donate now at justgiving.com/keepcat dressedsatiger.

BROKEN SOCIAL SCENE
Our

THE CHARLIE LYONS FAN CLUB
Who would have thought a stint presenting Cindies Stories could spark such a frenzy for the ex-Varsity Fashion editor? 'VKaaayyysssss?'

3 A* OFFERS
Scary stuff. We're just

BIG DOGS
We love them. Woof.

DISSERTATION WOE
Deadlines are looming, your brain is blank, time is running out. Best hit the the library for some allnighters,

EMINEM
Making his live return this summer with a string of European festival dates. Excited? We aren't either.

ASHLEY COLE AND THE SEX TEXT
Is there a more hated man in Britain right now?

LYNX
You can keep Keeley, Lynx. Your viral campaign, lingering around Spotify like a bad smell, reeks of lazy 'sex sells' advertising.

Street Profile

RYD COOK
23, CINEMA BOY

Which words do you most overuse?
Literally.

If you weren't in Cambridge, where would you like to be?
Brighton - it has cool shops.

What is Cambridge to you?
It's great for making films here.

What do you dream about?
I have weird dreams, mostly about school, even though I don't go to school anymore.

Best way to survive life in Cambridge?
Just have fun.

Who would play you in the film of your life?
Everyone says I look like Pippin from Lord Of The Rings, but I'd prefer Johnny Depp.

Tell us a secret about yourself.
I love musicals.

And finally, dogs or cats?
Dogs.

Week 7: A Trip To The Careers Fair

Outkast - 'Git up git out'
"What are you going to be when you grow up? Policeman, Fireman, Astronaut?" Time's running out to decide. Graduation's in four months.

Marva Whitney - 'You've got to have a job'
Mooching about the UL tearoom, you encounter a poster: "Find the right job for YOU." The smell of employment is frankly overpowering.

St. Vincent - 'Actor Out of Work'
A teary theatre director is giving a speech. "If you want to do theatre, think again. There's no jobs, crap pay and I just became unemployed."

The Clash - 'Career Opportunities'
You get chatting to a lady who works in TV. "Like, then I went to Australia for a year and cleaned toilets and then I like came back here and got the job." "How did you get that?" you ask. "Ummm, slept with someone." "Great."

Talking Heads - 'Once In a Lifetime'
Leaving the careers talk with an armful of forms and leaflets, a possible career in McDonalds management doesn't look on the cards. Yet.

Our Tube

SEARCH:
zordon+is+a+racist

Still harbouring a secret ambition to become the next Mighty Morphin Power Ranger? We're not so sure anymore, now that it transpires chief Zordon is a racist.

Overheard

"I'll just pop into my time machine and it will be fine, right?"

(3pm, Market Square)

Me, Myself and Eye

Joe Pitt-Rashid and David Pegg meet feared hack, caustic satirist and respected documentary-maker **Ian Hislop**

“One shouldn’t kid oneself. Being dull is not really forgivable,” Ian Hislop murmurs, slightly sternly. His office in the Private Eye building is strewn with back issues, newspapers, pictorial jokes about Fox News, a piano and, one imagines, an unspeakable volume of unsorted legal papers that have made his life and career anything but dull. The building itself is shabby, run-down and oddly quaint, an appropriate setting for the production of Britain’s leading satirical publication – a magazine that has become an institution in its own right, reluctantly adored even by the hacks, politicians and actual institutions that it scorns.

Despite his busy schedule, Hislop is relaxed and affable – perhaps because it’s Tuesday. “Private Eye is fortnightly”, he tells us, “which is just the most fabulous setup. Originally set up that way by people in the 60s because they were very lazy, whereas for us it works that we get to do other things. Nearly everyone here does something else as well, because I don’t pay them enough. The week accelerates from about Tuesday, and gets worse and worse until Monday, when we go to press. That’s a very hectic day. That’s a day when many of us behave a bit like Gordon Brown.”

Whilst studying English at Oxford, which he professes to have loved, Hislop began a stint as a student journalist. “I interviewed Richard Ingrams, who was Editor of PE then. My mother then saw an interview with Ingrams in which he said he was looking for new blood. So I wrote to him and said, ‘I’m here and it’s high time you employed me.’ He said ‘Why don’t you send me something?’ so I started sending him jokes. That’s how I got my foot in the door and sort of... hung around.”

With his natural humour and prolific writing Hislop flourished at the early Eye, although it was partly down to his friendship with comedian and owner Peter Cook that he became editor. “A lot of people thought I shouldn’t take the job. A lot of people who thought it should be theirs. Lots of 40-year-old men were very unhappy. And they tried to stop it by taking Peter Cook out to lunch. They made the classic mistake with Peter, who liked lunch, but not food. They all had a huge amount to drink, especially Peter. He came back to the office, completely forgot what they’d told him, shook my hand and said, ‘Welcome aboard!’ So the coup petered out. And then I sacked them.”

Hislop has been at the helm for over two decades now, but he prides himself on simple victories.



JOE PITT-RASHID

“My greatest achievement is that it’s still going. Just surviving in the print media I think is pretty good.” Despite the woes of Fleet Street, *Private Eye*’s sales figures have gone from strength to strength in recent years, with the latest statistics suggesting it’s more widely read than *The Economist* (although

“[Monday’s] a very hectic day. That’s a day when many of us behave a bit like Gordon Brown.”

less than *Freemasonry Today*), perhaps due to its humour in otherwise bleak times and determination to confront head-on the forces that can and do restrict other papers. “The best thing about the Eye is that it’s a club. You can read it and say, ‘I’m not entirely impotent because my local councillor has done this’ and write in. We will read it, and get someone to put the boot in if necessary. For readers that’s very empowering.” He’s enthusiastic about the Eye’s influence too, although not unrealistically

so. “Sometimes I think, what’s the point? Other times we can sometimes crystallise the debate, kick it forwards – and we can certainly break stories that nobody else wants to run.” Good journalism or good business? We ask how many times he’s been hauled into court. “Oh, I don’t know... 40? 50? I’m not averse to legal action, I’d be mad if I was. Most sued man in Britain? I don’t know anymore, because the libel’s slightly tailed off and privacy’s taken over.” He is unsurprisingly derisive about the UK libel laws. “Libel becomes stupid when you’re stifling scientific debate, free debate and general public interest, just because a few libel lawyers have become very specialists in persuading judges to close things down.”

And what about privacy? “What the public is interested in isn’t necessarily the same as the public interest, and I totally accept that. What I’m for is a defence that says: this is information that should be presented to the wider public because it affects the way they carry out their public life. What’s the top case in privacy? Oh God, it’s Max Mosley being spanked. It’s hard to present a serious face about the evils of a privacy injunction when you’re talking about a man dressing up in a German uniform and having his arse paddled.”

In the face of exorbitantly expensive libel cases, one wonders what could possibly motivate him. Righteous anger? Social justice? “Deep psychological problems, probably. I really don’t like being told what I can and can’t print, that’s partly why I hate the privacy thing so much. Getting a note from a lawyer telling me that a story’s not for public consumption makes me think that it should be, almost by default.”

We discuss the coming election, and whilst he’s tight-lipped as to how he’s voting, he’s adamant that he will. “I do think it’s everybody’s duty to vote. I get very pompous and shirty about this. Someone said it’s as important to vote as it is to laugh at your politicians, and I do try to get the mix right. I try to vote for the party that I think is least worst.” His criticism of Labour is surprisingly measured, however. “They were just a bit timid. There was none of that boldness, that bonkers energy. They’ll look back and think, ‘Well, we got in, but what did we do with it?’” Is this kind of impotence the cause of Obama’s midterm poll wobbles? “Yes, but he wasn’t helped there by massive over-expectation. Yes, everyone sang when Blair got in, but they didn’t think he was the Messiah. In America there’s this zigzag of emotion that the public seems to

be able to go through, from ‘He’s more or less God’ to ‘He’s this faggy liberal Commie who’s trying to destroy the United States’”.

Asked whether he thought News Corp was a threat to British well-being, he replied, “Yes, they always have been. That’s a fairly simple answer. If I defend the BBC, people say it’s because you work for them, but I’ve always defended them and I believe in public service broadcasting, whatever its faults. A version of Fox News in Britain is deeply...” he tails off. Would the Brits consume it, were it offered? “I have an awful feeling they might. I’m sorry, I don’t think that badly... It’s not that *The Times* or Sky News never do anything good. It’s the ambition, and the desire to murder everything else. I like Sky Plus. It doesn’t mean I think right-wing lunatics should be allowed to tell lies, live on air, and then pretend it’s balance.”

His distaste for American media is tempered by a seeming affection for our own. “Britain’s broadcasting is not hugely logical but it has worked hugely well. A lot of things that you think are part of the BBC aren’t. They’re just part of a culture of quite good broadcasting. It’s always been dysfunctional, but that’s true of a lot of things that aren’t planned. That’s Britain for you, isn’t it?”



Between.



Virginia wears blue chinese silk dress: Mook Vintage, blue stockings: American Apparel
Vanessa wears cut-off trousers: Ark Vintage, silk robe and shirt: model's own.
Vita wears coat: Mook Vintage, faux-snakeskin shoes: Ark Vintage.
Roger wears knitted jumper: Mook Vintage, tweed scarf: The Old Chemist Shop, jacket: Mook Vintage
Duncan wears knitted jumper: model's own, shirt and tie: Ark Vintage, shoes: Mook Vintage



el.
let and trousers: model's own.
intage.



The Acts.



Peter Cook

PEMBROKE, FRENCH AND GERMAN

“You know, I go to the theatre to be entertained. I don’t want to see plays about rape, sodomy and drug addiction...I can get all that at home.” Fellow comedian Barry Humphries was reportedly a little put off by Cook’s apparent disinterest in literature in the arts. Such was Cook’s humour that no sphere of life was left untouched; no aspect of existence saved from his piercing comic touch.

Peter Cook started his comedy career gracing the stage of the Pembroke Players, in between which he read French and German at the College. By 1960 he’d become head of the Footlights, and was already writing for Kenneth Williams, resulting in a successful West End show *One over the Eight*. Teaming up with Jonathon Miller, Alan Bennett and Dudley Moore, Cook took *Beyond the Fringe* to the Edinburgh festival; now widely accepted as the birth of British satire. In one infamous show Cook, during a particularly near-the-knuckle sketch featuring an impression of Prime Minister Harold Macmillan, spotted the PM in the auditorium, and (legend has it) proceeded to abuse him

verbally there and then. Cook would go on to befriend and form a long-lasting comedy relationship with Dudley Moore, attaining stardom in *Not Only...But Also*. The duo produced long-standing characters Pete and Dud, the wannabe-prigs whose pseudo-intellectual chats were undercut by a satire on the pretence of intelligentsia. In one sketch, *The Art Gallery*, Pete, with a magisterial air of grandiloquence, declares that you can know a good painting “if the eyes follow you round the room”.

Cook, also sometime owner of *Private Eye*, sadly died in 1995. Seen now as something of a tragic figure, there is only one thing truly tragic about his life. In the 70s, following their usual practice, the BBC went erasing the videotapes used to record episodes *Pete and Dud* in order to free up space. Somewhat egocentrically outraged, Cook first

offered to buy the tapes; then offered to buy fresh tapes. He was refused both requests. Only eight out of twenty-two episodes remain: a great loss for comedy. LAURIE COOK



PETER COOK

“Hitler was a very peculiar person wasn’t he? He was another dominator you know — Hitler. And he was a wonderful ballroom dancer.”

PETER COOK

Send in the clowns

Since it was established in 1883, the Footlights comedy club has been the training ground for some of Britain’s favourite comedians. We put together a smattering of stars from its famous boards

Emma Thompson

NEWNHAM, ENGLISH

It’s the dream of every Cambridge thesp: to secure an acting contract one year into your degree. It must have been pretty special to see Emma Thompson stomping the ADC stage, or performing as vice-president of the Footlights, developing that wry English charm of her own. You can resent Thompson for her student-romance with Hugh Laurie, but it’s impossible to resent her for her talent. She, too, struggled with epic reading lists and felt overwhelmed by the Footlights competition, which inspired her to “bloody well practise hard”.

Thompson is the quietly comedic Footlight, known more for her serious acting than her comedy. A sketch series for BBC bombed, and Thompson never glanced back to her Footlights style. She broke your heart during that lonely breakdown which made *Love Actually* the darkest Richard Curtis comedy,

and she was a fabulously sympathetic Sybill Trelawney in *those* glasses. She’s also put her English degree to mighty fine use, adapting Austen’s *Sense and Sensibility* for Ang Lee, and bagging an Oscar in the process. Female fiction was always a fascination; Thompson wrote her dissertation on George Eliot.

It’s now more common to hear Thompson’s name related to charity work than the silver screen. A Greenpeace activist, she’s pioneered against the third Heathrow



EMMA THOMPSON

runway, and works to publicise the Helen Barber Foundation for survivors of gross human right violations. She’s put her life where her sentiment lies, visiting ActionAid projects in South Africa and adopting a teenage Rwandan refugee, Tindye-bwa, in 2003. Still, when she speaks, the comedy remains; giving advice to the girls of Newnham in a past Pudding Seminar, she

Stephen Fry

QUEENS’, ENGLISH

Stephen Fry was my teenage role model. And fat, ostentatious thirteen-year-old readers of PG Wodehouse find them hard to come by. He combined just the right level of pomposity and silliness to make me purr. I applied to Cambridge because I thought Fry had trodden a path I could follow – I, like him, was tall, with a big nose and an ability to pull extremely smug faces. Not only did I feel this made us soul mates, I also felt like this was at least equivalent to being a member of the Royal Family, and that my place at Cambridge was utterly assured. Luckily, the interviewers ignored how much of a dick I was, and I got in.

