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VARSITY

Friday 7th October 2011

The Independent Student Newspaper since 1947

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The chase for chancellor

Over 164 years have passed since the last contested Chancellor election. The race continues, but who will be next to fill Britain's ultimate seat in academia?



1950-1967

LORD ARTHUR TEDDER



1967-1976

LORD EDGAR ADRIAN



1976-2011

HRH PRINCE PHILIP



2011- ?

CHANCELLOR ELECTION 2011

Samantha Sharman
NEWS CO-EDITOR

The contest for the Chancellorship of the University of Cambridge is reaching its climax, as all four candidates will attend hustings in the lead up to the elections next weekend.

Competition of such strength has not been seen in Chancellor elections for some time, since this is the first instance in 164 years that the position has been actively contested.

This is also the first time an election for a Cambridge Chancellor will use the single transferrable vote.

The position of Chancellor is primarily as the constitutional head of the University. Roles include important statutory duties, supporting the work of the Vice-Chancellor and colleges, advising the University on disputed matters and handing out Honorary Degrees.

There is a diverse selection of candidates running for the title this year, with very different manifestos and key aims.

Lord Sainsbury, the official choice of the University Nominations Board, believes that the role should remain unpolitical. In his first public statement on the election, he said: "I have no personal agenda, and if elected, my sole aim would be to help the University in any way that I can."

On his official campaign website, Lord Sainsbury, a Cambridge alumnus himself, added: "If I were elected as Chancellor, I would be a passionate champion for Cambridge at home and abroad at a difficult time for

1847

Last time there was an active contest for the Chancellorship

50

Nominations required to run for Chancellor

4

Candidates standing in this election

universities."

The ex-Chairman of Sainsbury's supermarket chain was expected to become the 108th Chancellor of the University of Cambridge on 1 July 2011, had his nomination remained unopposed. However, three candidates successively gained the necessary 50 nominations to run for the Chancellorship.

Abdul Arain, owner of a grocery store on Mill Road, first contested Sainsbury's nomination on 27 May.

He is known for being a strong campaigner against supermarket monopolies, and has been fighting against the proposed opening of a new Sainsbury's on Mill Road.

However, he insisted that his standing against Lord Sainsbury was not personal, and explained that his purpose was to rebuild links between the University and the local community - "We need to reconnect town and gown."

Shakespearean actor Brian Blessed then received a surprise nomination after a successful Facebook campaign by Cambridge graduates.

In a YouTube video for his campaign, Blessed described what he

thinks the role of Chancellor should involve: "I think the Chancellor should be a pretty energetic guy, with huge vision, a love of life, a love of people and a deep appreciation of education. He must sweat blood to help people who are underprivileged...that's why I want to be Chancellor."

A late nomination was received for socialist barrister Michael Mansfield.

He described his candidature as "a fine opportunity to defend the principles of Higher Education and critical thinking in particular, which have been steadily eroded by successive governments wedded to market forces."

In a letter of support, his nominators also highlighted the differences between him and Lord Sainsbury, writing that "even if Mr Mansfield does not win this election, the campaign in his support will be able to articulate very clearly the fundamental opposition between what these two men stand for."

Hustings will take place Monday to Wednesday next week at the Cambridge Union, and elections will take place at the Senate House on Friday and Saturday.

News p3

Charlie Gilmour challenges 16-month prison sentence for Cenotaph stunt



Reviews p24

"This is the most professional student production I've seen in Cambridge"

Richard Stockwell
on *Macbeth*



Sport p31

Blues martyred at the hands of Northampton Saints in season opener



Varsity

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Life’s not fair

As one ventures through the busy hall, the experience of the Cambridge University Freshers’ fair varies between to a cattle-market (inside) or an exposed, windswept moor (outside). Yet it is safe to safe that, irrespective of location, freshers fair is always overwhelming and underexplored.

The fair is a sensory and psychological gauntlet. Buffeted by society hacks and constantly at risk of paper cut by flyer, freshers are asked to choose which sport, union, newspaper, theatre or even live action role-play group they wish to be associated with for the rest of their undergraduate life.

One tactic employed here is simply to sign up for everything; though the bombardment of emails that inevitably follows has proved this to be a careless strategy. Another is not to sign up to anything at all. But, again, the retreat into college life that this can sometimes provoke surely confirms one of the foremost paradoxes of our collegiate system: its simultaneous sense of community within college,

and a sense of isolation from the rest of the university.

It would seem that there is simply too much going on at Cambridge, and indeed Varsity’s listings page testifies to this fact. And the endless round of club-nights, debates and concerts can seem giddy.

This is what makes our university different. Yet this is not an immediately obvious distinction; Cambridge, after all, is usually considered separately from most of the UK’s higher education centres on the basis of its academic performance, and little else. In reality, what sets Cambridge apart is not merely the fact we don’t have an Oceana, but rather that we have an Arts Picturehouse and a Concert Hall instead. It is the variety of experiences, not the quantity of any in particular, that makes student life in Cambridge so hectic.

Though it is not to everyone’s tastes, actively engaging in university-wide societies can be the making of Cambridge. It seem patronising to say, for example, that ‘you’ll meet new people’, and it’s

a common cliché to note how arriving at university is a chance ‘to reinvent yourself’. It would be better to say merely that upon entering Cambridge University you are presented with almost every possible presentation of human existence, all of which you can be involved in. You can be a member of the Communist Society one week, and the Conservative Association the next; the only barriers to what you experience are the limits of your enthusiasm and the demands on your time.

While the Freshers’ fair shows just how much you will miss out on, it also shows just how thriving the culture at Cambridge is. While there is a dizzying array of theatre groups on offer, many from all will go on to star in tomorrow’s great productions. And while the political societies are various and numerous, members of all will go on to wield power on their respective sides of the political compass.

This all goes to prove the golden rule of Cambridge life: it doesn’t matter what you do, so long as you do it well.

Sunday 9 October, Cambridge Union Society Bar, 5-7pm



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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DIGITAL DIGEST

VARSITV

Cindies Stories: Made in Chelsea

Head over to VarsiTV.co.uk to see the Made In Chelsea boys take on the ultimate challenge – Cindies. In the first installment of the term, VarsiTV follows new freshers and Francis and the gang at their first Cindies.

COMMENT

Burning the bigots

Tom Belger examines the popular responses to fascism and bigotry online and offers a determined defence of the virtues of letting views we disagree with into the public sphere.

VETEMENTS

Nothing Gold Can Stay – Extras

Enjoyed last week’s fashion shoot and want to see more? Visit the fashion blog and take a trip through Cambridge and Toronto to see behind the scenes photographs and extra images from the Robert Burns’ inspired shoot.

REVIEWS

Doctor Who: The Finale

Was this week’s final installment of Doctor Who a disappointment? Salome Wagaine thinks so. Check out the new episode on iPlayer and find out if you agree – and if you don’t, leave a comment.

COMMENT

Why I am Still a Liberal Democrat

Fred Maynard looks at that ultimate in modern paradoxes – the Liberal Democrat student – and argues that those party members who are now the scourge of students don’t represent the majority of Lib Dem members.

Students face £8,000 shortfall

Substantial difference between cost of living and financial support for students

Matt Russell
NEWS CORRESPONDENT

Students outside of London face an income shortfall in excess of £8,000 according to new analysis by the National Union of Students (NUS).

The NUS claims that many students will have to make up thousands of pounds out of their own pockets because of the substantial difference between the financial support on offer and the cost of living.

The average cost of living for a non-London student worked out at £16,279 for 2011-2012, while the average income from government loans and grants was just £8,242. This is a shortfall of £8,037 – a 10% increase on the 2010-11 figure of £7,300.

£16,279 is the average cost of living for a non-London student in the academic year 2011-2012



London students may face costs of £17,428, higher than non-London

students; but with higher potential income from loans and grants of £9,980, the shortfall is lower than that of non-London students, at £7,548

Cost of living figures include expenses such as tuition fees, books, travel, food and rent.

Liam Burns, President of NUS responded to the shortfall in support of students: “Not enough of the student support in the higher education system is getting into the pockets of students, and there is a real danger that the situation is getting worse.”

“There has been a shocking leap in the gap between government funding and the cost of being a student.”

CUSU President Gerard Tully told Varsity that: “The truth is that the student finance scheme nationally does let too many students fall through the cracks, but the wide-ranging support schemes at Cambridge do much to mitigate this.”

“The more pressing issue for Cambridge is that this provision varies greatly between colleges, and this inequality can in some cases affect the quality of someone’s educational experience.”



Gilmour appeals 16-month sentence

Tristan Dunn
NEWS CO-EDITOR

Charlie Gilmour has this week appealed his 16-month jail term.

The Cambridge University student was jailed in July for drug-related violent disorder during the tuition fee protests last December.

He was seen hanging from a Union flag on the Cenotaph and leaping onto the bonnet of a Jaguar car that formed part of a royal convoy. He was found by a judge to have thrown a rubbish bin at the vehicle, a finding now being challenged.

Gilmour also kicked at the window of Topshop’s flagship store on Oxford Street and ended up in possession of the leg of a mannequin.

David Spens QC, Gilmour’s lawyer, argues that the 16-month sentence should be reduced so that Gilmour can finish his degree at the University of Cambridge.

Mr Spens told an Appeals court that Gilmour “didn’t realise that the monument from which he was swinging was a war memorial let alone the Cenotaph.”

Spens’s justification for why Gilmour

did not know what the Cenotaph was is that Gilmour “grew up in the countryside without television”.

Mr Spens also told the court that Gilmour did not remember throwing a rubbish bin at the royal convoy and that it could not be proved that he did so.

He informed the Court of Appeal that it was still ‘not too late’ for Gilmour to start his third year at Cambridge if he has his sentenced reduced and is released by October 17.

Charlie Gilmour is a third year History undergraduate at Girton College.

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BAIN & COMPANY



**What is management consulting?
What do consultants do?
Would you like it?**

James joined Bain in September 2010 after graduating from Trinity Hall the previous summer. At Cambridge James studied SPS and was JCR President. James spent his first 6 months at Bain working for a retail client on their 2020 strategy, and has since worked across a variety of industries, including mining, oil & gas, financial services and security.

Why Bain? Strategy consulting appealed to me because it offers variety; you get to work with different teams, in different industries, solving different business problems. Bain gave me those opportunities, alongside an extensive training programme covering all the business basics and much, much more. Working for Bain is a great way for anyone who is uncertain about their long-term career aspirations to make a positive first step into the ‘world of work’, safe in the knowledge that Bain offers a great progression track, and also fantastic exit opportunities if consulting isn’t quite right for them.

Bain highlight? The highlight of my time at Bain has undoubtedly been meeting so many fantastic people. Everyone is passionate, ambitious, and enthusiastic about helping solve our client’s problems. However, it is not all work and no play. Bain people (‘Bainies’) know how to have fun, and whether it’s at large, global events like the Bain World Cup (inter-office football tournament), or at simple things like beers on a Friday night. The social element of working for Bain and making so many great friends, for me, was key.

A final thought? Bain has been a fantastic place to work, and it’s the extraordinarily talented people I’ve met who have made it so great. I’d encourage anyone who is interested in consulting to come and meet us, and see if Bain is right for you too.

Where to find us...

Consultancy Careers Fair

University Centre, Granta Place:

Thursday, October 13, 12.00 - 17.00

Come and visit Bain & Company at the careers fair where you can find out more about consulting, and Bain in particular.

Is Strategy Consulting for Me?

Lucia Windsor Room, Newnham

Thursday, October 13, 19.00 - 21.00

This event is the ideal opportunity to find out exactly what strategy consultants do. You’ll be able to learn about future career opportunities, and discover if consulting is right for you.

Women’s Event: An Introduction to Strategy Consulting

Bateman Auditorium, Caius College:

Tuesday, October 18, 19.00-21.00

Women from Bain across all levels will be on hand to share their experiences, run through a case study and answer any questions you may have.

Case Study Workshop

Terrace Room, Trinity Hall:

Wednesday, November 2

12.00-14.00 and 14.30-16.30

In these sessions, we will take you through a typical case study step by step, and share hints and tips on ways to prepare for strategy consulting interviews.

Bain & Company Presentation

Howard Building, Downing College:

Wednesday, November 2

19.00-21.00

Our main presentation is our chance to tell you more about Bain & Company. You will meet Bain staff of all levels and have the opportunity to get to know our people and our firm over drinks.

www.joinbain.com

We would be delighted to meet you at any of our events. Please pre-register via the Cambridge University page of our website.



Plans for University development submitted

Extensive North West Cambridge site moves a step closer as plans are sent to the Council

Varsity News

Plans for a substantial development in North West Cambridge have been submitted to Cambridge City Council and South Cambridgeshire District Council by the University of Cambridge.

The proposals, for University-owned land between Huntingdon Road and Madingley Road, will include new housing and accommodation, research buildings and major commercial infrastructure.

Under the plans there would be 1,500 houses and flats for university staff, accommodation for 2,000 post-

"This is a step too far on this side of Cambridge. I object strongly to the proposals."

graduate students, and 1,500 houses and flats for sale to the public.

In the official application to the Council, the University said: "The Proposed Development will be instrumental in maintaining the University's long-term success and position on a global stage.

It will provide the living and research accommodation needed to

enable the University to grow its research capabilities and to maintain its world class research position.

"It will encourage substantial investment in Cambridge and will help to recruit and retain the best staff and students from around the world.

"This is good for the Cambridge city region and good for the wider UK economy."

While there will be at least 60,000 square metres of academic floorspace, there has also been a strong focus on the wider community, with plans including shops, primary schools, police provisions and a community centre.

The University believes the plans are integral to maintaining its reputation as a world-class institution and that the scheme is necessary in order to continue to attract staff and post-graduate students of the calibre needed to maintain this reputation.

However, not all local residents are enthusiastic about the proposed development.

One local said, on the North West Cambridge website: "Whilst I strongly support the necessity for research development in this area, I object to the extent of the proposed residential development in the Cambridge Green Belt until all available residential development land within the city



Architect's masterplan for the North West Cambridge development - View from the South

boundary, where public transport is readily available, is fully utilised."

Another added: "This is a step too far on this side of Cambridge. I object strongly to the proposals."

A decision regarding the proposals is expected by early spring. In the meantime the councils will hold two public drop-in sessions.

NEWS IN FIGURES

3,000

The number of new dwellings available for University members and members of the public

60,000

The amount, in square metres, of academic floorspace the new development will add

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Meet the editors and their team, discuss ideas, pitch articles and find out how the paper works. We're always looking for new and enthusiastic contributors.

The Cambridge Union Society Bar
Bridge Street, near St. John's College
Sunday October 9th, 5-7pm

Clash of the greengrocers

In the run-up to the Chancellor's elections, *Varsity* will be speaking to all four contenders for the post. This week, Lord Sainsbury and Abdul Arain make their bid.



Lord Sainsbury of Turville



Lord Sainsbury is the official candidate in the race

What would it mean to you to be so deeply involved with the University of Cambridge?

I was an undergraduate here, but since then I've been quite involved with Cambridge so I've come back on a regular basis.

I always knew that Cambridge was

a great university and when I was Minister for Science and Innovation, one looked at all the various rankings of universities in the UK and across the world, and it's quite extraordinary how well Cambridge comes out. Championing the University in all its aspects to me is a job worth doing.

What do you think the role of the Chancellor should involve?

I don't think you want to overstate what the role of the Chancellor is. It is in some ways quite a ceremonial role, to represent the university on important occasions. But I think the role of the Chancellor is very much to champion the University in the political world and society at large, and that would be something I would very much look forward to. To do that you must share the values of the University and believe that universities are important institutions in our society. You couldn't do the job if you don't think that arts and humanities are important, or the values of scientific research.

It has been 164 years since the Chancellor election was last actively contested. Were you surprised to hear you had competition?

No, I thought that was very likely. I think things have changed in the last 163 years. The idea that someone is just nominated by the University and there will not be an election is an old-fashioned view of the world. I don't get any sense that it's prejudiced against me.

SAINSBURY'S BASICS

...on access

"The Chancellor could play a role in getting a more intelligent discussion going on access schemes between universities and the Government."

...on tuition fees

"This is a situation that you need to look at very carefully as it unfolds, to make certain that it is not having unfortunate side effects."

...on student protests

"I'm all for student protests, and if conducted well they can actually quite affect public opinion. If associated with hooliganism or rioting it is very counter-productive."

What do you think of one of Michael Mansfield's nominators calling you a plutocrat representing 'some of the capitalist focus that threatens the ideas on which this University is founded'?

I've been a member of the Labour party and the SDP, so I'm not a traditional plutocratic businessman, and if you knew me you would think that I clearly don't stand for values that threaten the

university. I have a long record of supporting research and educational projects, which are at the core of the values of the University.

Do you think your political involvement will create any issues in running for a non-political position?

No, I think it's actually quite valuable to have some knowledge and experience of the political world because the role of universities takes place in a political context. But I should add that I'm not actively involved in politics at the moment.

And finally, do you feel confident about the election, considering the amount of competition?

I've spent a lot of time going round talking to people in the University over the last few weeks, and I think there is quite a lot of support for me. But the trouble of having an election which hasn't taken place for 163 years is that it's rather difficult to predict, so my guess is as good as yours.

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Mr Abdul Arain

What reaction have you had to your Chancellorship campaign?

People have been very supportive both in and around Cambridge because they feel that Britain is suffering from a depleted high street. For example, the Galloway and Porter bookshop just closed as has the Trinity Street Post Office and, as a result, everything's becoming a lot more artificial. But I feel this issue is relevant to the University because academics don't just come to Cambridge because of the prestigious institution, but also for the life that they can enjoy here.

So do you think your campaign for supporting independent businesses has any relevance to a role as University Chancellor?

Absolutely, and I'll tell you why. I believe in ethics. The University stands for ethics. I definitely think there is a strong synergy there.

Prince Philip held the position of Chancellor for 35 years and took a very neutral stance. Do you think your ambitions will change the nature of the position for good?

There is still the office of Vice Chancellor whose role would be largely unaffected by my election. My aim is to see the Town and Gown more connected because I believe it's important

ARAIN'S CLAIMS

...on access

"There needs to be increased motivation by state school students and I would bring that to the table by showing that anything is attainable."

...on tuition fees

"Things have been made more desperate in terms of fees, but the University needs to charge enough to provide the best"

...on student protests

"Every pressure cooker needs an outlet and I believe that if you have a genuine grievance to articulate, you should be given the opportunity to."

that this wonderful institution is embedded in the Cambridge community. I want to encourage more state school students to apply because there's a lot of talent in those pools that it is important for this university to attract.

