

WEEK
03
LENT
2012

VARSITY



The
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Newspaper
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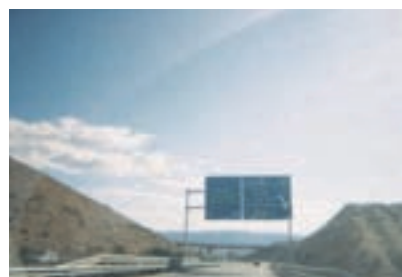


16 Film: Richard Ayoade on his unexpected rise to success

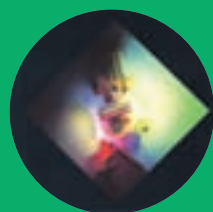


22 Sport: Cambridge Ladies Blues continue their winning form

I'm an undergraduate... get me out of here!



"Good teachers realise that the students are the antenna; they are sensing things that the teachers don't yet sense"



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by Stephanie Barrett
DEPUTY NEWS EDITOR

Cambridge RAG's annual Jailbreak is set to smash all fundraising records, as they envisage raising over £50,000 for their chosen charities.

The event is RAG's biggest single-event fundraiser, which last year contributed £40,000 to the annual Cambridge RAG total of approximately £150,000.

This year, however, the Jailbreak Committee is confident that the total sponsorship amount, when confirmed in March, will exceed this by more than £10,000, considering the unprecedented scale of the event.

"Delighted" at its success, Treasurer Owen Jones feels "the target is very achievable given the number of participants and the distances they managed to travel."

Already the committee is hearing of individual teams raising over £500 and several individual donations of £67 for the winning team, who were sponsored on a penny-per-mile basis...and then travelled more than 6,000 miles.

More teams took part in Jailbreak 2012 than ever before and with 300 participants, this makes the event the largest student-run Jailbreak the UK has ever seen.

Not only has it surpassed previous years in sponsorship and participant figures, but the mileage the escapee prisoners amassed is the most impressive to date.

The teams overall travelled to over 28 countries in just 36 hours, accumulating 100,000 miles – the equivalent of travelling the earth's circumference over four times. Students reached as far as Los Angeles, New York, Miami, Hong Kong and Dubai – all without spending a penny of their own money.

The winners, Team 111, remarkably fled 6,705 miles from Cambridge to Singapore, trouncing last year's winning team who reached Buenos Aires, Argentina.

The triumphant first years Matilda Carr, from St. John's College, and Matthew Walton, from Trinity Hall, succeeded in having their entire journey and accommodation funded by an American businessman who they met en route.

They excitedly posted to the RAG website's live feed: "probably gonna struggle to make Monday lectures..."

As if a free trip to Singapore wasn't enough, the victorious pair receive tickets to the Robinson May Ball

Coming 782 miles behind Matilda and Matthew was second-place Team 110, who reached Hong Kong.

The land race saw more intense rivalry, as Team 150 narrowly beat Team 33 by just 35 miles, reaching Marcia, Spain ahead of their opponents, who made it to Suwalki, Poland without taking any planes. Team 150's Daisy and Husein both receive a Big-Fish Ents Life Pass.

With students dressed as anything from Mario Brothers to Mr Men, teams sought to make the experience as entertaining as possible. Poppy and Clare from Homerton, respectively an asparagus and carrot for the weekend, busked for money and ended up in Amsterdam.

Equally extraordinary were Team 159, Aaron and Yichaun, who, dodging traffic on dual carriageways, ran to London.

Those who spent last weekend in the library struggled to contain their jealousy as updates fed in from the likes of Team 23, who borrowed skiwear from friends in London before heading off to Canada and Team 104, who checked in to The Ritz, Dubai.

Whilst participants are now trapped once more in the Cambubble, it is not too late to sponsor a deserving team. The money goes to RAG's selected ten charities, as listed on their website, www.cambridgerag.org.uk.

● The Great Escape page 4

- MUSIC** Leonard Cohen, Cloud Nothings
- BOOKS** You Can't Read This Book
- FILM** The Descendants
- ART** Grey Matters at the Fitzwilliam Museum
- THEATRE** Thyestes, Wolfson Howler

WEEKEND WEATHER



PS, Don't forget to check out our brand new Podcast section online!

I still believe that if your aim is to change the world, journalism is a more immediate short-term weapon. — Tom Stoppard

Inside

...24 pages of words, pictures, facts, opinions, thoughts, clues, statements, conclusions, insinuations and the occasional *flash* of genius...

DIGITAL CONTENTS

Blogs:

Varsitech: 'Equality or GTFO' - Jake Harris tells us why boys who play game don't like girls who play game.

Varsity Blues: 'Motivational Millions' - Rory Boyd asks whether we should be worried about the African football teams getting million dollar bonuses for sporting success.

Verified: 'Guns and Bananas' - George Baker takes a look at the original banana republic; its government, sponsored by the Unified Fruit Company.

Vetements: 'The Void at Dior' - Kristina Bugeja wonders whether the sacking of John Galliano has left Dior rudderless.

Vice: 'Cake With Kate: Auntie's' In Helena Pike's latest stop on a round-trip of Cambridge Caffe we look in at Auntie's for banana cake and ice cream.

Vulture: 'The J-Word: Black American Music' - Alex Hithcock continues his tour through the dreaded J-Word by asking 'what's in a name?'

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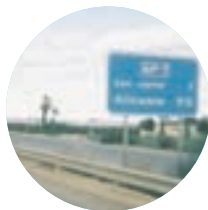
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Post

Paloma the Polish stripper

Dear Editors,

Michal Murawski's detailed report on the Stalin-era Palace of Culture in Warsaw brought back vivid memories. In 1988-89, when the Communist government was routed by followers of Solidarity and the first free elections were held as we departed in June, I taught eager young people at the Jagiellonian Univ. in Krakow on a Fulbright. When my wife and I occasionally visited Warsaw we invariably hit the nightclub in the basement of the "Palace" - yes, "grotesquely outsized," as Murawski puts it. In that nightclub we enjoyed Hungarian champagne for \$1.00 a bottle and floor shows in the arena encircled by tables often filled with men of Mediterranean or African origin.

Nothing in that delightful club is more memorable than the person of Paloma, stage name for the blonde,

sweet-figured single stripper on recurring display there. Stripped to nothing but heels and maybe a hairpiece, Paloma worked the attentive audience simply by walking back and forth with absolutely no expression on her beautiful face, making never a suggestion of a seductive move with any of her delectable body parts.

KEVIN LEWIS
Visiting fellow, Wolfson College
via email

For folk's sake!
In regards to last week's folk comment piece

Dear Editors,

'Folk is uncool. The young don't get excited by the idea of tradition any more than the old get excited by the avant-garde.'

On the contrary, there is quite a large and enthusiastic community of young people interested in folk music and other traditions, both at Cambridge and elsewhere. It is worth bearing in

mind that, if these things had no appeal whatsoever to younger generations, they would not have become tradition in the first place.

FIONA LOVE
Pembroke College
via facebook

The Decline and Fall of British TV?
Response to last weeks TV comment

Dear Editors,

Who on earth are you to judge the British public for their viewing practices? They are not forced to watch television, and I don't believe they would struggle to find other leisure activities if they truly hated everything on the schedules.

The programming is carefully researched and tailored to meet contemporary trends and attitudes. If you find it wanting, blame the audiences that applaud it and justify its creation. Producers are frightened of producing work that is too challenging, or doesn't have mass market appeal.

EDITORIAL

Dissent: there's more to university than a degree

The student protests against Government cuts to higher education resources are surely one of the starkest memories of the last academic year. Even those not directly involved will recall the banners decorating the exterior of the Senate House, the strains of music heard from beyond the railings, and perhaps even the impromptu games of football played across the frosty lawn that December. As for those current first-years who had not yet arrived in Cambridge, the cenotaph stunt splashed across headlines arrived just about the same time as their offer letters, providing a rather misleadingly rambunctious introduction to Cambridge life.

Studying here in Cambridge certainly does open up innumerable opportunities to broaden our horizons, both in academic study and the means provided to communicate our discoveries, ideas and opinions effectively. Our libraries are filled to the rafters with books, and funding is given at every turn for the pursuit of everything from theatre productions, your own personal chapbook of poems, and even (our favourite) a grant available "for strenuous outdoor excursions, preferably amongst mountains."

Protest for change is certainly necessary; the power to express ideological beliefs, though, in writing, art, cinema, music, theatre, and even our weekly studies, can be more effective than more explicit stunts – and potentially save you a lot of face.

We ought to use all such mediums to look towards a different social landscape, and not only lament the state of things as they stand. *Varsity* stands to be used as a forum for such protest: it exists as a forum for debate, dissent, and the occasional diatribe. Most of all, it is a space in which to express our

beliefs as students.

The space that not only *Varsity* but the university experience as a whole provides is central not only to expressing our views, but formulating and coming to understand them in the first place. Studies published in *The Financial Times* on Monday detailed "messy and haphazard reforms" to the university admissions system, in which higher fees and lower subsidies will create market conditions in which universities are set in direct competition to appeal to applicants (or, as the *FT* aptly terms it, "customers"), thereby, in theory, forcing teaching standards up. It is noted, though, that increasingly the greatest concern amongst applicants is their perceived job prospects.

While this assists institutions who offer clearly vocational courses, those universities who fall in the ether between polarities of the prominent red-brick and career-gear will find it difficult to survive. Most concerning of all is the diminishing concept of the university experience as a platform for discovery and expression. In fact, as Stefan Collini, professor here at Cambridge, stated publicly this week, applicants may, in any case, be "wrong about what many employers want."

It is exactly such an awareness that we need to remember in the midst of our academic life here. The skills we gather outside of our degrees are to be valued and carried forward – to overlook this is to miss out on a huge amount.



Madeleine Morley & Louise Benson
Editors, Lent 2012

It's a consumer's market and so audiences will dictate what television is made from the comfort of their living room. Whatever they decide, it is not fair for you to launch broad and baseless criticism based on the idea of artistic integrity.

JACOB Z KLIMASZEWSKI
via facebook

● *Apologies to last weeks Sub-Editors, Orlando Lazar-Gillard, Jennifer Bottomley, Stephanie Darin and Jonathan Booth, who were omitted from last week's team list.*



INTERVIEW

David Miliband

Labour MP and former Secretary of State for Foreign and Commonwealth Affairs speaks to **Matt Russell** about his family, the Living Wage campaign and the future of the Labour party

It has been a peculiar few years for David Miliband. Once an influential voice in frontline politics, he is now a quiet backbencher after losing out on the Labour leadership to his brother, Ed. Though the signs of a busy political life were clear as he sat down to speak to Varsity, his personal and political difficulties of recent years were kept firmly under wraps.

He certainly did not take long to get into his stride as he reflected on how the social context of his upbringing meant a father with a more radical political ideology than his son: "I grew up in a period where Britain was having industrial strike, but nothing like the kind of problem 1930s and 40s."

Family ties have followed Miliband around for much of his career – his brother was a surprise winner in the Labour leadership contest two years ago. Constant rumours of a fractured relationship have evidently given David an air of caution over anything that could be misconstrued regarding his brother.

Asked about whether he would change the way the Labour party elect their leader, he hesitates and is at his most tentative, avoiding mentioning his brother directly: "I think that that's something my – er – the leader of the party will have to address when it comes to maintaining a healthy balance."

He does sheepishly admit, though, that he cannot do the Rubik's Cube, while Ed can manage it in an impressive 90 seconds.

Miliband's political career has, in

many ways, been one of comparisons, not just to his brother and his father but to those in the Labour party too. Having been an important figure in the formation of the New Labour image, he has often been categorised as a 'Blairite'.

He is keen to distance himself from such labels without dismissing the value of New Labour. This was clear in relation to the sensitive issue of the war in Iraq.

Miliband was blunter in his appraisal than Blair's recent equivocation on the war: "Obviously I would not have supported it because there were no WMDs. If we had known then what we know now, there wouldn't have been a war."

'If we had known then what we know now, there wouldn't have been a war. Definitely not.'

Now, with worries over the relationship with Iran, Miliband is critical of the government's move to shut down its embassy in Tehran: "The day Britain closed its embassy in Tehran was a very sad day for British diplomacy."

However, he was reluctant to comment on the incumbent Foreign Secretary for fear of being perceived as catty. Though relaxed, his political nous was never far away as he quickly added: "I appreciate that it closed the embassy under intense provocation from the Iranians but the only people who win from its closure are the hardliners in Iran."

We then turned to David's real reason



David Miliband wants to open dialogue to tackle the living wage problem

for being here: the Living Wage campaign. Earlier in the morning he had spoken with the Cambridge University Labour Club about the living wage, and was positive in pressing the importance of the issue: "I am here to support the Living Wage campaign, the idea that cleaners and security and others can get a wage that allows them to cover for the basics of life."

He believes that the answer to living wage lies not in legislation, but dialogue and political activity: "I don't think that the national government should legislate for it; it's right that we have a minimum wage not a living wage, but essentially we know that there is a great polarisation of wages."

In preparation for the day, as well as reading Varsity, he spoke to university officials about opening up a dialogue with students on the issue.

"It's not just about standing outside with a megaphone, but actually about saying here's a real problem, there's no costless solution but let's work through the right way of doing it."

I asked, then, about the importance of the University and colleges paying

the living wage. His message was plain: "Those institutions that are able to lead the way in paying the living wage should pay it as it is the right thing to do."

"There is the basic principle of the dignity of labour in all this."

Though there is an ulterior motive behind Miliband's support of the living wage as a way of engaging students in a political exercise, his commitment to the cause is clear, as is his wish to bridge the large gap between the top and bottom earners. Whatever past associations there may be with New Labour, David Miliband remains focused on helping to forge the party's future.

Cutting edge snippets

A mysterious attacker has been surreptitiously cutting squares of clothing off unaware library goers in what has been described as the strangest behavior yet in the University Library. The suspect, thought to be dressed in a mind-blowing patchwork suit, has been leaving unsuspecting readers with squares missing from their clothing for over a week now.

Students and fellows alike have fallen victim. Having miscalculated the lights timer and finding themselves in darkness, they reported hearing a strange snipping noise, only to discover that a square of their clothing was missing.

In addition, the attacker has been preying on students who enjoy switching the light off when in the lift. Installed as an energy-saving device, the light switch has since been appropriated by students who like to feel like they're in a sci-fi film. The practice is being discouraged since six students emerged from the lift unaware of a seventh person, each with a square of their clothing missing.

One librarian said: "We urge students to use the lifts like normal people, leave plenty of time on light timers and under no circumstances browse the stacks using only the light of a mobile." Police have released an e-fit that looks like every person on the planet and advised students to avoid the dark of the Library.

Corpus' silver smelted

by Laura Rowson
NEWS CORRESPONDENT

The police have charged Scott Thomas with the theft of silverware from Corpus Christi College.

The set of silver was stolen on the 9th January after a chest residing in the sanctuary of the college chapel was smashed open.

Three pieces had been recovered and it has now emerged that the remaining pieces have been melted down and are lost forever.

Serial thief Scott Thomas has been committed to Crown Court for sentencing, after admitting 18 charges, including trying to sell the stolen silverware to an antiques dealer.

The antiques dealer in question, Stephen Hunt, helped to recover three silver religious artifacts, after they were brought into his shop for valuation. Hunt acted with great presence of mind, purchasing the items from the suspicious-acting Thomas and then



£10,640 worth of silver has been lost

immediately informing the local police.

Thomas told police where the remaining stolen items were located but officers regrettably reached them too late, finding £10,640 worth of antique silverware melted down before they could retrieve it.

Hunt purchased the items for £30, after Thomas said he had been clearing out some items and wanted to sell them for £100. This suggests that Thomas had very little idea of their true value and was acting opportunistically.

Paul Brown, prosecuting, told Cambridge Magistrate's Court the silverware was "totally irreplaceable."

Appearing in court via a video link from prison last Friday, Thomas admitted to handling the stolen silverware, as well as another charge of handling stolen goods.

The effects of the theft continue to be felt by members of the college. A student at Corpus has expressed his sadness that the chapel is now constantly chained and padlocked as a consequence of the theft. Corpus has a well-renowned silver collection. Yet it is an uncomfortable reflection that in order to protect its artifacts from light-fingered thieves, Corpus may have to lock out those who simply wish to enjoy and admire its beauty and architecture.

At a time when many colleges are increasingly restrictive about allowing access to members of the public, events such as this provide only greater justification for keeping people out.



Cambridge University
Land Society

What career involves finance, economics, law, buildings and allows you to travel?

PROPERTY!

The Cambridge University Land Society is hosting a talk and drinks reception at 5.30pm on Tuesday 21st February 2012 at

Lucia Windsor Room
Newnham College
Sidgwick Avenue
Cambridge
CB3 9DF

International property bankers, **global property** developers and fund managers will talk about their careers and the job opportunities in the industry.

Numerous senior people from the industry will also be available to talk to you during drinks.

The event is free and all are welcome.

To book your place please email Kathy Wallen at culandsoc@warnersbsl.co.uk

Kindly sponsored by:



Catz worker claims harassment

CAMBRIDGE A computer assistant at St Catharine's College who suffers from epilepsy has claimed she was "bullied and harassed" into retirement.

Jennifer Tucker, 61, appeared at an employment tribunal at Bury St Edmund's on Monday.

After starting to take medication for her epilepsy in January 2010, she received an appraisal from her supervisor raising questions about the quality of her work.

Ms Tucker said the series of development meetings which followed her appraisal were oppressive and more like a trial.

She said: "I was being routinely criticised and demeaned, and my views and evidence ignored."