Now, three years down the line, I think I’ve got some perspective. What I always find interesting is seeing the direct influence he has had on the current Footlights atmosphere. Particularly in Michaelmas, auditionees come in, just as I did, with sketches featuring characters called Margery about a smug barber or a weird shop owner that feature word play almost shamefully reminiscent of *A Bit...*

The thing is that Fry is perhaps the first influence many comedians here can remember having, but we’re also now old

enough to have seen Fry change. He’s now a national treasure, perched on his QI throne, not an exciting comedian. I don’t think



STEPHEN FRY

anyone could claim that *A Bit...* or Fry’s subsequent output was boundary-pushing for British comedy, but the effect it’s had on the Footlights in my three years is unquestionable. I suppose the question is this: is Fry’s comedy old news now, and should we view him merely as the nation’s favourite uncle? Maybe. But I still laugh psychotically when I watch clips of Fry “dancercising” or talking about this left nipple, “Sheila”. JAMES MORAN

“Thankfully, there were no dogs and no children. The gowns were middling.”

EMMA THOMPSON

was adamant that they “should not go out with a rower. They never have the energy for anything else.” ABIGAIL DEAN

Matthew Holness

TRINITY HALL, ENGLISH

Those of you already familiar with the name Matthew Holness will probably recognise it for one of two reasons: as the IT guy from *The Office*, or the creator of *Garth Marengi's Darkplace*, one of the most significant cult comedy series of the past decade. At Cambridge, Holness studied English at Trinity Hall and was vice-president of the Footlights during Richard Ayoade's year as president. His subject makes it befitting that his biggest comic creation is an author, the "dream weaver and visionary" Garth Marengi. Holness first took this character to the Fringe in 2000 and was nominated for the Perrier Award, which he won the following year for another show based around the horror-writer. This success spawned *Darkplace*, a spoof of low-budget 80s programming that proved a showcase for talented Cantabs such as Ayoade and Alice Lowe, which

swiftly gained a cult following. A spin-off followed, *Man to Man with Dean Learner*, in which Ayoade interviewed a different comic character every week, demonstrating both Holness' exceptionally versatile comic acting and his ability to spoof anything from racing drivers to celebrity mediums. In addition to these credits, Holness has also appeared in Channel 4's *Free Agents* and Armando Iannucci's *Time Trumpet*. If these credits are alien to you, it will be due to the fact that whilst being one of the greatest



MATTHEW HOLNESS

comic talents around, Holness is also one of the most underrated. For a chance to see him, he is currently doing live performances as his character Merriman Weir, an atypical folk singer, and will shortly be appearing in Ricky Gervais and Stephen Merchant's new film *Cemetery Junction*. Of course, as would be expected from a talented Cantab, Holness is not limited to comedy and has also had work published, from short horror story collections to pieces for *Black Static* magazine. CHLOE MASHITER

Richard Ayoade

ST CATHARINE'S, LAW

Ayoade is one of those sickening people who seem to excel at everything to which they turn their hand.

The London-born comic, best known for his role as the bumbling, endearingly oblivious computer nerd Moss in Channel 4's *The IT Crowd*, got his start during his time at Cambridge, where he acted as the President of the Footlights from 1997 to 1998. After graduating, he won the 2001 Perrier Award for co-writing and performing in *Garth Marengi's Netherhead* with Matthew Holness at the Fringe, and later broke into television when, in 2004, Channel 4 picked up the off-kilter *Garth Marengi's Darkplace*. Despite poor viewing figures, the programme soon garnered a cult following and helped to establish Ayoade as one of the channel's key comedic actors. Since then, he has also played the role of the eccentric shaman/DJ Saboo in two series of *The Mighty Boosh*. Comedy, however, is not the only outlet for his mercurial talents. In the past few years, he has directed music videos; particularly worth a look is his recent video to Yeah Yeah

“Maybe if everyone who'd ever been close to you had died, you'd be sarcastic.”

MATTHEW HOLNESS



RICHARD AYOADE

“Well, it's impossible to define, despite what dictionaries would have us believe.”

RICHARD AYOADE

Yeahs' 'Heads Will Roll'. He has also forged an especially strong relationship with the Arctic Monkeys, directing three videos and even their 2007 live DVD, *At The Apollo*.

The pace of Ayoade's output shows no signs of relenting in the near future. He is currently busy directing his first feature film, *Submarine* - for which, obviously, he wrote the screenplay himself - and will soon commence filming of the fourth series of *The IT Crowd*. DONALD FUTERS



DAVID MITCHELL

“An original idea. That can't be too hard. The library must be full of them.”

STEPHEN FRY

David Mitchell

PETERHOUSE, HISTORY

“There are more important things,” said David Mitchell during his *Desert Island Discs* interview, “than being cool.” After years of performing at the Edinburgh Fringe, writing freelance and appearing in sub-par sketches, Mitchell's role as uptight and socially awkward pessimist Mark Corrigan in Sam Bain and Jesse Armstrong's hilarious cult hit *Peep Show* raised him out of obscurity - and was where his self-depreciation, deadpan cleverness and bank manager's haircut could come into their own.

Also starring is his close friend and comedy partner, Robert Webb. The two have

“Isn't it just the usual dead eyed men fucking dead eyed women in a desperate world of pain?”

DAVID MITCHELL

worked together ever since Webb saw Mitchell performing sketches when at Cambridge and asked him if they could put on a two-man show.

The Salisbury-born, Abingdon-educated Mitchell knew how difficult it would be to make a living from comedy when he left Cambridge in 1996. (He had crammed and scraped a II.2 in history; as a Footlights president, academic work had inevitably taken a back seat.) In an apparent, anxious attempt to retain the conditions of the penury present earlier on in their partnership, he still writes with Webb in the bedroom of his Kilburn ex-council flat that he shares with a lodger. HELEN YOUNG

Nick Mohammed

MAGDALENE, GEOPHYSICS

Nick studied for an undergraduate degree in Geophysics at St Aiden's College, University of Durham, where the Durham Revue failed to give him a place for two years running. However, after starting a PhD in Geophysics at Magdalene College, Cambridge in 2003, he became involved with the Footlights and featured in the tour show *Beyond A Joke* (2004) and assistant directed *Under The Blue, Blue Moon* (2005). Nick has also performed several solo shows at the Fringe, including *Back In Town Again*: - *Waltzing out of town* (2005), *The Forer Factor* (2006), *Quarters* (2007), *Nick Mohammed Is A Character Comedian* (2008) and *Apollo 21* (2009). During his Fringe solo show in 2005, Nick was spotted and signed by his current agent, one of three audience members on the day.

Nick Mohammed's debut Radio 4 series,

Quarters (repeated during March this year), received rave reviews and he is currently recording his second series, *Nick Mohammed In Bits*, to be aired in Autumn. He has performed as part of the lead ensemble in BBC comedies *Horne & Corden* and *Reggie Perrin* and is currently filming new BBC Three comedy *The King Is Dead*, alongside fellow Footlights Simon Bird and Jonny Sweet. He also appeared in the double-BAFTA-nominated sketch show, *Sorry, I've Got No Head* and recently performed at the Royal Albert Hall in aid of the Teenage Cancer Trust.

Since the age of fourteen, Nick has been a member of the Northern Magic Circle and became President of Bradford Magic Circle for 2008/09 with whom he still performs professionally.

Nick is also a talented musician, playing violin and piano since he was nine. He played with the University Orchestra at Durham, conducted Durham Hill Orchestra

and played with CUMS for two terms before stopping because of rehearsals clashing with the Smokers. TOM BECKER



NICK MOHAMMED

The Artist's Man

It is often said that great art arises out of dark times but how have dictators manipulated, controlled, or simply ignored the arts? *Varsity* writers dig into dictatorships from all over the world and across t

CHINA

Think of art and communist dictatorship, and it doesn't take long for certain images to spring to mind: big, block-colour propaganda posters, and the singing of hearty revolutionary songs. Both were of course widespread in China under Mao.

Yet the relationship between art and the dictatorship was arguably deeper and more theoretical in China than in Russia. As early as 1942 Mao had expressed his views in his *Forum on Literature and Art*: art was either capitalist (bad) or proletarian (good), and the function of the good sort should be to "educate" the people, and "obliterate" the enemy. Thus all art was to be entirely subservient to the theories of Marx, Lenin and Mao himself. This was true even if it

used traditional forms, like the popular yangko plays, or the Chairman's own poems, widely distributed (and naturally adored) in his home country.

Not only was censorship rigorously enforced, the Cultural Revolution (1966-1976) held as one of its explicit aims the destruction of 'Old Culture'. This entailed everything from the destruction of centuries-old temples and mosques, to the suppression or destruction of classical writings by figures such as Confucius. It was meant to be a clean break – China's incredibly rich pre-revolutionary artistic heritage was seen as contaminated and worthless. The long-term effects of such a drastic move have yet to be fully understood.

PAUL MERCHANT

NORTH KOREA

All In the Name of Art. 1978. South Korean film director Shin Sang-ok is bundled onto a ship leaving from Hong Kong's docks. It is destined for Pyongyang, Democratic People's Republic of Korea. On arrival, Kim Jong-il, Supreme Leader proudly reveals his vast VHS collection: many thousands of Hong Kong action films, several copies of each *James Bond*, and taking pride of place, *Rambo*. Shin is told he has access to \$2.5 million to make movies for the Dear Leader. The result: the Socialist Godzilla masterpiece, *Pulgasari*.

As for fine art, a strict programme must be followed by aspiring artists in DPRK. After around a decade in a Fine Art University, in which one is taught various techniques for producing Socialist Realist

art (for which 'landscape' is a recently-approved subject), if one is not chosen to be 'sent to work' in the hinterland, one will spend the rest of one's life producing artworks glorifying the Leader and his regime.

In every room, on every floor, of every building in North Korea, there is a portrait of Kim, and his father Kim Il-sung. Direct sunlight must not hit the portraits, nor must they be defaced in any way. Frequent floods afflicting North Korean countryside have killed many thousands of workers; it has been claimed that many of the deaths can be attributed to people trying to save their portraits from getting wet. All In the Name of Art.

ANDREW SPYROU

SOVIET RUSSIA

"Art is just a word". Perhaps. But for Soviet Russia it became an envelope for messages of love, respect and thanks to Soviet leaders and socialism itself.

Now displayed in a vast exhibition, gifts sent from Russian workers countrywide to their leaders range from intricately decorated china to dolls made in the local

tradition, to a portrait of Lenin made from human hair. Not merely aesthetic interest, but desire to show gratitude and to ignite some sense of intimacy with their lauded leaders drove such excessive creations of patriotic art.

Not dictated then, but empowered, workers' gifts of local craft served to raise their profile to the eyes of those dictating their lives. Minute patriotic details on teacups of industriously farming peasants reveal how such art succeeded to qualify firstly for this sense of connection between worker and leader, and later to achieve national display. It is the emphasis and glorification of the everyday, and the public's 'dictation' of these gifts of art, that demarcates such art from that of a regular gallery. Always an ambiguous category, art being valued here through love not materiality, awarded it an agency utilised by the workers that leaders had no reason to condemn. Furthermore, these artworks being given everyday importance engineered a sense of debt on the part of the leaders, thus throwing into question the solidity of Soviet dictatorship.

COTTIATHOROWGOOD



UGANDA

Art, like the rest of Uganda, suffered immensely under Idi Amin Dada's dictatorship. A large number of respected members of the Ugandan art community moved to Nairobi. Two Ugandan artists, Henry Lutalo Lumu and David Kibuuka, refined batik art (textile based art that uses resist-dyeing techniques) here, paving the way for the Modern Batik style.

Government sanctioned art was the only artistic form that flourished under Amin. In 1974, French director Barbet Schroeder created a documentary film *General Idi*

Amin Dada: A Self Portrait displaying the dictator in all his jocular barbarity. Candidly showing Amin's military in action, it appeared in two cuts; a shorter one for release in Uganda and an extended version for global release. Amin, displeased with the extended version, forced Schroeder to make additional cuts by holding 200 French citizens hostage.

After Amin's fall from power, Ugandan art began to blossom again, albeit with a political focus; contemporary Ugandan artists are currently campaigning for more recognition for the Gulu holocaust. DEBORAH FARQUHAR



ifesto

lled, used or even
he political spectrum



ZIMBABWE

In 2007 the *Harare International Festival of the Arts* staged a daring rebellion against Zimbabwean oppression. Taking the form of a danse macabre, men dressed in dark suits and sporting glasses attacked a group of young actors in a moving and disturbing enactment of the murders executed under Mugabe. People shouted “March 11” from the back of the group, alluding to the savage attacks carried out on opposition activists. This attracted an audience of 6,000 exhilarated supporters.