How long do you envisage holding the Chancellorship and would your motivations affect future candidates?

In terms of how long I hold the position, that is for the University to decide but I am definitely in this for long haul.

Do you think that whether or not you win or lose will affect the momentum of the campaign to protect Britain's high streets?

No. This is an ongoing fight and it all helps. It might be about Sainsbury's today but it was about Tesco's before and it will be about another store after. Our country's value system needs to be questioned – just look at the riots. This campaign has been something close to my heart for a long time – I was one of the founding chairs of Mill Road Improvement back in 1997 – and something that will continue to be important to me.

So how do you expect to have time be Chancellor, if you are heavily involved with local campaigns and running your own business?

Prince Philip was Chancellor for many decades and was flying all over the world so I don't think that having other projects should be an issue! I find that I provide a lot of time to something if I am passionate about it, and that's how I feel about the Chancellorship. I really want to build on the 'Town and Gown' relationship and see them both mature.

Do you think the fact that you yourself did not attend Cambridge will affect your suitability to the role?



Arain: "My aim is to see the Town and Gown more connected."

I think it will have no effect. The other two candidates did not study at Cambridge either; it is mainly the admission of more state school students that I am concerned with. If you look historically at previous Prime Ministers, for example, some came from state schools but were able to enhance their abilities with an Oxbridge education. It is this sort of transition that should be encouraged.

Do you see the other candidates as tough competition as Lord Sainsbury?

There are four candidates in total and they all must have something to offer as they have all been nominated. I have not been in touch with them.

Have you had to do much canvassing for your election campaign?


Most of my support has come from word of mouth. Lots of the academics are very passionate about what I stand for and are pleased that I am running. I think it has done the University a lot of good that I have been able to stand for the position. It proves that the University is fostering an environment for a fair process.

And finally, do you feel confident about the election, considering the amount of competition?


If I wasn't confident, I wouldn't be here.



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Business is a modern man's warfare

Francis Boulle, 22 year old Entrepreneur and one of the stars of Made in Chelsea, speaks to Tristan Dunn about the reality TV show, Cambridge and his new book

Francis Boulle is one of a new breed of celebrity – he is not a reality TV star as such but a cast member of the show *Made in Chelsea* which follows the lives of he and his friends extravagant lifestyles in part documentary, part soap format.

When I meet Francis, he has just finished partaking in the comedy debate at the Cambridge Union with the motion “This House Would Rather live in Cambridge than in Chelsea”. The union chamber was filled to capacity and even the bar was completely packed. This extraordinary turnout, which surmounts Julian Assange, is perhaps testament to TV's ability to create celebrities out of what are effectively normal people living their lives.

Francis and I are ushered to a private area in the courtyard at the front of the Union, where I am able to ask him how he thought the debate went: “I thought it was great fun. I went into the debate a bit in the dark but

“I've always been a big fan of the footlights and I hope they do really well.”

I thought it went well and was really funny. I've always been a big fan of the Footlights and I hope they do really well.”

Boulle is an alumnus of Edinburgh University where he studied Philosophy, but he tells me that “I really like Cambridge and I always regretted that you could only apply to either Oxford or Cambridge.”

Francis applied to Oxford where he felt he had performed well enough at interview to secure a place, though ultimately unsuccessful in his application.

He continues, “I really do love Cambridge and every time I come back here, I'm shown a good time.”

I move on to talk about the show that has made Francis famous. *Made in Chelsea* has just started its second



Francis Boulle in the Union chamber following Tuesday Evening's Comedy Debate

series and its success continues to grow. Rumours surrounding the show suggest that Boulle was in fact the creative idea behind the show but this is not true, he says.

“I didn't come up with the idea for the show, but I was one of the first people they approached. I said no initially and then I agreed to it later. I didn't agree to do this show, what I did agree to do was a pilot for what was going to be the London version of the US show ‘The Hills’.”

He adds, “I did it not because I thought it would be a hit over here but because I thought it would be a hit in America. But, it's been such a relief that the show has been liked over here. I was quite expecting the opposite with the prevalent inverted snobbery in the UK.”

Despite the shows success, it has received criticism for its mock documentary format. I decide to ask Francis to what extent *Made in Chelsea* is a documentary and to what extent it is a soap.

“You wouldn't be able to make a show of this sort if it wasn't slightly contrived. But, the things that people think are fake are basically real.”

“People think the show is scripted

when it is not; people think we all weren't friends or in relationships with each other before the show which is untrue.

“But it is staged in the sense that you come to a location and you have to get something from the scene but they really do leave it to you in terms of what you want to do. There is a dynamic collaboration between the cast and the crew.”

Francis is a businessman and has in the past said that business is a modern man's warfare. His ventures include

“You wouldn't be able to make a show of this sort if it wasn't slightly contrived...things that people think are fake are basically real.”

diamonds and the website sexymp.co.uk as well as a number of philanthropic projects. He has now decided to turn his hand to writing and will be releasing a book entitled *The Entrepreneur's Code to Life*.

“It's basically a set of laws or rules

which I have gleaned from my experience that I feel entrepreneurs should live by”, Boulle says. “These range from the ordinary - for example, not making networking a nine-to-five activity, but instead making it a lifestyle - to the very small rules like never doing business with your family.

“I back it up with anecdotes and personal experiences and sometimes a counter-argument to the law.”

After speaking with Francis for some time, it becomes clear that he is a very well spoken, confident and charismatic man.

He describes this accolade as ‘flattering’, but adds that he has always wanted to be defined by his own achievements and not his parents, and thus tries to shrug this label off.

At the young age of 22, Francis Boulle has achieved great success. Unlike a number of people born into a position such as his, Francis has succeeded in his own right and has a real entrepreneurial spirit. I have little doubt his success will continue.

FRANCIS BOULLE SPOKE AT THE UNION ON OCTOBER 4TH IN THE COMEDY DEBATE.

Cambridge fails to meet Access requirements

Varsity News

One in four universities, including Cambridge, has failed to meet their targets to admit more disadvantaged students.

The Office for Fair Access (OFFA) named the universities in a newly published annual report, monitoring access agreements in 2009/2010. In total, it found that 44 institutions that offer degrees, comprising 23 universities and 21 colleges, did not meet the goals. Oxford was not found to be falling short of its targets. A spokesperson for the University said that it is dedicated to raising the educational aspirations of disadvantaged students. “The University of Cambridge is determined to admit the best and brightest students regardless of their background, and is committed to an extensive range of outreach activities to make this a reality.”

Cambridge's 2012 access agreement with Offa states that it is committed to encouraging under-represented groups ‘without compromising entry standards’.

Cambridge has set itself targets to increase the proportion of state school students admitted to between 61-63% over the next five years, and to increase the proportion of UK students from ‘low participation neighbourhoods’ admitted to 4%.

Universities minister David Willetts said the findings show ‘social mobility in this country has stalled.’

SEE MORE ONLINE AT
@ VARSITY.CO.UK

twitterati
What's happening in Cambridge?



@PhilNWang
Phil Wang, Footlights President
About to start a pub quiz, but I don't know anything about pubs...



@andygriffwozere
Andrew Griffin, Varsity Associate Editor
Saw the Kooks earlier taking pictures with bollards between their legs. How they've fallen (but I'm not sure how far)



@Fitzbilly
Fitzbillies, Vendors of fine confectionary
Boiler fixed. Like pastrami, we're on a roll



@pierreovellie
Pierre Novelli, Footlights Vice President
Wishes that those Satanists playing tennis outside would cease their infernal racquet

Follow us @VarsityUK

PROFILE

1988

Born in London 20th October, Boulle is of American, French and Norwegian descent

2007

Began studying Philosophy at Edinburgh University

2011

First series of *Made in Chelsea* debuts 9th May. The show drew 372,200 viewers with its first episode

Fun fact

Francis likes to paint portraits in his spare time. Apparently. Seen to be believed, we think

News in Brief

Students pay up to
£50 per hour

Students will pay up to £50 an hour to attend lectures at university, an investigation has revealed.

At the University of Cambridge, once the full £9,000 fees have been introduced, the cost per hour for a student studying English will be £27-£35, £43 for a Law student but only £15 for Biology.

However, despite having the lowest number of teaching weeks of the 17 universities who gave information, it did not have the most expensive costs per hour due to a greater amount of contact time fitted into those weeks, in comparison to other universities.

Downing College
JCR launch new site

Downing College have this week launched a new website for their JCR.

The new website replaces a 10 year old site.

New features include a Freshers' photo section and a calendar for events.

Downing JCR President Georgie Erangey told *Varsity*: "The new website is really a symbol of the change that we have created in our JCR over the past months. We feel the website reflects this new ethos."

Union term card
mix up

The Cambridge Union's term card had an embarrassing error in it this term as one of the speaker's photos was of the wrong person.

The Week 3 debate entitled 'God is not a delusion' features Cambridge academic Dr Arif Ahmed.

Unfortunately, the picture for Dr Ahmed was taken off Google but was in fact another person who went by the same name.

Union gives green light for national day of protests

NUS officially endorses November 9th as the day for demonstrations against fee hikes and cuts

Anna Goldenberg
NEWS CORRESPONDENT

This year's national day of protest against education cuts, scheduled for 9th November is set to receive more support than ever before.

The National Union of Students (NUS) has now officially endorsed the demonstration organised by the National Campaign Against Fees and Cuts (NCAFC) and have pledged resources to help them mobilize. CUSU will decide in a meeting on Monday whether it will provide financial support again.

Furthermore, in an open letter published in the Guardian on 30th September, a group of prominent trade unionists and Labour MPs, including Tony Benn and John McDonnell, announced that they would "stand alongside those school and college

students who are planning to walk out and...oppose any attempt by the authorities to curb their right to protest."

With such powerful supporters, this year's national day of protest is likely to exceed last year's protest in size – and potentially also in violence.

Last November, around 52,000 people protested in London against

Last year, the national demonstration saw police clash with protestors



education cuts. The demonstration ended violently and a group of protestors vandalised the headquarters of the Conservative Party.

Former NUS president Aaron

Porter condemned the action as "despicable". For this statement he received heavy criticism from student protesters.

The fact that the NUS has officially endorsed this year's national day of protest, organised by the more radical NCAFC, can be seen as an attempt to give the protesting movement a more unified appearance.

Collaboration with trade unions seems to provide another successful measure to make the students' demands heard. NUS and NCAFC both support the public sector strike scheduled for 30th November, which is likely to result in Britain's biggest strike since the 1926 General Strike.

Morgan Wild, CUSU Education Officer, said: "We believe that the campaign against this government's continuing assault on higher education cannot and should not end."



A protester last year

"We support all non-violent protest that seeks to oppose this sustained attack on students and on our universities."

Pre-historic Art classes

Rosie Sargeant
NEWS CORRESPONDENT

Stone age toddlers may have been encouraged to become prolific cave artists, a conference on the Archaeology of Childhood at the University of Cambridge revealed last weekend.

Research carried out at the Rouffignac complex of caverns in France, also known as the Cave of a Hundred Mammoths, suggests that finger fluting – running fingers over clay to produce decorative patterns – was a highly popular form of artistic expression for children in the palaeolithic age, an estimated 13,000 years ago.

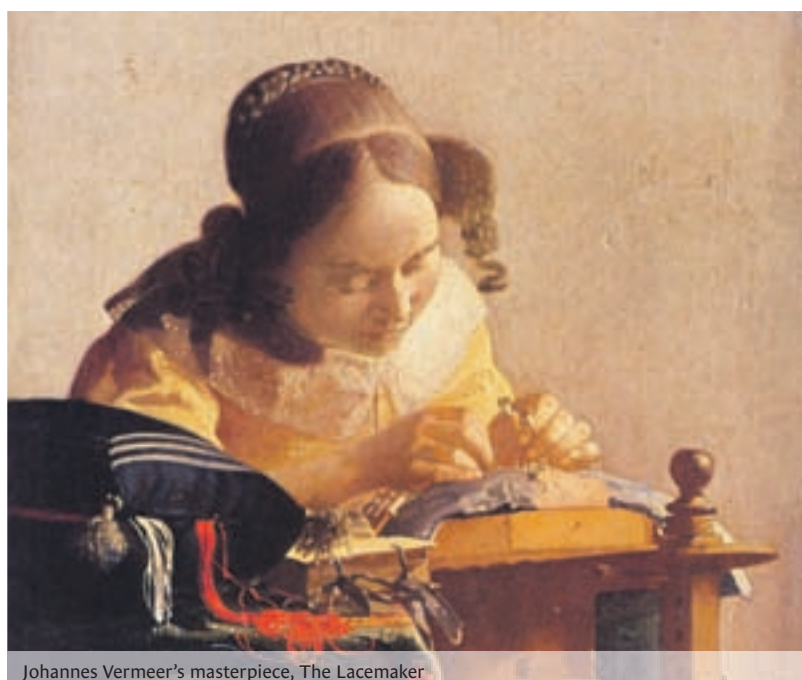
The presence of children's art as well as adults' in the cave complex provides a fascinating insight into the human relationships during the hunter-gatherer period.

Cambridge archaeologist Jess Cooney has been involved in identifying the age and gender of young artists, and children as young as two years old have been identified as creators of the marks.

"It suggests it was a special place for children," said Cooney. "Adults were there, but the vast majority of artwork is by children."

She added that her purpose was "to allow prehistoric children to have a voice, since children are rarely talked about in academic discourse". And her findings suggest that such cooperation between adults and children through art was highly fruitful:

"What I found in Rouffignac is that the children are screaming from the walls to be heard. Their presence is everywhere. And there is a five-year-old girl constantly shouting: 'I wanna paint, I wanna paint!'"



Johannes Vermeer's masterpiece, The Lacemaker

The Louvre has agreed to lend arguably its second most important painting to the Fitzwilliam museum in Cambridge – Vermeer's 'The Lacemaker'

University Council joins attacks on education reform

Peter Storey
NEWS CORRESPONDENT

The University Council has joined attacks against the government's blueprint for higher education in Britain, less than a week after widespread criticism emerged from academics.

In an official response to the recent White Paper, the University's Council labelled the Coalition's plans "regrettable", stating that it is "dismayed" by the government's "overall vision and strategy for higher education".

Among its major criticisms the Council highlighted "limited consultation" and stated that all too often proposals "focused solely on the financial aspects".

The Council is concerned that under the proposed plans prospective

students' choices in higher education will be reduced to a "utilitarian analysis of cost and personal financial benefit".

The government's course of action has, according to the Council, been one of "alienation rather than one of inclusion", which will limit rather than increase social mobility.

The report goes on to suggest that the government's actions could risk the international reputation of Britain's entire higher education sector.

The response also criticises the White Paper for not addressing the issues of research and postgraduate study directly.

Whilst these areas are expected to be addressed more comprehensively in late autumn the University Council has said that this step-by-step

UNIVERSITY COUNCIL MEMBERS

- 1 Chancellor
- 1 Vice-Chancellor
- 4 Heads of Colleges
- 4 Professors or Readers
- 8 Other members of the Regent House
- 3 Current students of the University

approach is symptomatic of a "dis-jointed approach to policy making across government", which "ignores the crucial link between undergraduate and postgraduate education and

how research-informed education characterizes the student experience in many universities".

The University's less-than-positive response is just the latest chapter in a consistent tide of criticism against government higher education policy.

It comes only a few months after Oxford academics took the unprecedented step of passing a motion of no confidence in Universities Minister David Willets.

The move was very nearly replicated in a similar Cambridge vote at the Regent House, which fell only a single vote short – and a matter of weeks before students activists plan to stage even more protests against next year's tuition fee rises.

CUSU President Gerard Tully told *Varsity*: "Universities and students

unions must redouble their efforts especially to encourage applications from the poorest backgrounds."

He also stated that the student union would be holding the University to account for the effectiveness of their spending plans for the £10 million of financial support payments designed to widen access.

The Department for Business, Innovation and Skills said its proposals "represent a radical reform of the higher education system" which is "sustainably funded" and "delivers a better student experience".

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Comment



EDWARD EUSTACE

Comment Question

Silvio's 75th birthday highlights a growing trend for longevity in politics, with several leaders approaching or passing their septenary.

Is this acceptable? Age might well approximate to experience and knowledge, but simultaneously towards a hardening of viewpoints and an inability to compromise.

Youth may be no better. A dearth of experience both in political realities and ideals might well have similar effects in the compromise department.

What balance should be struck for the age of our leaders? The US opts for 35 years, whilst in the UK it remains a paltry 18. We just pose the questions. Let us know what you think on Twitter @VarsityUK using #Comment

Afghanistan's problem is the ISI

As the 10 year anniversary of the Afghanistan conflict approaches, why are we still at war?

Lawrence Dunn



The killing of Osama Bin Laden earlier this year was presented as a seminal moment for the war in Afghanistan.

The morning after, whilst Obama addressed the global media and thousands of words in newspapers were penned; security services across the world braced themselves for the inevitable reprisals.

It subsequently emerged (according to US intelligence officials) that Bin Laden had lived at Abbottabad—his home, 35 miles from Islamabad—for between five and six years.

Westerners were shocked, appalled, and called loudly for inquiries. But if we had known anything about the war we were watching ourselves fight, we would not have been surprised that Bin Laden had been, for years, sheltered by the Pakistani Inter-Services Intelligence agency (ISI).

For, to put it bluntly, the war in Afghanistan owes its prolongation to the ISI, since the new insurgency in Afghanistan is largely sponsored

by them.

Afghanistan is a broken nation, the most corrupt and broken after Somalia. The ISI is the major player supporting the Taliban. There are other financial supporters, certainly, but the ISI is the only organisation in the region that can provide the Afghan Taliban with the necessary training, shelter, weapons, and medical assistance—the Afghan hospitals themselves are swamped.

Pakistan have longed for control of the Afghan lands since partition. The policy of support for the Taliban is a hangover from the days of the Soviet invasion, when the then President, Mohammed Zia ul-Haq was the conduit for billions of American dollars to the Mujahedeen. The war in Afghanistan is now really a proxy war over Kashmir, and a scramble for influence in Afghanistan after the Americans leave.

India has a famously close relationship with Karzai, whose government receives billions from them in aid. Prominent ISI members do not want Afghanistan in the pocket of India—and thus the ISI have infiltrated the very highest levels of the Afghan Taliban. ISI representatives sit on the Quetta Shura, the high council of the Taliban responsible for military strategy, fund and train whole sections of the Taliban and encourage them not to negotiate with the Karzai

regime. Even those sections not directly under ISI influence feel the pressure; it regularly hands over disfavoured Taliban commanders to the US.