On Tuesday, however, the tribunal heard that Ms Tucker made students feel "foolish and unwelcome".

The result of the tribunal is expected soon.

Trinity buys stake in Tesco

CAMBRIDGE Trinity College, Cambridge's richest college, has acquired 11 Tesco stores worth £440m.

The investment amounts to a fifty percent stake in the supermarket.

The portfolio includes stores in London, Bradford and Doncaster, as well as a development site in Woolwich, south-east London.

This is the first time the college has invested in a supermarket, although it has a property portfolio worth more than £800m.

It is the biggest development in the college's investment since it bought the lease to the O2 Arena in 2009.

Cambridge academics weigh the world

CAMBRIDGE A group of academics from the University of Cambridge have helped answer BBC Radio 4's question about the weight of the earth this week.

The recent crash landing of Russian spacecraft Phobos-Grunt has focused attention on the impact of space junk orbiting the planet.

Dr Chris Smith and Dave Ansell drew up a balance sheet.

They found that dust falling from space and the Earth's rising temperature are making it heavier.

But the Earth's core is gradually losing energy over time and gases such as hydrogen are so light, they are escaping from the atmosphere.

Launching rockets and satellites into space, like Phobos-Grunt, does not have an impact, however, as most of them will fall back down to Earth again.

Overall, Dr Smith reckons the Earth is getting about 50,000 tonnes lighter a year.

Smart but not safe

CAMBRIDGE Researchers at Oxford University have developed a new brain stimulation technique that could make us all much smarter.

Tests using the technique, which involves passing a small electric current across regions in the brain, suggest it can enhance overall cognitive performance.

But Barbara Sahakian, a neuroscientist at Cambridge University, has questioned whether it would be a good idea to use electrical stimulation on the brains of children swatting for exams.

"I don't think we know enough about the long-term safety of these techniques to justify using them on the developing brains of children."

The Great Escape

Varsity follows the journey of the 150 teams who made a break for it over the weekend, covering more than 100,000 miles, and raising over £50,000 for RAG charities

The Winners' Story

Stephanie Barrett speaks to Matt Walton, of winning **Team 111**, about the chance encounter that turned out to be their lucky break, and how it felt to arrive in Singapore

Asking Matt whether he and Matilda ever envisaged winning Jailbreak, he exclaims "absolutely not!" Given the series of chance events which led to what he describes as "the most memorable 36 hours of our lives", Matt and Matilda's story almost had an entirely different ending.

"Our original plan was to go straight to Heathrow, buy £80 flights to the nearest place with the money raised and hitchhike by road from there the next day!"

However, after fundraising around



The winners arrive in Singapore!

Cambridge and London and even buying £9 tube tickets to Heathrow, the pair decided to head to the Oxbridge Alumni Club at approximately 3pm. 10 metres after starting to shake their fundraising bucket en route, they met businessman Ron.

He donated £20 and the team continued walking, when 2 minutes later, Ron ran to catch up with them and offered his support.

"He told us he was in a meeting until 6pm but to go to a travel agent until then. He asked: 'If you could maybe get flights to somewhere like South Africa, do you think you could win?'"

"It felt like a dream when it dawned on us that the unbelievable had happened and we actually may have a chance of not just getting out of the country but actually winning!"

Whilst waiting for Ron to meet them after his interview, the pair were terrified he would not return, or would have rethought his proposal.

However, they reconvened with him 30 minutes earlier than expected, to the welcome, "Hey, I bet you guys thought you'd never see me again! Have a little faith!"

Not only had Ron returned but he had booked them two return flights to

Singapore, a hotel for two nights and arranged for a colleague, Teo Seng Ee, to collect the pair from the airport and take them out for a meal. He even offered them spending money, which they declined.

He told them: "I want you guys to win. I felt like I hadn't done anything good this week."

After excited celebrations, the team set off to Heathrow. Now being determined to win and establishing Team 111's destination of Singapore, talk turned to tactics and they decided to post onto the RAG online map only that they were heading to an "undisclosed location", to avoid other long-haulers trying to overtake them.

Matt and Matilda, 12 hours later, were going shopping for shorts and flip-flops before retiring to the Orchard Parade Hotel. Matt recalls they just kept looking at each other and "shaking our heads in disbelief."

Upon waking up at 4am for the Jailbreak results, they were "ecstatic." As champions, they then spent their day watching the sunrise by the pool, touring the city, orchard gardens and waterfront, before flying home on Monday.

Describing the experience as "insane"

JAILBREAKING RECORDS

Hours: 36

Teams: 150

Participants: 300

Countries: 28

Total miles travelled: 100,000

Furthest travelled (air): 6,705 (Singapore)

Furthest travelled (land): 982 (Spain)

Anticipated money raised: £50,000+

and "surreal", a dazed and still extremely excited Matt finished by saying: "we feel like the luckiest people ever."

"You hear about these things happening but you never think it'll happen to you – two first year medics who met incidentally over the dissection table."

*Thank you to all of those who contriuted photographs.
Special thanks to Husein Meghji*



On the road

Winners of the landrace, **Daisy Bard** and **Husein Meghji** send a postcard back to *Varsity*

Team 150's final blog entry, Sunday 29 January

"Jailbreak is over, and we ended up staying at John's house in the vineyard province of Murcia as he was exhausted from something like 20 hours' worth of driving..."

When we got there, after 'helping' him change the water pipe (i.e. holding a torch as it was pitch black by that time whilst admiring his skill), we received the best hospitality possible: four glasses of locally-produced rose, showers and a bed for the night. He had taken us to his local internet cafe

several miles away to book flights home...on Monday.

Sorry supervisors. In the meantime, we have a day to play with in beautiful Murcia, thundering around on John's motorbikes and target-shooting with his air rifles. His home is a fortress of masculinity, with a punch bag, a collection of cars and more tools than you can shake a stick at...

He has been our saviour, with a competitive spirit and a disdain for speed limits that we could only envy, and ensured that we won the land race...

Hasta luego companeros!"

INTERVIEW WITH THE TEAM WHO RAN TO LONDON AARON MILES AND YICHUAN XU

Why did you decide to run to London?

It wasn't something anyone had ever done for Jailbreak and we thought it would be interesting to see how far we could get on foot.

Did you have to train in advance?

We're both regular runners anyway but obviously never over distances that long! But we ended up alternating between walking and running for most of the trip.

What did you do when you arrived?

We were too tired to do much more than finish off a few of the challenges we were sponsored for and have dinner in Chinatown!

What was a particular highlight?

Finishing after hobbling the last ten miles through central London – such a good feeling!

Did you receive any quirky sponsorship requests?

We skipped across the M25 into London for a 2 minute skipping sponsorship.

What was the most random thing that happened?

Running along a dual carriageway, sprinting between sections of it on the actual road during gaps in the traffic when the bushes next to the road were too thick to get through. Definitely the scariest part of the whole journey.

Funniest incident?

Stopping at a random village pub and getting told in a West-country accent "You're not from around here are you? We don't like people who aren't from around here."

How much do you hope to raise?

A few hundred pounds.

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30% OFF



Sony DSC-W510
Also available in Silver Colour

Light, compact Cyber-shot camera with simple operation

- 12.1 megapixels
- 4x optical zoom
- 6.7cm LCD
- Sweep Panorama
- iAUTO

Was £89.99 **£59.99**



Sony DSC-HX7VB

High performance Cybershot with powerful zoom, Full HD & GPS

- 16.2 megapixels
- Exmor R CMOS
- 10x Zoom
- 7.5cm LCD
- Sweep Panorama

Was £269.99 **£189.99**



Sony DSLR-A380L

Extremely high quality imaging and responsive live view shooting

- 14.2 megapixels
- Quick AF Live View
- 2.7" tilt LCD
- SteadyShot INSIDE
- 18-55mm lens

Was £649.99 **£349.99**

**Massive
Camera
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Third body in twelve months discovered in River Cam

by Helena Pike
NEWS CORRESPONDENT

A body was discovered in the River Cam in the early hours of Sunday, 29th January, and the pending police investigation is treating the death as suspicious.

Police were alerted and called to the site, near Fort St. George Pub on Midsummer Common, by a rower in a single scull who is believed to have spotted the body underneath the Fort St George foot bridge. The body, of a man thought to be in his thirties, was recovered after police cordoned off a roughly 100-metre stretch of the river to carry out a forensic investigation.

Speaking on behalf of the enquiry, Inspector Kate Scott said that the incident would continue to be treated “as suspicious until proven otherwise”, as “more sinister” circumstances could not be ruled out. Inspector Terry Furlong assured the public that a “full investigation is underway” and also requested that the area of the river where the incident occurred isn’t to be used in case of disturbing the investigation.

One rower at the Murray Edwards Boat Club, Eleanor Dickinson, expressed her concern upon her arrival

at the Murray Edwards/Peterhouse boathouse, only to discover part of the river and the Fort St George footbridge had been closed. She said she was “stunned” and “shocked” by the incident and added that it was “horrible to think this has happened so close to the boat house, and even more so to think this is the second body that has been found recently.”

A similar incident occurred earlier in the academic year, when the body of ARU lecturer Professor Julia Swindells, a former fellow and Director of Studies in English at Homerton College, was

found over a week after her disappearance by an outing of Newnham rowers in late November. The death of the sixty-year-old, who reportedly suffered from depression and extreme paranoia, was not treated suspiciously.

The events of Sunday morning mark the third death in the River Cam over the course of the past 12 months. Last May Week saw the murder of 52-year-old homeless man, Raymond Boyle, following an incident on Jesus Green. The trial for this case continues, with the accused denying all charges.



The body was found by a rower in the early hours of Sunday morning

Old books won't expire thanks to UL

by Michael Walker
NEWS CORRESPONDENT

A sermon book that once belonged to Queen Elizabeth I, Napoleon Bonaparte's copy of Montaigne's *Essais* from his library on St. Helena, and a chronicle of world history, composed in 1493, in the form of the *Nuremberg Chronicle*.

This is just a miniscule part of the extraordinary collection featured in the University Library's latest exhibition: extraordinary not only in the collective sense of the diversity and volume of such a list of literary treasures, but also in an individual sense, with some of the articles holding incredible significance, even when isolated from their collector's libraries.

The exhibition is running from the 18th January to the 16th June this year, and the organisers state that despite the sheer magnitude of the UL, with over eight million books on its shelves, “some of the most remarkable of these are the collections gathered by ardent individual book-lovers”. The exhibition is set to explore the “intensely personal passions” of those fanatical about collecting and preserving “rare and beautiful volumes”.

The exhibition's curators asked ten of their peers to select ten collectors' works

to put on display as part of *Shelf Lives: Four Centuries of Collectors and their Books*.

Such an approach has helped put together a wide-ranging collection of written and printed works, spanning more than a millennium.

Exhibits include handwritten manuscripts of John Donne and Virginia Woolf, alongside a view of the ninth-century Mercian prayer book, known as the *Book of Cerne*.

University librarian Anne Jarvis claimed that the library's collection of books and manuscripts is “one of the most important in the world”.

However, one curator, Ed Potten, was keen to highlight that *Shelf Lives* was about more than just the books, but also the collectors themselves, exploring the fascinating obsessions hiding beneath such exhaustive collections.

One of the collectors, Gilbert de Botton, purchased his first edition of Montaigne in 1981, and now holds the largest library of his work outside France. Having donated his collection in 2008, he exemplifies the desire, shared by all of the collectors, to allow the public to indulge in the same passion that led them to compile such wonderful collections.

Rubbish treatment of Bin Man Busker

by Rosie Sargeant
News Editor

Corpus students received an email on Tuesday morning requesting that the ‘Bin Man’ Busker outside of the college be treated with more respect.

Corpus JCR President James Black reported in the email sent out to Corpus students that, “there have been a number of incidents involving students and this busker, most recently seeing fart bombs thrown into the bin during one of his performances, but also extending to the bin being attacked with bleach”.

With the busker also playing in the vicinity of King's College and St Catharine's College, Black was keen to stress that those responsible are not necessarily Corpus students and could also be members of the public.

The Head Porter of Corpus, and Black claimed that “such acts of vigilantism and vandalism are obviously unacceptable” and threatened offending students with punishments from the Dean.

The busker himself has spoken to porters about the issue and has made

clear that he will “only be more resolved to stay” if incidents continue to take place.

Although Black admitted that “it is completely understandable” that some students find the ‘Bin Man’ a “real nuisance”, he outlined his legal right to “ply his trade”.

He added that Cambridge City Council has received very few official complaints from students, meaning that it is unable to remove the busker from his pitch.

However, the JCR President attached a form “outlining the fairly straightforward process for alerting the council whenever the ‘Bin Man’ is breaking the Street Performers' Code of Practice”.

He said that “evidence would suggest he does [break the code] regularly, by playing too loudly, too frequently and for more than one hour a day”, which is especially off-putting for students who live in rooms opposite where he plays.

If they succeed in moving the busker elsewhere, Black assured Corpus students that “the problem should hopefully be resolved well before exam term”.

Concern over anonymous Chinese benefactors' identity

by Sam Hunt
News Correspondent

A donation of £3.7 million that has been given to the university has been brought under scrutiny as issues to do with concerns over its origin are raised.

Presented by the Chong Hua Foundation in China, the fund is designed to create a new professorship of International Development at the Centre of Development Studies, to be occupied by Peter Nolan, who is currently the Professor of Chinese Management at Cambridge's Judge Business School.

The official statement issued from the university claims that the Chong Hua Foundation “is focused on advancing education for the benefit of the People's Republic of China”.

However, a number of members of the university's staff have become concerned over the questionable origins of the fund. Tim Holt, the university's Head of Communications expressed his disquiet, referring to the source as “wealthy individuals who wished to remain anonymous”.

The organisation, which has been cleared by the university's general board, may not even exist; attempts to find records of Chong Hua on various charity lists in Beijing have proved fruitless.

Tarak Barkawi, a senior lecturer in the Department of Politics and International Studies, stated that he believed it is “reckless” of the university to accept such a donation, when the queries over the nature of its source are taken into consideration.

Barkwai questioned not only the fact that the authenticity of the foundation appears to be dubious but that it could be linked to the Chinese government. He went on to say that “In a dictatorship, there is no such thing as an



Professor Nolan, of Cambridge Judge Business School, is set to become Professor of International Development at the Centre of Development Studies

independent educational foundation.”

Professor Nolan has strong connections to the son-in-law of Wen Jiabao, who is the current Premier and Party Secretary of the State Council of the People's Republic of China, the head of the Chinese government. Jiabao's son-in-law, Liu Chunhang, is also a member of one of the wealthiest and most powerful families in China. Nolan apparently provided the idea for the source of this fund, causing sceptics to question whether the foundation has contributed towards his appointment as first occupant of the Chong Hua Professorship.

The university denies this, stating that donors have no power over the allocation of positions.

Tim Holt has stated that the fund has been considered “in line with our published ethical guidelines for the acceptance of donations.” However,

without knowing the exact source of the donation, sceptics can only speculate on the possible unethical ties that the university could have to a nation constantly questioned over its abuse of human rights.

The ethical guidelines the university adheres to on the acceptance of benefactions condemn the acceptance of any donation, no matter how large, that may be connected to any violation of human rights conventions, the suppression or falsification of any academic research or restraint of freedom of speech or inquiry.

This, in conjunction with the questions raised over the identity of the Chong Hua Foundation, has led some to compare the donation to the controversy over the £1.5m donation given to the LSE by a foundation run by Saif al-Islam Gaddafi, which also caused controversy.



Students have been accused of treating the Bin Man Busker like dirt

Injecting a little controversy

Will Lawn speaks to Professor David Nutt about drug policy and being one of the most outspoken government advisers of recent years

As our interview begins, Professor David Nutt chuckles, “Very few people now stand up and talk bollocks about drugs when I’m around”. Slumped in his chair with a grin on his face, he is both relaxed and enthusiastic.

As we sit in the empty lecture theatre, which will later be filled by people listening to his both hilarious and morbid talk, I ask him why he became involved with drug policy.

He describes his time as a trainee doctor in the ‘70s, “I started seeing people dying for the first time, and I remembered having read about LSD

being used to treat terminal illness”. He is perplexed by the decision not to use it, as are many other experts: “it’s a bit weird that you’ve got potentially effective drugs that you can’t use because they’ve been banned by the government for no obvious reason”.

‘The Home Office listened very intently when you told them what they wanted to hear: ban a drug. And they didn’t listen at all when you told them what they didn’t want to hear’

Professor Nutt is now the most prominent figure in drug policy reform, famed specifically for his comments concerning the comparative dangers of ecstasy and alcohol.

It’s very hard to find much in the way of harms from LSD and ecstasy, when people are tripping or under ecstasy they don’t harm other people”, he smiles. “We found no impact whatsoever [on serotonin function]” Nutt announces proudly, contrary to what many believe. As he moves onto alcohol his expression becomes rather less friendly, “huge, huge rising death rates of liver disease” moans Nutt, “and a huge impact on society”.

His attitude towards alcohol is often forgotten amongst more radical views on illicit drugs, but it truly is his main concern. When I quiz him on what he would do if in charge, his first response is “make a government priority to reduce the harms of alcohol”, clearly not the intoxicant-loving “Professor Poison” *The Sun* would like him to be.

After being fired from the ACMD in 2009, his antipathy towards much of the government remains. “The Home Office listened very intently when you told them what they wanted to hear: ban a drug. And they didn’t listen at all when you told them what they didn’t want to hear” he shrugs, still clearly stunned by their actions.

His dismissal provoked significant confusion, in the press and in his own mind. “Probably anger” he ponders, considering why he was sacked, “I think they were angry that I didn’t ask permission to say what I thought”.