Music played a vital part. A sultry female singer sang ‘I Can’t Get No Satisfaction’

as the lifeless actors were carried offstage, which then changed to Tracy Chapman’s ‘Talkin’ Bout a Revolution’. The Master of Ceremonies addressed the audience in a grim mockery of Mugabe’s addresses, saying: “Tonight I am your leader. I will tolerate no opposition.”

During the festival, more anti-government uprising characterised Zimbabwe. The police mistakenly believed rumours about an ‘Orange Revolution’, beating and maiming street vendors they suspected to be selling poison citrus in a ploy to bring down the government. CONNIE SCOZZARO

GERMANY

Under Hitler’s Nazi dictatorship, brutal censorship was imposed. However, culture and artistic expression did find an outlet as they merged with political aims and became part of the Nazi propaganda machine.



KATHERINE SPENCE

Through the guidance of Goebbels, the Reich Culture Chamber exploited all forms of art and culture to strengthen the Third Reich and purify the nation. From films and posters, to the neoclassical Olympic stadium complex, all emphasised the superiority of the Aryan race. Modern art was out, classicism and romantic realism

was in. Paintings were to explore Nazi values of militarism and racial purity, depicting traditional pastoral scenes and themes of childbearing. Art was utilised to portray Jewish people as inhuman and inferior, while Nazi film *The Eternal Jew* followed maps showing the migrations of Jews with scenes of teeming rats. Jazz music was banned, but the music of composers like Wagner that alluded to Germany’s heroic past was sanctioned. Meanwhile painters such as Conrad Hommel and the sculptors Arno Breker and Josef Thorak were endorsed by the Nazi regime. As an official artist, some of Thorak’s pieces reached sixty-five feet, emblematic of the attempted grandeur of a regime Hitler prophesised would last 1,000 years.

AURORA HORWOOD

IRAQ

In 1958 there were only three sculptures in existence in Iraq’s capital, two of which were swiftly destroyed in the revolution. By the end of the Baathist dictatorship Baghdad was full of monuments. The most prominent of these are known as the *Hands of Victory*.

The triumphal arch, the ultimate emblem of imperialist architectural propaganda in use since the time of Caesar, was commissioned to celebrate Iraq’s victory over Iran. Completed in 1986, two years before the war finally ended in a stalemate, the monument is a virtuosic example of how art under dictatorship can become complicit in mythologising the history of a regime. The monument’s 140 foot long blades are composed of metal from the guns and tanks of Iraqi soldiers killed in the war, whilst five thousand Iranian

helmets adorn the structure’s two supporting plinths. Grafting his image onto Iraq’s cultural landscape, the *Hands of Victory* were modelled on casts of the dictator’s own forearms and contains an impression of his thumb on one of the arches.

Saddam Hussein’s micromanagement of monument development in Baghdad provides a window into his mind, reflecting his totalitarian attitudes to the exploitation of national art in order to consolidate his public image. The invitation card to the monument’s opening ceremony in 1989 said: “The worst condition is for a person to pass under a sword that is not his own or to be forced down a road that is not willed by him.” A sentiment echoed perhaps by many artists and individuals who lived under Saddam.

OLIVIA CRELLIN

ITALY

The Futurists were a movement dedicated to modernity: industrialisation, urbanisation and the power of machinery. They glorified the strong elements in society at the expense of the weak. An excerpt from their manifesto (1909) runs: “We will glorify war – the world’s only hygiene...and contempt for woman.” Many stress the link between Futurism and Mussolini’s Fascist party, which Futurism’s founder Marinetti helped create when they merged in 1919 (though a number of revisionist historians are these days questioning this traditional assumption, arguing that many Futurists were disabused of their love of machines by their experience of WWI, going on to found the ‘Vorticists’).

Whatever the case, much of the art and architecture commissioned by Mussolini was distinctly ‘futurist’ in style; in 1926 he defined the creation of a ‘fascist art’ that would be based on a cultural synthesis as it was politically “traditionalistic and at the same time modern”. Nowhere was this link more evident than on October 28th 1932 at the *Exhibition of the Fascist Revolution*, which the government alleged was so popular it was repeated in 1933 and 1934. Marinetti continued to play a key role in

its propagation, accepting election to the Italian Academy in 1929. Many Futurists dreamed of a state-sponsored art which would help revolutionise decaying Italian society, but increasingly their artistic vision conflicted with Mussolini’s conservative political ideals, and some suffered considerable repression. JESSICA KING



Boccioni’s ‘unique forms of continuity in space’



LARA PRENDERGAST

Arts Comment

‘Beauty’ is all very well but where has the ‘Honesty’ in art gone?

‘Honesty’ – don’t hear much of her these days. ‘Beauty’, well, she crops up frequently. We’re reminded how lucky we are that our culture is graced by her. The ‘It girl’ of art is among us. A new Renaissance is dawning. Unfortunately though, ‘Beauty’ has become horribly standardised. She used to be an ephemeral, abstract concept. Now she’s just a photoshopped image on the cover of your favourite magazine. She’s concrete, and what’s more, she’s conformist.

This isn’t an article about the status of women in our over-sexed society. It’s one about ‘Honesty’ and her demise in British art, design and manufacturing. If there’s one thing the arts can do, it’s narrate a story about the condition of society. And what does our art say about us? That we’re distinctly anti-enlightened. We’ve whored ourselves out to the mass-produced object. We’re sluts for a quick fix, whether it be Sacchi’s latest artist, another badly made dress from Topshop or the

new iPhone. That lower case ‘i’, so eminent in today’s society. You think it stands for individual. Look around you. iPod. You pod. He pods too. We all bloody pod.

This is why we need honesty back. To give us a sense of dignity. To remind us that we don’t have to be so orthodox. Conformity has replaced consciousness, but the positive spin tells us the world’s in order. So how do we restore our dignity? Simply revive our ability to make good quality products on our own turf.

Human evolution has been

particularly bad at promoting this

idea. The result of this attitude though will be our own devolution. Eventually a point will be reached where anything creative has to be out-sourced. Even Britain’s artists seem to be losing the ability to use their hands. Since Andy Warhol, the idea of the factory has allowed artists to get away with all manner of crimes.

During the nineteenth century, a similar situation arose. Ever more preoccupied with prefabrication and mass production, society had virtually annihilated the merit of the individual as craftsman. And now, one century down the line, our ethics and our aesthetics still need to be questioned. The ethical concerns of mass production get a lot of coverage these days. And rightly so. But what about the aesthetical ones?



“iPod. You pod. He pods too. We all bloody pod.”

linked to our ability to use tools. But nowadays, a career in any sort of craft is seen as an inferior option. It is the unintelligent choice. Cambridge students are

At the end of the nineteenth century, when industrialisation had reached a critical point, an art movement emerged instigated by William Morris. The *Arts and Craft Movement* advocated honest use of materials, traditional craftsmanship and economic reform. If our country is going to regain its dignity in the art world, we all need to have the courage to rely on ourselves a bit more. Art students need to be taught how to draw, not how to replicate the abstract expressionists. Children need to be taught how to sew and knit, and that mass-consumerism will never be an effective way of mending a jumper. We could all do well from learning how to grow a few vegetables.

This may seem backwards. But we’ve digested so much force-fed ‘Beauty’ we no longer know what the term really means. The hyper-refined, media obsessed ‘Beauty’ can step aside for the time being. We need the more earthly ‘Honesty’ to remind us of our ability to pick up a pencil, trowel or needle and put our hands to good use.

Classics Revisited



Ariel Dorfman Death and the Maiden (1990)

Powerful responses to dictatorships often emerge afterwards, as a harrowed society searches for answers. In the aftermath of the Pinochet regime, Paulina, a former dissident, meets the genial Roberto. She recognises his voice as that of the man who had raped her in captivity. She captures him, binds him to a chair, and symbolically places him on trial, manipulating and torturing him in the hope of extracting a written confession of his crimes.

The play refuses to endorse Paulina’s behaviour – we are never sure Roberto is guilty. Dictatorships are appalling but life after them can be worse.

GEORGE REYNOLDS

FOOD & DRINK

The Bodybuilder Diet

This week, **Rosie Corner** puts three skinny friends on a high-protein diet. Behold the results...

“Ed! It’s half eight, I’ve brought your breakfast.”

“Urghhhhhhhhhhaaaargh hhh! Yeah cool.”

“Right, the eggs are in the kitchen and your packed lunch is in the fridge. I’m going to the UL but I’ll see you later to give you your tea.”

“What!? We have to make them ourselves? You said last night you were making all the meals!”

“I’ve made you five meals Ed! If you like I’ll put the eggs on to boil before I go. If you don’t have your eggs now your first meal of the day’ll be a can of tuna.”

And so the day of the bodybuilder diet challenge began; three boys, six meals and four times the recommended daily intake of flaxseed oil. The boys

didn’t exactly play by the book: six meals turned into eight and they did add sauce to the admittedly vile Sainsbury’s chicken fillet. Part of me felt truly cruel for forcing only Sainsbury’s basics tuna and salmon on three growing boys who just wanted to ‘get big’, but they did sign up for it.

Ultimately the aim was to create three Ronnie Coleman look-a-likes (pictured) but a day of almost pure protein and not a single steroid can’t possibly make anyone that beef. Though, of course, Mr. Coleman is pure, natural muscle;

here’s an excerpt from his daily diet plan:

“10:30 a.m. is my first meal I have 3/4 cup of grits (??) with cheese and 2 cups of egg whites. I have my BSN Nitrix before this meal about 6 tablets, after I eat my first meal I have 6 BSN Betalin capsules, I wait about 2 hours and before I work out I have 3 scoops of NO Explode... I’m a single guy who lives alone so I tend to clean up around my house from time to time, I wash clothes, wash the dishes, sweep and mop the floors. A lot of my time is spent eating and driving to eat, not including the workout so my day is still very full.”

An in depth analysis of Ronnie’s day reveals a disappointing truth: Ronnie Coleman spends almost his entire waking life eating, driving to places to eat and working out. The average Cambridge student spends their life working, cycling to places to eat and working out how much of the nation’s money they have wasted by skipping their morning lectures. Students simply can’t get big; there just aren’t enough hours in the day. Instead why not eat your salmon with sauce, have your steak with onion rings and swap the bedtime protein shake for mug of Horlicks? Yeah buddy.



Pumping iron. Grrr.

Rosie’s Diet Plan

HELEN MACKREATH



Tough men, tender steaks.

Meal 1: 1 x hard boiled egg.
2 x fried egg whites.
1000mg flaxseed oil.

Meal 2: 1 x can of tuna.
1000mg flaxseed oil.

Meal 3: 2 x 6 oz chicken breasts.
200g wholewheat pasta.
1000mg flaxseed oil.

Meal 4: 4 oz steak

Meal 5: 8 oz steamed salmon and salad.

Meal 6: 1 x hard boiled egg.
2 x fried egg whites.
1000mg flaxseed oil/a protein shake.

Varsity

Listings

Pick of the Week

Camerata Musica: Pinchas Zukerman

PETERHOUSE COLLEGE, MON 20:30 (£5/15/30)

Double Grammy Award-winning violinist Pinchas Zukerman performs with the Zukerman Chamber Players. He has recorded over 100 works, studied at the Juilliard School, worked with Itzhak Perlman, and currently tutors at the prestigious Manhattan School of Music. Students hoping for a ticket must enter a ballot at: admin@camerata-music.org.uk. Don't expect just to waltz up on the night.



PAUL LABELLE

Film

From Paris with Love

VUE, DAILY 11:50, 14:10, 16:30, 18:45, 21:00 (EXCEPT WEEKEND 16:30, 18:45, 21:00). FRI, SAT AND WED 23:20

Pick of the week Film

A reinvention of the good cop/bad cop scenario. Instead we have straightlaced, by-the-book cop and manic, unhinged cop sporting a kooky facial hair number (John Travolta has got to keep up with the kids somehow).

The Crazies

VUE CINEMAS, 12:00, 14:20, 16:50, 19:10, 21:30. WEEKEND ALSO 09:50 AND FRI, SAT AND WED 23:50

Run-of-the-mill small town America gets a reinvigorating dose of psychotic insanity. Neighbours, friends and family all join in this murdering tour de force. And people say suburban life is dull.

Leap Year

VUE CINEMAS, 11:00 (EXCEPT WEEKEND), 13:20, 15:50, 18:10, 20:30. FRI, SAT AND WED 22:50

So a woman is only allowed to propose to her boyfriend on a leap day? Amy Adams does her best to show that feminism really is dead.

The Lovely Bones

VUE CINEMAS, DAILY 11:20, 15:20 21:20. FRI SAT AND THU ALSO 18:20

Peter Jackson overdoses on CGI in this tragic tale of a murdered 14 year old girl who continues to tune into life on earth. Heaven is, apparently, a tree in a cornfield. I must say I had higher hopes.

Aliens in the Attic

VUE CINEMAS, SAT AND SUN 10:10

Matrix spoof fighting scenes with a granny and her cane? Hilarity.

MicMacs

ARTS PICTUREHOUSE, FRI 11:45 16:20 18:50 21:15. SAT 11:15 15:50 18:20 20:45. SUN 16:20 18:50 21:15. MON 11:45 16:20 18:50 21:20. TUE 12:00 14:10 18:50 21:15. WED 11:00 15:50 18:50 21:15. THU 11:45 16:20 19:15 21:15

From the director of Amélie, off-beat weird is taken to whole new levels as a man miraculously survives a bullet to the head.