The Taliban have been brutal, there is no doubt about that, particularly in their suicide bombing of civilian infrastructure in Afghanistan and Pakistan. But many of the Taliban—including those driven to fight in order to feed their families—wish the fighting to be over.

They are in negotiations with the Karzai regime and soon, the Americans. Their country is devastated, and the Taliban will play a significant part in post-war

“Afghanistan is a broken nation, the most corrupt and broken after Somalia.”

Afghanistan, no doubt. The ISI wants to ensure it has a piece of the pie.

The wars in Afghanistan and Iraq were never really about al-Qaeda from a western perspective either. The 19 men who committed the crimes against humanity on 9/11 were, notably, neither Afghans nor Iraqis. But they were crimes, and remain so; not acts of war.

The US, with willing international partners in tow, used the attacks to justify the long-term geo-political goals of the neoconservatives. Control, of course, over Middle East energy resources; but also the establishment of military bases within close range of China and Russia; and the further surrounding of Iran.

Suffice it to say, the Americans have been beaten in both Iraq and Afghanistan. They will leave their military bases there, certainly; but with their economy decimated (partially as a result of exorbitant war expenditure) and their global influence is on the wane. Iran has much greater influence in Iraq and Afghanistan now than it did before the wars.

For ten years we have been told of ‘surgical strikes’, and a ‘new kind of combat for a new century’. It is perhaps ironic then this ‘new combat’ has been prolonged, exacerbated and perverted by a conflict that has simmered for almost 65 years.

We might do better to recognise the broader tensions in the region, and direct our efforts there in the hope of ending such a destructive status quo. With a settlement for a declared ‘terrorist’ organisation not too far away, ‘winning’ might have to wait - wars are not about honour, but death.



VARSITY COMMENT BRINGS YOU A WEEKLY GUIDE TO THE BEST TALKS IN CAMBRIDGE

Saturday

Transparency Creates Values: Corporate Environmental and Social Disclosure

Time: 14:00

Location: LR6, Engineering Dept

Why: Sustainability and disclosure have become bywords in the corporate lexicon with the advent of the environmental movement. China lags behind others in the provision of such reports. What can be done about such a lack?

Thursday

Science in the House of Commons

Time: 19:00

Location: Todd-Hamied Room, Dept of Chemistry

Why: Dr Julian Huppert MP will be talking about the state of scientific research in the UK, and how the current government intends to develop and protect it. A Q&A session with Mr Huppert follows, an excellent chance to meet your MP.

Youth: an age-old political elixir

As Berlusconi turns 75 and Putin hires gymnasts, youth is becoming dangerously overrated

Haxie Meyers-Belkin



Silvio Berlusconi this week turned 75, although quite what this self-styled Italian stallion (albeit one with a robust supply of hair-dye at its disposal) was able to celebrate is perhaps a mystery. Faced with a stagnant economy, no fewer than four charges of sexual misconduct, and approval ratings of less than 25%, it's a marvel that he's still in power. More unfathomable still, however, is the relationship between age, gender, and power that lies at Italy's broken political heart.

Much has been written of Berlusconi's lust-ridden private life, but his insatiable preference for beauty and youth is perhaps most unsettling in the political sphere.

In one particularly surreal appointment, he named Mara Carfagna, a former glamour model and self-professed 'anti-feminist' with no previous political involvement whatsoever, as his new Minister for

Equal Opportunity. She is joined by Barbara Matera, the 30-year-old soap-star-turned-MEP who was the figurehead of the Prime Minister's initiative to recruit 'young, attractive faces' into the European Parliament in 2009.

This obsession with sexualising politics is by no means limited to Italy. In July Russian Prime Minister Vladimir Putin's publicity people thought up the subtly-titled 'Putin's Sexy Car Wash', whereby a cohort of his swimwear-clad female fans took to the streets of Moscow to soft-soap cars.

Needless to say, the political imperative of the event was clear, as

“Swimwear-clad female fans took to the streets ...to soft-soap cars”

was Putin's well-considered decision to hire several female 'gymnasts' to accompany him on the election trail. It is, after all, a fickle man indeed whose vote is not secured by the sight of a tight-fitting leotard and a cartwheel or two.

But why are older male politicians so preoccupied with younger women,

even when beauty is so obviously at the expense of relevant political experience? Henrik Jordahl of the Helsinki Center of Economic Research explains that “attractive, youthful politicians are perceived to be competent, trustworthy, intelligent and likeable,” and although these findings are true of both men and women – take as evidence anything from Berlusconi's facelift to Ed Miliband's cosmetic dentistry – women are undoubtedly judged more on their appearances than their male counterparts. Yet the British media, that vilifies older women in politics for the cardinal sin of dowdiness or sartorial ineptitude, is the same media that also undermines young women for the opposite crimes.

Let's not forget Tony Blair's 101 female MPs, christened 'Blair's Babes', a term that Guardian commentator Polly Toynbee described as a “casual, misogynist tag that identifies only the lazy prejudice of its users”.

Or the current government's 48 female MPs who collectively became 'Cameron's Cuties', a crude term for a highly capable group of women who have fought hard to get to the top in a working environment in which 62% of their colleagues are

white men aged over 40. According to Scarlett MccGwire [sic], adviser to politicians including Harriet Harman, they were recruited specifically to change the image of a party known for being male, stuffy, white and posh. “Cameron's Cuties' were a signal to Britain that the Conservative Party had changed,” she says, although whether this aim to youth-ify the

“UK politics is not immune to the currency of youth”

party is undermined by the 'cute' terminology is up for debate.

So, whilst it is difficult to imagine Cameron deciding to drop the hospital ward visits and terminally-ill-child-and-me photo opportunities in favour of back-flipping, car-washing, electioneering girls in blue, UK politics is in no way immune to the highly bankable currency of youth.

And if we do despair at the undeniably unequal composition of the House of Commons, let's just be thankful that Baroness Warsi and Theresa May are unlikely to be called upon to perform at Cameron's next bunga bunga party.

All the President's polls

With unemployment stuck at 9% and the world economic outlook deteriorating, many are doubtful President Obama will be re-elected. But a close look at the electoral maths tells a different story.

The field of plausible Republican contenders for the presidency is narrowing fast. Chris Christie is out. Rick Perry is faltering. And unless the latter can reverse his current poll free-fall, it will be left to Mitt Romney, a loser four years ago, to defeat Barack Obama.

Nine candidates have tried to oust a incumbent President since the War. Only two have succeeded, and Presidents Reagan and Clinton were both natural communicators, orators and leaders. The latest batch of hopefuls are not.

Whoever the Republican presidential candidate is in 2012, they will have to overcome three challenges.

First, they will have to win back the three traditionally Republican states Mr Obama stunningly won in 2008 – North Carolina, Virginia and Indiana.

Second, they must compete in the seven states the President turned from battleground states to reliably Democrat ones in 2008.

Third, not only must they win both Florida and Ohio, the two largest swing states, but also one of the smaller swing states – Colorado, Iowa and New Hampshire – all of which the President carried by at least 9% in 2008.

Just 42% of Americans approve of the President, which might suggest overcoming that first challenge, will not prove difficult. Yet a quick look at Gallup's biannual state polls indicates only one of the three – Indiana – has clearly swung away from Mr Obama.

Competing in the states which swung solidly Democrat in 2008 is imperative for the nominee, but the need to cater to the Tea Party makes it unlikely they will be able to do so.

The most moderate of the candidates, malleable Mr Romney, is being forced to position himself too far to the right to challenge the President in these states.

Not competing in these states allows the President to devote his funds elsewhere. This is crucial, as elections are won in the US by outspending your opponent in the swing states. Mr Bush won in 2000 partly because he was able to outspend Senator Gore by more than 3:2 in such states.

The glimmer of hope for challengers to Mr Obama is the state of the economy. Of the seven Presidents to be re-elected, only President Reagan won with unemployment higher than 5.4%.

If Mr Obama was to win re-election with unemployment over 9% it would be unprecedented. But there is a reason he is odds-on to do so.

HARRY LAMBERT

Sinn Féin serve up McGuinness

A one-time member of the IRA is on the ballot for the presidency. But is Ireland ready?

Ciaran McAuley



Sinn Féin has announced Martin McGuinness as their candidate for the Irish presidency. As Irish voters become disillusioned with the mainstream Irish parties, Sinn Féin hopes that their recent success in the Irish elections may be capitalised on, off the back of the recent €85 billion bailout from the EU.

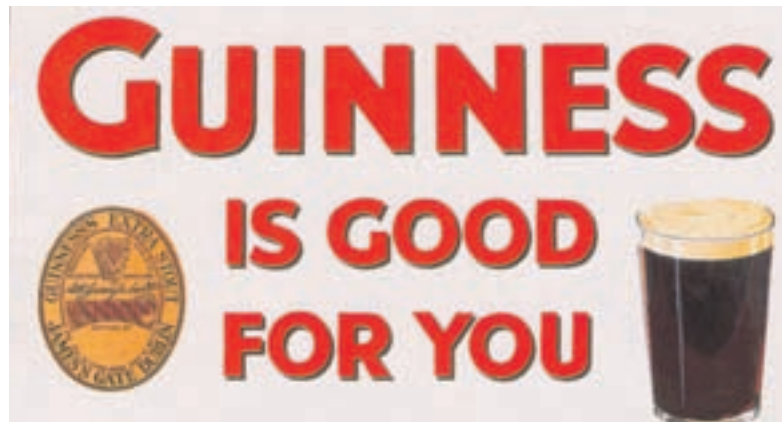
Sinn Féin entered mainstream Northern Irish politics during the Troubles in Northern Ireland on the basis of “the bullet and the ballot box,” as the political party of the Provisional IRA. Many, if not most, of the members of Sinn Féin are past IRA members. Martin McGuinness is no exception to this rule. The Northern Irish Deputy First Minister was known to be second-in-command of the IRA in Derry during Bloody Sunday. He was jailed in the Republic of Ireland in 1973 after being caught with 250lbs of explosives and 5000 rounds of ammunition in a car, along with receiving a conviction for IRA membership.

Unlike in the UK, where the head of state is born into their role, the Irish voters elect their President, with terms typically lasting seven years. The Irish President has no executive control, but rather is a figurehead who represents Ireland internationally. So how suitable is Martin McGuinness, an ex-IRA leader, for this role?

McGuinness has come far from his days as a young IRA man. Following the St. Andrews Agreement in 2007, he has been the Deputy First Minister in Northern Ireland, working alongside ex-DUP leader Ian Paisley. This

“He was jailed...after being caught with 250lbs of explosives”

unlikely relationship flourished, with famous pictures being taken of their first handshake and of the pair laughing together. Indeed, if this relationship had not been as successful as it was, it may be likely that the power-sharing agreement in Stormont would have failed, as it has many times in the past. With Ian Paisley retiring in 2008 and Peter Robinson stepping up to become First Minister, Martin McGuinness has had a key role in the executive. Although McGuinness's relationship between Peter Robinson has been



more formal than with Paisley, it has been far from cold.

Despite his recent role as peacemaker, the media has put him under pressure regarding his past. When questioned about his claim not to have been an active member of the IRA from 1974, Martin McGuinness stated “I don't think the majority of people, to be quite honest, care”. He has not denied his IRA past, and indeed is using it as a point for his candidacy, stating that he has come through the troubled past to become a role model within Ireland.

A brother of an IRA victim, Mark Earkin has given his support to McGuinness' candidacy. He expressed the opinion that: “He now wants a good Ireland. I think everyone has to step back”. This is a

sign of the cross-community support that Martin McGuinness has. His past should not be a barrier to his election.

Some have likened Martin McGuinness's candidacy to that of Nelson Mandela, with the latter having been the leader of the ANC's armed wing, which was responsible for politically motivated attacks, to become the peaceful President of South Africa. Indeed, the similarities are quite strong, so long as you can accept that the IRA's campaign was a political war with a purpose as opposed to terrorism. If Martin McGuinness were elected as President of Ireland, it could be a step forward for the whole country, with Ireland committing to a peaceful future and turning its back to its very troubled and violent past.

The NHS is a national institution in the same vein as David Attenborough, cricket and Yorkshire pudding. Or is it? The middle classes have propagated a myth that hides a far less flattering picture of authoritarian tendencies, says **Brendan O'Neill**

Here's a question no one ever asks. If, as we are constantly told, the National Health Service is the greatest achievement of the postwar era, a thoroughly decent institution that has immeasurably improved the lives and fortunes of millions of everyday folk, then why do so few people turn up to "Save the NHS" protests?

Why do these demonstrations, which are designed to warn the Lib-Con coalition against making cuts to NHS services, attract risible numbers of placard-wavers? Why don't they draw forth vast swathes of people to defend this allegedly wonderful, life-saving entity? Why, in short, can't the Average Joe be arsed to go out and fight for an institution that has apparently made his life so much better than his granddad's was?

I'll tell you why. Because the vast majority of people, those who do not work for the NHS or on broadsheet newspapers, do not experience the NHS as a wonderful thing.

On the contrary, for them it's an increasingly patronising and oppressive institution, which has a tendency to treat its clients or customers or whatever they're called these days as the scum of the earth. The middle classes might fantasise that the NHS is a super-lovely thing; the working classes know that it is not.

There is a chasm-like disparity between well-to-do left-wing activists' love for the NHS and the attitudes of the masses. Where tiny numbers of activists have made a great deal of clatter over the need to "Save Our NHS" – holding noisy demonstrations or dramatic "die-ins" at Conservative Party gatherings – ordinary people have been notable in their absence from these protests.

The only people who seem really keen to save the NHS are those who are employed by it, and who therefore have a vested interest in its survival, or those Labour nostalgics who can be reduced to a state of unhinged giddy glee by any utterance of the words "Aneurin Bevan", "1948", or "state welfare".



SABINA MALIK

It is no coincidence that these people, being doctors or well-brought-up activists or highly paid newspaper columnists, usually live in bits of Britain where public services are in quite good nick. For them, an occasional visit to an NHS doctor's surgery or hospital waiting room is probably a relatively pleasant experience.

But in other, more run-down parts of Britain, where the NHS has quite consciously been turned by government officials into a tool for correcting the gluttony, stupidity and promiscuity of the masses, engaging with the NHS can be a deeply unpleasant experience.

Walk into an NHS institution in these parts and the first thing you'll see is a poster warning you not to abuse "our staff". This presumptive propaganda, premised on the idea that the average visitor to a doctor's surgery is an angry, volatile creature, is plastered almost everywhere in NHS buildings.

It has the effect of immediately heightening tensions between the NHS and those who have no choice but to use its services, by communicating the message: "We don't trust you 'little people'. We know you have violent instincts. But

we'll treat you if you promise to curb your inner gorilla."

Once you get to see an actual doctor, having battled your way past those grim-faced receptionists who fancy themselves as the gatekeepers of some profound wisdom who must keep hoi polloi at bay, you'll discover that NHS practitioners are now more interested in lecturing you about your moral health than assisting you with your physical health.

You'll be hectored about how much you drink and smoke, the safeness or otherwise of the sex that you have, the eating habits of your children, the amount of exercise you take. Some GPs now behave more like nosy priests than caring doctors.

Once upon a time, it was thought that the only role of doctors was to fix people when they were broken, so that they could go back to living as riskily and recklessly as they liked. Today doctors act as agents of the state, terrifying us into giving up all these "pleasant things" and then look at us with disgust if we refuse to.

Elsewhere, NHS officials also poke their hooters into our intimate relationships, on the sniff for signs of abuse. Midwives are encouraged to look out for evidence of domestic violence amongst the pregnant

women they treat, while medical experts chastise parents who refer to their children's chubbiness as "puppy fat" – apparently they should call it "obesity". The NHS looks upon all of its patients as suspect, dangerous, in need of urgent moral correction from on high.

In such circumstances, is it any wonder ordinary people don't feel exercised to "Save Our NHS"? The transformation of the NHS into an almost sacred institution by both Labour and the Tories, who talk about "ringfencing" it from cuts, has nurtured a situation where even to talk about "NHS reform" is frowned upon.

But the fact is that this massive, creaking, authoritarian machine desperately needs reform. It needs to ditch the pernicious moralism, cut out the illiberal snooping, stop treating its patients as criminals and sinners, and understand that all we want is to be made better when we're ill. Nothing else.

And if it won't do that? Well, let's get rid of it and try something new.

BRENDAN O'NEILL IS EDITOR OF SP!KED MAGAZINE, AND A CONTRIBUTOR TO THE GUARDIAN, THE SPECTATOR AND THE NEW STATESMAN

the essay

VARSAITY

BLOGS

COMMENT

This term, Comment brings you a selection of dedicated bloggers whose sole aim is to debate, disagree and rage against each other for your reading pleasure.

This week's featured blog, *A View from the Armchair*, writes on 'Burning the Bigots':

Get the fascist BNP off Facebook, read the name of a group I was invited to join online the other day. Aristotle's advice when we are faced with hard decisions is to emulate the virtuous. Stating the obvious perhaps, but the man knew his stuff, so we'll bear with him for the moment. What is the least virtuous organisation you can possibly think of? The fascists of Nazi Germany spring to mind as an uncontroversial choice. So, if Hitler were faced by a threatening group he profoundly disagreed with, what would he do? The fascist response would surely be 'BAN IT!'. Which

is exactly what the supposedly anti-fascist Labourites who invited me to the group want to do.

Something has obviously gone wrong when our gut response to the fascists is a good old dose of fascism. The deplorable nature of fascist ideology lies not merely in the desires of some of its modern adherents 'to create an all white Britain, drive out gay people, end women's rights and wipe out our trade unions', as the creator of the aforementioned Facebook group put it. It stems also from its contempt for its opponents and for freedom of speech, freedom of association and the democratic process. We are in danger of demonstrating ourselves that very contempt.

Continued at blogs.varsity.co.uk/comment

TASTERS: THE CANAPÉS OF THE BLOGGING WORLD

Some Thoughts That Came To Me in The Shower: Learning, Bottom Jokes and a Brief Tour of the War of Spanish Succession.