Most interesting, however, are his thoughts on the notorious reclassification of cannabis from C to B, “certainly it’s alleged that a three part deal was cut with the Mail to support Labour, and one of those three things was, I believe, to reclassify cannabis”.

“I think they’ll stop arresting people for possessing cannabis” Professor Nutt says cautiously when asked about the future, unwilling to give too much hope of radical reform.

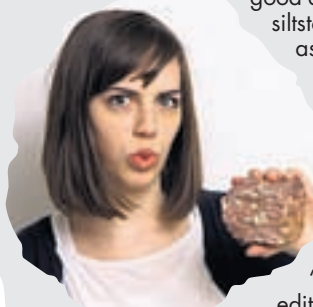
In his world all drug use would be decriminalised and drugs less harmful than alcohol would be sold “through registered outlets, like the Dutch coffee shops”. But what can we do to help the cause, I ask subsequently, “sign up to my website and tell your parents the truth about drugs!”



Rock of the Week

SILTSTONE

Don’t sneer, Lucy. If a sedimentary rock was good enough for Kiki and Antonia, it’s good enough for you. This week it’s siltstone, that fine-grained rarity that’s as crumbly as a chunk of Cheshire cheese. Indeed, siltstone is so fine grained that many geologists rub their teeth against the stone to detect the fine grit of silt. This is probably to blame for the so-called ‘Geologist’s tooth’ – a highly aggressive and gruesome infection of the ‘pulp’ or nerve of the tooth. My editor’s explanation for the white markings on this specimen is ‘Roots were there, then they degraded.’ A shame – I was really hoping for some CaCO_3 . *Joseph White*



FAQS

What is the ACMD?

Advisory Council on Misuse of Drugs

So, what’s the story behind Professor Nutt being fired?

Alan Johnson dismissed Nutt from his position after the professor gave a lecture on the assessment of the harmful effects of drugs.

In a letter to *The Guardian*, Johnson explained, “He was asked to go because he cannot be both a government adviser and a campaigner against government policy. [...]”.

Professor Nutt defended himself in a letter to *The Times* saying, “I gave a lecture on the assessment of drug harms and how these relate to the legislation controlling drugs.”

According to Alan Johnson, the Home Secretary, some contents of this lecture meant I had crossed the line from science to policy and so he sacked me. I do not know which comments were beyond the line or, indeed, where the line was”. Several members of the ACMD left after the incident.



TAKE FIVE

Controversial Scientists

Charles Darwin

Nobody liked hearing they were related to apes, so people weren’t very happy to accept Darwin’s theory of evolution. Frankly, I’m uncomfortable with plenty of humans I’m related to, so I can empathise.

Galileo Galilei

Today we look on the view of a geo-centric universe as incredibly absurd. Back in Galileo’s time, an alternate suggestion made people so mad at him that they forced him to recant his views and put him under house-arrest.



James Watson

Co-discoverer of the structure of DNA, Watson is also known for having some contentious views. Claiming beauty could be genetically engineered, he said “People say it would be terrible if we made all girls pretty. I think it would be great.” Don’t worry, nobody at *Varsity* agrees with him.

J. Robert Oppenheimer

An American theoretical physicist, Oppenheimer was the scientific director of the Manhattan Project and known as “the father of the atomic bomb”, a discovery that has unsettled people ever since.

Joseph Priestly

Discoverer of oxygen and religious non-conformist, Priestly fought hard for the rights of Dissenters and had to flee to the United States when a mob burned down his house. *Helen Cahill*



Technically Speaking



by James Vincent
Online Editor

This week The Pirate Bay announced that because of the current vogue amongst Western governments for enforcing fanatical copyright legislation, 2012 would be the “Year of The Storm”. As much as I hate to endorse such inflammatory rhetoric The Pirate Bay are *right*. And you can tell I mean it because I’m *talking in italics* (feel free to also imagine my little fists shaking in mute anger).

January’s blackout protests from Wikipedia and other sites may have introduced you to American bills SOPA and PIPA but the storm has now gone global – Europe is under threat from a bastard love-child of these bills dubbed ACTA. It’s tough in a column this small to deconstruct ACTA – it’s definitely got its good points – so, like TPB, I’m gonna have to deal in cheap absolutes. Forgive me, but *anyone who supports these bills is either under-informed,*

misguided, or a stooge.

Phew, that was thrilling. Here comes the fact-train to back it up. These bills are supported by an industry trying to convince us its business is failing, but the opposite is true: PricewaterhouseCooper valued global entertainment revenue at \$449 billion in 1998 - this figure is now \$745 billion; the percentage of household income spent on entertainment has risen 1.5% in the same period; and revenue for independent artists has also risen 43%.

That last bit of data is the real giveaway (Google “The Sky is Rising” for more statistics and case-studies; no, really: *do it*). Content-creators have been freed by the internet to deal directly with their consumers and their profits are increasing – the industry is losing control and, like any dumb animal, is lashing out. The copyright aspects of these bills would simply sacrifice the rights of content-creators for the sake of an industry’s money-lust (whilst doing a brisk side-trade in stifling free speech). The rhetoric may be getting ridiculous but the dangers are real.

Pandemic Publicity Panic?!

This week in Not-Sci, **Leila Haghighat** tells us not to be taken in by Hollywood’s films about viral pandemics

If the killer virus from the film *Contagion* made you think the end is nigh, think again. Although viral pandemics in films theoretically could occur, natural biological science makes it next to impossible. The hype of these thrillers is just another illusion from Hollywood.

Pandemics are caused by viruses and the most harmful viruses tend to be the least contagious. A virus that spreads easily generally occurs because it has

originally predicted, due to its weakened efficacy. Rapid responses meant that less than one in five people were infected and much less severely than first thought. These real-life pandemics haven’t lived up to media alarmism exemplified by Ethan Huff of NaturalNews, who described the film *Contagion* as a warning from the US government designed to “condition people’s minds” in advance of an approaching lethal pandemic.

In the past few months, further concern has arisen over variants of the Bird Flu (H5N1) virus, which has developed the novel ability to travel through the air between ferrets. However, the World Health Organisation recently reported that fewer than 350 people have died of H5N1 since 2003, with the majority of deaths occurring in 2006/07 and primarily in Indonesia. This is in comparison to a typical annual death toll of hundreds of thousands from more common flu strains. Anything is possible, but realistically, viral pandemics are the stuff of imaginative screenplays and special effects and won’t be decimating the human race any time soon.

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The number of people who have died from the H5N1 virus since 2003

infected several different animal species. This equips it with the ability to evade our defence systems more effectively. However, this cross-species transfer, is a double-edged sword, as it also renders the virus relatively harmless. They are less able to identify and target key organs, such as the lungs, so cause less severe illnesses.

Even Swine Flu (H1N1), took a much smaller toll on human life in 2009 than

Not-Sci is produced by BlueSci, the Cambridge University science magazine from *Varsity*

"I like the noise of democracy" James Buchanan

CUSU who? A closer look at 'our' student union

Following another round of referendums concerning college affiliation with the university's student union, we question the role and accomplishments of CUSU and the strength of their position within a collegiate university

What are your views about CUSU and the work they do for Cambridge students?

Jessica Holland, Caius

Despite being halfway through my degree, I can't think of a single thing off the top of my head that has been a CUSU exclusive action. I suppose they had a free garden party? Actually they did organise buses to go to the London NUS march, didn't they? Perhaps they are quite down with the kids, but the kids just aren't listening.

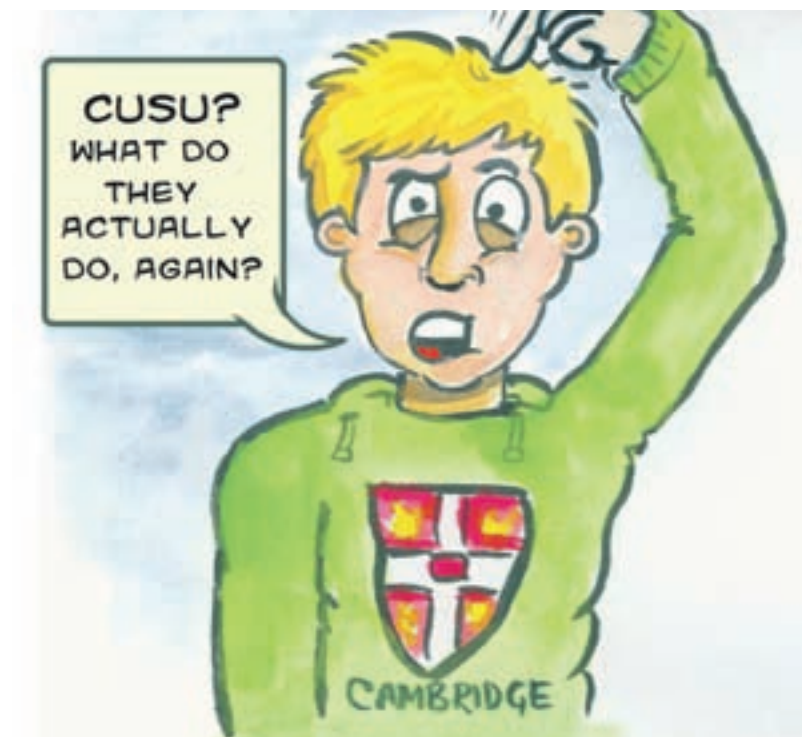
Tim Benger, St Johns

CUSU urgently needs to concentrate and clarify the benefits for colleges of affiliation. If not, our student union risks a dire negligence of its responsibility and a potential collapse in the services that are fundamental to student life in Cambridge.

Currently, affiliation with CUSU does not provide colleges with support that merits the fee paid. Affiliation allows a college's student committee seats on the fortnightly CUSU council, membership of CUSU committees.

However, CUSU council meetings are often dominated by overly politicised discussions of issues that are not reflective of the priorities of students, alienating colleges and their representatives from its activities. Representation is all very well until students are not being represented on the issues that matter to them most.

Students are also unclear of whom, amongst a web of Sabbaticals and CUSU committee members, to turn to for direct help, and of what help is on offer. The strongly politically minded council meetings are far from a clear medium for the representation of students'



immediate concerns.

This makes disaffiliation an understandable option. If a college feels it is not receiving a satisfactory return on its investment, the significant proportions of college student committee budgets that were being poured into CUSU affiliation are, for the sake of the college's individual interest, better redirected towards college facilities and societies.

Given that students do not lose out significantly on an individual basis from a college decision to disaffiliate, it is an important component of CUSU's budgetary considerations that colleges receive satisfactory support in

campaigning, welfare and representation. It cannot be expected that colleges will continue to pay money that would be better spent on themselves with the mindset that their contribution benefits the functioning of CUSU as a whole, especially when the college's own experiences with CUSU are frustrating.

Ciaran McAuley, Trinity

Due to the collegiate system, it is all too easy to become disillusioned with what role CUSU plays in your time here as a student, with CUSU appearing as a somewhat distant entity. However, access-wise,

CUSU certainly have a larger role to play than many individual colleges can. While each college picks an area in the UK to concentrate on with regards to access, CUSU run the well-known Shadowing Scheme, bringing disadvantaged sixth-formers to Cambridge for a weekend to experience student life. It is hard to be negative about a scheme which will hopefully help dispel the misconceptions of private schools having a monopoly over Cambridge.

Secondly, CUSU holds significantly more power than each college's SU. When a dispute arises between a student or JCR/SU and the college, CUSU are consulted and drafted in to provide their support when suitable. This may be something like allowing a student to defer a year due to health reasons.

With regards to issues that affect the whole university, CUSU are undoubtedly the main driving force for change. Perhaps the most recent example was their 'Degrading is degrading' campaign, which highlighted one of CUSU's most important roles: while many welfare issues can be provided by the college, CUSU can help with cases in which the college's welfare provisions are not enough. Of course, the average student will probably be adequately supported by the college, but just because the average student does not see CUSU providing important welfare support does not mean that we can disaffiliate since not every student is gaining from it. Those who are experiencing the most trouble while being a student here deserve all the support they can have.

Gerard Tully, CUSU President

I was incredibly proud to go to Pembroke's and Robinson's recent CUSU affiliation debates, and see CUSU

supported at both colleges.

That, as well as the continued backing of the twenty-eight other affiliated colleges is a resounding vote of support in what's been, so far, a great year. We took a funding campaign to the university in Michaelmas and came away with a massive recurrent grant to safeguard CUSU's nationally-leading Access work. CUSU's Disabled Students Campaign highlighted issues with degrading, which we carried right up to governing body – but working on that is just the start.

It's a year when the university followed and echoed our lead on reacting to the government's White Paper, and the much-talked about University Sports Centre looks set to finally break ground.

Our victories are big and small – from saving bursaries last year, to giving ongoing individual support to students through the Advice Service.

CUSU is delivering all this while freezing colleges' affiliation fees because we know JCR and MCR budgets are too squeezed.

The fair comment is not to decry CUSU for playing our part poorly – when you fairly judge the outcomes, that's just not true – but to find ways we can communicate that better. It's up to me to convey what we do and how we do it. It is in everyone's interest that more students still join the several thousand who already vote in the CUSU elections, and suggest new avenues if we're not doing enough in a certain area.

CUSU is improving all the time and getting better at delivering its message. We are strongest when we are together, and the recent reaffiliation votes are therefore to be celebrated.

Whatever You Say

IS FASHION ELITIST?



ALI LEWIS



Whenever I turn on the TV and see sad eyes staring out of gaunt, hungry faces, when I see people – usually just children, really – draped in rags – colourful, well-cared for, but essentially – rags that barely conceal their modesty; when I see in their expressions the never-spoken, half-forgotten, ever-present plaintive despair – how far they must walk every day, just to keep the show going; when I see how they are flaunted shamelessly in front of the cameras to induce shame in the audience, and how celebrities stand around uselessly on the sidelines; whenever I see this, I think: blow me, it's London Fashion Week again.

Now, I don't know much about fashion myself – apparently the neoprene-esque quality of my new blazer makes me look like I'm "at a dolphin's wedding" – but, being a prick at Cambridge, I do know a few things about elitism.

The word itself has three meanings:

1) 'the criterion for success is inclusion in a narrow pre-existing social elite'; 2) 'the criterion for success is inclusion in a narrow meritocratic elite'; and 3) following the usage of Oxford-borther and neologist Elly Nowell, 'the criterion for success is having really nice old buildings.'

1) Stella McCartney is, I am given to believe, the daughter of a popular musician; Chloe Green's father is the proprietor of a clothing shop, who, whilst of modest means himself, has a very wealthy wife in Monaco; and Kelly Osbourne, designer of the Stiletto Killers range of rock-inspired tees, knickers, hoodies and sweatpants, is the daughter of the Prince of Darkness and a television talent show judge.

2) Although these people have notable families, they also happen to be incredible designers, who would have made it anyway, and who are just unlucky to have such famous parents distracting from their obvious talents. Chloe Green, Kelly Osbourne, the Hilton sisters, Brooke Hogan – these are the names we think of when we hear the word 'elite'.

3) They all have nice houses. I beg to propose.

Let's not mince words, dear readers. I am an extraordinarily fashionable man. My feet are clad in brogues, my trousers are skinny, and the previous occupants of most of my shirts died in them. Passers-by gaze upon the majesty of my garments and say, awestruck: "Oh, Ahir, how could we possibly aspire to your lofty heights of sartorial excellence!" or so I imagine. However, can we honestly say that the rags in which I am clad are – in addition to being incredibly elegant, dapper, and somehow simultaneously bang-on-trend and avant-garde (c'est impossible!) – elitist? Of course not, you ill-dressed cretin.

Deadline day came and went, and Liverpool did not offload Andy Carroll. The striker, who pledged his allegiance to the club despite the terrible form that has dogged him since his arrival at Anfield, rewarded manager Kenny Dalglish's faith by scoring the opener in the Red's 3-0 victory against Wolves on a day that marked the first anniversary of his £35 million transfer from Newcastle. But I digress. If fashion were elitist, it would mean that fashionable items would be restricted to a small 'elite' group; the easiest way to do this would be to make fashionable items incredibly expensive, or incredibly expensive items fashionable.

Knowing this, we can pinpoint the exact moment when fashion ceased to be elite: the moment when it was collectively decided that anything from a charity shop was automatically fashionable. In this day and age, a black shirt and jackboots would be considered the height of cool as long as they were sourced in an obscure second-hand shop called Save The Parrots With Speech Impediments and then worn to the Fez nightclub. Charity shops mean that fashion is open to everyone. Absolutely everyone is free to wear fashionable, cheap, unique, vintage pieces that loudly proclaim the wearer's individuality, and thereby look just like all their friends. I beg to oppose.



AHIR SHAH



The Arab Spring: threat to the West?

As the current situation in the Middle East makes its way to the debating chambers of the Union next week, we should confront the hypocrisy of the current Western outlook

Cambridge Union's decision to debate the global threat posed by the Arab Spring may, understandably, come as a surprise to many onlookers. After all, the Western commitment to democracy and freedom, ideals shared by protesters from Tahrir Square to Tripoli, seems unequivocal.

There are laws passed every year to promote religious and civic freedom, and the notion of people not being allowed to decide their own futures seems to us barbaric.

Leaders in the West were not so long ago falling over themselves to praise and support the protesters in Egypt, Tunisia and Libya for daring to demand freedom and democracy from their brutal authoritarian leaders. So how then did the Arab Spring and its advent of 'Western' ideals such as democracy and freedom, come to be seen as a potential security risk?

Following the recent spate of elections in the region, it seems the West has remembered why it spent so long propping up undemocratic and authoritarian regimes across the Middle East. Fear. A fear of what would likely replace that dictator if the people were given a democratic voice. Put plainly, a fear of Islamist government.