Music & Nightlife

Saturday February 27th

Messiaen's Quartet for the End of Time

BATEMAN AUDITORIUM, CAIUS COLLEGE, 13:15 (FREE)

Pick of the week Music

Iconoclast and synaesthete, Messiaen was inspired to write this piece by the birdsong he heard in a prisoner-of-war camp during the Second World War. An excellent example of the composer's utterly singular style.

Orff, Beethoven, Albinoni, and Mozart

GREAT ST MARY'S, 19:30 (£7/12)

Christ's College Music Society perform Orff's Carmina Burana, which with five percussionists and two choirs, should be as much a visual spectacle as a sonic one. Beethoven's Fidelio Overture, Albinoni's Concerto for Two Oboes, and Mozart's 38th Symphony also appear.

Sunday February 28th

Cambridge University Chinese Orchestra: Prelude to Spring

WEST ROAD CONCERT HALL, 19:30 (£7/9)

The society's annual concert, mixing Chinese and Western instruments and tonalities. Features the well-known Butterfly Lovers Violin Concerto by Chen Gang and He Zhan-hao as well as various adaptations of traditional songs.

Caius Jazz: Nigel Hitchcock and Ralph Salmis

CAIUS COLLEGE BAR, 20:30 (£3)

For those of a funky persuasion, a set by these prolific session legends. Saxophonist Hitchcock has played with Ray Charles, James Brown, Kylie (!) and others, while drummer Salmis has recorded for over an hundred movies. Sounds like a groove party workout!

Wednesday February 24th

Beverley Kills

PORTLAND ARMS, 20:00 (£5)

Cambridge's all-female bubblegum punk assault get ready to demolish the Portland. (That joke is OK now because the Portland isn't actually going to be demolished anymore.)

Theatre

The Merchant of Venice

ADC THEATRE, FRI-SAT 19.45 (£7/9)

Pick of the week Theatre

Caustic Shakespeare sets 1930s Venice alight, as Mussolini's sphere presides over the trading of pounds of flesh and lovers' hearts. More brutal than a bad episode of The Apprentice.

Medics Review: The Exorcyst

ADC THEATRE, FRI-SAT 23.00 (£4/6)

Heads will rotate.

"Wit"

CORPUS PLAYROOM, FRI-SAT 19.00 (£5/6)

Dying John Donne scholar faces up to her own life's end. No man is an island, but it looks like some women might be.

The Bald Prima Donna

WEST ROAD CONCERT HALL, FRI-SAT 21.30 (£5/6)

The Fletcher Player Freshers take on Ionesco's parody of absolutely bloody everything.

Scatpack

ADC THEATRE, TUES 23.00 (£5/6)

Sleek and sexy as that Rat Pack themselves, Cambridge's newest a capella group promise to grind this one night stand to dust. Or to mass hysteria, at least.

Footlights Spring Revue 2010: People Watching

ADC THEATRE, TUE-THU 19.45 (£6/8)

It's here. It. Is. Here. The big Lent comedy event says that God has been watching you, and he is hugely unimpressed; in fact, he's had enough. Tickets are like gold dust; if you can't get one, just head for confession instead.

Arts

Ongoing Exhibitions

Modernism and Utopia

CHURCHILL COLLEGE, SAT (£50)

If you've got fifty pounds to throw away and too much time on your hands then these illustrated talks might just be for you. The event will be introduced by Lutz Becker, the man responsible for the dodgy Modern Times exhibition at Kettle's Yard, and it will last all day.

Netsuke: Japanese Art in Miniature

FITZWILLIAM MUSEUM, 23 FEB - 30 MAY (FREE)

Pick of the week Arts

This small exhibition brings together 200 superb examples of netsuke – a form of miniature sculpture originating in 17th-century Japan. These often elaborately carved items were designed to function as 'toggles' for the silk cords upon which Japanese men strung their pipes, purses or writing implements.

Glitz and Glamour

CAMBRIDGE COUNTY AND FOLK MUSEUM, 25 FEB - 18 MAR (FREE)

Why not welcome some sparkle into a grey winter day by visiting this fun accessories exhibition? Featuring a range of accessories and adornments from the early Victorian era onwards. This exhibition is a must see for all you magpies out there!

Talks & Events

Friday February 26th

The Moving Image: Reconfiguring Spaces of Loss and Mourning in the 21st Century

MILL LANE LECTURE ROOMS, 20:00 (£15)

This CRASSH lecture examines the aesthetic treatment of mourning and bereavement in film, and how celluloid can communicate grief as well as psychoanalytical accounts of familial loss. So depressing you can almost hear the Radiohead echoing off these very words.

Monday March 1st

Roughly Translated – Anne Enright

RYLANDS ROOM, KING'S COLLEGE, 17:30-18:30 (£5/7)

The novelist discusses how we communicate experience verbally, focusing on how this affects our ideas of what constitutes 'self' and 'home'.

Tuesday March 2nd

Systems Biology: What General Principles rule our Genes?

WINSTANLEY LECTURE THEATRE, TRINITY COLLEGE, 18:15 (FREE)

Dr Sarah Teichmann from the Laboratory of Molecular Biology delivers this enlightening talk. More importantly, refreshments provided.

Wednesday March 3rd

'Love & Revolution' Reading group: with Raymond Geuss

RYLANDS ROOM, KING'S COLLEGE, 17:30-18:30 (£5/7)

Philosopher Raymond Geuss discusses three short works by Celan (A Conversation in the Mountains), Büchner (Lenz) and Kafka (Excursions into the Mountains). All are welcome, even those of you not especially interested in mountains.

Thursday March 4th

Fundraising Football Formal!

PEMBROKE COLLEGE, 19:30 (£10/12)

In March, the Street Child World Cup will take place in South Africa, ahead of the Football World Cup. Help raise money to support this worthy cause by getting utterly irreparably trashed at Pembroke. Thank God for charity. Reserve tickets in advance.

TO HAVE SOMETHING LISTED ON THESE PAGES, E-MAIL DAVID PEGG AT LISTINGS@VARSITY.CO.UK BY NO LATER THAN MONDAY ON THE WEEK OF PUBLICATION.

Boxed In



Week 7: The Bubble

If *Celebrity Big Brother* is *Heat*, *The Bubble* is *The Spectator*. Like its middle-shelf bredrin, it involves three celebrities spending four days in a media-free zone. The trio are then brought into the studio and shown a variety of media snippets. If the cuttings and clips were about their own experiences over the last four days and if Davina McCall were flashing her silky bob around the studio, t'would be familiar territory. Instead, the contestants take myriad titbits and sort the true from the forged. At no point did the producers fall into the trap of reviewing the panel's stint in isolation – fishing for calumny and conflict. And there's a while to go before they have to worry about running out of willing, legitimately eminent names.

It's like seeing yourself at the end of term when we leave our very own Cambridge 'Bubble' to have 'real world' friends tell us gossip and play us songs that are, apparently, all the rage. Often we feign familiarity, sometimes we let slip that we've been in a 'Bubble' of dissertations and pub chat for eight weeks, but we always believe whatever comes our way.

The whole thing is really quite difficult. Currently, played across my desk is an image of *Precious* starlet Mo'Nique proudly flashing her hairy legs at the Golden Globes. Were I sitting in the studio, I know I'd think it a Photoshop job. The stories last week were tricky. *Thomas the Tank Engine* series giving our favourite automotive a gay friend for PC purposes? Alan Sugar winning a diplomatic poll of the sexiest gent in the House of Lords? Penelope Keith bitten by a mongoose? What I really want to know: which ingenious hero fabricates these stories and what would a psychologist have to say about them?

They've whisked *Celebrity Big Brother* up with *Have I Got News For You* and added a dollop of *Mock the Week*. What's not to like? Well, the BBC has suggested that their audience have the IQ of a kettle, refusing to supply fake news clips for their own show. Sky News and ITV are contributing but the BBC will only provide archived footage. Despite the fact that the crux of the show is to sort these falsehoods from the truth? Pah.

AVANTIKA CHILKOTI

MUSIC



No alternative?

NME Shockwaves Tour

CORN EXCHANGE
★★★★★

The *NME* know how to cater to their audience. Beneath the projector screens advertising the new *Skins* series, the Corn Exchange was filled with a crowd of expectant Topman-clad teens elated at the prospect of seeing their favourite Topman-clad indie rockers.

Things admittedly started badly. The Drums seemed on a mission to incorporate everything bad about indie into one Hoxton-cropped, skinny-jeaned half-hour set. Emerging into a single spotlight, frontman Jonathan Pierce's peacock posing would have made Vince Noir blush, a situation only made worse by his terrible groovy-dad dance moves... Taken out of the studio and set on stage the bare-bones arrangements exposed Pierce's regrettable lyrics, with lines like "I see a beautiful

flower, it's trampled on the ground, it reminds me of who you used to be" verging dangerously close to hormonally-charged teenage poetry. Despite some fleeting moments of prettiness, The Drums' Cure-lite sound failed to excite all but the youngest audience members.

Looking just about as wasterish as a band arriving onstage to Cypress Hill's 'I Want To Get High' can, The Big Pink's waves of static and rock star posturing were an immediate improvement. The band's ear-serration tactics turned the set into a continuous wall of noise from beginning to end, the gaps between songs stitched together by decibel-wrenching feedback. Undoubtedly the set highlight was the majestic 'Velvet', though 'Too Young To Love' was transformed into a feedback-drenched deafener, with Robbie Furze's vocal barely cutting through Milo Cordell's piercing sample snatches. A euphoric version of single 'Dominos' closed a set that may well have been the

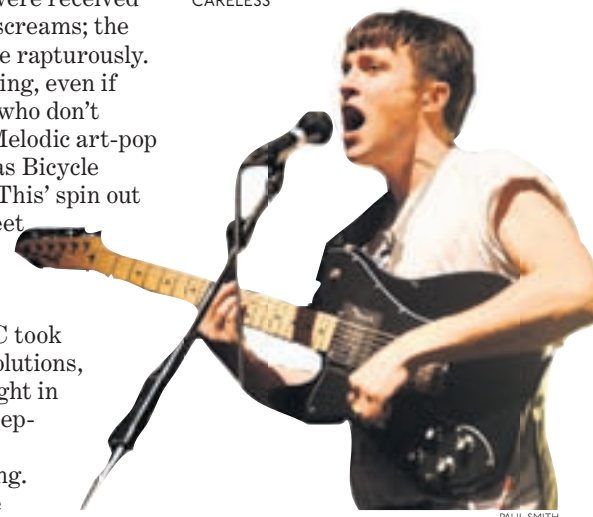
highlight of the night.

The ten sprightly young men that constitute Bombay Bicycle Club and The Maccabees do what they do well, but they haven't much more to offer on stage than they do on record in terms of excitement. What energy there was came courtesy of their enthusiastic, almost entirely teenage audience, who knew all the lyrics to everything. The Bicycles were received with a cacophony of screams; the Maccabees even more rapturously. The effect was uplifting, even if you are one of those who don't know all the lyrics. Melodic art-pop hooks in songs such as Bicycle Club's 'Always Like This' spin out their 'distinctive' sheet of sound over the quiet bass.

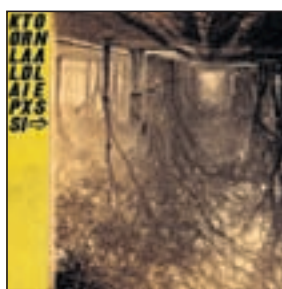
When they cycle off on a tangent, BBC took some surprising revolutions, like a brief middle eight in 'Emergency Contraception Blues', but such moments were fleeting. The Maccabees were

more focused on enlivening their live sound, having brought along a brass section, the Blackjack Horns, enriching the gravitas of songs such as 'Wall of Arms'. Another unexpected addition to the usual Maccabees' fare was their bouncy cover of Orange Juice's 'Rip It Up'. While the music was spasmodically good, drama was lacking. The Bicycles' Jack Steadman hop-danced in front of the mike in a manner only superseded by The Bees' Orlando Weeks' awkward shuffle-step. Another (incidental) note of sameness: both these frontmen were sporting unforgiving pudding-basin barnets and white t-shirts. Yet by the middle of The Maccabees' set crowdsurfing was rife. This energy did seem a little out of kilter with the sounds being produced; 'Toothpaste Kisses' lends itself more to waltzing than moshing.

Amongst this unvaried white-boy indie rock amassed by *NME*, there is much that is good, but nothing truly great. Their moments, when they come, are the more rewarding for having been absent before but they are followed by lengthy longueurs. These bands are not new and their audiences know and love them, which is not to be disparaged. But this is not what we have come to expect from the *NME* tour, which has managed, previously, to air exciting new acts alongside little-known but diverse support bands. A few glimpses of ephemeral brilliance, but lacking otherwise. LAURIE TUFFREY & ELEANOR CARELESS



Thee Silver Mt. Zion Memorial Orchestra

KOLLAPS TRADIXIONALES
★★★★★

A rising from a side-project, these avant-rock stalwarts have come far from the mannered chamber music of their first albums. Indeed, a slim new quintet line-up has resulted in their most punk-rockin' incarnation yet.