Flipside (A view from Oxford): He who wishes to be obeyed must know how to command - Management in Politics

Read more at blogs.varsity.co.uk/comment

**SEE MORE ONLINE AT
@ VARSITY.CO.UK**



V2

The Varsity Magazine
FASHION, FEATURES, ARTS & REVIEWS

A view from the 'Bridge

PLUS VARSITY MIXTAPE P14, FASHION P16-17 AND ARTS COMMENT P27

OPENING NOTES

Louise Benson



The Varsity Magazine is a little like the weekend newspaper supplement magazines: V2, if you will. The one to read leisurely over breakfast and coffee on Saturday morning. Although, as we all soon learn, weekends do not exist here. Essay deadlines fall haphazardly, while Saturday seminars loom. On the flip-side of an all-consuming work schedule, though, is the sudden wealth of opportunity that presents itself at even the merest glimpse of an idle evening. The old adage is covered in so much dust it almost makes one sneeze to utter aloud, and yet - it must be said that in Cambridge, playing hard is as inevitable as working hard. And so, a quiet drink runs quickly into two – and before you know it you're standing on the bed reciting the 'Jabberwocky': any real debauchery, after all, happens within the confines of college rooms. The slyly uttered "Shall we?" is applied to anything and everything – another drop of mead, a midnight jaunt to the Jesus Green pool. In fact, it is the eccentricity expected of Cambridge and its colleges, steeped in tradition as they are, that continues to generate such antics. We may as well live up to the stories, so to speak. Read V2, then, whenever you have a spare minute - and feel free to recite from it atop a college bed (or steeple, if you're daring) as the moment arises. We'll appear every Friday in your porter's lodge, full of interviews, ideas, and downright silly suggestions to make your Cambridge week move just a little faster.

Room of one's own



Jess Kwong is a post-graduate student at King's, writing a thesis on portrayals of prostitutes in early modern drama.



When the end-of-the-world is nigh (or you've slept through that crucial supervision...)

So it's 2am, and you're either still out at Cindies, or just knuckling down to that essay that's due in a matter of hours. Either way, when it gets to that urgent time of night it's time to indulge in a little hyperbole: say, the end of the world. Here's a doomsday playlist; memorise it before the Apocalypse really comes around.

Compiled by Tim Kennett

Punch Brothers - 'It'll Happen'
All the resignation you need, with sweet mandolin accompanying the Beginning of the End.

Aesop Rock - 'Boombox Apocalypse'
Menacing bass helps rapper Aesop Rock 'babble about



nothing like a drunk atheist'. His spooky rant is an upgrade on your standard doomsday preacher.

Tom Waits - 'Earth Dies Screaming'
Waits's hoarse flame croak and junkyard clattering are terrifying.

Nick Cave & the Bad Seeds - 'There She Goes, My Beautiful World'
Nick Cave would make a good cult leader. Nice Nabokov shout out too.

Christian Scott - 'Litany Against Fear'
New Orleans jazz trumpeter Christian Scott is almost soothing in the bleak moment when The Fear truly sets in.

Vijay Iyer Trio - 'Galang (Trio Riot Version)'
This jazz cover of MIA isn't massively uplifting, but it is sort of crazy: good music for a last-day-on-earth party.

R. Kelly - 'Ignition (Remix)'
Although obviously no party is



complete without this gem. Three minutes of distracting bliss.

Ghostface Killah & Trife Da God - 'Be Easy'
Neither Ghostface nor Trife have reassuring voices, but when they tell you to 'Be Easy', you listen. It's really a threat. And they sound pretty vicious. Elsewhere Ghostface tells us that he will 'Rip...guts out like a hysterectomy'. Fuck.

Bob Dylan - 'Don't Think Twice, It's Alright'
I'd want to end it like Dylan's lover here: completely oblivious, having wasted all my chances.

Modest Mouse - 'Tiny Cities Made of Ashes'
A tight rhythm section propels singer Isaac Brock's frantic energy; the vocal distortion and mumbled chanting makes the whole thing sound a bit like a recording of the Earth's last days. 'I just got a message that said "Yeah hell is freezin' over" / I Got a phone call from the Lord sayin' "Hey boy get a sweater. Right now."'



Who are the women on your walls?
Lara Stone, Delphine Seyrig, Lykke Li, Collette, Wally Neuzil, Maya Deren, and (my favourite) a Schiavone drawing of Medea. I didn't plan it this way but I suppose the women I'm drawn to are all beautiful, slightly vulnerable, and slightly scary.

You have a great view out on to King's Chapel - is it nice to be able to look out at it in the mornings?
I love looking out at the Chapel and its giant chestnut tree. I have an eighteenth century print where the tree is just a sapling—it reminds me that everything in Cambridge has had a long, colourful history. I once climbed it the night after submitting my MPhil thesis—don't tell my college!

What do you think is the most important non-functional object to have in your room?
I'm very sentimental and the most important things that decorate my room remind me of specific people; I have three carved 'see/hear/speak no evil' monkeys which were a gift from a woman I befriended in Sierra Leone. And I have a piece of bone I found in the ocean with my sister.

The Dancer in the Dark

This week **Siobhan Forshaw** spotlights Kettle's Yard, a unique contemporary art space situated on Castle Street, in her exploration of Cambridge's best museums and galleries. She interviewed Susie Biller, the marketing manager for the gallery, who told us why she loves her work, and why it's even worth spending her Christmas Eve there.

What makes Kettle's Yard a significant space in Cambridge; what role does it play in the art scene here?

Kettle's Yard is both a house with a permanent collection, and a gallery showing a changing programme of exhibitions. The house is a unique and distinctive place that is a work of art in itself - natural objects are interspersed with painting, sculpture and furniture in a beautiful way and everything is carefully placed.

The house offers a unique way of experiencing art and encourages visitors to appreciate how art can be an important part of every-day life.

It is the only place in Cambridge

where you are encouraged to sit in the chairs, read the books and enjoy the art of people such as Ben Nicholson, Constantin Brancusi, Barbara Hepworth, Henry Moore and Joan Miro. This gallery is the place to come in Cambridge to experience modern and contemporary art - at the moment the gallery is a riot of colour, filled as it is with Bridget Riley paintings from the last 30 years.

Come to Kettle's Yard to escape the fusty side of Cambridge and enjoy something different - sometimes challenging or beautiful; always questioning.

Outside of the exhibition calendar,

Kettle's Yard hosts regular talks and workshops throughout the week - what is the importance of these events?

These events offer an opportunity to scratch beneath the surface - free lunchtime talks offer insights into artists in the collection, or tours of the exhibition.

On Fridays we have free lunchtime concerts programmed by a student music programmer. This is an important strand to our music series - it offers the audience fantastic chamber music, and the students the experience of programming and presenting music to a general

audience. Tickets to our other music series are also heavily discounted for students.

We have many other one off events so keep an eye on our web site and Facebook page for news of what's coming up.

Like the Fitzwilliam Museum, admission to Kettle's Yard exhibitions is free of charge. It is extremely important for galleries to keep their exhibitions free; Jim Ede's (founder of Kettle's Yard) ethos was about showing that art is an important part of everyday life. We couldn't show that if we charged.

Kettle's Yard and the Fitzwilliam are public museums - essentially we belong to our audiences so there should be no barrier to visiting and it should not be an activity only for those with the means to afford it.

Kettle's Yard hosts a 'picture loan scheme' for students - could you say a little more about that?

When Jim Ede lived here he used to loan out works from the collection - people such as Sir Nicholas Serota (Director of Tate) borrowed works as students here and many have fond memories of the experience.

Kettle's Yard now has a dedicated Student Picture Loan Collection from which students at both Cambridge universities can borrow works of art. I think it is a great scheme (I wish I could borrow something!). This year the selection of works is on Monday 10 October 12-3, the loan cost is £10 per picture for the year plus a £25 deposit per picture.

We also like students to get involved in other ways - we have a representative scheme (we need reps in each of the colleges, e-mail susie@kettlesyard.cam.ac.uk) and if you are interested in pursuing a career in the arts you might want to consider volunteering for Kettle's Yard.

What is your favourite piece from the permanent collection, and what makes it so special?

This is a really hard question - it depends on the day! Can I pick a room instead? Natural light is so important at Kettle's Yard and there's a room we call the 'dancer room' in which Henri Gaudier-Brzeska's dancer stands atop a table behind which there is an arched window and to the left of which is an abstract sculpture called Birds by George Kennethson, as the light changes this room becomes magical - the shadows of the dancer are amazing and at times Birds seems to glow. One winter, I was locking up; the light was fading and snow started to fall. That really made it worth working Christmas Eve.



Final rays of summer sun

Bare legs and jumpers, ice-creams in a cold breeze, and reading books on the lawn are all still acceptable.

Back-to-school gym socks



Embrace the excitement of term by looking the part as you stroll to lectures; horn-rimmed glasses optional.



Bridget Riley at Kettles Yard

Brighten up your day with patterns and colours by going along to the exhibition, where some of the most striking abstract paintings by Riley are on show until 20th November.

Brand new stationary

Nothing beats the feel of a new notebook just before you lay pen to its pages. All the plans I shall make! New stationary makes it feel that much more feasible, though.



Student finance disappointment

The moment when a grand arrives in your account, only to depart to the Accommodation Office just as swiftly.

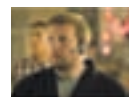


Blu-tacked bedroom walls.

Brightening up an empty college bedroom is essential - expect rows with housekeeping, though, and bedroom wall wars with your bedder.

Fresh Meat

It's just not as good as The Inbetweeners.



PAUL ALLITT



TAKE ME DOWN THE RIVER

PHOTOGRAPHED BY LOUISE BENSON

MODELS: CHLOE SPIBY LOH and LUCIA CORSINI



I know what you did this summer...

The traditional summer holiday is fast becoming a stressful storm of CV-expansion. *Varsity* takes a look at your Long Vacs to see if it was a well-earned break or hard-earned cash.

It's the question you're going to have heard innumerable times in the first week back: "So, what did you get up to this summer?" A few years ago, it might have been a hazy montage of beach holidays,

festival revelry and placidly pulling pints at the local pub to pay back the overdraft. But if you didn't spend your days welcoming in the full moon, 'finding yourself' in deepest Africa or seeing the beautiful sights and interesting smells of Europe by train, you wouldn't be the only one.

Students now see the Long Vacation as a time when they have to be working just as hard as during term time. Many of Cambridge's best and brightest have spent the summers building up their CV by interning at various companies at home and abroad..

So what should we be doing with our much-needed breaks from the Cambridge bubble? You could be forgiven for thinking that by the end of an all-nighter filled year, you deserve a nice long, metaphorical bath of a summer, letting all your tension melt away as you enjoy sangria in sunnier climes, amidst witty conversations not revolving around Moliere.

Shouldn't a Cambridge degree be enough to make a job application shine at the end of your three years to land you that dream job? Wouldn't

those of us who aren't lucky enough to be doing a vocational degree (e.g. Law or Medicine), the idea of spending our summer slaving away in an unknown field can be a daunting one.

Anything and everything from law vacation schemes to shadowing MPs to saving the world one Red Cross placement at a time, internships make it difficult for the general public to continue to call students lazy.

Take vac schemes as an example: the average three week placement will involve long and taxing days dredging up that supervision reading from two terms ago, even longer nights demonstrating your ability to hold your drink in front of clients and thus making yourself seem an appealing employment prospect, and a gruelling interview at the end of it.

One national newspaper, surely capable of winging a few pounds towards a poor student, will only shell out for expenses within Zone Six. This leaves hundreds of thousands of students, unable to afford to live in London for the summer, and therefore without the means to take up the opportunity of a placement.

What's more, as the number of

Between one third and one half of internships are completely unpaid

people applying for work experience increases, it is becoming increasingly hard to come by in the most sought-after fields; so much so that one hears evil rumours running through the intern world. At the uber private Conservative Party's 'Black and White' party, five City internships were sold off, raising £14,000 (for the Party, not for charity) in the process and giving equal opportunities a fairly undisguised two-fingered gesture.

CLEMMIE HAIN-COLE

Five City internships were sold off, raising £14,000 for the Conservative Party at their private 'Black and White' party

it be madness to think that you have to work even harder in summer than in term time, impressing potential employers by slaving away for a minimal wage, if any, for merely the possibility of increasing your chances of someday being employed?

According to Gordon Chesterton, the director of the Cambridge Careers Service, we should aim to divide our summers three ways: "A third on yourself, a third on your CV and a third on your course". Although, in reality, most internships are far longer than a third of a summer; so which of the other two should you neglect?

The Careers Service is a veritable gold-mine of information that we should really be told about as soon as we set foot in the hallowed halls of our colleges. Listing every kind of job under the sun, offering practice interviews and skills tests, organising casual careers evenings.

The first obstacle to giving an intelligent answer to said question, is whether we even know what we want to do, let alone how to go about finding a way of experiencing it. For

CURRICULUM VITAE

Cambridge students have shared their best and worst internship stories with Varsity. All our contributors have remained anonymous - speaking up about bad experiences is dangerous when you need a job.

Name: Caius Economist
Age: 3rd Year
Previous Experience: Internship in Investment Banking Department

Average weekday hours: 9am - 2am
Average weekend hours: 2pm - 12am
Number of non-packaged meals consumed in ten weeks: 7

- Achievements**
- Arriving home at 3.30am, locking myself out of my room just wearing underwear - forced to sleep for 3.5 hours with a tea towel pillow before going back to work (another) 18-hour day.
 - Got only 13 hours sleep in my worst week
 - Four times arrived back at work to find colleagues were still at their desk since 9am the day before
 - Befriending an intern who'd been given a course of antibiotics for his eyesight after five weeks of 18 hours on Microsoft Excel and Powerpoint

UPS AND DOWNS



Sailing a yacht from Southampton to St. Tropez... and being paid for it.

Being flown to Geneva and Brussels periodically to meet UN representatives.

Working for an IT company where communication is via the office chatroom only - no conversation allowed.



Being forced to walk and clean up after the office dog - an elderly Chihuahua called Elvis with incontinence issues.

THE MAGIC ROUNDABOUT

A legend within the City intern circles - companies pay your taxi-fare home so you can have a nice warm shower after a long day in the office... before you have to get straight back in the waiting cab to be driven to the office all over again.



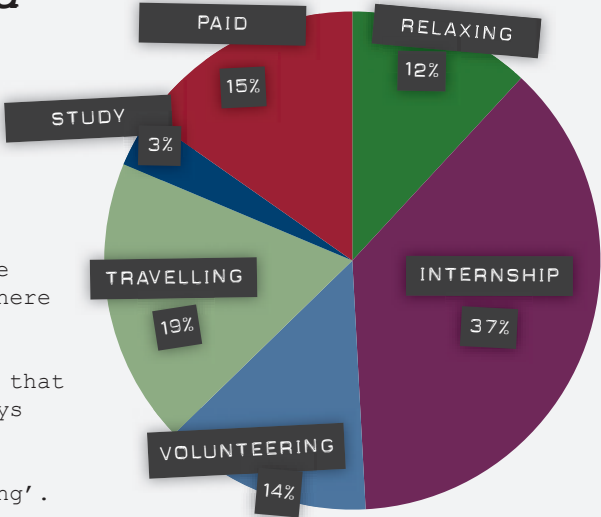
THE STATS

How did you spend your summer?

Cambridge students are advised that the stress of term time is counter-balanced by a generous Long Vacation period.

But between burrowing your way out of the student debt and adding more glitter to that sparkling CV, is there really time to catch up on sleep?

Varsity's survey of readers showed that **66% of students** spent their holidays in internships, voluntary or paid employment while only **7%** described their summer activities as 'relaxing'.



A passage to India

In the first installment of a *Varsity* online series, **Tom Belger** shares his summer experiences working on the northern Indian border teaching English to Tibetan refugees

We arrived in Mcleod Ganj this week, to volunteer at a centre teaching English to the great number of Tibetan refugees. The small hillside town in northern India is known as 'Little Lhasa', after the Tibetan capital and is home to the head-quarters of the Tibetan government-in-exile.

Nimble monkeys perch on shop signs, balconies and walls. Stray dogs laze in front of shops. Cows, horses and goats stroll down the streets, alongside cars, motorbikes, three-wheeled tuk-tuks, Indians, Tibetans, Buddhist monks and guidebook-clutching tourists.

Before I arrived, I knew next to nothing about China's oppressive presence in Tibet, a nation it invaded in the 1950s and now claims as its own. It sat in my mind alongside veganism and CND as one of those causes I knew little about, but assumed to be widely supported purely because it was a rather trendy thing to do so. 'Free Tibet' was a rallying cry I had seen only on musicians' t-shirts at rock concerts.

Having spoken to many of the Tibetan refugees, however, the stories behind the slogan give it a tragic potency that will remain with me long after the tales, names and faces have faded from memory.

Across the road from the room we're renting is a colourful shop,



loded in the hillside. I mumbled something to the owners about being interested in the Tibetan issue. Choe, a sweet woman in her early 50s, explained in broken English how she had come to be in Mcleod. Aged nineteen, she had decided to leave Tibet, sick of the continual scouring of her home by Chinese officials.

Religious freedom in largely Buddhist Tibet is severely restricted. Monasteries are demolished, monks attacked and portraits of the Tibetan spiritual leader the Dalai Lama - so important to prayer - prohibited and destroyed.

Denied passports by the government, most Tibetans seeking to leave face an unenviable escape across

the Himalayas. Many travel quickly through an equally dangerous Nepal - dubbed the 'little bitch of China' by one man I met - and into India. Choe and a friend set out across the mountains, braving freezing conditions, Chinese snipers and the risk of starvation. Her friend turned back.

Alone and emaciated, Choe reached Nepal in eight days, where she was fortunate enough to come across a Tibetan truck driver willing to take her across the less tightly monitored borders to India.

I ask her how she finds living in India today. She smiles and praises the 'freedom' and 'kind welcome', all the while slowly running a slender figure around the top of her mug.

She returned home in the late 1980s while three-months pregnant, however, prepared to risk jail to see her family. Clad in Nepali dress and a bindi to ease her passage through the country in a friend's jeep, she narrowly escaped detection at the Tibetan borders.

Checkpoints are manned by often-sympathetic Tibetan police, but supervised by Chinese officials. Yet Choe was unfortunate: the Chinese inspector came down from his watchtower. But by a stroke of luck, he could not understand Tibetan and did not detect anything suspicious.

Choe's experience of the Tibetan police contrasts sharply with what she and her husband have to say about their Indian counterparts. Jampa explains that fights break out "two or three times a year" between young Indians and Tibetans in Mcleod, often after dark and after drink.

When fights spark, he continues, the Tibetan is always the one arrested. Indian officials also have the authority to demand to see the little blue 'registration certificates' carried by Tibetans.