In many cases, the existing regime, however despotic, was considered preferable to this likely democratic alternative.

At least a Middle Eastern tyrant was kept at arms-length, and was usually willing to co-operate on issues that were real vote-winners: terrorism, trade and oil imports all came in exchange for small inconsequential favours like weapons, intelligence and photo-ops.

What the West now fears is the prospect of an Islamist government which may be fundamentally unwilling to do business with them. What then happens when we need oil or intelligence?

Furthermore, chief amongst fears

'This fear seems, for the most part, totally unfounded'

in the West currently is that, because many Islamist parties desire the creation of Islamist states, they will become havens for terrorist groups who wish to attack the West.

However, this fear seems for the most part, totally unfounded, with the three victorious Islamist parties in Morocco, Tunisia and Egypt respectively pledging to enter into coalition governments to

DID YOU KNOW?

Over 2 million people gathered at Cairo's Tahrir Square during the 2011 Egyptian Revolution.

fully represent their people, Muslim and Christian alike.

This hardly seems like the basis for a new state which supports jihadist terror attacks against the Christian West.

This fear of Islamist governments is not a new phenomenon. Only five years ago, Hamas' comprehensive victory in Palestinian elections was actively boycotted by the West.

Which brings me to the next reason the West is afraid of allowing the people of the Middle East to rule themselves: they don't always share America's foreign policy aims, particularly in relation to Israel.

Egypt's Muslim Brotherhood, the democratically elected majority party in the country, has faced opposition from the army after querying the country's relationship with Israel.

Judging by their silence on this issue, perhaps America has reconsidered its commitment to exporting democracy.

If a president who cannot guarantee the protection of Israel by keeping a handle on its enemies is almost certainly

doomed to defeat, then Middle Eastern self-determination becomes a hindrance rather than an ideological goal.

In short, next week the Cambridge Union intends to debate the threat posed, not merely by the Arab Spring, but also by the prospect of an Islamist government taking charge in the Middle East.

'Perhaps America has reconsidered its commitment to exporting democracy'

It is assumed that this will pose a security risk to the West and its interests; threaten trade and oil imports and upset their Israeli allies.

The hypocrisy we witness in Western governments extolling the virtues of democracy, whilst fearing the will of another populous aspiring to our same democratic ideals is evident and unacceptable.

The issue at hand has shifted from one of revolution against oppression to a fearful glance eastwards at neighbours who are different enough, seemingly, to justify fearing the consequences of empowering them. *Patrick Fee*

Ladylike

FREYA BERRY



So last week, I totally didn't stick to the prearranged newspaper theme.

I dissented from it, in fact (come with me on this meta-journey, do), it's probably the most rebellious thing I'll do all year.

While we're on this, the most rebellious bat-shit crazy thing I've ever done was when we were told to draw a pet in Reception and I said I wanted to draw a pink pony (which I so didn't actually have, bitches). I got told off, so I painted a rabbit instead. Which, come to think of it, I didn't have either.

This week, though, I'm firmly back in the warm thematic fold, snuggling in the fleecy world of agreement.

Agreeing is so much easier. Nobody shouts, slaps, or pours beer on you. Why dissent, when you can consent?

Sometimes in life though, you have to say, 'No'. You have to say 'I will not vote for/inject/have sex with this'.

And the thing that gives people the confidence to dissent is education.

Girls have to be educated as much as possible about the outside world because they need to turn down things more frequently than boys.

Right now, at this university, I could attend a pole dancing class or drape myself ornamentally round the neck of some skeezy Toryboy at the Pitt Club (no, I'm not thinking of anyone in particular, they just all happen to fit that description).

But there's simply no way I'm going to do either.

The greatest achievement of an education is to enable someone to look around and make an informed decision of their own: whether to eat that pesky peach (pay attention at the back, English students) or have the confidence to turn somebody down.

"Women intellectual grow dull", wrote TS Eliot in a draft for *The Waste Land*. This is obviously not the case, as anyone who has seen *Mean Girls* by the magnificent Tina Fey will know. Could anyone but a true educational maverick have come up with the line that is: "Fetch is NOT COMING BACK, Gretchen!"?

Yet education is not only the way that people are taught, but also the method by which people learn how to disagree with things or expand further upon what they already know.

I'm not saying that knowing how to conjugate Latin verbs or how to order food in a French restaurant will stave off a rapist – although it might bamboozle them for a moment and allow you to escape.

There are places where education can't help you.

But girls need to be educated in order to give them the self-confidence to reject things they don't agree with.

There's a reason why the film 'Yes Man' was called as such. Saying 'yes' to everything for a week just isn't feasible for girls. We get too many dodgy offers as it is.

Cambridge talks

Room 101- what would YOU get rid of?

What would I put into Room 101? I would have to say students who come into the shop and take out free samples without saying thank you!

Hannah Parry from The Fudge Kitchen, Kings Parade

Comic Sans is just unacceptable as a font. Even as a 6-year old I was deeply offended by its revolting jauntiness and blundering lack of sophistication. A document in Comic Sans may as well be bordered in glitter glue and illustrated with finger-paintings. It is neither suitable for adults nor children and it should be eradicated completely!

Gareth Rhys, Magdalene

Bigots: This is obviously fairly self-explanatory. Racism, sexism, anti-semitism and homophobia should be boringly irrelevant in the 21st Century and for most people it probably is. However, bigotry does rear its ugly head every so often – such as John Galliano's obscene Holocaust outburst in a bar – and I'd love for it to be eradicated. And whilst I wouldn't wish harm on anyone, if Nick Griffin, presidential candidate Governor Rick Perry and the entire Westoro Baptist Church vanished tomorrow then I'm not sure I'd be that upset.

William Lawrenson, Trinity

Skype date? No thanks, mate

Video calls are an awkward, artificial, attention-seeking form of modern communication

It is always the case that new technology will have its reactionaries, those people who (shock horror!) delete their Facebooks, those modern-day Siddarthas who remain in the wilderness, indulging in handwritten lecture notes and other outmoded activities.

Skype, the globally successful video-calling service is no stranger to the technophobic reactionary. However, in this instance, they may actually have a point

My initial charge against Skype was the obligation to remain patiently inside that little box, that four-sided prison which leaves you nowhere to hide. I found myself having to take half-time breaks where I'd duck out of range to brush my teeth, tidy some files or pretend I'm doing either of those things and actually just escape the camera's glare and breathe a heavy sigh of relief.

A typical Skype "session" begins when you pick up and the other person leaks onto your screen, invading your room with their presence. Skype also forces you to see your own image superimposed onto a part of their room, or even over a part of their face. How wonderful.

This in itself prompts a frenzied state of panic: you check your hair, check your room, check that there are no dirty underpants within view. The conversation stutters into life as you adjust your face to the screen, perhaps trying to conjure a clever pose, concealing unwanted facial features.

Skype is as much about your own image as it is about seeing the other person and strikes caustically at our own insecurities and obsessive

preoccupation with self-image.

The process of seeing yourself reminds me of when people hear a recording of their own voice and claim, "that doesn't sound like me." It is difficult enough to speak with someone on the phone without now having to speak to this uncanny mixture of a camera, a face and your own (constantly-freezing) reflection.

'Skype is as much about your own image as it is about the other person'

The main thing that defines Skype is this combination of two cameras working together to simulate interaction. The problem with this as a communicative device is that unless the camera is coming out of the screen between their eyes you are never truly making eye contact with the other person. This disjointedness is the profound flaw in Skype, creating feelings of dissociation rather than association, of absence rather than presence.

If I were to go into the implications of this when applied to the fact that most people, if they're being honest, tend to look at the small, projected image of themselves just as much (if not more) than they look at the other person then this becomes even more unsettling.

"Awkward" is how many people describe Skype. And whilst my friend claims his long-distance relationship is being "kept afloat" by it, I say revert back to the phone, or to Skype without the cameras – after all, vanity gets us nowhere. *Niko Munz*

Enotes

Madeleine Morley and Louise Benson spend an afternoon discussing lightbulbs, art school and airports with Brian Eno

When we arrive at Brian Eno's Notting Hill studio, he is happily painting light bulbs. People know Brian Eno best as founder member of Roxy Music, as writer, electronic musician and singer, collaborating with, amongst others, David Bowie, Talking Heads and Devo, and most famously the producer of U2 and Coldplay. We meet him now as much more than a musician; Eno is a visual artist, scientist, philosopher, and teacher. The sheer volume of his creative output over the last forty years is immense, but we are not meeting him to discuss the latest production in such a prodigious list. Instead, what unfurls is a long, meandering afternoon spent exploring the process behind any number of his future opuses, real or imagined. And the lightbulbs.

Brian is painting lightbulbs because he doesn't like the harsh light that the regular ones produce. The layers of paint (glass paint, not regular, so as not to crack when heated) marble together, forming curiously lovely objects of the bulbs. He screws one into place in his studio, demonstrating the softly warped colours it now emits, and whose warm, brownish tinge illuminates the room from then on.

We ask Brian – who himself has consistently used his music and art to teach others – about those that taught him. “An important teacher for me was a self-taught woman named Joan Harvey, my then girlfriend's mother,” says Brian, inserting various CDs into the simple, worn, portable players suspended mysteriously from the lofty ceiling at ear level. “Joan was fascinated by science, very clever and free thinking. I spent the whole summer in the village of Harston in Cambridgeshire, living in a double decker bus on her land.

I was very young, 17 or so. One day she said to me, ‘Brian, I like you, but I just can't understand why someone with your kind of brain wants to waste it being an artist.’ That was possibly one of the most important things that a person has ever said to me. It started me on a process of not only be an artist but thinking about why people are artists, why we want art, and why we care about it.”

He presses play and from all sides of the room emerges subtle, translucent noise, filling the studio with deeply still yet somehow active sound. On the wall, a small-scale version of Brian's project *77 Million Paintings*, which he has displayed in places ranging from the arch of a historic roman corridor to the Sydney Opera House, is throbbing softly. Its shifting, kaleidoscopic shapes appear to react with – or rather, to create – the sounds trickling from the walls; the picture as music, the sound a painting as they merge. His studio expands with possibilities and becomes a theme park, Brian a cross between George Melies and the most astute of Willy Wonka figures.

‘The good teachers that I’ve had are people whose opinions alternately both fascinate and irritate me’

We move into his recording studio and he tells us about his time at the Colchester Institute, where he began to seek answers to some of the questions raised by Joan. The teachers at the Colchester Institute in Essex had mixed reactions to Brian's work, unable to easily categorise it. He recalls how his work divided the teachers at the school, and details how this pushed him to consider the nature and function of art institutions, one of his enduring interests.

“There are two ways that art schools can work. The first is to ask, ‘Do we decide on an area and teach it and get really good at teaching it?’ This is quite conservative in a way, because it decides that whatever you plan to do in the rest of your life, it'll be good if you master life drawing and colour theory. Another way of running an art school is to say, ‘We don't know what art is going to be in the future, in fact, these students probably have a better idea than we do, so we'll let them mutate the course to their own satisfaction.’ Good teachers realise that the students are the antenna; they are sensing things that the teachers don't yet sense.”

“For that same reason, when you are at art school, the other students are your learning environment. I think that this is something that nearly all other educational systems could learn from. It is unofficially like that everywhere – it is the people you're at college with that you spend the most time with, talking in depth to. This should be encouraged more.”

Playing with different buttons and filters on his computer to tweak one of his new projects (a music piece commissioned for



(Clockwise, from left to right)
1. Eno in his Notting Hill studio
2. ‘Decorative Panel’ (Stockholm, 1983).



Eno as glam rock star



Eno as international artist



Eno as visionary



Eno as philosopher

an Italian palace) as if performing complex surgery, Brian tells us the story of another important teacher, his art professor, Tom Phillips, who taught him during his time at the Colchester Institute. “Tom came up to a painting I'd spent a lot of time on and was rather proud of. He said ‘It's a bit slight, isn't it?’ That was quite irritating, but in a good way. After this I started thinking: why isn't this a good painting? What is wrong with it? What do I want to do with this? What am I painting anyway? I started thinking about a lot more fundamental questions rather than ‘is this the right kind of red or not?’ I've always thought that a strong opinion, whether you agree with it or not, is worth more than a weak opinion. The good teachers that I've had are all people whose opinions alternately both fascinate and irritate me.”

Brian opens up a drum sample to show us how subtle electronic changes can produce staggeringly different effects. He puts the speakers up to their loudest, the pulsating rhythm shaking the piled books on the shelves above us. Books on John Cage, John Peel, John Cale, the electric music of Miles Davies, one titled the ‘Physics of Music,’ and a book on No Wave by Sonic Youth's Thurston Moore nearly crash down on our heads (“Those are just the music books, the library in the other room was too full”) Brian continues to contemplate the best friends and teachers who helped to shape his philosophy and interest in the role of places and spaces forming a function for music – and art – to fulfill.

“I started asking myself these questions about what does art exist for, is it just some form of masturbation or a luxury add on to life, or is it crucial in some way? I have a broad definition of art, to include everything from crochet to Cezanne, anything that people do for stylistic reasons. Art is everything you don't have to do. You have to wear clothes, but you don't have to stylise them. You could just wear sacks or animal pelts. I started thinking about why we make those decisions. It started me thinking about the role of music in public places.” Brian's black cat, Angel, with white slipper paws slinks into the room and sits beside Brian's stained glass window that he keeps propped up against a cupboard, transforming the space from a white-washed studio room to somewhere with a hint of mysterious, shimmering history. Brian talks about the inspiration for his

‘Ambient 1: Music for Airports,’ released in 1978, which effectively invented ambient music as a pop genre. “I was in an airport in Cologne, a newly built, very beautiful modern airport, lots of glass, sun streaming in on a Sunday morning, not very many other people there. It was really carefully designed down to the details, except blaring across the PA system was the crappiest piece of music, some German pop or something, and I thought, this is completely insane! I went into a sort of thought experiment of trying to imagine what you would want from music for this space. It should be like sitting by a river, where things are always changing in detail but at the larger scale they're not changing. It's the level of consistency versus surprise that interested me. I felt that most of the music you ever heard at airports was trying to conceal the fact that you were slightly nervous. I wanted to change your state of mind so that you sort of settled down and thought, okay, I'll just be for a little while, I'll stop worrying and just be.”

From the other room, the *77 Million Paintings* gently twists into the shape of a river. Brian squints, seeing something else entirely: “It's the pizza again!” he shouts to a friend in the upstairs room. With all the thousands of combinations his artwork can mutate into, a sequence never repeats itself twice.

‘Art is everything you don't have to do’

Brian shows us how he makes film music, transferring a distorted drum sound – “I'll call it ‘Dark Drums Maddy and Louise’” – into his iTunes, and turning it into soundtrack music. ‘I'd be sitting in the studio in the late 70s working on something, like now, and at the end of the day I'd say, now I'm going to do the film mix, and I would just slow the tape down by half speed. This has two effects, first it makes everything softer, deeper, but it also means that half as many events happen in the same amount of time. Immediately the music opens out, there is twice as much space as there was before. It's what people started doing later on and they called it ‘remixing.’ The shocking thing to me was that I'd often prefer those things that I did in twenty minutes, over the version I'd been working on all day. So I thought, I want

ENO AS COLLABORATOR

The Passengers - Original Soundtracks 1: U2 and Eno join forces, with Italian opera tenor Luciano Pavarotti guest appearing on ‘Miss Sarajevo’

Fear, Slow Dazzle and Helen of Troy trilogy: Collaboration with John Cale

Everything That Happens Will Happen Today: Second collaborative album between Eno and David Byrne

Evening Star: Collaboration between Eno and Robert Fripp, guitarist from King Crimson

Bloom, Trope and Air applications: Eno collaborates with Peter Chilvers to create for the iOS platform

Oblique Strategies (subtitled over one hundred worthwhile dilemmas): Set of cards, created by Eno and Peter Schmitt



to compose film soundtracks, I'll release an album called *Music for Films* and then people will think that I have been already producing music for film soundtracks."

For a while, we are collaborating with Brian Eno, a very interesting place to be. He loves to collaborate with others.

"It's a very good way of getting to know someone. They say that you should never marry someone until you've gone camping with them, how you really don't know someone until you've seen them in a stressful situation, and I think it's true when you're working with someone, it's sort of when you're tired and things haven't been going that well that day, if the relationship holds up, then it's pretty strong. Sometimes you meet people that you get on terribly well with, but there is no working relationship, because you agree too much with each other."

We've been recording the interview on an iPhone and suddenly get a call, momentarily disconcerting him. It seems a good time to ask him about the iPad, iPhone, Apple era. "I think what interests me about apps and all other new technologies is that everything invented is invented for a historical reason. People invented multitrack recording, not so Phil Spector could come along and do fabulous things, but simply so that recording engineers could have the voice and the band on separate tracks so that they could balance after the event. Multitrack recording started for the most mundane reason of all, simply so we don't have to pay the musicians so

much. But what people discovered was that multitrack recording enabled you to stop thinking about music as performance, and start thinking about it as painting. It changed music completely from a medium that is trapped in time, to a medium that is free of time, which exists in space now. It's become what I call a plastic medium."