This approach does especially well on propulsive standout 'I Built Myself A Metal Bird'. Building from a venomous one-note guitar riff into a polyrhythmic breakdown and a noise-laced coda, it packs a lot into six minutes. Efrim Menuck has become more comfortable with his unusual, reedy voice: once whiny and yelping, he now woozily slurs. It allows for more vocal expressiveness, differentiating his apocalyptic lyrics. *Kollaps Tradixionales* therefore points in an interesting new direction.

Unfortunately, SMZ's reinvention isn't always followed through. Unlike previous epics, 'There Is A Light' doesn't justify 14 minutes. While they hint at tantalising possibilities, SMZ need to shed their previous skin to make the most of them. SCOTT WHITAKER

Lightspeed Champion

LIFE IS SWEET! NICE TO MEET YOU
★★★★★

This is a peculiar record. *LIS!NTMY* is more *Starlight Express* than *Test Icicle*, a vaudevillian record kept commercial and chic. It's packed with the choruses and crescendos we've come to expect from Rufus Wainwright or Queen's operatic

territory, the choir booming "Oh just stop complaining!" being a particular highlight.

Sadly the set-piece swoons and grand theatrics are offset by the ukulele-twee we've come to expect from London's nu-folk scene which Mr. Champion hasn't quite escaped as yet.

It's too careful, too restricted in its absurdity. We are only allowed the most petite glimpse of the musical saw on 'There's Nothing Underwater' and while 'Middle of the Dark' nearly captures a Motownian grandeur, Haynes is careful to use a Patrick Wolf-inspired vocal to keep it contemporary. We should be grateful for Haynes' prolific output and for this eloquently surreal record. I just wish it was a little bolder, a little more willing to stray from its pop boundaries. DAN GRABINER

FILM

Fishing for compliments

Ponyo
ARTS PICTUREHOUSE
★★★★★

Ponyo is a visually impressive film which is hindered by a lack-lustre script and unoriginal storyline. Another feature-length animation from Hayao Miyazaki, creator of *Spirited Away*, it follows the story of a chubby-faced goldfish named Ponyo, who escapes from the ocean to befriend a boy named Sosuke. Perhaps it is unfair to judge this Japanese import on its translated dialogue, but one of the most basic flaws in the film was the strange banality of its speech. While the images on screen were haunting, characters would react to a tsunami, for example, by saying “This is very, very bad,” or to a goldfish turning into a girl with the mechanically uttered “Life is mysterious and amazing.” There were so many lines which were jarring for a native English speaker to hear that had evidently been directly translated without any thought to the way they would sound colloquially. Disney, the film’s US distributor, have clearly thrown away vast sums of cash on getting a star studded voice cast to re-dub the film, i.e. Tina Fey as Sosuke’s mother, Liam Neeson and Cate Blanchett as Ponyo’s parents. But their talents were wasted on painfully prosaic dialogue and

hackneyed generalisations about love and the environment.

This film had none of the strangeness and boundless imagination of *Spirited Away* – rather it relied on the cute factor of Ponyo to carry it. In slow moments Ponyo would run into a glass door to provide some comedy distraction, and the rest of the cast would chuckle heartily. Obviously this film is aimed at a very young audience, but the best children’s films cater to adults as well. I recently watched the Oscar-nominated *Coraline*, which I urge anyone to see as a children’s film which doesn’t patronise or simplify, and also has truly incredible production values and design. It is beautiful, intelligent and always tightly plotted. In comparison this offering from Miyazaki looks

bafflingly trite. I spoke to a friend who is a fan of Miyazaki, and he told me that anyone disappointed with *Ponyo* should be recommended *Howl’s Moving Castle* as a true Miyazaki masterpiece. He also said that perhaps with Studio Ghibli and this director in general you have to adjust your expectations. The films are less about character and linear storyline and more about beautiful art on an epic scale, an imagination let loose to tell an allegorical morality tale. This film has received excellent reviews, and I am sure that its gurgling target audience will enjoy it. But I was looking to be distracted from a dissertation meltdown and it was one of the most uninvolving films I have seen for a long time. VICTORIA BEALE



Criticising Ponyo: like shooting fish in a bowl

The Lovely Bones
ARTS PICTUREHOUSE
★★★★★

Fourteen year-old Susie Salmon is brutally murdered on her walk home from school and we are left to witness not only how her family deal with the fall-out of her death but how she struggles herself as revenge eludes her from an ethereal limbo world. It sounds like it might tread some dangerous ground for the more emotionally fragile amongst us, doesn’t it? Think again. It

started off so reassuringly well, the acting was good and I even found the teenage Susie surprisingly endearing considering her propensity for mustard-coloured clothing. All too soon though we enter very gushy, very predictable territory.

Director Peter Jackson appears to have developed a little habit. Whilst this could be brushed under the carpet in a fantasy epic like *The Lord of the Rings*, lingering in the darker pits of CGI depravity, here it feels grossly out of place. Susie’s limbo has none of the otherworldly quality it is desperately

crying out for; instead it reminds me more of a theme park (of the Thorpe Park variety, Alton Towers is far too atmospheric). The transitions between this limbo land and Susie’s family feel uneasy and are a constant source of mild irritation. None of the characters actually get enough screen time to really make an impact either. Susan Sarandon (Grandma Lynn) initially felt like a godsend with a bottle in one hand, fag in the other. Here, I thought, is a woman who will drink some sense back into this family. But alas, no sooner is she presented to us she is snatched away.

Now I am no book traditionalist on the film/book crossover debate but I do think that some of the film’s emotional anaemia can be attributed to missing out key moments in the novel. The mother’s affair with the policeman, the fact that Susie and her crush have sex rather than share a peck when she briefly re-enters the world and the rape scene itself: casually forgotten. It’s as though an evangelical Christian has given the whole thing a moral spruce-up and efficiently filtered out the story’s impurities to give us a more family-friendly number. To stay saccharine in the context of child murder is, frankly, a miracle. It is also a grave error. KATIE ANDERSON

Susie: cursed by a moral spruce-up



Art & Literature

The Body in Women’s Art Now, Part 1 – Embodied

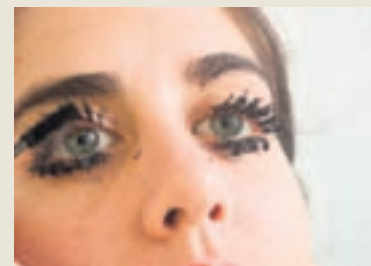
NEW HALL ART COLLECTION

★★★★★

“Naked ladies?” chuckled the New Hall porter wryly. While he could be forgiven for inferring nudity from such a title, his quick-fire summary shows exactly the kind of attitude which these artworks seem to kick against.

As it happens, this exhibition is never pornographic, if pornography is being defined as the presentation of nude women with the intention to sexually arouse. Its approach to nakedness is too political and too heartfelt to appear degrading. Instead, in the photography and video installations of Sigalit Landau, Regina Jose Galindo, Jessica Lagunas, and Lydia Maria Julien the body is exposed as a place in which to talk about being human, bridging the gap between the fleshy and the abstract, the exterior and interior dimensions of female life.

By engaging with modern society’s ‘beauty myth’, Guatemalan injustice towards women, and Israeli identity in bodily terms, these artists have expressed complex topics in a language that the viewer simply cannot shy away from, with the exception of Julien that is. Predictably trendy but intellectually soft, Julien’s photographs freeze models and students in shadowy and robotic frames, limbs bent as though about to break. On a technical level they’re decently crafted, but seem rather wanting in social honesty; depicting the body demands truth and detail, not fashion and artifice, as Sigalit Landau’s *Barbed Hula* makes screamingly clear. The best occasion in a gallery this term, *Barbed Hula* is a performance-video in which a woman stands on the seashore, a coil of wire rotating about her pelvis. Refusing to frame the shot in any conventional way (the subject’s face is never visible on screen), Landau generates questions about borders for the viewer: the borders of the body created by the skin, and the borders of Israel created by the sea. Drifting foam is paired with pierced flesh in an artwork of political charge and lyricism. ELIOT D’SILVA



Lagunas: Para Verte Mejor (2005)

The 2010 Cambridge Book Fair

THE GUILDHALL

★★★★★

In the ages of exploration, when travellers returned from exotic expeditions, they would bring back weird and wonderful oddities, astonishing those at home. The 2010 Cambridge Book Fair had something of the same atmosphere. Transforming The Guildhall into an old curiosity shop, the book sellers exhibited an array of antiquities brought back from a travel in time. This meant books like they just don’t make anymore: ivory covers, marbled pages, gold clasps, and a collection of books so small they came stacked along their own miniature wooden shelf. These books spanned a considerable chunk of publishing history, from a first edition of *Birthday Letters* (circa 1998), to a first edition four volume, leather bound *Middlemarch* (circa 1874). But this was by no means the oldest offering. Or the most expensive; a copy of Isaac Newton’s writings was up for grabs at a cool £2,600.

Perhaps for a serious book collector such prices would have seemed reasonable or appropriate. This wasn’t the case for the student who could hear only spare change jingling in her pocket. But, really, buying books wasn’t the main appeal here. The Fair was a chance to appreciate the book through time and a reminder that, as bibliophiles panic over the rise of the e-book, the regeneration of books has been happening as long as the book has existed; we are over-sentimental in assuming that the book has never changed its form, and won’t continue to do so. If you missed the Fair, don’t panic. Cambridge boasts its own collection of even greater treasures in the UL and its college libraries. Go out and do some exploring for yourself; deep in the bowels of St Catharine’s College, I discovered a book so big, you could sleep in its pages... ZELJKA MAROSEVIC

View from the Groundlings



Cambridge Theatre

Theatre is a religion in Cambridge, a little like the Union and caffeine. This week we deliver the commandments of the audience member, upon the top of Mount Great St. Mary's. Thou shalt rupture organs in hysterical laughter. The cast of the *Footlights Spring Revue* put on a fabulous show last Sunday at their Comedy Fest, which featured an outrageous on-stage disrobe-ment. Penis and all. Thou shalt drool in anticipation of similar amusements. For nudity is funny.

Thou shalt revel in the naughty. *Honour Cherry* and *Blossom*, storming the Corpus Playroom stage next week. The duo's jazz romp from the 20s to the 60s comes with sensationally desirable costumes and the devious warning: "Men, hold onto your hats. Women, hold onto your men." Thy boyfriend shalt probably contemplate adultery. Thou shalt take up the Charleston and make sure that thou, too, look good in garters.

Thou shalt groove. Second pioneers of the 'We're-So-Outrageously-Sexual-That-You'll-Be-Glad-You're-The-Ones-In-The-Dark' stance are Scatpack, whose musical Prophet Joachim Cassel guarantees sleek, smoky jazz with a universal appeal. Gather, those who follow the way of the grind.

Thou shalt not be afraid of The Musical. For The Musical is a joyful thing, and thou knows that thou watches *Glee* every Monday on 4oD. And it is good. *Gypsy* opens at Magdalene come Wednesday, in a flurry of comedy and tragedy and big American hysteria. For quieter, controversial drama, see *The Last Five Years* at Queens'. Whosoever can resist a play which had to be adjusted because the writer's wife sued?

Thou shalt not be afraid of vision. For if a student is afraid of vision, he will enjoy very few productions in Cambridge. Max Barlton's *No Magic* will bring together "the past and the present, the personal and the universal, and the sane and the insane". If he succeeds, he shalt be the Lord thy God of the ADC lateshow. Amen.

ABIGAIL DEAN

The Merchant of Venice

ADC MAINSHOW
★★★★★

As soon as you step into the ADC for another mainshow, limp, perhaps, with antithalian sag, you snap up your shred of ticket and expect to be left alone with your own expectations. But, pray, what is this? Not only are you wracked with any malice you might nurture toward student Shakespeare, you're also Atlas-weighted with a programme heftier than Clarissa, freighted with essays on performance history, production decisions and Simon Haines' theatrical CV.

However, this should not be begrudged. *The Merchant of Venice* is a play impossible to put on without becoming bogged down in what readings are and are not suitable for today's post-Holocaust audience. Director Patrick Garety has, in his programme piece, displayed a welcome sensitivity to these issues, detailing the thoughts developed behind his new mainshow.

There seemed, however, disparity between these meticulously chewed-over choices and the way in which they were staged. Garety claims to set the play in 1930s Fascist Venice atmospheres, a world "threatened by the chilling shadow of the Holocaust". Yet within the cream plush of Portia's rooms or the ivory-fingered wine bar, such threat became subtle to the point of non-existence. The potency of the contextual set up stopped at the surface-texture; bow ties, baggy pants and extant recordings of 30s jazz were not

enough to portray a society on the brink of enacting murderous anti-Semitic policy.

No line of verse seemed to have been engaged with; except for being draped in some thin gauze of pre-war glamour, the many thoughts expressed in the programme failed to manifest onstage. Throughout, the classy gramophone-fare yearned asymptotically toward providing a unique contextual trick. Yet one felt that something more could have been done; a subverted gondola tableaux from *Top Hat* (1935) perhaps?