He says that, in Mcleod, the police request these in the evenings when Tibetans are least likely to be carrying them. When, as expected, cards cannot be produced, the accusers demand bribes.

I cannot fully imagine what it would be like to lack all faith not simply in the competence of the police, but also in its neutrality. Perhaps it makes sense for all to carry ID. But Jampa's stories evoke in my mind only thoughts of similar passes being burnt by a certain Mahatma Gandhi. He did so in South Africa in protest at British colonial rule.

One suspects the irony is lost on corrupt Indian policemen.



HOMESICK FRESHER'S COTTAGE PIE

Jess Holland

Prep time: 45 mins

Serves: 2 Freshers' flu sufferers

- 2 tbsp Olive oil
- 2 tbsp tomato puree
- 1/2 onion
- 1/2 garlic clove (or 1 runt one)
- 1 carrot
- 225g potatoes
- 50g lean streaky bacon
- 225g lean minced beef
- 75ml stock (veggie/beef/lama...)
- 3 tsp mixed herbs
- Dash of butter
- Dollop of milk
- Salt and pepper

PHASE 1: Let's get saucy

1. Chop the onion, garlic and carrot. Chop the rinds off of the bacon and slice as thinly as you dare, depending on how much you value your fingers.
2. Put the oil, onion, garlic and bacon into a sizeable microwavable bowl. Cover and microwave for 3 mins.
3. Break up the minced beef, cover it with tomato puree and add it to the mix. Cover and cook for a further 5 mins.
4. Pop your stock cube in a mug and then annihilate it in 75ml boiling water.
5. Add the stock and the herbs to the mix, season to taste and cook for 10 mins, stirring halfway.

CLAUDIA



PHASE 2: Mash-up.

1. Put the meat mix to the side and keep it covered. Grab another bowl and pop your potatoes in, covering them with boiling water.
2. Cover and cook for 7mins, stirring once. When the potatoes are tender, add the butter and milk and mash to your heart's content.
3. Spoon the potatoes on top of the meat mix and put it all back in the microwave for about 3mins, checking occasionally that the kitchen is not filled with black smoke.
4. Tuck into a plate of homely deliciousness!



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TAKE

Five of the best...

Cambridge Views

Sick of the view from your room or library? Need a new outlook? Varsity explores the best vistas in Cambridge.

Varsity Hotel's Rooftop Garden



The Rooftop Garden of the Varsity Hotel which is, in their own words, "...where boutique chic meets classic Cambridge." It is an amazing place to sit and relax, looking over the city roofs with a cup of tea or, if you're feeling extravagant, a glass of champagne from the hotel's extensive selection.

King's College Bridge



This iconic view is the classic Cambridge photo. Despite being a little cliché, this is certainly an impressive sight. King's College Chapel next to Clare's Old Court looks stunning, as does Clare Bridge, the oldest on the river. There is, however, only one way to fully appreciate the scene: by punt.

Castle Mound



More outdoorsy than 'boutique chic', Castle Mound is the best view of the city without being on a roof. The high motte is all that remains of Cambridge Castle but it still boasts a spectacular view over the city. Looking over St. Giles' Church you can see St. John's and King's Chapels and the UL.

Astronomy Observatory



The historical telescopes are open to the public for free every Wednesday evening through the winter season. The Cambridge Astronomical Association offers displays for all to see using some more modern astronomical equipment providing some truly magnificent views of the night sky over Cambridge.

King's Chapel Roof



The best view in the city is from the roof of King's College Chapel. If you ever get an opportunity for a tour or know a particularly friendly fellow at King's, it is definitely worth a visit. On a clear day you can see Ely Cathedral in the distance in addition to the unmatched view over the centre of town.

Listings

Don't miss:



Chancellor's Hustings

THE UNION 19.30 MON/TUES, 18.00 WED

Come see Brian Blessed, Michael Mansfield QC, Abdul Arain and Lord Sainsbury FRS battle it out in The Union this week to gain votes for the Chancellorship.

Sat 8th

Music

Sinfonia of Cambridge

WEST ROAD CONCERT HALL 20.00 (£15)
Interesting programme by the ensemble with works by Pyotr Tchaikovsky, Stravinsky and the well esteemed contemporary composer Mark-Anthony Turnage.



Event

Warning

THE JUNCTION 22.00 (£15 ADV)
Huge drum & bass and dubstep event taking place all over the Junction complex, featuring Andy C, Hype, Friction and Hazard.

Theatre

The Vagina Monologues

CAMBRIDGE CORN EXCHANGE 19.30 (£19/£21)
The phenomenon of Eve Ensler's hit Broadway and West End show comes to Cambridge for one night only this Saturday.

Sun 9th

Film

Tyrannosaur

ARTS PICTUREHOUSE 12.00, 14.15, 19.30, 21.15 (£7.50-STUDENT)
Fans of Shane Meadows and Paul Andrew Williams will rejoice over this brawny social drama from actor turned writer-director Paddy Considine.

Music

Georgie Fame In Concert

CAMBRIDGE ARTS THEATRE 19.45 (£5/£12.50/£17.50/£22.50)
Featuring Georgie Fame & Sons performing his hit numbers, and many more...

Film

Bolshoi: Esmeralda

ARTS PICTUREHOUSE 16.00 (£13 STUDENT)
A sumptuous ballet in three acts, based on Victor Hugo's story of Notre-Dame de Paris.



Mon 10th

Talk

Literature and Film in the First Media Age

CRASSH, 17 MILL LANE 17.00-19.00 (FREE)
This year's series of Screen Media Group seminars is launched with a lecture by Prof. David Trotter. Questions afterwards – refreshments are guaranteed.

Music

A Night With Joe Rubini and The Spooks

CORPUS PLAYROOM 21.30 (£5/£6)
The nation's favourite vaudeville punk artiste will regale you with songs, stories, storysongs, a spiritualistic musical séance and a ghost show.



MUSIC

Awakening of the Romantic hero: Beethoven's Eroica and Paganini Violin concerto No.2

WEST ROAD CONCERT HALL 19.30 (£3-£27)
Beethoven's masterpiece is complemented by the brilliant young Japanese violinist Shunské Sato - a performance which marks Shunské's UK debut.

Tue 11th

Film

East of Eden

ARTS PICTUREHOUSE 14.00 (£6.50)
Maybe it's the electrically emotional scenes between Raymond Massey as the stiff, stern patriarch and James Dean as the rejected 'bad son' that makes this Matilda Wnek's favourite film. We don't actually know though, call her and ask.



Music

Karima Francis

THE JUNCTION 19.00 (£6.50 ADV)
Karima Francis returns to The Junction for an intimate acoustic show in the J3 studio. Keith Armstrong, Kitchenware Records says she's the "artist to watch 2009. Our wildest dreams coming true... and I'm glad to tell you about it!"

Talk

Professor Stefan Collini: The Very Idea of the University

LADY MITCHELL HALL, SIDGWICK SITE 17:00-19:00 (FREE)
Professor Stefan Collini will give the first in a series of six lectures on 'The Idea of the University'.

Wed 12th

Music

Cambridge International Piano Series : Martin Roscoe

WEST ROAD CONCERT HALL 19.30 (£12-STUDENT)
Exciting recital held by the award winning and classically renowned pianist featuring works by Beethoven, Schumann and Debussy.

Theatre

Dandelion Heart

ADC THEATRE 23.00 (WED £5/£4, THU-SAT £6/£5)
Ongoing until the 15th October. Nikki Moss directs this week's ADC lateshow, a director whose work we have apparently called "Visceral ... potent ... sharp".

Music

Emmy the Great

THE JUNCTION 19.30 (£12.50 ADV)
Two years after her critically acclaimed debut First Love, Emmy The Great tours her new album. Don't miss the chance to catch her performing live.



Thu 13th

Film

Man with a Movie Camera

ARTS PICTUREHOUSE 17.00 (£7.50-STUDENT)
The experimental 1929 silent documentary film, with no story and no actors, by Russian director Dziga Vertov, edited by his wife Yelizaveta Svilova.

Talk

Bridget Riley Exhibition Tour

BATEMAN AUDITORIUM, GONVILLE & CAIUS 13.10-13.40 (FREE)
Part of the Kettle's Yard Thursday lunchtime talk series. Tour of the current Bridget Riley exhibition at Kettle's Yard, by Director Michael Harrison.



Music

Trinity Singers – Open Rehearsal

TRINITY COLLEGE CHAPEL 19.45-21.30 (FREE)
Come and watch (and perhaps join in) the Singers' open rehearsal, preparing for their first concert in Michaelmas on October 15th, featuring Handel's classic – Zadok the Priest.

Fri 14th

Comedy

Daniel Sloss: The Joker

THE JUNCTION 19.00 (£13.50)
The Junction website claims this 'hormone-ridden comic prodigy is currently one of the fastest rising stars of UK comedy'. Watch out, Footlights, you've got company.



Music

The Cambridge Chamber Ensemble

BATEMAN AUDITORIUM, GONVILLE & CAIUS 19.45 (£10/£5)
The Cambridge Chamber Ensemble play an excellent programme including Beethoven, Janáček, Schubert and Mozart.

Theatre

Ashes to Ashes/The Lover - Harold Pinter Double Bill

CORPUS PLAYROOM 19.00 (£5/£6) 11TH-15TH OCT
This October the Corpus Playroom is proud to present two of Harold Pinter's most acerbic and challenging one-act plays, performed together for the first time in Cambridge.

Ongoing ...

Theatre

The Madness of King George III

CAMBRIDGE ARTS THEATRE 10TH-15TH OCT (£15-£30)
Epic in both scale and subject this Theatre Royal Bath production combines drama, politics and humour into a vivid portrait of English history.

Arts

Hot Shots

BYARD ARTS 8TH-30TH OCT (FREE)
An exhibition showing the art of four of the gallery's favourite female artists, all of whom have completely different styles, ranging from the bright and tactile to dizzying woodland scenes and sensual nudes.

Theatre

The Picture of Dorian Gray.

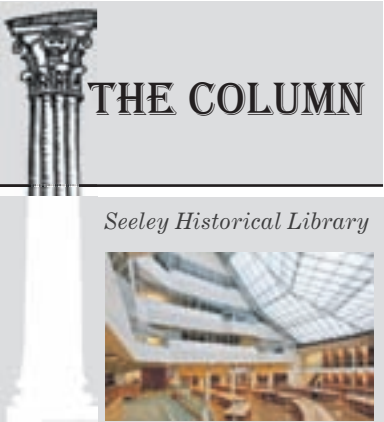
ADC 19.45 4TH-8TH OCT (£6-STUDENT)
Written by Oscar Wilde and adapted by John Osborne, this twisted and darkly funny play tells the story of a young man who sold his soul for his youth and beauty, only to discover the price may be too high.

Art s

The New Arcadians: Act Casual

CORPUS PLAYROOM 21.30 11TH-15TH OCT (£5/£6)
They say Varsity said of them: "snappy and clever positively shattering the mould of Cambridge comedy."

Organising an exciting event? Think everyone should be attending? Need someone to go with? Email listings@varsity.co.uk, no later than Monday on the week of publication. Whole new online events calendar on its way...



THE COLUMN

Seeley Historical Library

Designed by James Stirling and finished in 1968, the History Faculty is one of Cambridge’s more notorious buildings. Sir Nikolaus Pevsner called it ‘anti-architecture’.

The glass wall that faces into the Sidgwick site lets out heat during the winter, and cooks students during the summer. So many expensive alterations were necessary to maintain it that in 1984 the building was nearly demolished altogether.

And yet Stirling’s faculty building is certainly the most accomplished modernist work on the Sidgwick site, and perhaps in the whole of Cambridge. Ziggurat-like, it squats, exuding a confidence and honesty not found in our excessive age.

The spidery aluminium bars holding the glazing, levels of glass piled one on another, do not amount to anything gratuitous. In the evening, the building quietly glows. Inside, light falls through the misted and opalescent ceiling panes; the ambience of the space today reminding one of a swimming pool, though this was not Stirling’s intention.

This is further confirmed by the sadistic glassy viewing platforms on the second floor—faculty members sitting in the Senior Common Room can watch the essays they have set being written in real time.

The reading room itself is also reminiscent of college halls, with its open plan and long tables. One might expect students to be ‘eating’ history. The texture of the books, too, becomes decorative. Outside, they are part of the render of the building, deliberately incorporated into the visual impression it makes.

The other faculty buildings next to Stirling’s compliment it, and they all curiously mirror their housed subjects. Foster’s Faculty of Law is grandiose, bland, even pompous; like a train station, a conduit for whatever vested interest happens to be passing through. Cullinan’s Faculty of Divinity is a spaceship, descended from the heavens (or so we are led to believe).

But Stirling’s Faculty of History is a temple, a Babylonian step pyramid, a dream from that strange age, seemingly ancient now: the 1960s. It is a house of many beliefs and causes, a receptacle of received wisdoms. Often ignored, regularly complained about, the building is one of my favourites, a modernist gem.

LAWRENCE DUNN



FILM

Melancholia
Lars Von Trier

★★★★★

Lars von Trier is not a director renowned for making conventional or ‘safe’ films and he can hardly be accused of reverting to safe ground here as he puts his own spin on the disaster movie genre with *Melancholia*.

In fact, despite the threat of an oncoming disaster established at the beginning of the film, it seems more accurate to describe *Melancholia* as a family drama.

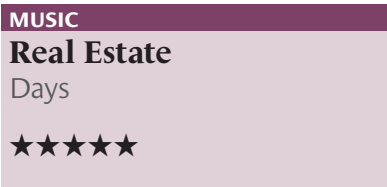
Indeed, primarily it focuses on the relationship between two sisters, Justine (Kirstin Dunst) and Claire (Charlotte Gainsbourg), in what might fairly be described as an incredibly dysfunctional upper-class family.

In classic von Trier style, this film release rode upon a wave of publicity stemming from controversy. In this instance said controversy stemmed from the descent of a joke about von Trier’s own Jewish heritage, attempted in the most perilous of arenas – a press conference - into a stream of uncomfortable comments regarding the Nazis. These misjudged comments earned von Trier the title of ‘persona non grata’ at all future Cannes Film Festivals. Nonetheless, the unpleasantness surrounding the release of *Melancholia* did not generally damage its critical reception and Kirsten Dunst went on to win Best Actress at the festival award for her portrayal of Justine, the principal character of the first part of the film.

Now, with the film’s UK release last Friday, it is not hard to see how

Melancholia was able to overcome the handicap inflicted upon it by its director’s comments, receiving generally positive reviews from a media which is, at its most affable, less than enamoured with von Trier.

With regards purely to its visual appeal it is very difficult to argue that *Melancholia* is anything but stunning. The director has very much abandoned the Dogme principals he once championed (although von Trier fans may be glad to know that his commitment to hand-held cameras remains) and delivers a film full of vibrant colours, impressive special effects and generally beautiful arrangements.



MUSIC

Real Estate
Days

★★★★★

The paradox of Real Estate’s sophomore effort *Days* is that they are not an exciting band but they have undoubtedly produced an exciting album.

They are a Brooklyn-based band dealing in lo-fi indie pop with hints of psychedelia; suffice to say, originality is neither their strong point nor their concern.

It would be easy to dismiss the band on this basis, but *Days* questions the value of innovation over songcraft, with the latter winning out in what is a thoroughly satisfying listen.

So why take note of a band who, on the surface, are doing nothing new? This is a tight set of intricately crafted yet unassuming pop songs; simply put, *Days* is a triumph of familiar elements made distinctive through sheer skill.

It’s a record built primarily upon instantly memorable pop hooks and elaborate guitar lines given a Field Mice jangle. These guitar melodies are what hold the songs together as they interweave, fading in and out over one another to create a dense,

hazy and yet surprisingly organic melodic network; never does this record sound overwrought.

Lyrically the band also use familiar material to find a charming beauty in normality. *Days* is peppered with elliptical snapshots of ordinary suburban living imbued with wistful melancholy, with lyrics like “Walking slowly up those three blocks / Things won’t be like they were before.”

“Days is peppered with elliptical snapshots of ordinary suburban living imbued with wistful melancholy”

This track, ‘Three Blocks,’ helps demonstrate Real Estate’s mastery of subtle tones as they glide between its weary nostalgia to the more immediate and driving pop of ‘It’s Real.’

Real Estate, then, are a band who craft the extraordinary from the banal; this is why *Days* may prove underwhelming at first. However, as the last vestiges of summer fade away, this album’s understated grace and melancholia may prove the perfect soundtrack that slowly entrenches itself into the listener’s mind.

RORY WILLIAMSON

Indeed, this reviewer believes this film rivals the *Tree of Life* with regards to cinematography, without ever engaging in drawn-out breaks from the story which can seem disruptive and, arguably, self-indulgent.

Von Trier has also clearly succeeded in drawing the best out of an already strong cast, as both Dunst and Gainsbourg offer highly capable female leads. The supporting cast, including John Hurt, Charlotte Rampling, Kiefer Sutherland and, von Trier film stalwart, Stellan Skarsgård, enable the film to shine, delivering a collection of impressive performances. The cast is, of course,

assisted by the quality of the script, which introduces the reader to an underlying hostility within the family which can give the audience some understanding for characters that might otherwise seem farcical or singularly despicable.

Indeed, it seems unlikely that the audience could have any sympathy for Justine, who acts as an unflinching representation of depression and the aggression and selfishness it can engender, were it not for the fact that they see the family to which she has been exposed.

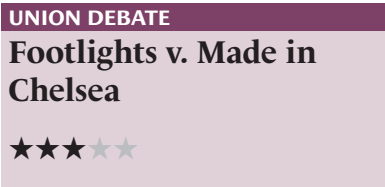
One might also note that this is one of the true strengths of von Trier’s script: his frank depiction of depression avoids the romanticising angst and misanthropy, thus creating far more believable, if less unconditionally appealing, characters.

Despite all this praise, *Melancholia* is far from a perfect film and certainly not von Trier’s best. The film does seem to drag at points, although it is difficult to pinpoint exactly why this is.

Moreover, the soundtrack, although fitting in the first half, seems to become unnecessarily repetitive in part two. Equally, although this is not actually a flaw, it seems necessary to warn those who are not familiar with von Trier’s work that *Melancholia* is full of unpleasant characters, a fact that led some of the audience in the screening I was in to laugh awkwardly throughout.

Ultimately, *Melancholia* is a good film, certainly in terms of acting and visuals a great film with a very satisfying ending. However, in some ways it seems to lack the heart that makes von Trier’s earlier work, such as *The Idiots* (1998), *Dancer in the Dark* (2000) and *Dogville* (2003), so involving.