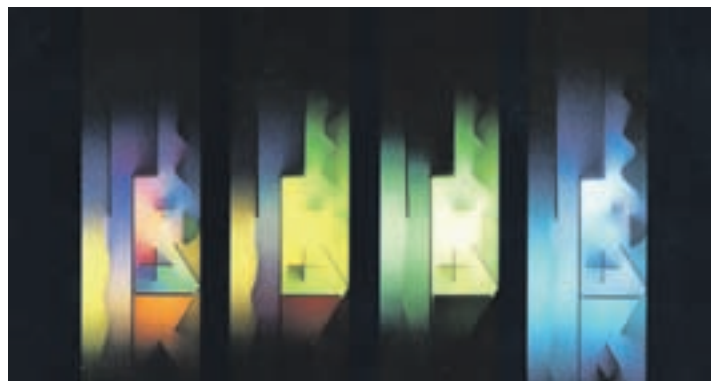
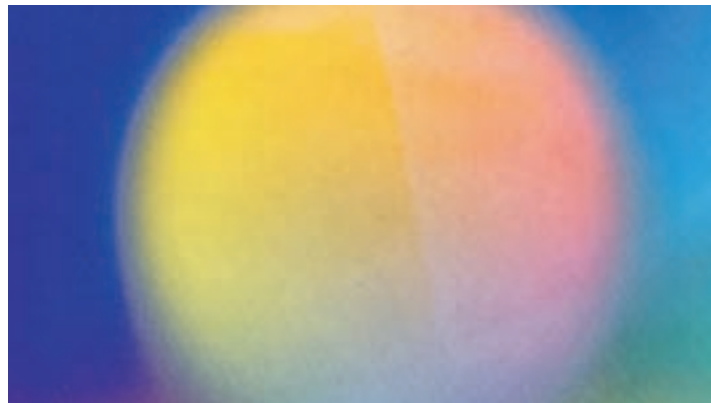
"I can guarantee that all the interesting things that happen with apps will be similar to that, they will be nothing to do with video games. There are three or four that are interesting, one which is a sort of oriental music making machine, and it's absolutely beautiful and quite mysterious: that's a little seed of the future there."

'Most critics and most people who write about art, are still stuck with a romantic notion of what an artist is'

Most of the apps I see, they're historical – like what's that famous one, fucking angry birds or something? – It's fine, but it's nothing new, that's not the future, that's the past. Apps should be the future."

Having taken on so many different roles, app maker, visual artist, lecturer, we wonder whether he minds being labeled in people's minds as a musician alone.

"People think, particularly in England, that I have a short attention span,



3. From a post-card for Eno's 'Generative Music'

4. Four moments from 'Venice I' (Venice, 1985). One of a group of 5 pieces, and each independently illuminated by a 20" TV monitor.

5. Eno's 'Bloom' application for iPhones

they're asking 'why don't you settle down and do one thing over and over and over again?' It's something every creative person understands, and all critics find suspicious. Most critics and most people who write about art, are still stuck with a romantic notion of what an artist is. A lot of artists play to that, because they think it's cool and they think it's good publicity. The romantic notion of an artist is someone who is not happy, deeply disturbed at some level, unintellectual. Intellectual artists are always suspect. The romantic idea is that passion rules, passion and intellect don't sit together well. This is why Tracey Emin is so well loved, I believe, because she sits perfectly in the container that says 'fascinating female artist.'

Outside it is dark, though the light in Brian's room never changes – due, perhaps, to the marbled paint on those lightbulbs, or the effect of the shifting stream of music echoing from the hanging boomboxes. Here, time runs slow, as with Brian's collaborative project *The Clock of the Long Now*, which strikes every 1,000 years.

Brian's new 'Dark Drum' mix sounds like the strange journey we've been on around his studio, from one disorienting world to another. We ask how he chooses from the thousands of snippets and musical sketches he creates, just like the one he has made with us, and how he knows when a track is finished. "I feel something has worked when I get a feeling about a specific time and a place, or a kind of weather or something. I don't want to just hear music, I'm not actually interested in music, more what it can generate and make you feel. I want to be able to think, 'Oh yes, I can feel that place, it's quite chilly.'"

After five hours of Brian composing, answering, thinking and remembering, we emerge from his studio somewhat dazed to encounter the outside world once more. It's safe to say that Eno has taught us something.



The Little Gem

LETTICE FRANKLIN



Think of all the butteries you can write about!"

ended my editor's message when she asked me to write this column. She knows me so well, I thought, my heart dancing at the prospect.

"One week the Sidgwick buttery would feature," she continued. I nodded in agreement: obviously it's Cambridge's indisputable culinary hotspot. So I began to make more detailed plans.

"I'm sure you've got tried and tested places – 'the joys of butteries,' perhaps?" So stated the email explaining that the budget couldn't send me to Midsummer House every week. Far from disappointed, I erased that shabby waste of space from my diary and looked for places closer to the library.

"So Lettice, what will you be writing about? The Buttery's spinach slices?" So went quite a few conversations at *Varsity's* first bonding drinks. It was then that I began to worry.

Am I alone in this love for butteries? Particularly those found on Sidgwick Site? Am I a buttery-aholic? Do I want to be permanently associated with a place resembling a petrol station, even one inexplicably decorated with pictures of elephants?

A place that specializes in – appropriately enough – excessively buttery jacket potatoes as well as items with rather mystifying names: what could be in a Bombay Crunch sandwich?

What could NOT be in a Bombay Crunch sandwich? Are the mysteries of the buttery to me what the culinary secrets of the Ivy are to Cheryl Cole? If so, is that really alright?

After this long, hard look at myself I have decided to elevate my eating to new levels of sophistication. And thankfully, this decision comes at the perfect time.

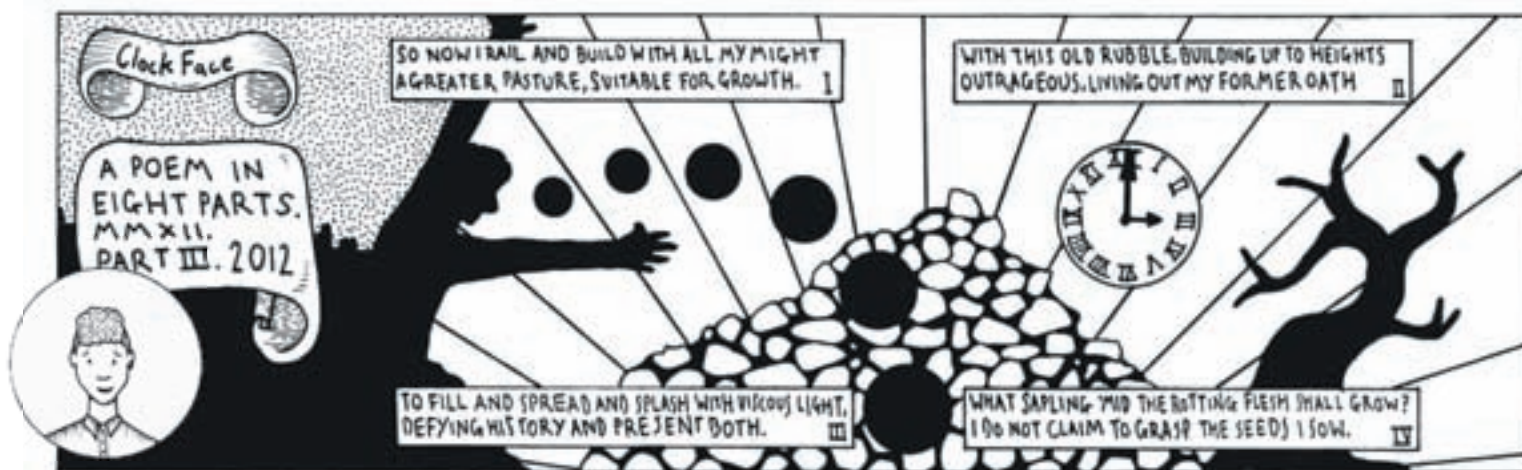
There is a new kid on the block: that's right, there is a new buttery on Sidgwick Site. Indeed it is so classy that it is not even called a buttery. It is The Arc Cafe.

You can imagine the glitterati cooing down mobile phones: "Ah Cheryl, I will see you at the Arc for a roasted mushroom, followed by a free sample of a sickeningly sweet hazelnut latte?" The food is really that exotic, and almost edible!

Plus it is entirely walled by floor to ceiling glass windows, a la an airport departure lounge, offering me views of fellow students flying conscientiously towards lectures and – this is the Arc Cafe's only flaw – offering them an insight into just how many times I visit.

The Comic Strip

LEWIS WYNN





1. Mist on a Monday morning.



2. Searching for Wittgenstein's grave.



3. Searching for Kafka in the market.



4. The most amazing charity shop, on Mill Road.



5. Lunch time as an English student.



6. Some people spend too much time in the library.

My Cambridge Week

THEA HAWLIN
1ST YEAR, MURRAY EDWARDS

LISTINGS

Pull out and pin up on your board

	Friday 3 rd	Saturday 4 th	Sunday 5 th	Monday 6 th
MUSIC	AVOID: James Morrison CORN EXCHANGE 8PM; £28.50 Full of bland, emotion-by-numbers sentiment, this is distressingly insipid and unchallenging 'musik' at its worst.	Scott of the Antarctic CORN EXCHANGE 7.30PM; FROM £5 Narrated by Downton Abbey's Hugh Bonneville accompanied by city of london Sinfonia, this tour retraces the steps of Captain Scott's ill-fated expedition to the South Pole in music, images and words.	Baroque Flute Music FITZWILLIAM COLLEGE 2.30-3PM; FREE Patrick Welche (baroque flute) and Francis Knights (harpichord) perform 18th-century chamber music.	Baroque Flute Music FITZWILLIAM COLLEGE 2.30-3PM; FREE Patrick Welche (baroque flute) and Francis Knights (harpichord) perform 18th-century chamber music.
FILM	Lemon Tree RM. 1, ASIAN STUDIES FAC, 1.15-3.30PM; FREE Portrays the legal efforts of a Palestinian widow to stop the Israeli Defense Minister, her next door neighbour, from destroying the lemon trees in her family farm. Open to all university members.		Girl with the Dragon Tattoo FISHER BUILDING, ST. JOHN'S, 7&10PM English language adaptation of the best selling Swedish novel by Stieg Larsson. Starring Daniel Craig, Rooney Mara and Christopher Plummer.	Under the Skin RM. N7, PEMBROKE COLLEGE, 7.30-10.30PM Part of the 2012 Eastern Film Festival. A film by Jonathan Glazer. For her missing under Israeli occupation.
TALKS	Against Qualia GROUND FLOOR, DEPT OF EXP. PSYCH. 4.30-6PM Prof. Tim Crane discusses the problem of consciousness, and how to understand ways in which conscious events, states and processes are realised in the brain.	Banking in China KEYNES RM. 1, KING'S COLLEGE, 3-5PM Steven Timwell talks as part of The China Research Seminar Series; suitable for people who are interested in knowing more about China-related research topics.		Sex Differences in the Brain 15 CHAUCER ROAD, 7.30-9.30PM Simon Baron-Cohen discusses the hypothesis that the brain is built to understand 'male' and 'female' empathy and social interaction.
VIEW	Rookie CORPUS PLAYROOMS 9.30PM; £6/ £5 (Until 4th) A new sketch show featuring six of Cambridge's favourite female comedians, variously described as 'Funny,' 'Odd' and 'Stalkerish'.	Thyestes ADC THEATRE 11PM; £6 (Last night) With characters locked in a never-ending struggle for control, the furious pace and outrageous spectacle of this play is brought from the court of Nero to the heart of Cambridge.		Corpus Comedians CORPUS PLAYROOMS 9.30PM; £6/ £5 One of Cambridge's most successful comedy groups.
STAY IN		POD: Sincerely, L. Cohen HTTP://WWW.BBC.CO.UK/PROGRAMMES/ Jarvis Cocker speaks to the legendary Leonard Cohen about song-writing, loves and life ahead of the release of 'Old Ideas', his 12th studio album.	READ: Complete Larkin PHILIP LARKIN, ED. ARCHIE BURNETT This new edition of Complete Poems, including 700-plus pages of scholarship and material both familiar and unseen, is a must-have for pretty much anyone interested in poetry.	Queen's Jubilee OUR BELOVED BISHOP God save our noble Queen! Majesty today and not a step out of line.
GO OUT	Chinese New Year CAMBRIDGE UNION 7PM Celebrate the start of a new Year of the Dragon. With Chinese music, decoration and, most importantly, a delicious buffet of Chinese food favourites.	ArcSoc Cabaret CAMBRIDGE UNION 9PM-2AM Roll up! Roll up! The spotlight is on. Are you ready to play? ArcSoc is BACK! We are the performers, the dance floor is our stage.		Pub Quiz CAMBRIDGE UNION 8PM Grab a team of four and test your general knowledge with some brilliant questions.

MIND MAPS

- 1. Cambridge Cheese Company**
A particularly pungent Eden, whiff those stilton fumes up your nostrils and feel alive.

2. The Magic Joke Shop
Every now and again, the only possible answer to the problem is a red curly wig and a hula skirt.
- 3. The Red Brick Cafe**
Robinson's crowning glory, full of procrastinators and irresistibly squashy sofas.

4. The Rope Swing
Hidden in Granchester meadows, for the most frivolous of danger-seekers.
- 5. Haggis Farm**
Seat of university polo, perfect for charging around at speed and feeling all grievances dissipate at sending a tiny ball soaring into the air with a large croquet mallet.

Charlotte Bellamy, Robinson, Philosophy student.





MIXED UP MOLOTOV COCKTAIL



Not to be confused with the incendiary weapon of the same name! This is a cocktail for those who want to enjoy a more peaceful sort of fiery dissent.

NB: a thousand health and safety regulations apply. Safety goggles and fire extinguishers at the ready please.

INGREDIENTS

1 part Russian vodka
1 part 151 proof rum
6 parts bravery
12 parts foolishness

YOU WILL NEED

Lighter
Shot glass
Fire extinguisher

METHOD

1. Pour the shot of Russian vodka into a shot glass
2. Add a splash of 151 proof rum.
3. Ignite and serve!
4. We recommend that you extinguish before drinking.

Monday
6th



Uni Jazz Orchestra

ADC THEATRE 11PM; £6/£5

CUJO have won gold awards in UK-wide big band competitions and have collaborated with world-famous musicians, composers and arrangers.

Tuesday
7th

Wednesday
8th

Scout Killers

PORTLAND ARMS 8PM; £3

Critics have said 'they kind of remind me of Nickleback but, you know, not shit'. Sounds promising ...

Thursday
9th

Kate Jackson

PORTLAND ARMS 8PM; £7 ADV.

Gone is the angular guitar that made the Long Blondes' music so popular. In its place, former lead-singer Kate Jackson sings from a melodic solo album influenced by David Bowie and Brian Eno.

the Bombs

DOKE COLLEGE 8PM; FREE

2012 Festival of Middle East Cinema: A mother's desperate search for her son in southern Lebanon after a terrorist attack. (Lebanon, 2011)

Economics of Happiness

ARTS PICTUREHOUSE 6.45PM

A documentary about the worldwide movement for economic localisation followed by a Q&A session with economist Professor Sir Partha Dasgupta.



Politics and Sustainability

CB1 CAFE, MILL ROAD 19:30-9PM; FREE

How do sustainability policies get made, and how can we influence them? Leading this evening will be Phil Callaghan, OU lecturer and former senior government official.

Differences in Mind

DOKE COLLEGE 4-5.30PM; FREE

Dr. Cohen discusses the differences between 'male brains' and 'female brains', hard-wired for logical reasoning about others.

Human Rights

RM. 9, 8 MILL LANE, 5-6.30PM

Baroness Helena Kennedy engages with the claims of cultural relativism and steers a course through the struggle for human rights in societies which are multi-ethnic and multi-religious.

Rev. Ian Paisley

CAMBRIDGE UNION 7.30PM; FREE TO MEMBERS

As First Minister of Northern Ireland in 2007, Rev. Ian Paisley made a deal with the Republicans which has been hailed as a great breakthrough towards a more peaceful Northern Ireland.

Women and Global Market

RM. 9, 8 MILL LANE, 5-7PM; FREE

A look at the impact of globalisation on women from sex trafficking to domestic servitude to migrant labour and other forms of exploitation.

Smoker

DOOMS 9.30PM; £6/ £5

Cambridge's newest and most innovative comedy nights.

Canterbury Tales

ADC THEATRE 7.45PM; £6

(Until 11th) See Chaucer's famous tales expressed through a variety of genres including puppetry, physical theatre and operetta style.

Oleanna

CORPUS PLAYROOMS 7PM; £6/ £5

(Until 11th) Carol asks her professor for extra tuition, and he agrees, as long as she meets with him privately and frequently. When an allegation of rape is made, truth becomes irrelevant.

Machine of Death

CORPUS PLAYROOMS 9.30PM; £6/ £5

(Last night) The Machine of Death can predict, with complete accuracy, how you are going to die. It gives no date, no specifics, only an informative slip of paper.

Diamond Jubilee

BRITANNIA

For gracious Queen, long live the Queen. Raise a glass to Her Majesty. Sixty years on the throne and still going strong.



Tilda Swinton and Pringle

[HTTP://WWW.DAZEDDIGITAL.COM/FASHION](http://www.dazeddigital.com/fashion)

To celebrate the Scottish brand's first season on thecorner.com, the inimitable Tilda Swinton filmed this interview with Pringle's new creative director. Watch it online.



z

ION 8PM

of six and show off your knowledge for the chance to win prizes.

Tangobar

ST. PAUL'S, HILLS RD., 7.30-8.30PM, £5/ £3

No need to book, no previous experience necessary, no need to bring a partner, just wear comfortable clothes (slippery soled shoes are best).

Hammer & Tongue

THE FOUNTAIN, 12 REGENT STREET 8PM, £5

Sign up to compete in this poetry slam, or just listen. Dizraeli is a renowned rapper, singer, and poet. Local fella Inja does everything from dubstep to freestyle poetry.