The brat pack of Italian hedonists failed to be played with any suitable aplomb; Ned Carpenter's Antonio and Luke Rajah's Bassanio provided autumnal staggers of the middle-aged. Only Nick Ricketts' Gratiano managed to inject some

"Threat became subtle to the point of non-existence."

Mediterranean verve into the proceedings, necking his prop wine with full-blooded bravura.

Shylock (Theodore Chester) was powerfully portrayed. His first appearance, quietly sifting through his work while a single overhead beam offered a particle of light, was unexpectedly simple. Chester's subsequent handling of Shylock's 'villain' function was measured enough to avoid a damaging stereotype, yet never lost the spite or lonely 'otherness' the role requires

The Bald Prima Donna

CORPUS PLAYROOM
★★★★★

Some people will laugh at anything. For nearly 75 minutes, I found myself encircled by an audience falling about the place at the profundities of the banal. Luckily, the people on stage – the inducers of this hilarity – were more likeable. Ionesco's absurdist piece is a prickly, awkward creature, and the Fletcher Player Freshers were brave to set it free. Nevertheless, this production remained unconvincing.

The cast appeared all too aware of themselves. Nonsensical lines were delivered with a calculated sense of their senselessness, and affecting the absurd became ridiculous in constant recognition of the absurdity itself. If you know you're being silly, then you aren't; if you daftly perform daftness, then it isn't daft. Of course stupid can sometimes be funny:



FIONA BROHAMER

the central character, Mr Smith, announces to his wife that the market opens solely on a Tuesday and Thursday, only for her to pensively murmur, "So just three days a week then". More often, however, stupid is stupid. Allotting incongruous words to make a sentence isn't witty, but when delivered as though worthy of pant-wetting amusement, the expected reaction will be a bemused furrowing, and not a jolly uplift, of eyebrows. The performance veered wildly from hilarity to monotony, which gave my eyebrows a jolly good work-out.

Don't get the wrong idea – I did laugh, and actually quite often. Isabella Baynham-Herd and John-Mark Allen seamlessly embraced the bizarre, and the direction and interpretation was often inspired, though not flawless; the classic condition of creative flair combined with uncertain realisation, so commonly found in a Freshers' play. RHYNS JONES



JESSICA LAMBERT

in simultaneity. Portia balanced the pyjama-party logic of girlish suitor pranks with refined depth. Antonia Eklund proved she was far more than a moon-faced beauty in a slip.

These performances were the only memorable aspects of what was a somewhat hollow affair. Garety's *The Madness of King George III* last term was a bland example of a conservative commission, technically faultless yet

soulless, and this effort follows suit. The director inscribed himself on this production with invisible ink, palming a sure-thing script and plucking only the ripest of acting talents instead of soliciting any sense of 'edge'. Garety and co. should perhaps try practicing recalcitrance instead of ensuring ticket sales, but perhaps this wasn't the play with which to do so.

EDWARD HERRING

Wit

CORPUS PLAYROOM
★★★★★

Wit has stolen a march on all fatal disease/famous poet mash-ups by taking on two of the biggest hitters at the outset. As engaging as an AIDS/Milton cross-fertilisation would be (you could call it *Of Man's First Disobedience*), it's unlikely to steal the crown from this tale of a professor meditating on death by ovarian cancer, via the poetry of John Donne.

So far, so bonkers. I'm not familiar with Margaret Edson's work, and nor should you be. I noted down my favourite phrases: would any professor you know refuse a student an extension on their essay when their grandmother had died? Does Donne really "make Shakespeare sound like a Hallmark card"? Is it possible to watch someone dying of cancer say "hard things are what I like best", and refrain from laughing hollowly in their pompous, metastasized face?

As Edson's loopy academia gave way to an equally improbable hospital ward, only the cast carried the writing: Christopher Poel gave a solid turn as Dr Kelekian, and Laura McDonald was appropriately

sweet as the kind nurse Susie, if a little too gormless. Micah Trippe gave an entertaining

but deeply odd performance as a researcher; type 'Dr Spaceman Medical Moments' into YouTube for a clear source of inspiration.

Thank goodness, then, for Katherine Alcock as dying Donne scholar Vivian Bearing, bringing real quality to this riddled curate's egg. She masterfully controlled her character arc, beginning as a bitch you didn't really mind seeing die slowly, and stripping layers away from her glacial exterior. Her last moments, wracked by pain, were extraordinarily raw and difficult to endure; they were matched beautifully by a cameo of muted assurance from Jenny Scudamore as Bearing's sole bedside visitor. Alcock almost single-handedly rescues this play from its writer and occasionally patchy supporting cast – had the play ended with her delicate final soliloquy I'd have left feeling quietly devastated. Instead, a clunky finish took the gloss off something I'd definitely urge you to see. Certainly over reading the fucking thing. GEORGE REYNOLDS

The Footlights Comedy Fest

CAMBRIDGE ARTS THEATRE
★★★★★

Here's a question for you: why are the Footlights a bit like Lassie? You have a think about it, and we'll come back to it later. Firstly, let me tell you about the massive logistical balls-up that was staging the Comedy Fest at the Cambridge Arts Theatre. Essentially a great big rip-off, tickets for the evening's entertainment cost up to a sky-scraping £20. The result was that the audience was almost entirely made up of people who – how to put this delicately? – could have got their free bus pass, no problem. Now, there's nothing wrong with octogenarians per se, but they hardly have a reputation for liking edgy, undergraduate humour, do they? Case in point, the chap next to me looked like a jolly sea captain, and did not laugh once.

Okay, onto the acts. The show was divided into two halves: Oxford were on first, then Durham pre-interval. Cambridge nabbed the second half to themselves. Oxford's

set was – well, pretty thin actually. Clad completely in black (the funniest of the colours), they ran through a handful of mediocre sketches. There was a rather disgusting sketch about poop, which was vaguely funny, and one about some posh people who spent their gap year on a housing estate. Okay, I suppose. Hands-down best sketch of theirs was the physical theatre workshop run by Neville Spanks. Bizarre, expressive, lanky: the chap who did it was great, and it really

got their set going. They should have opened with it, no doubt.

So, Durham were up next, and I was kind of hoping they were going to turn the thing around. Erm, well...

They weren't all dressed in black; instead they all wore white shirts, with the chaps in braces. I say 'chaps', and I don't want to get all personal, but at least half of the Durham Revue looked like they weren't old enough to buy matches. There were a few nice touches, but

DANIEL STRANGE



It was rather odd to walk into an exact replica of my great-grandmother's living room to an up-tempo version of 'Rule Britannia'. It was even more perplexing to sit in said living room for 45 minutes, watching as a two-minute skit from a 1970s smoker was dragged out and beaten to death from every possible angle. *Loving Leticia*, the latest offering from the Pembroke Players, is a 'comic' pastiche that draws out every ubiquitous, hackneyed *Pride and Prejudice* cliché in the name of farce. To summarise, the eponymous Leticia likes to read books and is in love with some generic fop who wants to join the navy (cue some raunchy sailor jokes). She's then kidnapped by a lustful villain, whom her fop promptly wallops on the shoulder with a plastic sword, and all is well again. What fun.

The cast's energy made the play at least watchable, rather than just painful. Leticia's nightmare mother (Madeleine Hammond) was as shrill as any copycat Mrs

Loving Leticia

PEMBROKE NEW CELLARS
★★★★★

Bennet need be, and Ben Slingo evoked some genuine laughs as the disillusioned priest, Father Flect. The fact that the funniest character in this play was largely unscripted speaks volumes about the quality of the writing: as the forebodingly macabre butler, Christopher Stanton had his audience tittering with some decent facial expressions alone. The central problem was Leticia herself: Annwyn Eades undermined any potential titters she might have won by persistently smirking and repressing giggles. If there's ever a sure-fire way to irritate an already unimpressed reviewer, laughing at your own bad jokes will do it.

I suppose the saving grace of *Loving Leticia* was that it never pretended to be great. Its fatal flaw was that it pretended to be funny: cheap, easy gags, pantomime humour and a lack-lustre script do not good comedy make. Though the play is presented as a bit of light-hearted fluff, farce can, and should, be better than this. LYDIA ONYETT

EDWARD QUEKETT



I'm still confused about the title of the Medics Revue: apart from two minutes of *Blair Witch Project* video at the beginning, and a themed cross-word in the programme, there is no reference to *The Exorcist*, or indeed *Exorcyst*, at all. But judging by the rather shambolic nature of the ensuing sketches, perhaps that's a good thing. There are some good, even brilliant, flashes in this production, but there are also moments which made me want to gouge my eyes out with my biro. Don't look for any discernible thematic thread to tie these sketches together, because the only consistent feature is their complete and utter randomness.

You will see La-La tell Po to get a grip, the Go-Compare man getting shot, two lifeguards leaving someone to drown because she's "rank" and two boxes having a conversation based on increasingly dire cardboard puns, amongst other equally inexplicable things. Now random isn't necessarily bad, but the first half of this show is often painful (it's never good when audience members don't even bother to whisper the words "what the hell?"). It looked at first as if cast members were quite literally making it up as they went along, which made for some very uncomfortable viewing.

As the cast gathered confidence, the sketches got quicker and slicker, and although the laughs often veered towards bewilderment, they were an improvement on cringe and more cringe. Hooray for Andrew Melville, consistently hilarious whether dead-pan, silent or half-naked. Oh alright, yes, he has a very tasty torso. Farcical songs were amongst the highlights:

The Exorcyst

ADC LATESHOW
★★★★★

'Conkers' instead of Dizzee's 'Bonkers', 'The Fireman Song' and 'A Whole New Girl' were favourites. Despite some vocal wobbles, the songs did allow for confidence-building as the laughs got louder, and were some of

JAMES POLYBLANK



the best displays of comic writing in the show. The standard displayed from the sketches varied, veering from wince-inducing (what on earth was the RAG blind date sketch about?) to out-of-the-blue funny, the strength of which often lay in the brevity of the pieces, leaving the audience puzzled but wanting more.

Performances needed to be more convincing from the start, rather than inflicting torture on the audience for 20 minutes before gathering momentum rapidly towards the end. If all else fails, do the crossword until they hit their not-perfect-but-still-quite-enter-taining stride. JEMIMA MIDDLETON

Incoming



Murder in Play

From *Hamlet* to *Moulin Rouge*, the play-within-a-play phenomenon has intrigued audiences for centuries. ITV's recent two-for-one approach in their experimental *Moving Wallpaper* drama series, however, took things a little too far. Following the making of the less-than-innovative soap opera *Echo Beach* was a bit too gimmicky, even for student tastes.

Most writers, like Timberlake Wertenbaker in the exquisitely moving *Our Country's Good*, are more interested in exploring the power that theatre has to metamorphosise everyone involved, rather than revealing the bitchy, back-stabbing world behind the scenes of a glossy television drama. Even Baz Luhrmann, transforming Satine from courtesan to respectable actress, exposed a glamorous depth rather than focussing upon a seedy underbelly. Of course, if you're anywhere near as gossipy as me, the latter's great fun, too.

Shakespeare provides the most notorious plays-within-a-play. His brilliant depiction of performance through Pyramus and Thisbe creates an uproarious finish to *A Midsummer Night's Dream*, but it's Hamlet's notorious rewriting of reality by the players' murderous performance that's most renowned.

Simon Brett takes it all up in his hilarious *Murder in Play* where "the play's the thing that will the answer to whodunnit bring". Following the cheap and tacky Boris Smolensky Theatre Company, who are producing a murder mystery because "anything with murder in the title sells", back-stabbing is combined with insight. The cast is truly awful and the bitchiness is bitter; backstage arguments in a theatre surpass any studio. When the biggest ego of all is murdered, it's hardly surprising, and two of the cast members decide to rewrite the script in order to force the killer to reveal himself. True Shakespearean style. *Murder in Play* might be the flip to the moving side of most metatheatrical productions, but it's more fun and, more importantly, a hell of a lot shorter than *Hamlet*.

MELISSA HUSSEY

Melissa is directing The Heywood Society's 'Murder in Play' at the Friends of Peterhouse Theatre, 4-6 March.

COMMENT



CHARLOTTE ROACH

The athletes of this University deserve reasonable facilities

The University is not taking the needs of its sporting students seriously but it wouldn't take much to bring about change.

Another year has passed in Cambridge's long history; another year of fairly minimal change. Despite Cambridge's grand '800 Years' celebrations, most sporting students are still largely unaffected by the £1 billion of funds raised. Our great University has many things: a reputation to envy, a motivated and hard-working student body, and some of the finest minds in the world, all set in a beautiful city; quality sports facilities, it has not.

We are far behind our academic rivals, both in the UK and overseas, and even some of our academic "inferiors" in terms of sporting facilities. There is concern amongst the University hierarchy that this will lead to top students choosing to study in institutions where their needs are best catered for. If Cambridge doesn't invest in its facilities, it stands to lose some of the very best applicants to, in particular, Ivy League schools. Something must be done.

"If Cambridge doesn't invest in its facilities, it stands to lose some of the very best applicants"

The lack of sports facilities in Cambridge was recognised in the Krum Report in the 80s; however, even as early as the 20s it was mentioned as bizarre that many of the public schools from which students came could boast better facilities than the University. Laughably, or perhaps tragically, this is still the case; in order to pull on the Light Blue and Red Lion, most University teams rent facilities from schools, Colleges or councils – often at great cost.