VICTORIA GREEN



UNION DEBATE

Footlights v. Made in Chelsea

★★★★★

Had I not seen this debate, I would have predicted nothing short of ritual slaughter: a bitter class battle, some healthy jeering aimed at the insincere, shallow, horsey series *Made in Chelsea*, and – to add salt to the wound – all of this pent-up tension masquerading as a light-hearted comedy debate.

In fact, the poor cast of the series, who had evidently not planned speeches, resorted to such cheap gambits as Mexican waves, removing clothes and doing a catwalk.

To be fair, all of the above misdemeanours were committed by Fredrik Ferrier alone... and making a mockery of the Union is funny, so good on him.

Gimmicks aside, even the Opposition had to admit that they would rather be in Cambridge than in Chelsea, and two of them finished their speeches early, having run out of steam. Francis Ivan Christophe Boule (or “Frank Ball”, as dubbed by the Proposition) closed the debate in good spirits, despite being the primary target of ridicule

throughout.

As for our worthy ambassadors the Footlights, Ali Lewis opened the debate with a delightful bombardment of quips; Theo Chester provided the interpretive dance; Lowell Belfield endeared them to him by presenting them with gifts and teaching everyone a lesson in Cockney rhyming slang; Ahir Shah argued passionately whilst providing food for thought. Finally, the ‘debate’ (i.e. universal agreement) ended in an ode to Ollie Locke and his...well, locks.

For once, the opposition were swayed. Were they charmed by our quaint ways and hospitality? Seduced

“The poor cast of the series, who had evidently not planned speeches, resorted to such cheap gambits as Mexican waves, removing clothes and doing a catwalk”

and intimidated by our cogent arguments? Or do they simply want to keep their Cambridge audience?

Whatever, I’m just glad that I didn’t have to join them at Cindies as part of this review. DAISY BARD

LITERATURE

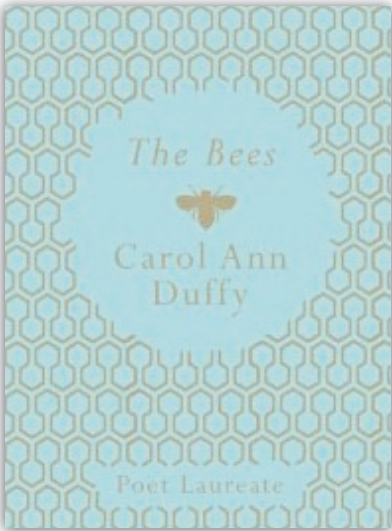
The Bees
Carol Ann Duffy
Picador

★★★★★

Duffy is, despite the high accolade of laureateship, not the most popular contemporary poet. The English Faculty often resounds with criticism: ‘too feminist’, ‘too lesbian’ and even ‘too school curriculum’. And it’s true: Duffy is often infuriating, mainly in her use of ‘Poetic Devices’. Assonating lists abound, and if there aren’t three alliterating lines per poem it’s probably by somebody else. Yet her latest collection is really rather good.

Less tightly focused than *Rapture*, *The Bees* is nonetheless not a random selection. Rather this mixture of new and commissioned poems focuses around the image of the titular “bee” – bee-related paraphernalia invades poems seemingly unrelated to this theme. According to the blurb, “Duffy’s point is clear: the bee symbolizes what we have left of grace in the world, and what is most precious to protect.” For Duffy the bee is life-giver, a natural carer and the incarnation of poetry itself: “here are my bees, / brazen, blurs on paper”.

The most moving aspect of the collection, however, is that the bee is also the poet’s mother. As the world’s bees are mysteriously dying, it is her mother’s memory that Duffy seems most to want to save. ‘Premonitions’,



the collection’s penultimate poem, is an anthem, perhaps even an answer,

for the whole book. The poem, in a plot regularly used in Dr Who, has mother and daughter moving in different directions through time– “we first met when your last breath / cooled in my palm like an egg... The night before, we met again.” “If poetry could truly tell it backwards,” Duffy writes in ‘Last Post’, “then it would.”

The collection is not without flaws – Duffy’s reworking of Chaucer’s ‘Parlement of Fowls’ – feels like a school exercise; twee and uninspiring.

This is a collection for dipping rather than a straight-through read. But here are poems of such emotive power, generally the ones least bee-centric, that anyone who considers Duffy unworthy of her title is a fool.

JOE HARPER

APP

The Waste Land
Faber & Faber, Touch Press

★★★★★



Faber and Touch Press have essentially put together a variety of media for approaching the same material. But it’s done well. The basic poem view lets you scroll through the text and hear it read by one of six voices; there are enough here to find one that fits your internal rhythm.

I try the gramophonic recordings of Eliot himself, then a crisp Ted Hughes, before I get pulled in by Viggo Mortensen. I don’t usually like actors reading poetry. They tend to act more than feels necessary, but Mortensen’s pace is as sensitive to the text as it is compelling. His voicing of ‘What the Thunder Said’ is urgent and the closing shanthi makes me shiver.

The visual centre-piece is a filmed performance by Fiona Shaw which,

taken as a scatter-brained monologue, is more than watchable. Shaw, who has performed her take on the

“It’s entertaining and will offer a tactile way in for new readers”

poem in theatres globally, lends an almost Beckettian or Talking Heads quality I haven’t seen drawn out so effectively before. Alone in a still life drawing room, the camera captures a surreality and the fierce greyness of it.

Anyone with an interest in poetry’s relation to popular culture will be happy to hear figures like Seamus Heaney and Frank Turner chat

informedly about the poem in ‘Perspectives’. ‘Notes’ are taken from B. C. Southam’s classic handbook found in A Level classrooms nationwide. Perhaps the app doesn’t have much to offer as an educational tool to those already familiar with the poem, but it’s entertaining and will offer a tactile way in for new readers.

£9.99 sounds steep for an app, but inclusion of the manuscript facsimile with Pound’s edits is generous — the physical book will set you back at least a tenner. Waste Land the videogame (Prufrock could gun wraiths in the Unreal City moaning ‘here we go round the prickly pear’) was never on the cards for Faber. I wonder about its potential for longevity, but this app is well worth having if you can spare the cash.

ROWAN EVANS

LITERATURE

Philip Larkin:
Poems selected by
Martin Amis

★★★★★



One wonders whether a new edition of Larkin’s poems is really necessary. Not only is the entirety of his work still in print (and how many dead poets can boast of still having their poems published in their original volumes as well as in a *Collected Poems*?) but a surplus of material concerning his life, love and letters is on the shelves and swelling by the year.

Add to this the fact that Larkin is probably the most loved and celebrated of English poets after the Second World War, and it becomes obvious that the virtue of this particular release lies not in the selection but the selector.

Martin Amis has some claim to a unique perspective on his subject; his father was, in his own words, Larkin’s most “rousing correspondent”, not to mention a kindred spirit, and his own childhood was peppered with visits from this “distinctively solitary” individual. Whether this amounts to any genuine appreciative insight into the work is debatable, but what light Amis sheds on Larkin’s life, and the aspects of the work those details of the life illuminate, are of interest.

The introduction contains some revealing anecdotes (mostly

culled from Amis’s memoir) that characterise Larkin the Man: one describes a dinner with Larkin and Monica Jones, the poet’s most significant lover, during which Larkin behaved “like the long-suffering nephew of an uncontrollably eccentric aunt”.

“By far the most interesting claim Amis makes for Larkin is that he be considered not only as a people’s poet, but a novelist’s poet”

A ‘paedophobe and skinflint’, ‘near-nihilistic’, ‘self-starved’ – these are just a few of the epithets Amis employs to describe Larkin’s personality, and with some justification he cites poems such as ‘Money’ and ‘Love Again’ to demonstrate the way in which Larkin “siphoned all of his energy...out of the life and into the work”.

For Amis, Larkin embodies the Yeatsian principle of perfection of the work rather than perfection of the life, but this rather sanctimonious appraisal of another man’s existence (as if such a thing could be quantified) seems rich coming from one whose own life has been the cause of so much scandal.

When discussing the backlash that occurred after the publication

of Anthony Thwaite’s *Letters* and Andrew Motion’s *Life*, Amis proudly trumpets his belief that “writers’ private lives don’t matter”, a somewhat hypocritical turn considering the extent to which his introduction relies on biographical details.

By far the most interesting claim Amis makes for Larkin is that he be considered not only as a people’s poet, but as a novelist’s poet, for he is a ‘scene-setting phrasemaker of the first echelon’.

This is very true, and by defining Larkin in such terms Amis draws attention to a relatively unsung achievement of his work, a gift for narrative painting and scenic description that’s best exemplified by



longer poems like ‘Show Saturday’ and ‘The Whitsun Weddings’.

Amis is capable of pinning down exactly what it is in Larkin’s work that admirers find so captivating: Who else uses an essentially conversational idiom to achieve such a variety of emotional effects? Who else takes us, and takes us so often, from sunlit levity to mellifluous gloom?

The most insightful remark Amis makes on the process of reading Larkin is the sense that “his greatest stanzas, for all their unexpectedness, make you feel that a part of your mind was already prepared to receive them – was anxiously awaiting them”; this is something I believe most Larkin lovers would rapidly assent to.

As far as the selection goes, Amis’s taste is fairly conventional, and Larkin’s oeuvre is small enough to render most sizeable selections from it virtually identical; all the favourites from the published collections are here, as well as the best of the uncollected poems.

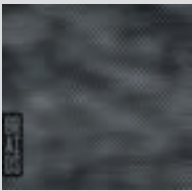
Amis declares that Larkin’s four volumes of verse are “logarithmic”, that they get “stronger and stronger by a factor of ten”, and his choice reflects this, although I’m sure many readers would actually rate *The Whitsun Weddings* as a stronger collection than its successor. This is where the partiality of personal selections becomes a distinct problem, and at £14.99 it would seem wrong not to buy the *Collected Poems* instead.

PATRICK MAYER

TRACKS



Braids – Peach Wedding

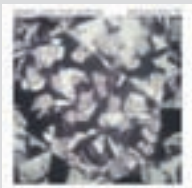


This track, from an upcoming split 7” with buzz band Purity Ring, begins with

echoing notes of reverb drenched guitar before its main strength kicks in: Raphaëlle Standell-Preston’s voice. Throughout ‘Peach Wedding,’ her vocals move from soft and direct to sounding almost otherworldly as vocal lines loop and blend into one another. The band manages to create vast expanses of aural space with swirling guitars and expansive percussion, all contributing to a beautiful and soaring climax. The song may fade out slightly aimlessly, but this just serves to prolong to dreamy atmosphere that has been created.

RORY WILLIAMSON

Ebsen and the Witch – Hexagons II (the Flight)



In attempting to create an expansive gothic atmosphere, Ebsen and the Witch have suc-

ceeded in crafting an utterly forgettable new single. It could have been taken off Robert Smith’s cutting room floor. The electronics are token and the voice is annoyingly over-produced. Possibly a grower but at the moment it feels like they went for hypnotic and got soporific... PHILIP SHIPLEY

David Lynch – Crazy Clown Time



David Lynch, professional enigma, film maker, sometimes actor, has turned to

music armed with nothing but a sound engineer. The result (professionally enigmatic, suitably surreal) is enough to transport you into a mental state evocative of the 4am haze of a May Ball, or indeed the tail end of an essay crisis *a la* week five. With repetitive drawn-out strings, steady unrelenting drum-beat and Leger Joker-esque vocals, this is the sound-track to your dissertation stupors come the deepest, darkest depths of the term. The track does not exactly portend a great musical future for Lynch, but this is presumably (enigmatically) the whole point. ELLIE CHAN

10 Questions for...

Andy Hamilton



Andy Hamilton matriculated at Downing College in 1973. Alongside his English degree Andy performed with CULES, the Cambridge University Light Entertainment Society. He is a comedian, game show panellist, television director, comedy screenwriter and radio dramatist.

Andy regularly appears on TV and radio shows including Have I Got News For You, *I'm Sorry I Haven't a Clue*, *QI* and *Old Harry's Game*. He has written scripts for *The Two Ronnies*, *It's Only a Theory* and the award-winning BBC1 sitcom *Outnumbered*.

What's the nicest thing anyone's ever said to you?

"I thought you were smaller."

Worst public moment?

Trying to retrieve my umbrella from the flamingo enclosure at Copenhagen Zoo. (It's a long story).

What would your magic power be?

Time travel - to eradicate deadlines.

What's the last thing you saw (theatre, cinema, TV...)?

Much Ado About Nothing at Shakespeare's Globe. It was excellent.

What are you reading at the moment?

Lots of books about Satan. (I'm not a pervert, I'm making a documentary about him).

Guiltiest pleasure?

The Apprentice.

Favourite Cambridge haunt?

The Panton Arms.

Fondest memory of studenthood?

The Panton Arms.

What would be served at your dream dinner party and who would you invite?

The head of Piers Morgan. My guests: Gianfranco Zola and Jimmy Greaves.

Tell us a joke.

A skeleton walks into a pub and says "I'll have a pint of lager and a mop."

ANDY SPOKE TO SOPHIE EWISOHN

Ceci Mourkogiannis talks to *Varsity* about her upcoming Pinter Double Bill

As a director, what drew me to Pinter was his rhythm. You can take practically any section of a Pinter play and set it to music, and there's something strangely satisfying in knowing that my role as a director is to uncover the hidden patterns in a text disguised as everyday speech.

Most people instinctively associate Pinter with long pauses and ellipses, but it's wonderful when you discover that every silence serves the same role as a bar's rest in a symphony. Of course all plays rely on rhythm to some degree, but when you're directing Pinter you can afford to be a fanatic about sound because you know that you're dealing with an expert.

No two Pinter characters speak alike – despite all appearances to the contrary. Each character has a distinctive grammatical vocabulary that, if you take the time to look at it closely enough, provides the actor with a blueprint of that individual.

For instance, Charlie Parham plays a character called Richard in *The Lover* and *Devlin in Ashes to Ashes*. On the surface, Richard and Devlin have a lot in common: they come from the same socio-economic background and both attempt to infiltrate their partners' fantasies. However, Devlin's speech is littered with ellipses and his questions are

occasionally frantic, whilst Richard tends to speak in longer sentences and uses adjectives generously. So I always try to get actors playing multiple roles in one evening to start by recognizing that it's sometimes the simplest distinctions that make the biggest difference.

When you're working with a tiny cast the dynamic is much more intimate and it certainly requires

a higher degree of trust from the actors. When it's just you and two actors in the rehearsal room, there's no one there waiting for their entrance to reassure the rest of the cast that a scene's been directed well – to chuckle at a comic line or nod approvingly after a lengthy monologue.

There's no 'outsider'. Overall, I think that's a useful thing because it

forces all of us to try and bring some of that outside perspective into the way we look at a scene.

I have one very strict rule in rehearsals: no apologies. The

I have one strict rule in rehearsals: no apologies

moment an actor says "sorry" for fluffing a line or missing out a pause I ask them to begin the scene again. This hasn't led to any particularly awful moments, but it can mean that we occasionally have to run relatively simple scenes several times before we can move on. On the other hand, the best moments are when the actors make mistakes and learn from them rather than instantly blaming themselves.

I don't want to give too much about the plays away, but both revolve around the presence of a potentially threatening male figure. *The Lover* will make you laugh. *Ashes to Ashes* shouldn't.

The Lover and *Ashes to Ashes*, starring Celine Lowenthal, Charlie Parham and Emma Hall and directed by Ceci Mourkogiannis, open at Corpus Playroom on Tuesday 11th October.



Celine Lowenthal in rehearsal with Charlie Parham

THEATRE

Macbeth
ADC Theatre

★★★★



Having played nine venues on the east coast of the US, the Cambridge American Stage Tour returned to the ADC theatre for its home run exhibiting one of Shakespeare's finest plays performed and produced by some of Cambridge's finest theatrical talent.

The Director's 'Notes' page of the programme might have been a little opaque, but the directing team of John Haidar and assistant Niall Wilson must have had things

The most professional student production I've seen in Cambridge"

straight in their own minds, for the direction was masterful.

It is best to ignore claims such as "Macbeth is king of nothing" at least until after seeing the play, as the quality of the direction spoke for itself far better on stage than in the programme.

The barren set was unsettlingly effective and the absence of kingly trappings focussed the audience on the human element of Shakespeare's play. The production emphasized the tragic consequences of lusting after power, exploring the effect of a tyrant on his subjects.

The positioning of the interval was

a particular stroke of genius, with the scene of Banquo's ghost played from Macbeth's perspective and then from the point of view of the crowd in the room on either side of the break. As well as allowing the play to flow this gave an expert portrayal of Macbeth's degenerating madness.

The witches offer great scope for imaginative direction, and here too Haidar does not disappoint. A combination of sound, lighting, positioning and delivery conveys the witches' control and Macbeth's impotence, while voodoo-esque dolls mark the mounting death toll stemming from Macbeth's avarice – concluding with himself.

As the rest of the play works so well it is a shame that in the second scene the director chose to show the Sergeant being tortured, a move unjustified in the text, and an error compounded by the actor's gasping for breath making it rather difficult to hear what he was saying.

The acting, however, is flawless, and each character clearly understood the subtleties and impact of every word in the script.

Nick Ricketts is excellent as Macbeth and now looks every bit the accomplished Shakespearean actor, finding much more to work with in the deeper and darker character of Macbeth than in his previous title role of Romeo.

His variation in tone and portrayal of madness is matched if not surpassed by Victoria Ball who plays Lady Macbeth outstandingly. Abi Tedder too deserves mention, as this stalwart of the Cambridge theatre scene gives a master-class in playing a supporting role.

At times character changes could have been more marked, but the casting has matched actors

to characters perfectly, making full use of having the free pick of Cambridge's acting talent for such a prestigious touring show to ensure there were no weaknesses to be seen.

From a staging perspective, technical director Edward Louth warrants high acclaim, for this is the most professional student production I have seen in Cambridge.

The lighting in particular created

the atmosphere for the direction and acting to flourish, as spotlights and flashlights were used with great skill to pick out the actors well enough to be seen, whilst maintaining the general sense of eerie gloom.

In every area of production and performance this is a very powerful and successful production that deserves to distract a good crowd from the rival attractions of Freshers' Week. RICHARD STOCKWELL

CRYSTAL DING



Nick Ricketts: 'every bit the accomplished Shakespearean actor'

KT Roberts talks to Sophie Lewisohn about directing Dorian Gray

The story of the handsome young man who barter his soul for youth and beauty is one of Wilde's most well-known tales. In a new production of *Dorian Gray* directed by KT Roberts at the ADC theatre, the title role is played by Sam Curry, while James Evans is the elegant and corrupting dandy Lord Henry Wotton and James Modedale plays the infatuated artist Basil Hallward who creates the painting that will decay in Dorian's place.