Filthy Lucre 2

THE VAULTS 9PM ONWARDS; £5

Music by Joe Bates, Bjork, Bombay Bicycle Club, Neone, Late Of The Pier, Portishead, Radiohead and more.

BRIGHT SIDE OF THE ROAD

OLIVER REES

I do understand how planes fly. Honestly. But it doesn't stop me from believing that they won't. Last weekend I flew back from Bologna but, as always, I just couldn't believe that we were all thousands of feet above the sea. Every time I fly on a plane it just makes me so proud to be human, because it reminds me how impossible the idea really is. Did you know that 500,000 people are in the air at any one time? Amazing. Did you know that my brother wants to become a pilot? Amazing. Flying demonstrates how an idea that may have seemed like ridiculous a fantasy a hundred years ago, can be made possible by innovation and thinking differently.



▲ VARSITY ACCOSTED UNWILLING STUDENTS AFTER THEIR 9AM LECTURE TO ASK THEM WHAT THEY WOULD MOST LIKE TO SEE INVENTED.

In Cambridge, RAG jailbreak showed just how this is possible. Would anyone believe that two Cambridge students with no money and only three days could get all the way to Singapore, or Hong Kong, or Miami? Though it seems unlikely, they did, and it just goes to show how much you can do with determination.



Though it can be scary to challenge the things you see around you, it is the human race's speciality. My girlfriend, Anna, was talking to me about how unfair the education system is in the UK, and about how she wants to change it. And I know she will. And when you meet and see so many people around you changing things, and seeing a different and improved vision of the world, and fighting for it, there is nothing more refreshing. The world does not need to be this way, and the bad can be changed to good.



Pick of the Week

Even Dwarves Started Small

Mon 6 Feb 7PM, Architecture Department Free

Werner Herzog's film is set in a dismal mental institution, wherein dwell several midgets and other 'oddities'. Sick of being tormented and exploited by the so-called 'normal' people of the world, the inmates take over the asylum.

THEATRE EDITOR

Rookie

Tues 31 Jan - Sat 4 Feb 9.30PM
Corpus Playrooms £6/ £5

A new sketch show featuring six of Cambridge's favourite female comedians.

Helen Cahill

ART EDITOR

TALK - Grey matters

Thu 9 Feb 5.30 - 7.30PM
Fitzwilliam Museum Free

John Kinsella, Jane Munro and Christopher Cook challenge our notional 'limitations' of monochrome.

Holly Gupta

SENIOR ARTS

Cambridge Series Poetry Readings

Thu 9 Feb 8PM
New Music Rm., First Court, St John's

Poets featured this week will be Alice Notley, Anthony Barnett and Ralph Hawkins.
Zoe Large

Want to draw a mind map, take your week in pictures, or see your event listed on these pages? Get in touch with seniorarts@varsity.co.uk



Listen

RORY WILLIAMSON

The activists are at it again. Last week saw the announcement of the first release from Occupation Records, an organization set up to gather together the efforts of the many artists in support of the Occupy London protest and its counterparts across the UK.

The album, in true DIY style, will be available in exchange for a donation, the proceeds of which will be funneled both to Occupy London and related movements on a wider scale.

The cause is one fully worth supporting, and is a testament to the enduring power of music as a source not only of dissent but also of an outlet for people to unite their dissenting voices. However, the line-up of this record, entitled *Folk the Banks*, is far from heartening: ageing legends though they may be, it's hard to envision the national imagination being enraptured by Ani DiFranco, Tom Morello and Billy Bragg.

The fact that the artwork for the record was designed by Jamie Reid, who designed the cover of 'God Save the Queen,' only further points to this movement's inadequacy; punk it ain't.

From the seething rage of that movement to the abrasive feminism of Riot Grrrl, other political movements show a vitality this project seems distinctly to lack. Given the vigour of the protest, it seems there is a dearth of active, relevant musicians to do justice to and raise the voices of its supporters.

So where is the movement to match this widespread political unrest? If it's to be found in Sam Duckworth, (AKA Get Cape. Wear Cape. Fly.), one of the few new musicians on *Folk the Banks*, then it might well be time to despair.



Diamond Mine: simple treasures

Joey Frances talks to King Creosote and Jon Hopkins about their Mercury-nominated album, finding a refreshing humility that is reflective of their record's quiet, subtle beauty

Having worked together on various projects over the last decade or so, Jon Hopkins and King Creosote (Kenny Anderson) released their first fully collaborative album, the Mercury-nominated *Diamond Mine*, in March 2011. One of the things that comes through most clearly when talking to them is the great mutual respect which binds their relationship both as collaborating musicians and as friends.

Hopkins tells me they first began to work together predominantly because he was a fan of Anderson's music. When I ask about the tensions of collaboration between two artists used to working with very different genres, I am unequivocally told that, in this case, there are none. There is a strong division of labour in their work: Hopkins reworks and arranges King Creosote's songs as he wishes, taking as his starting point the aim to create a back drop which best brings out Anderson's vocals. In return, Anderson gains a new perspective on the songs he has written, which are arranged in a way he could never do himself, something he finds "fresh and inspiring."

The Domino Recording Company's website refers to *Diamond Mine* as a "genuine labour of love"; this admittedly clichéd statement is justified by the pair's attitude towards each other's work. As I probe further into the process of creating the record, this is only strengthened; the way they worked on the album seems almost casual, and their humility feels like the mark of musicians who have made exactly

the music that they wanted to make. "When we started recording songs there was no end result, no goal; we just wanted to record songs together," Anderson tells me. "It wasn't until we had 15 minutes worth that we thought, 'another 6 minutes and we've got an album.'"

This goes hand in hand with a kind of confidence, of having stuck to their the-

'The whole thing was about making the least pretentious record that we could make'

oretically uncommercial convictions, and a disdain for the more mainstream music industry. Anderson expresses some dissatisfaction with the fact that anything with an accordion and some seagull sounds will be received as a "coastal record," and with the tendency for his music to be lumped into a folk category that is somewhat beside the point.

Any push I make for big themes around which to spin the discussion (such as the relation of this album to its home in the East Neuk of Fife) hits against the same rebuttal. This album was not made out of conscious decisions to evoke this sound or that set of ideas, but crafted in a place they both love, out of the simple impulse to make music that sounds just right. "The whole thing was about making the least pretentious record we could make."



Close pals and musical collaborators, Jon Hopkins and Kenny Anderson

Yet this album has, by comparison with the pair's solo work, sold well, a fact they gracefully acknowledge. "The reason this album works really well is that we made it away from all of the constraints of making an album," says Anderson. I wonder if there will be more constraints on any future collaboration, as a result of their increased recognition; however, I'm assured that if outside forces start imposing, "we'll just remind them of what made *Diamond Mine* a success."

Amongst all this is an admission, without arrogance, that Hopkins and Anderson know they have created something special here. As they point out, copies didn't fly off the racks, but there has been consistent and

increasing interest in this record, in keeping with the kind of music they believe they have created: it's slow and melancholy, with an unassuming grace that sinks in more with each attentive listen.

"To get everything out of *Diamond Mine*," says Anderson, "you should really sit down in a quiet room and just listen to it all." And with their current tour all but sold out, more evidence than just theirs or mine suggests that this kind of effort pays off.

They tell me that there's a new collection of songs in the pipeline; they've written a number of new songs which, in typical unhurried fashion, they might, or might not, start recording at the end of 2012.



Attack on Memory is a refreshing change from the passive indie music of the moment, a throwback to a less self-aware time

●●● Last year, Cleveland's Dylan Baldi's one-man band Cloud Nothings released their debut album, a collection of effulgent pop cuts with barely any songs stretching past the 3 minute mark. His sophomore effort finally feels like a full band rather than one auteur calling the shots. If the title is anything to go by, Baldi wants to burst the bubblegum sound of their past and start all over again.

Attack on Memory

Cloud Nothings
★★★★★

Opener 'No Future / No Past' is certainly a stark wake up call for their previous fanbase, featuring a climbing crescendo and building from a down-tuned, despondent beginning into a blisteringly heavy finale.

The epic album stand-out, 'Wasted Days,' similarly morphs into a rampage of white noise and shoegazing guitars that both Thurston Moore and Kevin Shields would be proud of.

But the album isn't a complete overhaul of their past material. If this album really launches an offensive on any memories, it's by combining the proto-emo pop-rock album tracks of the mid-90s with the band's own tones.

The breezy 'Stay Useless' resembles a Pinkerton-era Weezer track in the best possible way; a self-loathing soliloquy boasting a raucous riff designed to be blasted out on an angst-added Tuesday afternoon. 'Fall In,' on the other hand, could have been separated at birth from Green Day's *Dookie*.

In no way are these comparisons disparaging; *Attack on Memory* is a refreshing change from the passive indie music of the moment, a throwback to a less self-aware, more self-aggrandising time. It is a worthy homage to Baldi's influences, but unfortunately lacks their beating, near bursting heart and is therefore a difficult record to fall for. *Dominic Kelly*



He is still dealing with the same themes he always has but...he hasn't lost an ounce of his charm or ability

●●● There's a certain fear that accompanies any new releases from an old, established artist; always the hope they haven't gone completely mad in the interim, the hope they can still capably produce music that is not merely a rehash of what has been and gone before.

Cohen's aptly titled *Old Ideas* is a beautifully wry nod to his honest and plain acknowledgement of this fear.

Old Ideas

Leonard Cohen
★★★★★

He is still dealing with the same themes he always has but, despite the ripe age of seventy-seven, he hasn't lost an ounce of his charm or ability.

Those more accustomed to Cohen's output from the 80s and 90s will note the sparseness of this most recent release. Gone are the drum machines and dense productions of old; instead, we are presented with impressive and persistent minimalism, a bare-bones instrumentation that allows his voice to carry through.

And to whom it may concern: his voice has not lost its beauty. It remains deep and hypnotic as ever; the man is still blessed with one of the most powerful and unique instruments in popular music history, a revelation that just keeps on giving. Novelty value be damned. Cohen doesn't need it.

Cohen's lyrics have always been likened to poetry, and that's no less true of his current output. On display here is a wonderful mixture of self-deprecation and humour, love and spirituality.

Influences of gospel music, perhaps more hidden in his older records,

stride right to the forefront ('Show Me the Place,' 'Come Healing'). The 3rd person opening track 'Going Home' displays his self-critical wit, as intact and punchy as it has ever been, as he remarks, "He will speak these words of wisdom / Like a sage, a man of vision / Though he knows he's really nothing / But the brief elaboration of a tube." Brief elaboration indeed. If only we could all be so lucky.

The singing praises need not persist. The album is a true pleasure – sure to please already eager fans and perhaps, with its more stark approach, pull in a few new listeners who may have been afraid of his more synthesizer driven forays in years past. The only problem here is one of innovation.

As addressed before, Cohen is acutely aware that his words follow the same themes they always have: the arrangements, songwriting, production, all incredibly solid and for Cohen, risk-free.

While some of his contemporaries have engaged in bizarre (and largely unsuccessful) departures elsewhere, be it Christmas albums or covering jazz standards, Cohen keeps doing what he knows he does well; a mild disappointment perhaps, but it may well be for the best.

That's the end of it. The whole record is a pleasure: clean, excellently written, but ultimately predictable. Another good record by a great artist, acting the way we've come to expect. Perhaps I'm being hard on an old man.

But that voice. Oh that wonderful voice. *Theo Evan*

House Without a Door
LE BOEUF BROTHERS (2009)

Genetics can work some serious musical wonders - identical twins Pascal (piano) and Remy (saxophone) Le Boeuf have created one hell of a record. There is an unusual disparity and complexity to these compositions, from the driving etude 'Tabula Rasa,' reminiscent of Chopin, to the fragmented 'Code Word,' staggering like a broken record. This is what puts these boys in a class of their own, in a New York jazz scene already saturated with talent. *Theo Evan*



Pussy Whipped
BIKINI KILL (1993)

Worth far more than a simple nod to the famous 'Rebel Girl,' this record burns with volatile energy to this day. Kathleen Hanna's impassioned caterwaul raises these frenetic punk songs to startlingly vital statements of intent. *Pussy-Whipped* goes much deeper than mere oppositional attitude; its fearless confrontation of sex and violence is so powerful that the waves continue to be felt today. On top of all that, it's also riotously good fun. *Rory Williamson*

Are they really righting the world?

Laura Blomvall asks whether books - and discussing them - can claim to change anything for the better

Do writers have a responsibility to reflect and comment on the society in which they live? Or is it perverse to view 'the writer' as some kind of shaman with unique insight and responsibility? And why does contemporary British fiction seem so little engaged with contemporary British life? – from the *LRB* publicity blurb.

Thursday January 26th. The London Review Bookshop is crammed. Just over a hundred people are sitting sipping wine, listening to – and sometimes participating in – a debate entitled *The Politics of Writing*. Unsurprisingly, this starts off with the writers' reflections on the responsibility they feel comes with the job.

For journalist and author Marina Benjamin, writing becomes political when it is "critically engaged". Researching the plight of Jews exiled from Iraq for her latest book, she became conscious of the search not only for her own roots, but also for the voice of an unheard community. She was, she said, "both personal and detached", writing as an individual and as the representative of a collective.

Maggie Gee, meanwhile, whose novel *The White Family* was short listed for the 2003 Orange Prize for Fiction, predictably tried to argue for a wider definition of politics. Just as predictably, she was forced by this position into making vacuous statements such as "My duty is for the truth", and

"Everything is political" (a maxim every Arts student will be familiar with, frequently invoked in attempts to justify the study of the Humanities). "Writers have responsibilities not necessarily as writers", she said, "but as citizens, like the rest of us." Well, clearly.

She argued that critics have created a false dichotomy between 'the literary' and 'the personal'. "*Pigeon English*, *Snowdrops*, *Half Blood Blues*, all short-listed for the Man Booker prize,

'The present is not inevitable: that is the point of dissent'

were extremely political. But the critics were so busy moaning that these books weren't culturally representative that they turned a blind eye to their political dimension. There is political writing", she said forcefully. "You just have to see it." So, can writing change society? For Owen Jones, whose *Chavs: The Demonization of the Working Class* was published last June, writing is "just a means to an end". "The writer is not accountable for what he says. He has not been elected, he does not represent anyone. Writing can reflect changes, it can explore what is happening, but it cannot cause change in society." A refreshingly realistic – if defeatist – perspective.

The major failing of the debate was

that it only considered the issue from the point of view of the writer: the act of reception was hardly touched on – and yet the politics of writing are finally realized in the act of reading. Jane Austen was a reactionary Tory to one generation; to another, a radical feminist. Peter Brook's world tour of his 1962 *King Lear* showed how painful political experience in Eastern Europe can turn into histrionic melodrama in New York. Readers and viewers have their own agendas too.

Another question left undebated was the final one from the publicity blurb: "Why does contemporary British fiction seem so little engaged with contemporary British political life?" The growing trend for historical fiction can be seen as reflective of a desire for escapism: at the 2010 Edinburgh Book Festival, A.S. Byatt commented that "most novels about 'life as it really is' are not interested in a very wide range of things."

Gee argued that being a political writer means writing about the "polis", the society surrounding the author. "I have always written about the present, about the now", she said. But might historical fiction fit the bill after all? The genre is arguably part of a growing interest in social history, which tries to recover voices from the margins.

Presenting historical events from the point of view of individuals in the midst of them removes the false determinism that sees the present as the inevitable



CHARLOTTE BELLAMY

goal of the past. In the present, history can take many directions – for better or for worse – and the actions of all sorts of ordinary individuals relate to 'history' in ways as important as those of politicians, although that relationship is clearly a more subtle one.

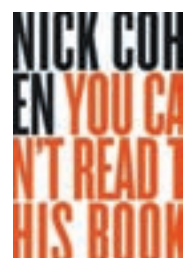
The present is not inevitable: there are always alternatives. That is the point of dissent. What this evening did prove was that writing can lead to discussion, which can lead to a shared *feeling* of dissent. Whether that can lead to action, remains an open question. I should like to think that it is not pure fiction to hope so – but I may be an optimist.

Laura Blomvall

Read
CHARLOTTE KEITH



Let me tell you a story: the writer-as-sell-out. Up-and-coming, radical young writer, angry and disaffected, produces brilliantly avant-garde work. Struggle with conservative publishers. Possible starvation in garret. Actually, scrap that, this isn't the nineteenth century – scathing cultural commentary blog. Finally published; genius recognized. Darling of literary world. Money, fame, book-signings. But success of first work can never be repeated once 'integrity' has been sacrificed by complicity with that notorious chimera, the Literary Establishment. The same thing happens to rappers, except they can then use the angst as subject matter for all future albums. Middle-brow literary success is somehow less interesting. Good story, perhaps, but it's based on a warped idea of 'the artist'. When it comes down to it, writers are simply people who have a way with words (or, in some lamentable cases, not). Tempting as it is to lampoon writers who make public gaffes, it's important to bear in mind that they are basically like the rest of us, often with quirky (read: downright strange) views. Great books can change the world, but so can awful ones: what matters is that they get read at all.



state intrusion, religious censorship, and the cost of delivering truth to the masses

●●● I remember almost every moment of my Cambridge admissions interview: the awkward pauses, the stammering and the sheer terror. Answering a question on the importance of free speech, I appealed to the oft-referenced quote, "I disapprove of what you say, but I will defend to the death your right to say it". My interviewer immediately stopped and asked me whether I really believed that.

Nick Cohen's *You Can't Read This Book* asks the same question, forcing us to examine our consciences and take another look at free speech, both in historical terms, and in the world today. Cohen challenges the reader to reassess whether western culture actually embraces free expression, or whether it shies away from the challenges that inevitably accompany it.