As an example, the swimming club spends £22,000 p.a. renting 6.5 hours of pool time a week – a phenomenal sum of money. The Badminton team, unable to find a venue in Cambridge, played their Varsity Match in a small village hall where the ceiling was too low to perform a legal serve. The successful Cambridge lacrosse teams have no adequate training venue; can you imagine any other contact sport having to train on a College tennis

court? The basketball team are only able to rent Kelsey Kerridge at 11 pm to train. In an institution that prides itself on achieving the very best results and striving for excellence this is almost shameful.

In Cambridge, being an athlete means that you inherit not only the strain of combining training and study, but also a financial and logistical nightmare. University

players often find it more expensive and difficult to hire and afford facilities than their College counterparts. This lack of facilities often prevents people from playing the sports that they would have previously pursued before coming up and prevents newcomers from being able to gain new skills and experiences. Surely this is not the epitome of the Cambridge University life, which should be the opportunity for all to excel?

In 1999, plans were drawn up and approved for a Sports Complex on the West Cambridge site to serve the whole student population. Sadly, the largest step taken towards constructing the Sports Centre is the model that sits in Fenner's reception. Rather ironically, the section about the Sports Centre on the PE Department website is hidden as an option in the 'Facilities' area. To attract sponsors directly, the following message is a direct quote: "The University is seeking sponsors in order to capital fund this project. The facility which can be built in three separate (sic) phases may be subject to amendment (sic) when an appropriate donor is identified. Any one (sic) wishin (sic) to discuss the sponsoring (sic) the development should contact the Director of Physical Education in the first instance." Hardly likely to have the millions flowing in...

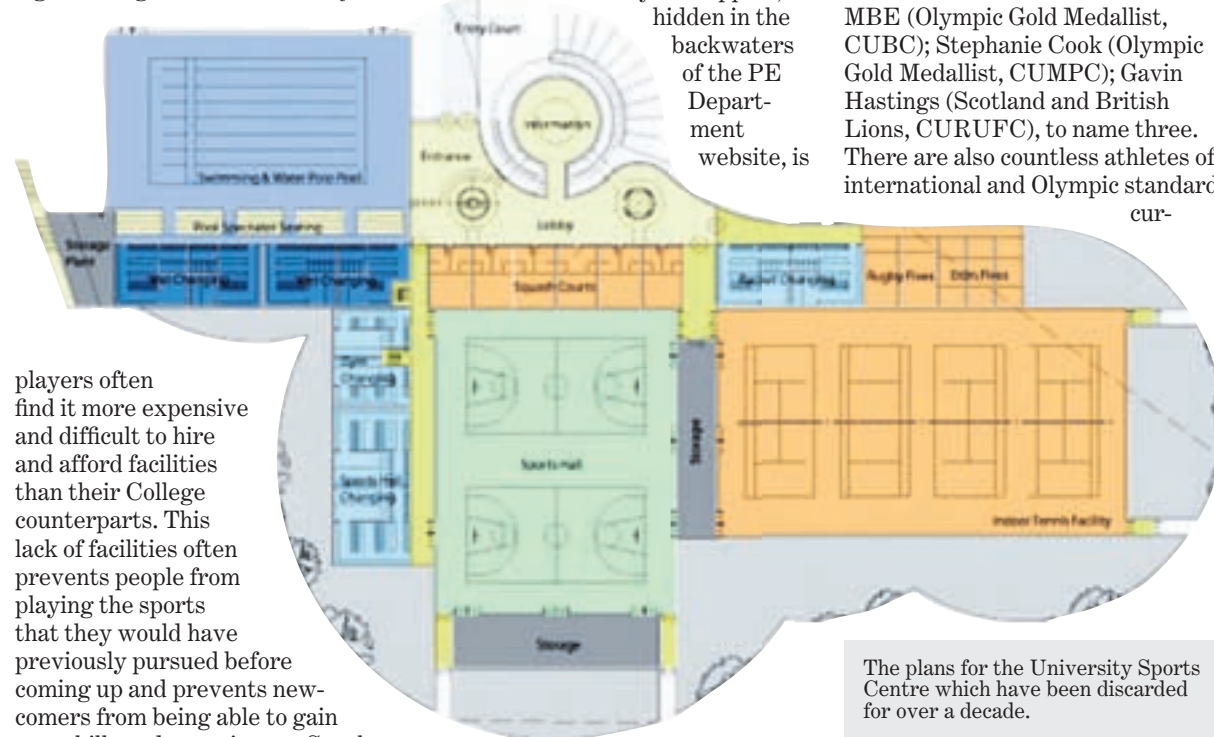
As it stands there are two obstacles to funding this project. Firstly, the University Development Office

is responsible for fundraising within the University, but for a fundraising campaign to succeed, there needs to be a lump sum of £10-15 million to kick start it, preferably coming from the University itself to show its support; without this, large donors will see it as a non-starter and withhold their donations.

Secondly, the uninspiring rallying cry for support, hidden in the backwaters of the PE Department website, is

administrative officer of the University, is all for improving the facilities in Cambridge. He intends to commission a report into the state of the facilities and use the findings to determine what needs to be done. Unfortunately, to go ahead, the report needs a chairman; one is yet to be found.

University sports clubs abound with famous alumni: Tom James MBE (Olympic Gold Medallist, CUBC); Stephanie Cook (Olympic Gold Medallist, CUMPC); Gavin Hastings (Scotland and British Lions, CURUFC), to name three. There are also countless athletes of international and Olympic standard cur-



The plans for the University Sports Centre which have been discarded for over a decade.

hardly likely to attract any interest. With the high quality Cambridge graduates that are aching to put something back into the next generation of Light Blue sportsmen and women, raising £50 million for

"To ignore this vital missing piece of the Cambridge jigsaw is a disservice to the University's mighty reputation"

a high quality sports centre should pose no problem. However, after a decade of astonishing inaction, many alumni are not aware that this project exists, let alone has approval. This has to change.

The Registry, who is the senior

currently studying and representing us, and without doubt a top quality sports centre would increase this number. But on top of this, the huge number of students who take the time and pay the price to represent their University, deserve to be valued as significant parts that count toward what makes Cambridge so special. Not to mention the infinite number of College players who would be able to use the facility: healthier, more rounded students surely make better students.

Representing the University of Cambridge at sport, any sport, is never anything less than an honour. To ignore this vital missing piece of the Cambridge jigsaw is a disservice to the University's mighty reputation. The project is ready to go and the journey will be easy, but 'every great journey starts with a single step'. We need the University to commit and take the first step, otherwise we'll spend another 801 years getting nowhere.

[Thanks go to Pat Crossley for co-writing this piece.]

Sport in Brief

Rowing

Hardy Cubasch, a rowing Blue, caused a splash in the Land Economy faculty this week when he replied to an angry supervisor's message. The supervisor and lecturer's email was calling into question the work ethic and attitude of the current undergraduate body and berated them for not turning up to lectures. Cubasch did not take lightly to the offence and swiftly replied sending an email to the supervisor, and the rest of the undergrads list, stating his feelings and letting his superior know that he would not be attending for the rest of term.

Rugby

The competitive nature of this year's Cuppers has taken a blow as both Hughes Hall and St Ed's have been knocked out. St Ed's were toppled by Queens' 44-21 in their first match whilst Homerton were offered a walk-over by Hughes.

Both of these grad College teams, who don't play in any league, had the potential to challenge for the Cup and their most significant enemy is always organisation. St Ed's, who boast around half the Blues team, could threaten any College side but this relies on them finding enough players to make up the numbers.

The challenge is now set for the teams who rely on consistency rather than flair, such as CCK who face next face Homerton in the Quarters, to compete for the top spot. If there is to be an upset this year it will be coming not from the grads but from the unexpected lower divisions.

Rugby

Blues Captain Jimmy Richards and teammate Will Jones have been honoured with a selection for the Barbarians.

Both players will run out against the Bedord Blues in the 83rd annual Mobbs Memorial Match on March 2nd. "I never thought I would be invited," said Richards, adding "Will has deserved it massively."

The selection was especially important to the players as their final Blues match of the season against the Wooden Spoon AAs was called off.

ROWING

Tension mounts as Lent Bumps get underway

Varsity takes a look at the state of play so far and what we can expect today and Saturday

ALI MCLAREN

Attention has been turned to the Cam this week as Lent Bumps got underway on Tuesday, and continues to run on until Saturday, with the great and the not-so-great crews bidding to outdo each other and to end up with the coveted “blades”, whilst those above their station will be looking to avoid the shame of “spoons”. For those uninitiated into the delights of bumps, Lent Bumps provides a foretaste of what is to come in the Mays.

Designed to allow competitive racing along rivers as narrow as the Cam, the aim of a boat in bumps is to catch the boat in front of you. All boats start at the same time, and once you have caught them, known as a bump, you and the boat that has been bumped drop out of the race. At the same time, the boat behind you is attempting to catch you and avoid being bumped by the boat behind them etc. If you bump a boat more than once place ahead of you in the chart, then you earn an over-bump. The boats are organised into divisions, from the order they finished last year – with the boat at the top of the first division being known as Head of the River – their aim is to row over (not get bumped and to row the whole course) every day. Boats at the top of the second division and below are known as sandwich boats – they have to race twice in a day, and attempt to bump the lowest boat in the division above to move into that division.

The getting on race took place last Friday to determine which boats will make up the lower half of the bottom

divisions. Emmanuel M4 and Christ's M4 will be looking to hold their own amongst the second and third boats, after already beating many to qualify. On the women's side, Newnham W3 will be confident of moving up after a strong term so far, including recording a faster time than St Edmund's W1 at Newnham Short Course. But part of what makes the lower divisions of Bumps great is the sheer unpredictability of the events to take place, and it is difficult to predict what will happen, though there will be a lot of crews happily holding blades come the end of the day.

Looking at the top divisions, where the racing is the most competitive, FaT M1 are looking good for holding on to their headship, though Downing will push them hard all the way. With the clear water granted to the head, I fancy that FaT will hold on. It looks to be a double headship too, as FaT W1 are almost certain to bump an Emmanuel W1 that have been disappointing this term, and could plummet as low as fourth. Downing W1 will come snapping at FaT's heels on the Friday and Saturday, looking like a FaT-Downing 1-2 in both the Men's and Women's top division. Further down the Men's top division, LMBC should hold on to third, whilst Clare M1 may well get spoons as Pembroke (fifth) and Trinity Hall (seventh) have been better than them throughout this term. Jesus M1, starting in sixth, remain an enigma as they have yet to be seen on the Cam this term, though should hold their own. Queens', starting in 13th will be confident in making great strides up the division, and Fitz, Magdalene and King's will be trying to hold them off. King's

may well bump Magdalene on the first day, leaving Queens' chasing the overbump on an inexperienced Fitz if they want blades. Peterhouse, after an excellent Bedford head will also be looking to carve up the division ahead of them.

In the Men's second division, whilst FaT M2 were the fastest M2 at Pembroke regatta, Selwyn M1 and Robinson M1 are both quicker – unless Robinson get Selwyn on the first day then FaT M2 should be bumped at least twice. Catz M1 will also be looking to move a long way up the second division, and should get blades.

On the women's side, Jesus W1 remain an enigma as they too have not been seen on the Cam all term.

Christ's, starting in seventh, will be looking to get a lot higher, with blades a possibility for the crew that finished second at Pembroke Regatta. Clare W1 will also be looking to replicate their Pembroke Regatta victory over LMBC W1 and bump on the first day, using that as a stepping-stone to move higher up.

Tuesday saw the first of the action, as the top division sat out the first day. In the Men's second division, FaT M2, Selwyn M1 and Robinson M1 all looked closely matched as Selwyn came away with the bump on FaT M2, leaving Robinson with the row-over. A strong St Catz M1 caught Caius M2, whilst there were row-overs for the crews above and below them, LMBC M2 and Jesus M2.

Downing M2 made the most places, managing an overbump on Corpus M1 whilst Pembroke M2 bumped Darwin M1 in between. Emmanuel M3 also managed to gain an over-bump on Downing M3 in the Men's fourth division. In the women's races, a bizarre mistake from the ARU W1 cox was the talk of the river as she cost her boat the bump on Pembroke W2. To make matters worse, Murray Edwards W1 then bumped ARU. Girton W1 managed the row-over thanks to Magdalene W1 bumping Jesus W2, but Magdalene will be confident of the bump come Thursday. In the Women's third division, Downing W2 also earned an over-bump with their male counterparts, catching Emmanuel W3.

JAMIE GUNDRY



In difficult conditions college boats took to the water as Lent Bumps started on Tuesday.

ATHLETICS

Men and Women destroy Oxford in indoor Athletics

Cambridge wipe the floor with Oxford in both track and field competitions

LUCY SPRAY

After their double victories at Freshers' Varsity in November, there was a feeling of excitement in the University athletics team as they travelled to London for the annual Indoor Varsity Field Events and Relays Match.