Wilde's novel was transformed into script by John Osborne for a BBC-televised production starring Peter Firth and John Gielgud in 1975. It is his script that is being brought back to life at the ADC.

Osborne's writing accentuates the homosexual elements lurking in *Dorian Gray*, KT tells me. Where Wilde (at the behest of his publisher) leaves much of the relationship between Dorian and Alan, the friend Dorian blackmails into destroying the evidence of a murder, to the imagination, Osborne's script is much more explicit as to the nature of the secret Dorian threatens to expose.

However, shadowy subtext and suggestion still play an important role in the drama: "It's an intimate play with so much going on beneath the surface," KT tells me. "On stage,



The cast of *Dorian Gray* in rehearsal at the ADC

the actors say one thing while their bodies tell a different story."

Body language and movement are important elements in KT's production. With her background in musical theatre KT is used to the idea of being expressive through movement and wants her cast to be as physically free as possible.

One of her innovations in directing the play is the creation of a Chorus made up of the characters who flicker through Dorian's life. Robed in sombre black, the Chorus are to

show the passing of time that leaves Dorian unmarked and portray his state of mind as he descends into

"It's hard not to be close when you've got your head in someone's armpit"

madness. They are to move as an interwoven, tactile unit, which necessitated some speedy cast-

bonding. "It's hard not to become close when you've spent half an hour blindfolded with your head in someone's armpit," I'm told.

In keeping with the surrealist aesthetic of the production the set is formed of broken mirrors, inspired by Robert Jones' design for the RSC's 2008 production of *Hamlet* in which all the action was reflected back in the mirror-like black floor and in the huge mirrors along the back of the stage.

KT tells me she ruled out a painted box-set from the start: "They're so hard to get right, and even with the best artists in the world the whole thing just looks like it's in danger of toppling over."

For the crew at the ADC who helped create her mirrored set KT has nothing but praise: "they never tell you what you want is impossible - and when it is, they'll find a way around it."

Although this is KT's first time directing at the ADC it is the eleventh production she has been involved with since she arrived in Cambridge last October. As a theatre to work in she tells me the ADC is a dream come true: "It's an awesome space - they have everything you could possibly want."

The Picture of Dorian Gray opens at the ADC theatre on Tuesday 11th October.

THEATRE

Footlights Pretty Little Panic

ADC Theatre

★★★★



You can sometimes palpably feel the number of times a show has been performed, and *Pretty Little Panic*, the Footlights' International Tour show, has been performed a lot. Returning last week from an acclaimed tour of the US, and following a sold-out run at the Edinburgh Fringe, the show was seamless and stylish. Though there was an underlying sense that the cast had had enough of what they were doing, *Pretty Little Panic* was slick and sometimes spectacularly funny.

Stylistically this was a very sleek and tightly directed production.

The stage was empty apart from three stools which were the only props used throughout. The costumes consisted of simply a plain white shirt and black trousers, lending an air of professionalism that one expects from the most renowned student comedy group of them all.

The lack of props was handled well, with sketches mostly based around verbal jokes rather than visual gags, and mime was used effectively and not distractingly when needed. This whole show was about machine-gunning out the jokes and with minimal set constraints one sketch could be started the instant the last one had finished.

The four footlights stalwarts on show, Ashenden, Owen, Fiddaman and Lawrence, gave excellent performances throughout. Ashenden in particular squeezed every last drop of humour out of each character

This was especially so in his surreal used car salesman monologue which managed to keep the audience in fits of giggles throughout without him having to resort to a single joke. An overuse of silly faces and jazz hand stances (Lawrence was particularly guilty of this) can be forgiven thanks to otherwise exceptional displays of comic acting.

The format has obviously been meticulously thought out - perhaps a little too meticulously. The first and final skits cleverly bookended the show and sketches segued smoothly into each other without the usual lights out, fumble of chairs and offensively loud music that usually signals a change in most sketch shows.



SHARILYN JOHNSON

Often the last line of the ending sketch was echoed at the start of the new one to keep up the pace. However this meant that punchlines were sometimes lost as extra dialogue was added after the sketch should have finished, sapping momentum and confusing the audience. The best example of this was predictable yet funny mirror routine. Everyone could see the punchline coming. The punchline came. We laughed. The sketch then carried on for an extra few lines to crowbar in a clever transition and the head of comic steam that had built up drifted away.

Apart from the aforementioned surreal car salesman monologue and a few interesting format tweaks, most of the sketches on offer were very much of the funny man/straight man format in various contexts, which left the second half of the show feeling a little bit predictable.

Pretty Little Panic isn't really anything new or inventive but, when it comes down to it, the point of comedy is to make the audience laugh, and laugh we did. Although probably a friendlier crowd than they will have met in the harsh climate of the Scottish capital during their stint at the Edinburgh Fringe, hardly a joke was left unappreciated and almost everyone left smiling broadly. There are problems and with a little more it could have been outstanding, but this is still a very funny show.

If you're expecting groundbreaking, Earth-shattering or any other geologically interesting comedy then you'll probably leave *Pretty Little Panic* a little underwhelmed. However for the average comedy punter this does the job admirably. It will make you laugh. A lot. And why else do you go to comedy?

PHILIP LIEBMAN

Behind the Scenes

The Publicity Designer

Edward Quekett

Publicity design is an important job, and one highly visible to the outside world. A poster must display a recognizable image that fits the style and content of a show and also be clear on the details (time, date, place) so people can actually find the show if they want to.

Working with Nikki Moss on *Dandelion Heart* (opening 12th October at the ADC) was a new experience for me. Nikki had clear ideas about how the poster should look from the beginning: a boy dressed like a ringmaster in the foreground with an inviting circus tent behind, and a dandelion clock being blown out in front of him. That was the brief, and when you've no full script and a deadline fast approaching, you've got to take what you can!

Two or three small pencil sketches laid the foundation for the artwork which, once approved, I drew in greater detail in A3. This larger and more careful image was scanned into Photoshop and coloured using a pen and tablet. Brush dynamics, many layers and different blending modes are your best friends here. Painting was the longest and hardest part, taking days of careful shading.

My favourite part of the poster is the type, as I'm keen on typography and meticulous with getting my fonts to 'fit' the style. The title was hand-drawn then converted to vector in Illustrator, put into Photoshop, blurred slightly and overlaid once or twice to make it integrated with the artwork and the paper texture. I want the text to look as if it isn't simply placed on top of the image but a seamless part it.

Publicity design is a brilliant outlet for anyone with an artistic inclination looking for an exciting - and demanding - project. In the end, there's nothing quite like seeing your work on the wristbands and booklets of some 2000 guests and performers at your college's June Event, or on an A0 poster once up at the Union launch party, now up in your own bedroom.



YINSEY WANG

Oh, the places you've been



As our schedules grow, so does our nostalgia for the summer behind us. Luckily some of *Varsity's* finest photographers chose to capture their most memorable adventures on film. Here they are for your viewing pleasure, alongside the stories behind each picture.

Left; Mongolian prayer stones: I picked up a stone and walked around this monument made of rocks three times, then was told to place it in there with the others. Many Mongolians, who still live a nomadic way of life, come here to pray for their families, and the wellbeing of their homes. **YINSEY WANG**

Near right; As I walked through the streets of Cuba, I felt the enduring reminders of its colonial past, the bustling vividness of all the cultures encapsulated in its national identity, and the remnants of its revolutionary spirit. **YINSEY WANG**

Far right; This was taken roaming the narrow streets in Rome's Centro Storico district. The rusting old bike reminded me of the bicycles which are an overwhelming presence on the streets of Cambridge, chained to anything which doesn't move. This photo made me consider the idea of finding something familiar in an unfamiliar location as a significant part of the experience of travelling. **KATHERINE MORRIS**

YINSEY WANG



KATHERINE MORRIS



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Near right; One of the best tips for travel photography is simply to have your camera with you at all times even when you're just popping to the bar in the evening! This shot was taken while out for a drink at Lake Pleasant in Phoenix AZ, and I'm glad I had my camera ready for the beautiful colours at sunset. **JOSEPH SNELLING**

JOSEPH SNELLING



Far right; Taken in Australia, this shot of the setting sun reflecting off the glass of Melbourne's skyscrapers was rather a chance one. I only noticed the spectacular light when there was a break between buildings, and the light only lasted very briefly, allowing me hardly any time to find a good composition. **HELEN SIMPKISS**

HELEN SIMPKISS



Kat Waters currently holds the titles for Under-25 Black and White Photographer of the Year, Young Travel Photographer of the Year and Young Photographers Alliance Emerging Talent. She gives *Varsity* her top five tips for budding travel photographers

1 Be aware that not everyone wants to be photographed. At a recent mentoring scheme run by the Young Photographers Alliance, I was told that 'we, as photographers, are invaders.' It's true that in order to get the best images, you have to throw yourself into another person's life. Preparing for language barriers might help to break them down, but you should also remember the universal power of a smile.

2 If you are travelling abroad, take care not to offend local customs. Unless you are trained to work in Hostile Environments, avoid photographing anything that might land you in trouble.

3 As Ansel Adams, the famous landscape photographer and a hero of mine, once said: 'the machine-gun approach to photography - by which many negatives are made with the hope that one will be good - is fatal to serious results.' His advice has never been more relevant: the culture that has developed digital photography and (dare I say it) 'iPhoneography' encourages us to take hundreds of identical images in the hope that one will be the 'winning shot'. This is why I choose to work in film - the cost renders this method out of the question!



4 Learn to present familiar places in unfamiliar ways. The appeal of travel photography is seeing new places, but most of the places we visit tend to be hot on the tourist radar. Sometimes it's more interesting to recreate a location that you do know well, simply by changing your viewpoint. Look around your own hometown for the whimsical, the culturally or historically significant, or the affairs that are closest to your heart.

5 Above all, remember that photography isn't just about a camera. Photographers are human beings, just as your subjects are. Must of the time don't be a slave to your machine!

KAT WATERS



Above; 'Sitting in London', Farringdon, London. From Kat's winning portfolio for Young Travel Photographer of the Year.

This photo was shot as part of a self-set challenge: to travel across London, taking one image at each stop on the Hammersmith and City Line.

It's fair to say that the image differs from the typical travel photography shown in *National Geographic*. Shot

just half an hour from my house, it certainly wouldn't win the 'distance travelled' category. Still, I maintain that there's little point capturing a distant land if you can't learn to appreciate the familiar, and what better place to do that than the town you grew up in?

Though London's landmarks are some of the most iconic in the world, I'm more interested in the city's people and their personalities. In a

billion-galaxy universe, it seems quietly absurd to focus on a cleaner hoovering an office floor. But in my opinion, these secrets also make the most compelling images.

I try to avoid the common tendency to be swept away by the thrill of modern technology - that is, to take endless shots which you can then manipulate later on. Honesty is my policy. Besides, we only learn when we take on challenges. **KAT WATERS**

Arts Comment

Artists are obsessed with predicting the end of the world, but aren't we already living it?

Madeleine Morley



Upon seeing Lars Von Trier's latest crazy, wonderful film *Melancholia*, I was reminded how terrifying 'end of the world films' can be. When I arrived home I needed to comfort myself with proof that it was all fiction; that the world wasn't really going to end tomorrow. Like Charlotte Gainsbourg in the film, I typed 'apocalypse' into Google and sat back in relief, thinking it must be ground zero for reassurance.

No such luck. Online I immediately read about the cataclysmic events predicted by ancient Mayans for December 21, 2012. Reluctantly, I took out my planner and marked in 'end of the world' under that date. I didn't want the world to end - particularly if it's going to happen before I finish my degree!

Before long, I started considering how the apocalypse might happen. According to 2012, it will involve a flood, tornado, volcano, ice. I went to see John Martin's 'Armageddon' exhibition at the Tate recently, which seethed with similarly exhilarating world-ending visions. Personally, I hope there's an asteroid at the apocalypse - if we go, we might as well go with a spectacular bang.

Apparently several New Age groups also believe 2012 will bring the end of western mainstream culture. The idea actually doesn't seem too far-fetched in the aftermath of the London Riots, in which we all saw consumerism turning in on itself.

For the New Agers, the belief originates from a mytho-historical narrative called the Popol Vuh - incidentally, also the name of an

avant-ambient German new-age band formed in 1970. I listened to their third album, 'Hosianna Mantra', to see if I could hear the sound of the apocalypse. The songs have an entrancing flow; you know when they'll peak or drop, but they don't sound like death and destruction. Instead, I sensed inevitable change; a stream of shifting, disorientating transition.

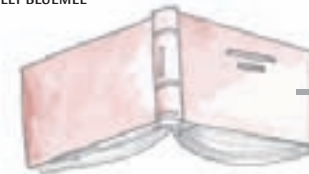
So why, I wondered, are we so obsessed with creating, consuming and then enjoying artwork based on the extinction of humankind?

Continuing my search, I was struck by the apocalyptic nature of the internet itself: tearing the world apart through information and sharing, shattering the music industry and incinerating the publishing world. The apocalypse is upon us, not the approach of planet 'Nibiru' or any disaster announced by religious group, but in the form of cyber iPad tsunamis and catastrophic eruptions inside Google.

Perhaps, then, we are obsessed with the apocalypse because we are already living it. It isn't taking the form of a meteor but a series of wires, screens and cables that are bringing an end to the world we know. The change is terrifying and, as we watch the disintegration of tangible art and various social certainties, it's difficult not to feel remorse.

But we should try to embrace this discovery and experimentation. The word 'apocalypse' literally means 'lifting of the veil', and *Melancholia* shows us just how liberating apocalypse can be. It marks not only an end, but a new beginning; a necessary remaking.

PHYLLY BLUEMEL



Bucket List

Five short stories to read before you graduate

1 A Hunger Artist - Franz Kafka
Sad yet ridiculous, this is a parable of the artist in modern society: detached, self-conscious, and fatally narcissistic.


2 Cathedral - Raymond Carver
In his characteristically minimal style, Carver skilfully explores the insecurities and selfishness which thwart human relationships.

3 The Dead - James Joyce
The words, phrases, and rhythms of this story's magnificent finale combine to create what might well be considered, without exaggeration, the most

beautiful paragraph ever written in the English language.

4 The Pit and the Pendulum - Edgar Allan Poe
Macabre, horrifying, and full of dread: no-one does claustrophobia quite like Poe.

5 The Little Prince - Antoine de Saint-Exupéry
Can you tell the difference between a hat, and a boa constrictor digesting an elephant? If the answer is a baffled look, your education remains incomplete. This is poetical, surrealist, zen-like allegory. It helps us to continue observing the world with that sense of wonder that is so easily lost with age.

A photograph of a yellow squash, likely a butternut squash, lying horizontally on a surface covered with a newspaper. The words "Varsity Squash" are written in bold, black, cursive-style marker on the side of the squash. The background is a dark blue gradient at the top and bottom of the image.

The Varsity Scribblepad

Week One: *Varsity* goes sailing

In the first instalment of *Varsity* Sport's weekly look at some of the minor sports, we talk to last year's captain and Commodore of the university's sailing club, Felix Danczak

Matt Blythe
SPORTS EDITOR

When did you first start sailing and what was the first boat you sailed?

I first started sailing when I was eleven years old after my parents threw me onto a course at half-term to keep me out of the house. I think it would have been a Topper or a Pico, probably a Pico.

What about sailing appeals to you?

There are two things. One is the immensely social nature of the sport. We look out for each other and everyone knows one another. Yet simultaneously, everyone is an

individual. You have the capacity to do as well as you can and not much better. So sailing is very much an individual and a team sport.

Favourite sailing memory?

Captaining the victorious Blues team in Varsity last year. I remember finishing the last race and being summarily thrown into the sea by my teammates. That was superb.

How did you feel before your first Regatta and how did it go?

I sailed for my school so the first Regatta I attended was the International Schools Dingy Racing Championships. I was absolutely

terrified. There were lots of people who were much bigger than me and I had no idea what was going on. I assumed everyone from all the other schools would be really really good and I wouldn't be. But we did ok, coming 10th out of about 30 teams.

The best with whom you've sailed?

I probably shouldn't say this publicly as I know most of them and live with two of them. But in terms of team racing, I would say John Platts-Mills who recently captained the British Universities tour to America. For fleet racing, which is more about speed than tactics, it would be Henry Maxfield or Will Kalderon who are both Blues.

What's the changing room like before a Regatta?

There are only six of you on a team and because it's a mixed sport I have in the past been the only male member of the team. So it can be very lonely. But you share the same changing room with your opposition and there's no hostility because everybody knows each other. The worst you get is friendly rivalry.

Who are the team's characters?

Well, we had one sailor who famously spent half his time at Cambridge under curfew at college because of drunken antics. We also had a girl whose nickname on the team was



'The Wrath' because she gets very angry and it's pretty terrifying.

What are your hopes this year?

We've lost some of our better sailors this year so it's really a time of transition. So I think the hope would be to try and do as well as we have done in the past, which would mean a top four finish at the Nationals. But that may be slightly ambitious.

Who are favourites for Varsity?

It's completely open this year. Oxford have a new team like us so I have no idea. It will be very interesting to see.

Do you play any other sports?

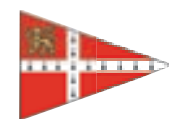
I row for my college but I don't play

any other university sports. Sailing takes up three days a week so I don't have much time to do anything else. I've always wanted to try fencing but never got round to it.

Finally, what would you say to any freshers who want to try sailing?

I would liken the experience to the film Top Gun.

Cambridge University Sailing Club's freshers squash: 6pm, Wednesday, 12 October, at Benson Hall, Magdalene College.



Blues lose season opener, but progress in cup

Charles Hardy
HOCKEY CORRESPONDENT

A mixed weekend for the men's Blues saw defeat at the hands of West Herts in the league before a convincing victory over Crostyx in the opening round of the EH Cup. Playing for the first time at their new home ground at St John's, the Blues enjoyed a brace of high-tempo games on what is a much faster surface than that at

Wilberforce Road.

On Saturday, Cambridge ran their West Herts counterparts ragged and outmanoeuvred them from the first whistle. In spite of commanding the lion's share of possession, though, impotence in front of goal showed as they squandered early chances from three short corners. Indeed, the unorthodox tactics employed by West Herts of deploying their entire team in their own half meant there were

few more opportunities for the Blues forwards as they struggled to find a way through the heavily fortified West Herts defence.