He details state intrusion, religious censorship and the cost of delivering the truth to the masses: it's clearly an issue that the author feels strongly about, judging by the venomous tone he frequently adopts, but his skillful manipulation of the written word makes for arguments that combine the theoretical with the anecdotal.

We learn about the experiences of a handful of characters – Salman Rushdie, Simon Singh, acclaimed artist Maqbool Husain – involved in very different fights against censorship. One of the most interesting themes running through the book is that of self-censorship due to state intervention, legal costs, racism and even terrorism. Discussing the response to the *Satanic Verses* and the Jyllands-Posten cartoons controversy, he attributes a substantial portion of blame to western

liberal academics who failed to speak out in favour of freedom of speech and artistic expression, fearing that their support could be viewed as racist. He argues that academics shy away from controversial topics, just as journalists censor themselves for fear of libel writs.

While some of Cohen's arguments may not be brand new, his take on the banking crisis, and the lack of protection for whistleblowers within the UK, is particularly intriguing.

From the turn of the millennium, he argues, the financial press has failed to hold bankers to account for the risky practices that were rife in the financial sector, due to British libel laws. Similarly, the lack of incentive for employees prepared to speak out meant that we were not sufficiently prepared for the crash.

Cohen has a rare talent for being expanding eloquently upon a point and providing substantial detail, before summarising his argument succinctly. This accessibility is the cornerstone of the book – quoting *South Park* and John Stuart Mill in the same breath, mixing human interest with political analysis, and above all, intriguing the reader, is no mean feat. He does touch upon certain points that demand greater analysis and explanation, namely the issue of super-injunctions and libel law. Cohen lambasts the former, but only briefly touches upon the state of privacy law in the introduction.

Nick Cohen has delivered an excellent commentary on the state of free expression today: even if you cannot agree with his conclusions, you have to admire the skill demonstrated in reaching them. *Patrick Kane*
● *Fourth Estate, £12.99, paperback*



Religion for Atheists: A non-believer's guide to the uses of religion

Alain de Botton
★★★★★

●●● To coincide with the release of this book, de Botton has proposed that a series of atheist temples be built around the UK, so that his fellow non-believers can "have their own versions of the great churches and cathedrals".

The idea has not been well received. My favourite comment on the article outlining the scheme, posted on the Guardian website reads "what exactly do I need a temple for? I already have a place to express my nihilism and to feel superior to my religious friends. It's called the pub". *Religion for Atheists* suffers from the same conceptual flaws. An exploration of 'religion-based' concepts like community and tenderness – which could "usefully" enrich secular life – is an obviously precarious premise, which,

as de Botton admits, is likely to offend those on both sides of the debate.

I won't patronise de Botton the way he patronises religion, commending its "intermittent" positives from a pedestal of barely concealed disdain. Overall, the book does not work, because it is based upon a narrow conception of religion and atheism as two fundamentally opposed camps who 'steal' one another's ideas and will not share. In reality, few atheists would take have a problem with celebrating the beauty of religious art, and few believers would run at them screaming 'hypocrite' if they did. The problem with the temples-for-atheists project is that it is fundamentally unnecessary. The same could well be said of *Religion for Atheists*, the secular temple's holy text.

Emma Greensmith

● *Hamish Hamilton, £18.99, hardback*

POET'S CORNER

from *The Working of Virtue*

I bite, I bite, of course, and whip myself on
To the cold, realistic, organisation,
The promise of the cable-knit sanity, I am
Seduced by an equinimitous vision of a nobler me:
Ripened full and mellow, turgid with fact
And truth

And knowing

And ever so balmingly calm and full up...

But then, horribly sated

I scratch for the sensual in it;
The papery, inky, and – we're told – musty joy in it
– Of dog-eared learning – and find merely: wanting.

Lydia Morris-Jones

(look online for the full poem)


Watch
INDIA ROSS

Ever since the New Wave of the 1950s, the cinema has assumed a position of social commentary to equal the novel. With gritty social realism came a wider understanding of the disgruntled working classes, formerly overlooked in the luxuriance of early Hollywood and film noir.

Ken Loach has been responsible for numerous milestones in British political dissent, from the heart-wrenching gloom of *Kes*, to the boldly anti-British *The Wind that Shakes the Barley*, while similarly unflinching accounts of the lives of ordinary people arise in Mike Leigh's *Secrets & Lies* and Wolfgang Becker's *Good Bye Lenin!*.

Cultural naysaying is more often tired and obnoxious than it is illuminating; *The Help* and *Avatar* spring to mind.

Nevertheless, taboos have been decimated of late, from an unsurpassed account of broken families, *Kramer vs. Kramer*, to the gay rights biopic *Milk*.

No one does dissent quite like Stanley Kubrick. Forty years on, *A Clockwork Orange* remains the definitive dystopian masterpiece. With the parallel accounts of regimented madness in the post-war western world in films *Full Metal Jacket* and *Dr. Strangelove*, the legacy has far outlived the director.



The Geek in the Pink

Film Editor **India Ross** interviews the debutant director and Cambridge grad, Richard Ayoade

Turns out, nerds are on the up. Even before interviewing debutant filmmaker Richard Ayoade, it was apparent from the urban-ironic eyewear and the top-buttoned shirts that he has hardly broken ground on Oxbridge preconceptions; indeed, he is super-smart, super-edgy, and, frankly, a bit of a geek.

Fortunately, in casting the lead for his directorial debut, *Submarine*, he seems to have found something of a social doppelganger in the newcomer Craig Roberts, who is shy and awkwardly cerebral in line with the current wave of teen angst gurus, the likes of Jesse Eisenberg et al.

The film, which upon release smacked of over-hyped offbeatness, is in truth a touch more charming, and a touch less brutishly intellectual than the usual big-hitting indie. Roberts' persistent self-awareness differentiates *Submarine* from the rabble, envisioned as "a character with knowledge of coming-of-age films who is deliberately trying to reference them in his behaviour". Running against *Tyrannosaur* and *Black Pond* for the Outstanding Debut BAFTA, evidently Richard Ayoade is a filmmaker to be taken seriously.

Heavily influenced by the French New Wave, his take on youth and its flawed idealism is reminiscent of *The Graduate*, which Ayoade refers to as "inescapable and unsurpassable". Citing *Badlands* and *Taxi Driver* as influences "for their interiority", clearly he is shooting higher than would be suggested by



Richard Ayoade made his directorial debut with the coming-of-age drama, *Submarine*

his lukewarm self-appraisal.

Another on the roll call of boringly successful Footlights alumni, in Ayoade it is evident once again that comic backgrounds engender shit-hot filmmaking. A reluctant star, already renowned and

beloved for *The IT Crowd* and *The Mighty Boosh*, (along with the standard job on the side directing music videos, apparently a prerequisite for all next-big-thing directors), he insists that the move into films was a case of do-or-die:

5 ON-THE-FLY

College?

St Catharine's

Favourite filmmaker?

Ingmar Bergman

Desert island DVD?

The General

Favourite band to work with?

Other than the ones I have worked with, Dinosaur Jr

Actor you'd love to cast in a film?

Dustin Hoffman

"most things I've been involved with on TV have been cancelled".

At Cambridge, despite a degree of disdain for all but the theatre technicians – "I never met one I didn't like" – Ayoade was clearly more of a big deal than he cares to let on. He is succinct in his evaluation of the Cambridge experience, describing university life as "Pretentious. Self-conscious. Windy. Angry. Unforgivable." Winning the Martin Steele Prize for play production, and with a year's stint as President of the Footlights, one could be forgiven for a little scepticism when he feigns chance success: "I don't know if I'll be allowed [to continue making films in ten years]".

Whether his self-deprecation is sincere or for show, one can't help feeling that the time for modesty has been and gone. I ask if life has changed since releasing such a successful debut: "I don't think so. I'm still going to die".

Clooney, for the most part, relies on looking either deep and charming, or distracted and charming"



●●● Jim McAllister in *Election*, Warren Schmidt in *About Schmidt*, and now George Clooney's troubled Matt King in *The Descendants*; Alexander Payne sure has a penchant for the emotionally fraught and embittered male protagonist. His latest offering sees Clooney in Hawaii, struggling with a wife in a coma, two troubled, angst-ridden daughters, and a sideline of bickering cousins concerned about the sale of family land.

The Descendants

Alexander Payne
★★★★★

The plot isn't especially revolutionary; various dysfunctional family members learn some secrets about themselves and each other, drift apart, drift back together, try to heal scars et cetera et cetera; nevertheless Payne attacks it artfully. The themes are heavy; death, lies and cuckoldry, but he skirts the pitfalls of melodrama, injecting wit and farce amid the tears and cloying metaphors likening families to archipelagos. Following an awful

introductory voiceover by Clooney – think a more cynical *Wild Thornberrys* opening – the film quickly weaves through a thick mesh of subplots accompanied by a tinkling and wistful Hawaiian soundtrack, rarely lagging. The writing is sharp – Clooney comments how some of the most powerful men in Hawaii look like "bums and stuntmen" and the action is impulsive and unpredictable with surprise punches and flailing runs. Payne is keen to emphasise the 'trouble in paradise' shtick but it's a bit patronising and contrived.

Matt King hasn't the dissectible character quirks of Schmidt or McAllister, Clooney, for the most part relying on looking either deep and charming, or distracted and charming.

The much-praised emotional vulnerability and rawness of his depiction seems more an appreciation of a change in appearance – his wrinkles are more pronounced and he has bags under his eyes – than a particularly powerful portrayal. He is far outshone by a stellar supporting cast: Shailene Woodley, in particular, as his rebellious older daughter is far more memorable – bitter and vulnerable – and entirely convincing throughout.

The Descendants is funny and melancholy and imperfect; skillfully capturing the messy intricacies of family relationships. It may be slushier and less cutting than Payne's other films but it still cements him as a great and ambitious Hollywood talent. *Abby Kearney*

● The Descendants is currently showing at the Arts Picturehouse



George Clooney plays troubled man in Oscar-nominated film

GOING GLOBAL ARGENTINA

FILM: *El Secreto de sus Ojos*
DIRECTOR: Campanella
YEAR: 2009

This week my critic's spotlight falls upon Argentinian noir thriller *El Secreto de sus Ojos*, the film which unexpectedly stole the highly desired Best Foreign Picture Oscar award in 2010.

Underpinned by compelling themes of obsession and wrath, the film, which initially borders on predictable, soon becomes irresistibly captivating.

Whilst writing a novel, retired legal agent Esposito decides to revisit a closed case in which he had once become deeply embroiled. The case in

question involves the shocking rape and murder of a young woman, and represents the biggest failure of his career. Now, as much as for closure as for anything else, he once again digs up the evidence in the hope of unearthing something new.

This is the kind of film that stays with you long after you watch it. The culmination of events leads to a thrilling finale which, for me, positions the film firmly at the top of any list of modern thrillers.

Alice Bolland

Cine-file

DISSENT

It is hard to know where to start when considering dissent in cinema so I'll take Werner Herzog's, *Even Dwarfs Started Small* (1970) as a starting point. Herzog's belief has always been that "film is not the art of scholars but of illiterates" and this film, a dark look at the consequences of imprisonment and rebellion, sheds light on the topic of dissent.

A cast comprised entirely of little people (the first of its kind since the 1938 western, *The Terror of Tiny Town*) the film follows a rebellion in an institution in a world in which everyone's a dwarf. After an inmate is taken hostage, the remaining inmates run amok as the place descends into madness with even the chickens



resorting to cannibalism.

In a world turned upside down Herzog plays with ideas of the grotesque, a manner that plays on an audience's reluctance to identify with the characters on screen.

Fantastically awkward in many senses, Herzog underlines very simply the potential consequences of imprisonment and a lack of basic liberty.

You will laugh for a while when you watch this film, perhaps like with the closing line of his recent film *The Cave of Forgotten Dreams* (2010), then the reality will sink in, and the dwarfs won't seem so small. *Tom Hart*

EVEN DWARFS STARTED SMALL WILL BE SCREENED FOR FREE – ARCHITECTURE DEPT – MONDAY 6TH FEBRUARY AT 7PM

On a similar theme: *Hunger* (Steve McQueen, 2008), *Zabriskie Point* (Antonioni, 1970)

Art & Dissent: Where's Weiwei?

Sam Hunt looks back at a year of scare and support for the world's 'most powerful artist'

On 3rd April last year, the artist Ai Weiwei disappeared from public view. About to take a flight from Beijing airport, he was stopped and detained by Chinese officials, who took him into custody, not to be seen by the public eye for 81 days. No news of his whereabouts was released for days, until the Chinese government announced that he was being held under charges of "economic crimes".

Funnily enough, not many people are truly deceived, since Weiwei is currently one of the most controversial artists in China, speaking words the government would be willing to silence.

Weiwei was voted the art's most powerful voice in the Art Review's "power 100" list in 2011, in which they commented on how "Any public statement he made on China quickly became world news. Ai's subsequent political detention, and the outcry that followed, only increased the appetite of a public already keen to see the artist's work." Weiwei also made the top 10 of Time magazine's most influential people in the world, showing how his voice carries beyond art to resonate, gaining political recognition. His words have sparked debates, his art has caused awe and controversy in equal measures, and his treatment by the Chinese government has received a global outcry of protest.

Weiwei helped to design the Bird's Nest for the 2008 Summer Olympics in Beijing, but then attempted to entirely distance himself from the project. His incredibly popular blog, full of his political opinions, was visited by 10,000 people a day before it was shut down in May 2009. This occurred after Weiwei

published a list of 5,835 names of students killed in the Sichuan earthquake of 2008 – a list that he compiled as part of an investigation into the poor construction of the collapsed schools. His investigation led to police beating him as he attempted to bear witness for Tan Zuoren, another investigator working on the project.

One of Ai Weiwei's most high-profile pieces of art was his commission for the Turbine Hall of the Tate Modern in October 2010. His installation of one hundred million scattered sunflower seeds made out of porcelain, each one hand-painted by a team of 1,600 Chinese artisans in the town of Jingdezhen, questioned and explored the role of the individual in the society with its magnitude, and commented upon mass consumption and the methods of Chi-

'He does not stand for profit, or for fame, but for voice.'

nese industry. Only a month after the installation was opened in the Tate, the Chinese government ordered Weiwei's Shanghai studio to be demolished, after months of supporting its construction.

Last year, after his release, Weiwei was banned from discussing his confinement with the press. A source close to him, however, disclosed what he could not – that he had been "close to death"; that they had attempted to break him into submission through multiple intense interrogations. He had not been allowed outside, and had to ask the guards for their permission to drink or use the toilet – he was even made to salute as he did so.

The outcry against the treatment of Weiwei has been an international movement of protest. 30,000 supporters have



PHOTOS BY MARTIN PARR

sent him money to help him with the fees of his approaching court case, to appeal over the £1.6m fine the Chinese government have charged him for his tax evasion. During his confinement, galleries across the globe made gestures of outrage, with the Tate Modern plastering the words "RELEASE AI WEIWEI" on its outer wall. The Museum of Contemporary Art in San Diego organised a twenty-four hour silent protest, including both staff and visitors, in an attempt to gain support. Numerous petitions

were signed, numerous voices spoke out, and yet the crisis for Weiwei is still on-going.

Ai Weiwei's art stands for the basic right of every human being to freedom of expression. He does not stand for profit, or for fame, but for voice. The current crackdown on dissent in China is a reaction to the protests erupting throughout Africa and the Middle East, say Human Rights groups, since up to 25 other dissidents have recently disappeared. Weiwei is not alone.

Look
HOLLY GUPTA



Looking back at the events surrounding Ai Weiwei (see Sam Hunt's article), I am struck by how little I have to say about the physical traces of his practice: the objects, installations and structures. We're interested in 'the artworld's most powerful figure' because of who he is: a political activist and 'cultural figure', creator of words and ideas.

Twitter and 24-hour media have allowed artists, musicians, actors and politicians, like everyone else, to become a self-professed (insert occupation here): anyone can become a social commentator, celebrity or, going full circle, artist. Not to say that Ai Wei-Wei didn't have had a leg up because of who he was to begin with – which is where those objects and installations come into this. Without such a successful career in art and design, Ai would probably never have gained such a dedicated following.

Artists, over the rest of us, have had this power for longer than we might think. Or to put it another way: this phenomenon isn't that new. Carra and Boccioni, two of the creators of the Futurist Manifestos, are as famous for writing on noise, music, cinema, politics and the universe as for any painting and sculpture they ever did – which has also made its mark. Does the fact that they were published in print rather than on tumblr



matter? Artists will continue to have the power to speak out, regardless of the nature of their work or their message.



Grey Matters: Graphite

Fitzwilliam Museum until 11 March

★★★★★

function now as then: muse, whore... beloved.

Even though you might be uncertain where to begin when you enter, one thing will be blindingly evident: This. Exhibit. Is. About. Graphite."

●●● The lumps of black lead wrapped in sheepskin, hoarded by artists in the sixteenth century, have long since been distended, stretched and sharpened out of all recognition. Yet although the pencil does not resemble the lumbago stump in appearance, it is made of the same stuff – and as such performs the same tripartite

It is this medium, graphite, that is given due appreciation by the Fitzwilliam in its new survey exhibit *Grey Matters*. Having thus far almost entirely avoided showing the secret, shy sketches from which its luscious collection of paintings was born, the Fitzwilliam has now outdone itself in leeching the Shiba Gallery of colour. Even though you might be uncertain where to begin when you enter, one thing will be blindingly evident: This. Exhibit. Is. About. Graphite.