The team made an excellent start winning both the men's and women's hammer competitions. In the latter, Laura Duke of Newnham broke the individual record with a phenomenal throw of 45.31 in the second round, which also contributed to the team record. Duke had a busy day, also winning the shot, finishing second in the pole vault and long jump, and competing in the discus and 60m Hurdles. Another Newnhamite, Emma Perkins had a successful day winning the high, long and triple

jumps respectively and breaking the individual record in the high jump with a leap of 1.69m. In the shot, all four of the Cambridge competitors threw further than anyone from Oxford demonstrating the quality in the team. The women showed their strength in the field, winning five out of the eight team events.

On the track, the Cambridge women were even more dominant, losing only one event, the 60m Hurdles. Women's captain, Kate Laidlow had a superb day, breaking the individual record in the 60m, anchoring the 4x200m team to a convincing victory and running the fastest leg in the women's 4x400m. The Cambridge 'B' team also beat Oxford in the 4x400m demonstrating the depth of the Cambridge women this year. In the middle distance races, the Oxford teams were extremely poor, but even without being pushed

the Cambridge women showed their talent, with Rose Penfold and Christie Noble both achieving half Blue standard in the 3x800m. In the 3x1500m the women lapped Oxford three times with Rosemary Pringle breaking five minutes for the first time on the opening leg.

The men's track team faced much harder competition but still came out on top, winning all but two events. In the 60m the Cambridge men clinched victory with Mark Dyble, Louis Persent and the first Oxford athlete breaking the previous individual record. Dyble had a stunning run in the 4x200m to secure victory by just a few tenths of a second. Persent, a world junior silver medallist, showed his class on the final leg of the 4x400m teasing the Oxford runner by easing round the first lap just ahead before comfortably striding away from him in the last

100m. Rory Graham-Watson also had a tough day running solid legs in the 4x200m, 4x400m and 4x800m respectively. In the latter of these he ran six seconds quicker than any other competitor in the event. The prize for the most inspirational performance has to go to Eamonn Katter, who pulled out a superb leg in the 4x200m to move Cambridge into pole position, as well as running a strong leg in the 4x400m.

In the field, Oxford also displayed some strong performances as a reminder to Cambridge that they cannot be complacent going into the Varsity Match in May. The Dark Blues had five individual victories in the field compared to Cambridge's three. Ayo Adeyemi made a huge jump in the men's triple jump to clinch victory for the youthful Cambridge team, as well as contributing to the team success in the long jump.

The pole-vault was the highlight of the men's field for Cambridge who not only broke the team record, but would have still won without their top scorer counting. Nate Sharpe vaulted the blues standard height to take the Cambridge men to a convincing victory, ably supported by Tom Wagner, Josh Moulard and Alex Bates.

The Cambridge women claimed victory in the match for the first time in five years, but know they will face a much stronger Oxford side in May. At the start of this academic year, Cambridge men's team was seen as a development squad that would not pose a strong challenge to Oxford, but they are already proving that they have the quality to cause a big upset in May. Travelling to Oxford will bring new challenges, but for now there is great confidence within the team on which they hope to build over the coming weeks.

Cuppers Round-up: Football

Round 1

Some of the luckier sides received byes in Round 1 (Downing, Jesus, Sidney, and St Catz), but elsewhere the remaining Colleges began their Cuppers campaigns last term with the hope of Lent term glory.

There were not too many upsets in the opening round, the favourites generally coming out winners against weaker opposition. There were some high scoring affairs: Trinity thrashing Corpus 9-0, and

Churchill beating Peterhouse 7-3.

In the two top division encounters Emma sent Christ's crashing out 5-2, and Fitz destroyed Pembroke 5-1, a hat trick from Blues' star Danny Kerrigan helping them on the way to the second round.

Teams knocked out at this stage automatically entered the Plate, giving them another shot at some silverware.

Semi-Final Draw

Trinity/Emma vs Selwyn
Homerton vs Downing



Round 2

A second consecutive bye allowed PWC Division 1 leaders Downing to cruise into the quarter-finals without kicking ball. Aside from that, this round will be remembered for its big encounters and shock results.

An almost all-Blues affair between Fitz and Jesus ended in a 4-2 Jesus win after extra time. Girton vs Homerton also went past the 90 minute mark with Homerton, from the lower division, eventually

coming out on top, the final score being 3(0)-3(3). CCCC almost caused a massive giant-killing when they took on Trinity, despite the gap of three whole leagues. CCCC pushed them all the way to extra time, finally going down 4-3.

3rd Division Sidney narrowly defeated the impressive sixth-form college Long Road 3-2 to set up an even tougher contest against Downing.

Quarter-Finals

Only eight sides were now left in the competition, all the remaining sides fairly confident of progressing to the semi-finals. Three teams from outside the top division faced the daunting task of knocking out a Division 1 heavy-weight college.

Homerton faced last year's champions Catz, Sidney played Division 1 leaders Downing, and Selwyn were pitted against favourites Jesus. In true cup style, two of the three underdogs upset the form books and disregarded the league tables to knock out supposedly superior opposition.

In a tight match between Catz and Homerton (pictured right)

the college from the north stole a 1-0 victory to progress to the next round, knocking out a Catz team boasting Blues top-scorer Matt Stock. In another closely fought cup-tie, Selwyn pulled off a remarkable result by overcoming Jesus 2-1. 3rd Division Sidney, however, were unable to match the heroics of Homerton and Selwyn, falling 3-0 to the mighty Downing.

While Selwyn's domestic campaign looks destined to end in mid-table mediocrity, Homerton are currently challenging for promotion to the top flight, something that may affect their cup run.

Semi-Finals

This weekend should see the completion of the semi-final stage of Cuppers, lower league Homerton tasked with derailing Downing's push for a league and cup double, as well as a season in which they win every single game. The odds are stacked against Homerton, but if they were to pull off the unthinkable and sink the seemingly unstoppable Downing, the other side of the draw would be very grateful.

Emma vs Trinity has been delayed by the weather, their quarter-final encounter needs to be played in order to decide who will face Selwyn in the last four. On paper

at least, the remaining PWC Division 1 sides are the favourites to claim the cup, but the surprise packages of Homerton and Selwyn will have other ideas. For those supporters expecting the form guide to predict the outcome of the semi-finals, it would seem that Trinity should beat Emma and then Selwyn to set up an intriguing final against Downing. Downing have won every game, whilst Trinity have only lost once this season, at the hands of Downing. Do not write off the other sides though, in particular Emma, a very well-organised and talented side who could well inflict a second defeat on Trinity.

Varsity Bio



Name: Phil Hall
Sport: Lacrosse
College: Trinity
Height/Weight: 167cm/66kg

RESULTS:

Standing Jump: 195cm
Limbo: 90cm
Bag Throw: 285cm
100m: 14.03 secs
Bleep Test: Level 14

SuperSports Score: 27.07

Varsity SuperSports

7 Sports. 5 Events. 1 SuperSport.

The Events

Five events put our athletes through their paces, testing vital sporting attributes. We record the results for each athlete then send them to the mathmos at *Varsity* who work out an overall SuperSports score for each competitor. The Standing Jump tests lower body strength. The Bag Throw tests upper body strength, as the athletes hurl a large cylindrical tackle pad as far as they can – awkward as well as heavy. 100m sprint is designed to discover speed, whilst the Bleep Test is all about endurance. Finally, Limbo tests flexibility – and is generally just quite amusing.

Leader Board

SPORT	SS SCORE
Rugby	25.604
Hockey	24.327
Pentathlon	24.15
Lacrosse	23.78
Boxing	23.238
Football	22.998

Week 6: Lacrosse

This is Week 6, Sport 6, of *Varsity* Sport's newest competition. Each week we're taking a male and a female competitor representing a Blues sport and putting them to the test. Five events assess specific sporting attributes: speed, strength, stamina and flexibility will all be measured. As we're now approaching the final week of our SuperSports competition will anyone be able to knock Rugby off of the top spot? This week, Lacrosse try their luck, as Phil Hall and Laura Plant are selected to represent their sport.

Playing in two different leagues each week the Lacrosse team have to stay in top condition to ensure they are able to compete at the highest level whether it is midweek or on the weekend. Both sides are enjoying a fantastic season in their respective leagues, the women in particular remaining unbeaten with only a few games left to go.

Phil Hall argued that Lacrosse is the most physically demanding of our sports because, "originally it was played by the Native Americans as training for war and to settle tribal

disputes; it is a fast paced, physical game, requiring strength, speed, and, particularly for the midfielders, a high level of stamina".

This ferocious combination of strength and fitness should prove to be a perfect match for our assessments. However, both athletes struggled in the strength events, their efforts in the Bag Throw and Standing Jump falling short of many of our other competitors. Hall fared slightly better in the Limbo, managing to break the 100cm mark, but couldn't equal Webb's effort of 80cm last week.

In the Speed test both Hall and Plant notched up respectable scores and ensured that they would place relatively well overall. The stand-out result of the day came from Hall in the dreaded Bleep Test, the man from Trinity reaching an incredible level 14 before eventually giving up. That puts him top in that field.

Next week is our final SuperSports where you will be able to find out which sport and which athletes will be crowned as SuperSports champions.

Varsity Bio



Name: Laura Plant
Sport: Lacrosse
College: St John's
Height/Weight: 180cm/65kg

RESULTS:

Standing Jump: 169cm
Limbo: 100cm
Bag Throw: 127cm
100m: 14.97 secs
Bleep Test: Level 11.3

SuperSports Score: 20.49



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SPORT



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FOOTBALL

Women sneak victory in Varsity Match

Women's firsts and seconds have mixed fortunes in this year's Oxbridge clash.

	CAMBRIDGE	1
	OXFORD	0

ANNA TRENCH

By the time the 25th Women's Varsity football match began, the sun had scorched away any remainders of frost at Oxford's Iffley Road pitch, but there was nevertheless a distinct iciness in the stands and on the pitch between the Dark Blues and Light Blues. Both teams had everything to play for, although the pressure was on for Cambridge to prove last year's 2-0 loss would not be repeated.

From the first whistle, it was the Light Blues who dominated play. Swift movement down the right wing in the early minutes of the game showed Cambridge's confidence, and they continually mobilised attacks on the Oxford defence, even getting in a few early shots. In contrast, Cambridge's midfield and defence cut off Oxford's moves time and time again. Helen Bellfield was a reliable presence at the back, producing a solid defensive show throughout the match.

An early chance came with a free kick after a foul on the Cambridge Captain Leesa Haydock. Emma Eldridge's powerful shot from just outside the penalty box was well deflected by the Oxford keeper, who did well to keep the scores level. Several more chances followed, but whilst it was clear that Cambridge dominated ball possession and won the majority of exchanges, the goals seemed destined not to reach the back of the net.

Thirty-five minutes in, out of nowhere it began to snow. And then, also out of nowhere, Cambridge's Maisie Byrne stole the ball and sprinted down the right, before passing to Kate Robinson who planted it beautifully in the top right corner, proving that Cambridge were the Blues in control. The Cambridge duo have proved to be a threat all season, Byrne and Robinson's electrifying pace posing problems to many



RACHEL CHEW

The tackles were flying in as Cambridge firsts and seconds took on Oxford.

opposition defences.

As the game progressed the tackles starting flying in, the competitive tussle between the two sides reaching fever pitch. Momentarily, Oxford managed to establish themselves a bit more in Cambridge's half. Consequently, Oxford increased their possession in the centre of the park, the midfield struggle swinging in Oxford's favour. Although there were some impressive attacks, when the final whistle blew it was Cambridge who were wholly deserving of their hard-fought win and a result Coach Lee McGill should be extremely proud of.

Earlier that day, the Eagles, the Cambridge second team, fought an equally physical match against the Furies, the Oxford seconds, in their Varsity match. With the Furies having stolen a tight win from the Eagles last year, but the Eagles having beaten the Furies in a friendly earlier this season, this game was

always going to be hotly contested.

Play started off evenly, although understandably it took a while for the Eagles to acclimatize to Oxford's ridiculously small, bizarrely shaped, and incoherently blue-lined pitch. A momentary lapse of concentration in the early stages was capitalized on by Oxford as they took a 1-0 lead. Despite this, the Eagles' goalkeeper, Hollie Booth, deserves praise for an outstanding performance throughout the match.

Some aggressive encounters followed, with strong pressure from both sides. Clare Longden's powerful headers and Captain Rachel Folwell's crucial sweeping at the back fended off Oxford chances. Cambridge began to dominate play more, and before the half-time whistle blew Manon van Thorenburg had equalized. With the scores level at the break both sides were confident of stealing the game in the second 45 minutes.

The second half saw a determined

effort from both sides. A fearless shot from Marion Gale ten yards outside the box meant Cambridge took the lead, but not long after, a long distance goal from Oxford ensured both teams were back on an even footing. The Eagles' Lizzie Robinshaw worked determinedly to provide chances on the wing.

As both teams tired, it was Oxford's seconds' day in the end, as a striker broke through the defence and planted the winning goal 15 minutes before the final whistle. Despite Oxford claiming a narrow 3-2 victory, the fiercely contested game could have gone either way, Oxford coming out the fortunate winners.

Cambridge Women's Firsts (4-4-2)
Goals: Robinson
Subs: Clarkson (Byrne), Nelson (Grimes)

Cambridge Women's Seconds (4-4-2)
Goals: van Thorenburg, Gale
Subs: Mawer (Dudgwala), Trench (Hadley-Brown), Adriaenssens (Dutton)