Inevitably they were made to pay for profligacy, as the opposition forwards took advantage of an exposed defensive line to score on their first foray into Cambridge territory. The remainder of the first half followed a similar pattern, with Cambridge camped upfield for long periods of time without reward. However, two more clinical finishes on the counterattack put the West Herts team firmly in front at half time.

In the second half Will Harrison and captain Nick Parkes linked up on the right wing, stringing together an impressive series of passes to bamboozle the West Herts defence. The reward was another a short corner, but again the Blues forwards were unable to convert this chance. As the heat took its toll on both teams, the Blues continued to look the stronger of the two, finally finding a way through with a good interchange between Will Cairns and Ollie Salversen allowing Sam Grinshaw to slot home.

Soon after, Grimshaw's powerful shot - which the West Herts keeper could only parry - was followed in by Gus Kennedy, whose instinctive



Charlie Bennett (St Catharine's) puts pressure on the Crostyx defence

deflection hit the cross bar. This, however, was the last clear opportunity for the Blues and the game ended in defeat, 3-1.

Hungry for their first victory of the season, the Blues then travelled to London on the Sunday to face Crostyx. Making much of their superior fitness, Cambridge launched attack after attack into the holes in their hosts' defence which grew ever larger in the afternoon sun.

Nick Parkes, Charles Hardy and Adam Fuller finished off three such attacks to put the Blues 3-0 up at half time. Buoyed by their first half performance, a confident display saw

Mark Borsuk hammer the final nail in the coffin, finding the bottom corner to put the Blues four up and the game out of reach.

Elsewhere the Wanderers played away against a physical Wisbech side. A tight match which finished in a 3-2 loss for the Cambridge 2s saw cards shown to both sides as tempers flared. Goals came from Johnny Gibson and the opportunistic Will Ayres, whilst Jamie Salter's heroics at right back earned him man of the match. Overall, the team should draw plenty of confidence from a solid display against a much-fancied team, especially so early in the season.



Felix Styles (Jesus), Belgian age-group international and Blues vice-captain

So you're a Blue. But what is that worth?

Varsity Sport investigates the relative merit of a Blue across the major university sports

Michael Taylor
DEPUTY SPORT EDITOR

Of the many symbols of status which inform and represent life in Cambridge, few command greater attention than the Blue, the alleged avatar of sporting excellence.

Oftentimes, tales of sporting prowess beguile the naïve, the names of famous alumni hang over clubs and colleges alike, while streaks of heavy turquoise cloth attain peculiarly magnetic qualities on Wednesday nights.

‘The Blue’ can be ubiquitous. Earning which Blue, however, is the greatest achievement? To wit, which is ‘best’ to get?

Some kind of answer may already be known. Certainly, there are hierarchical structures within the conference of sporting honours. There are thirteen Full Blue sports, each of which *may* award Full Blues to those who compete in their Varsity match against Oxford.

Then, there are Half Blue sports, some of which may petition the Blues Committee for the award of a certain number of Discretionary Full Blues. If an individual sportsman does not fall within these rules, the individual can be proposed for an extraordinary Full Blue on which the Committee will adjudicate on an ad hominem basis.

Often – and most often by the

minor sports – the ordering of these sports has been questioned. Even within the band of technically equal Full Blue sports, whispers may be heard: ‘Are not some more equal than others’? *Varsity Sport* seeks an answer to these issues.

Using our own knowledge and having consulted a senior representative of the featured clubs, we have ranked against one another each of the Full Blue sports in Cambridge, with Rugby League - broadcast on Sky Sports as it is - the fourteenth.

To each sport we have awarded between one and five points for achievement and distinction within ten categories, each of which may be subsumed under one of three headings: standard, prestige and popularity.

This investigation does not seek to define, to declaim or to distress. Moreover, we concede the problem of subjectivity. Rather, let this feature prompt debate, provoke reaction and – perhaps – entertain.

First, we measure the standard of performance, the most immediate index of which is the Varsity record of Light Blue teams since the year 2008-9. (Before which, we assume, few still at Cambridge contributed to Varsity competition.)

Two simple questions add flesh to these bones: what proportion of each squad plays or has played the sport



Joint second on the Varsity index, the cricket Blues score the highest for professional players in their ranks

(a) professionally and (b) internationally? With respect to the latter, age-group appearances at U-19 or above have been included. Next, in order to better contextualise the nature of Varsity sport, we assess its standard in relation to that of the sport as played across Britain.

Does the Varsity Match, for instance, represent the pinnacle of the British game or does it compare to a clash between pub teams? In turn, the standing of British sport is related to international competition, for being national champion means little if your nation is a whipping boy at the global party.

Second, we consider the prestige and historical cachet which attach to each Blue. Does the sportsman look back to halcyon years of Victorian amateurism and celebrate alumni within gilded halls of fame? Or is he custodian of a recent and rootless tradition, a sporting parvenu?

Besides this assessment of general historical reputation, we take the venue of the annual Varsity Match as an index of standing. Here,

disparity may be shocking: Lord’s, for example, is regarded by all who play the sport as the home of cricket, but what great events transpired in the sports hall at Kelsey Kerridge?

Third, we turn to the popularity of our chosen sports within and without the university. For

Are some Blues worth more than others? Basketball Blues come bottom of the Varsity index



one thing, playing numbers within Cambridge ought to say something: a Blue in your sport may impress at first, but less so if only a few others were defeated for the privilege. Indeed, is your sporting community sufficiently populous to organize a Cuppers tournament?

For another, we take the attendance expected at the annual Varsity Match. For the last, we measure the extent of media coverage given annually to the sport.

TCS? Bad. Broadsheets? Better. Live TV coverage? Best.

Our conclusions may not satisfy everyone. Footballers, for instance, may be puzzled at their relatively lowly position; squash players may take delight in placing fourth, while certain sports - lacrosse, fencing, shooting - may be simply enraged at their exclusion.

But should these rankings surprise us? Talk of a holy trinity of rowing, cricket, and rugby has long done the rounds and, here, it’s borne out.

At the bottom, too, there is probably little to shock. Basketball and rugby league are scarcely traditional bulwarks of the Cambridge sports scene, while individual pursuits such as swimming, cross country and athletics are perhaps bereft of the fierce sense of ‘being one of them’ which fuels the ambition of so many students.

So, have we got this right? Cast your eye over the table below and let us know what you think. Send your responses to sport@varsity.co.uk



The rowing Blues top the Varsity index with a score of 41

RANK	SPORT	VARSITY SUCCESS	PROFESSIONALS IN RANKS	INTERNATIONAL SPORTSMEN	STANDING WITHIN UK	BRITISH STATUS WORLDWIDE	HISTORIES & TRADITIONS	VENUE FOR VARSITY	PLAYING NUMBERS	VARSITY TURNOUT	MEDIA COVERAGE	TOTAL
1	Rowing	2	1	4	4	5	5	5	5	5	5	41
2=	Cricket	4	3	4	3	5	5	5	3	3	3	38
2=	Rugby Union	2	2	4	2	4	5	5	4	5	5	38
4	Squash	5	1	2	4	5	4	4	2	1	1	29
5	Hockey	3	1	1	2	5	5	4	2	1	3	27
6	Golf	1	1	3	3	4	4	3	3	3	1	26
7	Tennis	5	1	3	2	2	3	4	3	1	1	25
8	Football	1	1	1	1	4	3	3	5	4	1	24
9	Boxing	3	1	2	1	4	4	2	1	2	3	23
10	Athletics	4	1	2	1	3	3	2	2	3	1	22
11	Cross Country	1	1	1	1	3	1	3	2	1	1	20
12	Rugby League	2	1	2	3	4	4	3	1	2	5	19
13	Swimming	2	1	2	2	2	1	1	1	2	1	17
14	Basketball	1	1	2	2	2	1	1	3	1	2	16

Blues denied at last

Continued from page 32

pack and backs clicked, the phases sang. No routine worked better than the ‘Ulster’ ball which led eventually to the second try: off the top, dummy switch, through the hands and lethal (cunning name, too – Ulster never play like that).

Yet, for all that, such coordination was rare. Ball was often slow or used slowly, kicked or given laterally to centres with little space in which to evade a quick – and often illegally quick – defensive line. Only once, then, did the midfield truly puncture the Saints’ line, stand-out centre Paul Loudon making sixty yards in the best break of the match.

At times, too, the defence was porous, especially in the near and midfield channels. More than a dozen tackles were missed, most often when Hooley showed then stepped.



Those challenges only half-made counted for little, too, as Northampton off-loaded with ease.

Most frustrating, though, was the kicking: eight missed points is too many, not least in so low-scoring an encounter. Still, there was a second-half performance to be cherished.

Victory against the Old Boys and Loughborough Students has now been tempered with defeat to Trinity, Dublin, and a second-string Saints.

Saturday’s visit of the touring Queensland University side at 15:00 and Tuesday’s clash between town and gown at 19:15 now become the litmus test of the early season. On current form is there enough here to pass? Most likely.

Timeline	Match Report
3	Northampton full-back Cesar Sempere completes a slick move to open the scoring. Ryan Glynn misses the conversion. 0-5.
7	Cambridge tighthead prop Stu Brown leaves the field with a dislocated elbow.
16	Saints stray yards off-side and Tom O’Toole succeeds with the kick. 3-5.
25	Northampton winger Charlie Sadler rescues a shambolic phase with a cheeky drop-goal from midfield. 3-8.
38	Blues forwards come in from the side and Glynn takes advantage to extend Saints’ lead. 3-11.
47	Superb catch, drive, and recycle as stand-in Blues skipper Scott Annett drives over from close range. Conversion missed. 8-11.
54	Cross-kick from Hooley collected by Saints three-quarters Tom Stephenson, who muscles his way into the corner. 8-16.
62	Quick ball off the top, rapid hands, and a stolen line-out eventually lead to a score for Blues winger Rob Stevens under the posts. 15-16.
70	Blues penalty blocked right.
74	Northampton reduced to fourteen men for violent conduct.
75	Consequent Blues penalty strikes left upright.
78	O’Toole nails penalty to give Blues narrow lead. 18-16.
80	Heartbreak as Northampton’s replacement full-back bundles over. 18-21.
Final Score	Cambridge University 18-21 Northampton Saints

Commentary Box:

A Time For Sober Optimism

Cameron Johnston
Blues Tennis Captain

It has become customary in recent years to lament the state of British tennis. The annual ritual of self-flagellation begins on the first day of Wimbledon when, with Pimm’s in hand, we watch with anxiety as first one, then two, then almost every British player crashes out of the draw. On the airwaves, across dinner tables, in gardens and pubs the trial begins and accusations fly: “the Lawn Tennis Association (LTA) is wasteful”, “the players are brats”, “we lack that Eastern European mettle”. So the script runs.

The facts are indeed sobering. Fred Perry was the last British man to win Wimbledon in 1936 and no Briton has contested a Wimbledon singles final since Virginia Wade in 1977. We have only two men in the top 200 – James Ward trails Murray at 155 – at a time when Spain has 22 and France 21.

Such is the depth of Spanish tennis that almost nobody has heard of Pere Riba, the number 72 in the world. Meanwhile, Serbia, with a population over eight times smaller than Britain, has three men in the top twenty. British women fare better, with Baltacha, Watson, Keothavong and Robson all gracing the top 200, but they still trail Spain and Russia.

Detractors often claim that British juniors are spoiled or soft. Referring to the impressive National Tennis Centre at Roehampton, Djokovic told the BBC that “If you have perfect conditions and everything you want, you get a little spoiled and you do not want to work as hard as you should”. Clijsters concurred: “I don’t know if it’s necessary at such a young age to...treat them (kids) like they’re it”. Eastern European

players certainly speak from experience. Ana Ivanovic trained in an abandoned swimming pool between NATO air raids on Serbia and the young Ivan Ljubicic was forced to flee Bosnia-Herzegovina with his mother in 1992, leaving his father to an unknown fate.

Djokovic is half justified in his criticism. A false sense of entitlement has often led British juniors astray. In summer 2008, Dan Evans was suspended by the LTA after he was caught partying with his doubles partner Dan Smethurst before a match and Marcus Willis was sent home from the 2008 Australian Open for turning up to practise late without his rackets.

Roger Draper, the CEO of the LTA, admitted in 2007 that “at times it’s like running a kindergarten” but has endeavored to direct money to the truly deserving players by raising the standard required of those who receive the top level of funding. By this means, and by widening the base of participation, Draper hopes to cut the fat from the body of British tennis.

The early signs are encouraging. Britain has four boys in the ITF (junior) top 30 and three of the four semi-finalists at the junior US Open were British. Oliver Golding went on to win the title. Just days ago, a trio of young Brits – Kyle Edmund, Luke Bambridge and Evan Hoyt) won the junior Davis Cup in Mexico, trouncing France in the semi-final. Heather Watson is speeding up the rankings and Laura Robson makes steady progress.

So, on 22nd June 2012, slough off your gloom, sneak off to the practise courts and catch a glimpse of a potential grand-slam winner.

Rugby skipper in injury drama

Varsity Sport

Light Blues captain Matt Guinness-King is hoping a specialist can get to the bottom of the nagging neck injury that is threatening his chances of leading his side into the 2011 Varsity Match.

The Canadian international joined the rest of the Cambridge squad on the tour to Dublin, but was unable to play in either the Blues or LX club fixtures because of continuing problems with his injury.

“The injury is being stubborn and is testing my patience,” said Guinness-King.

“I’m heading for a private consultation this week and I’m hoping that

will give me a clear indication of the problem and how to get it cleared up.”

“It is hugely frustrating and I really wanted to play a part in pre-season. But I don’t want to further aggravate the problem because the Varsity Match isn’t too far away.”

When asked about the Blues season so far, Guinness-King was positive, but cautious.

“We are still trying to find our true character”, he asserted. ‘We must learn how to dig deeper than ever before in games as the Varsity Match approaches.’

There is not, however, any shortage of leaders in the squad, and Guinness-King lavished praise on his forwards in particular: “Scott

Annett and Jason Kururangi are



doing a great job up front and Dave Allen is turning into a valuable new recruit. There is a lot of work to be done, and there is still more than enough time to get things right, and at least we now have a lot of competition for places.”

Among the coaching staff, too, the skipper has no qualms about the quality of leadership at Grange Road: “Tony Rodgers is a CURUFC legend.

He continues to ensure the club maintains its paradoxically good-humoured and fiery culture. He has been a corner-stone of our success over the past thirty years and the reason why the Light Blues see rugby not as a sport, but as a way of life.”

Sport Tube

Search: Schumacher at Catalunya, 1996

The seven-times world champion celebrated twenty years in Formula 1 last month. Was this his greatest race?

SPORT

“Even within the band of technically equal Full Blue sports, whispers may be heard: ‘Are not some more equal than others?’”

Michael Taylor on the Blues system, and which ones are really worth earning



Blues lose thriller at dusk

Last-gasp Saints try and wayward kicking deny Blues memorable victory in season opener at Grange Road

PETER GILLIS



Blues centre Matthonwy Thomas (St John's) invites his opposite number to sit down

CAMBRIDGE BLUES 18
NORTHAMPTON 21

Michael Taylor
DEPUTY SPORT EDITOR

It was not classic, but it was close. In the gloaming on Monday, the Blues came within a play of claiming the scalp of the Saints. Missed tackles, missed kicks, and missed chances were more memorable, though, as a last-minute score saved a fourteen-man Northampton to leave Grange Road asking ‘What if?’

With only two minutes left, Tom O’Toole had given Cambridge the lead for the first time in the match, slotting over from thirty-five yards when the Saints forwards had taken leave of the offside rule.

In the last act of the night, however, Saints’ three-quarter Tommy Bullough latched on to a daring chip-kick from England U18 out-half Will Hooley to bundle over in the left-hand corner.

Earlier – much earlier – Northampton, fielding a youthful and inexperienced XV, had executed an ominously efficient move to open the scoring. Full back Cesar Sempere hit

a line, joined a line, then broke a line to claim a 5-0 lead.

Yet at no stage would more than eight points separate the sides. O’Toole had responded to Sempere’s try with a straightforward penalty, and when an opportunistic drop-goal and penalty took Northampton into the break at 11-3, the Blues hit back with a beautifully worked effort from the pack: catch, drive, two phases, and stand-in skipper Scott Annett came up with the ball.

The difference fell to a single point some fifteen minutes later. Saints centre Tom Stephenson may have completed a move that went from flank

to flank, but the attempted conversion was sculled; when Rob Stevens worked with fly-half Amos to get underneath the posts, no mistake was made: 15-16 going into the last ten.

A second half performance for the Blues to cherish, but poor kicking saw eight points go amiss



And though disappointment could well define those minutes which remained – especially given that the Saints were somewhat controversially

reduced to fourteen men for violent conduct – that may be too obvious a conclusion.

Some things, certainly, had shone throughout the night. Up front, the platform had been laid and the set pieces worked magnificently. Mark Murdoch’s throwing and the catching of Annett and Kururangi maintained a perfect line-out record until the last quarter; the catch and drive proved fearsome, twice claiming thirty yards, while only the Saints’ front-row was punished for infringing in the scrum.

And when the pack and backs clicked, the phases sang. No routine worked

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ANALYSIS
Jack Lewars, CURUFC Press Officer

The squad was very disappointed not to have won against the Saints, especially having dominated the second half and played such good rugby for long periods. Although Cambridge were undone in the end, there is no shortage of positives to be taken. Our driving maul was incredibly effective, marching us over 22m at least twice, and Paul Loudon had a great

game at outside centre.

Over eagerness was a major factor in the Blues just coming up short – often in good positions the ball was knocked on or fumbled, quite

“Our driving maul was incredibly effective”

possibly a result of the desire to prove something against a top team in a pulsating atmosphere at Grange

Road. There was also significant mental steel on show, as the team recovered from a half-time deficit to win the second half 15-10. All in all, it must be a good thing that the players are so gutted by the result – this squad is there to win, not to be plucky losers, even when facing illustrious opposition. The next game, against the University of Queensland on Saturday, will be a test of how far the squad can build on an encouraging showing.



Varsity goes Sailing p30

VARSITY RESULTS ROUND-UP

CU HOCKEY BLUES	4
CROSTYX	0
CU HOCKEY BLUES	1
WEST HERTS	3
CU RUGBY BLUES	18
NORTHAMPTON	21