...sleep, that mysterious kingdom we visit each night"

●●● "I walk in my sleep through earth and heaven. I have set the sky in two parts." This translation from "The Egyptian Book of the Dead" reminds us of the power of sleep, that mysterious kingdom we visit each night. The exhibit, 'Triumph, Protection & Dreams' confirmed just how interesting sleep, and its accessories, can be. Showcasing the

Triumph, Protection & Dreams: East African Headrests in Context

Fitzwilliam Museum Ended 28 Jan

★★★★★

strange, bold beauty of headrests and the craftsmanship behind them, it proved their cultural significance, exploring links between ancient Egyptian and African culture. Originally used to support their user and to ward off

danger in the night, they were buried with their owners to ensure the head remained attached in the afterlife.

The exhibit traced the iconic 'pillow of dreams' through Africa, exploring its evolution; at times needed to protect the body and soul, at others it seems to have been used just to cushion your 'do'. Other uses included seats, cutting boards or even shields.

5000 years of use have caused fascinating variations in appearance. Some bear intriguing hieroglyphics, others consist of chunky structures carved from singular hunks of wood. This small but exquisite exhibition demonstrates the artistic and thematic depth of the Fitzwilliam's collections.

Holly Gupta

Hidden Treasures

Last year Wu Wei-Shan, one of China's most prestigious contemporary artists, gave his life-size bronze sculpture of the Chinese sage Confucius to Clare College. The college is has also been loaned a sculpture by German artist Michael Hischer.

Do you know what masterpieces your college has tucked away?

Watch VarsTV's series 'Hidden Treasures' to find out more.



Playground

HELEN CAHILL

This week I suffered infuriating accusations that I wasn't 'saying' anything in my column. I was immediately spurred into action. After rampaging around the Sherlock library and consulting various philosophical texts (if not all of them), I have figured out how to respond.

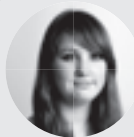
The tragedy is, I obviously have to commit the very crime I'm accused of in order to defend myself. If the Haters are correct in thinking I fail to write something revelatory about Theatre each week, I'll have to disappoint them once again. Maintaining my integrity is far more important.

Maybe it's because I'm being compared to the gray rectangle directly opposite my own. I understand, you look to Fred's column and it may seem natural to think that he writes in more depth. *Critique* may literally have more content, but since when were column inches indicative of journalistic value?

I would encourage my loving readers - who doubtless worry that their judgement is under question - to think outside the box.

I'm the Theatre Editor, and that means something. This realisation gave me hope when I consulted the Sherlock - I've been appointed by the Editors. Any indictment of my merit undermines their credibility.

We have email addresses and headshots. Fail to appreciate the significance of those epistolarian honours at your peril. Claims that *Playground* is at all superficial or lacking in insight must be false by virtue of the ludicrous conclusion that it suggests. There's no room for such absurdity in *Varsity*. Our editorial hierarchy is a meritocracy, you needn't look futher than my positions in the team list to feel assured of the quality of my contributions.



Too close to home? Mamet's moment in the

Salome Wagaine visits a rehearsal of *Oleanna* to talk to the director, cast and producer to find out why they think they'll be causing a stir

Hearing the words 'don't leave after the first half' from the production team and cast of a play would more often than not be a sign of trouble. However, rather than a plea of desperation, the team behind *Oleanna*, this term's Corpus Week 3 Mainshow are uttering a defence of a play clearly close to their hearts.

Perhaps unusually for a show, director Emma Hall was the last amongst her cast (consisting of Charlie Parham and Charlotte Hamblin) and producer

'Hall hopes to direct again sometime, insisting that 'all theatre is worth experimenting with'

Will Cartwright-Harwood to have read the play, but David Mamet's work, concerning the potentially inappropriate relationship between a university professor and his female student, clearly captured her.

'Mamet is not done enough in Cambridge' Hall believes, excepting last Easter's production of *Sexual Perversity* in Chicago at the ADC. The attraction to putting on his play comes from an interest in the rhythm and pacing of his writing, as well as the ability to work on accents, which does not happen when working, as Cambridge theatre does so often, with Pinter, Shakespeare and Stoppard.

Interestingly, Pinter directed the first British production of *Oleanna*. Hall observes there are some clear differences between their writing styles. However, 'Mamet is much faster in tempo'. As a result, rehearsals of some

particularly fast sections proved to be quite difficult.

Having seen *Sexual Perversity* last year and being unconvinced of its relevancy on the Cambridge stage in 2011, all four do convince me of *Oleanna*'s urgency to this particular audience.

In fact, this particular play has been labelled the most misogynistic of the last century, which Hall attributes to this production being the first time it has been directed by a woman since its premier in 1992.

Moreover, for Hamblin there is a topical element regarding the current state of higher education. Studying Education with Drama and English, the academic line Parham's character John takes on education is one to which she is accustomed.

Hamblin and Hall are familiar with the relationship between gender and power in a learning context as both are yet to have a female supervisor. One of the initial staging ideas was for the events of the play to take place in a supervision room, lending itself to an intimate Corpus setting.

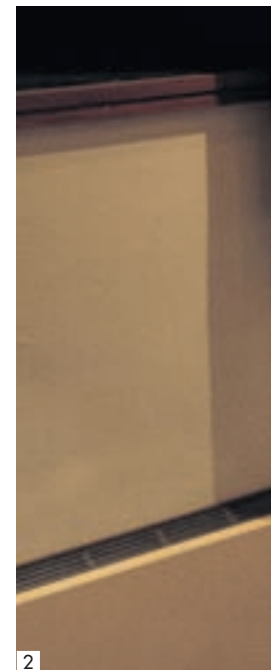
Hall hopes to direct again, insisting that 'all theatre is worth experimenting with' but would not necessarily work again with actors whom she knows; all three were keen to work together on *Oleanna*, believing that having a pre-established relationship between them would provide a good basis for finding performances that brought out the characters fully.

The team suggest that their production will encourage the allegiances of the audience to shift during the course of the three acts. This will be a probing, potentially uncomfortable experience, one surely not be missed.

● *Oleanna* will be showing from Tues 7th-Sat 11th February at the Corpus Playroom



1



2



3

1. Head-scratcher: Charlie Parham talks about playing John 2. Charlotte Hamblin has thought long director Emma Hall 4. The producer, Will Cartwright-Harwood

Telling Tales: how to bring Chaucer to Cambridge

The team behind The Canterbury Tales allay Ani Brooker's fears about messing with Chaucer

After making the rare trek across Parker's Piece (almost out of 'the bubble', perhaps not quite), I find myself in a large, bright, very modern rehearsal room. It might seem at odds with a long, complex poem that has often been relegated to what many misconceive as 'the dark ages'.

It is important, I think, to consider Middle English writing on its own merit, as diverse and varied and unpindownable as writing from any period. The 14th century is not a vacant space simply waiting for a Renaissance or desperately clawing at the remnants of antiquity. And so, in a typically English student way, I worry a little, just for a second or two, when modern adaptations fiddle with language and move too far from the source of a work. I wonder apprehensively if there is a space right for Chaucer in this large, bright, modern room.

Then I come to my senses. I realise that all art is up for grabs, and that this rehearsal space, with all its bustling pre-opening-night nervousness and

laughter is exactly the space in which literature comes alive. When I sit to chat with the directors on their lunch break the room is busy with noise, when I'm watching two scenes from the play the space seems as though it has expanded to accommodate their piece; we all become acutely aware of every sound and movement as the group lends so aged a work a fresh, physical form.

Directors Lizzie Schenk and Katie White have been working from Mike Poulton's RSC adaptation of the Tales, an established rendering of the text into modern English verse. Yet they remain selective and don't shy away from new styles and textures.

While talking to some members of the 14 strong cast I find them open about how intimidating reshaping an RSC production can be. They are also, however, excited by the prospect of making space in the play for their own, necessarily conflicting, interpretations of the tales.

As they discuss doubling and multiple role playing, Maria Pawlikowska (Friar) and Pete Skidmore (Physician)

describe how "it is the lack of complete continuity which makes it interesting". They create a kind of layering of stories and ideas that, as is the point of the tale-telling, compete with one another.

Along with James Evans (Pardoner) and Kassi Chalk (Prioress) they make it immediately clear that "story telling is the driving force of the play". The poem is taken out of its comfort zone, rewritten into modern English and staged, while the cast and directors are taken out of theirs as they reconcile bawdy humour with violent, skewed morality. This works much to the play's advantage as the ensemble cast craft plays within the play, in a show that promises live harp music, opera, puppetry and physical theatre.

The directors explained how they want to create a piece true to Chaucer, Poulton, themselves and an audience of all ages. An ambitious aim, yet it looks like they have every chance of succeeding.

● *The Canterbury Tales* will be showing from Tues 7th-Sat 11th February at the ADC

"The directors explained how they want to create a piece true to Chaucer, Poulton, themselves and an audience of all ages"

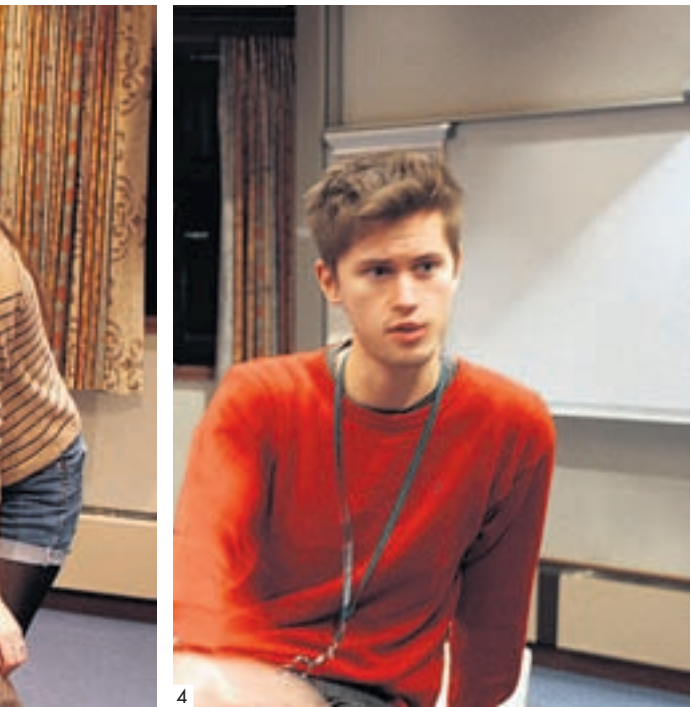


Cambridge students tackle Chaucer

The Varsity Star Guide ★★★★★ Pussying out ★★★★★ The claws are out ★★★★★ Scratching the surface ★★★★★ Easy, tiger ★★★★★ Purrfect

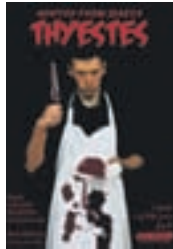
Corpus Playroom

HELEN CAHILL



4

and hard about how to approach her character 3. The team together with



Thyestes

ADC Lateshow

★★★★★

●●● This is a Thyestes story not merely acted in a theatre but *set* in a theatre. In an ingenious twist, it is not Seneca's characters who plot revenge and stage gruesome murders, but Cambridge's student actors.

The ADC's backstage is brought forward a few meters so that chairs, costume rail and the stage manager's desk frame the performance area, a stage marked out in white tape. We are privy to the backstage conversations and gossip of the cast, and it emerges that the director and stage manager have had enough of Tom

[Powell], playing Thyestes.

In a fast-paced opening scene Jamie Hansen (director) and Stephen Birmingham (stage manager/Atrous) toss aside the psychological, moral and legal arguments against murder and develop their plot to destroy Tom. Though the stage manager is initially unimpressed with the director's revenge plan, he quickly becomes a willing murderer, and mysteriously knows all of Atrous's lines so that he is able to take over the role of Tom's brother. Familiarity with the original play, or a classics student to sit next to, is helpful as they obliquely hint that Tom shall suffer the torment of Thyestes at the hands of Atrous.

The play flits between the opening night of Seneca's Thyestes and the antics of the cast and crew backstage. Perhaps to emphasize the demarcation of on-stage and off-stage personas, half the cast inexplicably became bad actors when they cross the white line onto the stage. The girls of the chorus, Ailis Creavin, Juliet Cameron-Wilson and Georgia Ingles, play overly-theatrical fledgling actresses, tossing their hair and flouncing off stage after their speeches. The over-acting might be a nod to the extremity and excess of Seneca's text, but it makes an obscure play even harder to follow as the scene setting and lyrical evocation normally offered by the chorus are lost in a rush of dramatic declaiming. It is also

“Mapping the Greek tragedy onto the cast's lives is clever and original, but unsatisfyingly incomplete.”

confusingly inconsistent, with Tom Powell's Thyestes giving a seemingly straight speech explaining the state of his relations with his brother while his children, Harry Sheehan and Katherine Soper, comically mime their innocence with slow-blinking, upturned faces behind his back.

Mapping the Greek tragedy onto the cast's lives is clever and original, but unsatisfyingly incomplete. The director and stage manager's motivation for murder is somewhat hazy: rather than being the next affront in a gory chain of familial bloodshed down the house of Atrous, the murders of Sheehan and Soper seem a slightly unrelated reaction to Tom's having slept with the stage manager's girlfriend. The infidelity is reminiscent of the mythical adultery of Thyestes with Atrous' wife Aerope, but it is not a readily available connection. Tom's gruesome fate of unknowingly eating his fellow cast members' flesh is similarly not quite Thyestes' horror of having eaten his own murdered children, and is an absurd ending rather than a tragic culmination. Though it is hard to follow at times, Phil Howe and Rachel Cunliffe's adaptation is inventive and full of perverse humour, and is a novel way of staging Seneca.

Sophie Lewisohn

SALOME WAGGAIN



Dancing with death: murder and mayhem at the ADC

Critique

FRED MAYNARD



Despite what you may think about the kind of person who volunteers to thrust their opinion about things on a weekly basis in a student paper, most of the time I actually have no idea what I think. I suffer from a chronic lack of certainty about my own aesthetic judgements, and always feel that everyone else picked up a memo at some point in their lives that told them definitively what 'good acting' and 'good writing' were.

It probably comes from having grown up being told by two older brothers what was 'good' and what was 'bad': Oasis, my seven-year old self in 1998 was told, were 'good', and Steps were 'bad' I just accepted this, and never bothered to ask why until much later. It was only recently I realised that almost all the chord progressions in Oasis songs are in fact shockingly unoriginal.

Without any guidance on these matters, I became a sucker for conventional wisdom. I went along to the rehearsal in King's Chapel on Saturday of Wagner's Parsifal. Not being a musical type, I desperately tried to 'get' Wagner: all those atonal bits and complex harmonies and incredibly long vocal lines must be brilliant, surely, otherwise people wouldn't go on about Wagner so much. So I told myself it was my fault for not getting it.

When I review plays I have similar moments of self-doubt. I can watch a performance, think that the actor is doing something fantastic with that nervous tick thing they're doing with their hand, and then at the interval overhear someone else call the very same tick the result of the actor's terrible indiscipline, causing me to spend the rest of the show hating that goddamn hand for partly being undisciplined, but mainly for having fooled me into thinking it was meant to be there. Most of these judgements are at the mercy of your mood when you go in, as to how far you're willing to indulge actors and directors their choices, or indulge the idea that they were conscious choices in the first place.

What I'm saying is that most critics don't actually know much, but to save face they have to pretend to in no uncertain terms to produce something that is readable and not utterly vacillating. That's fine. But I have no illusions – I'm basically as qualified to write this stuff as the next guy. It would really help me if people would disagree with me and told me why I'm wrong, specifically. Luckily, they can! The Varsity website has a Facebook comments feature, so we can all debate to our hearts' content what makes good acting.

But the comments section remains oddly empty. Why? The articles get read enough. Could it possibly be because the Varsity website forces you to identify yourself? The Tab website, on the other hand, has a lively anonymous conversation going with plenty of juicy ad hominem (apparently my positive Mother Courage review was a case of my trying to make friends) and if you're very lucky, some actual substantive discussion. We could get much more if we owned up to who we were. Get to it, readers – debate under your own names! And while you're there, could someone tell me what was wrong with Steps?



Wolfson Howler

Wolfson

★★★★★

●●● As I got to see a stand-up gig this week, and was actually able to see the notes as I was taking them down, I've come away with more than a haphazardly scrawled mess that's written over the top of itself for once.

These jottings quote a lot of moronic moments but also flashes of brilliance (Ben Pope's description of someone looking like "a novelty clock made out of overcooked bacon" was nicely done). A lot of jokes were so bad I felt like biting my knees with horror.

The compere, Ed Gamble, is a talented and quick improviser. He was sometimes a touch too bullying in his interactions with the audience and I couldn't write about this set without mentioning Joey, the primary victim in the front row, whose skewed stomach story that turned out to be an internet self-diagnosis provided ample material for Gamble. Marc Shalet opened with some fairly weak jokes about Avatar and some 'you know you go to Cambridge when...' examples, which sounded rather like posts on novelty Facebook pages. The main problem was how artificially it came across, as if he

was imitating other people's observations rather than making his own. His set was meant to be naturalistic as far as I could see, so it would probably improve a lot if we had been able to get more of a sense of Marc's character.

The set of the night, though, came from Pierre Novellie, who has to be one of the few to have begun a set by quoting from an Anglo-Saxon, Norse and Celtic set text. Especially good was his questioning of the veracity of adverts for the military ("I thought life would be a series of montages of me turning away from what I was doing to tell people about it!").

Carl Donnelly was a somewhat underwhelming headline act. He lampooned cut-up fruit, bad sandwich choices and discussed the awkwardness of ordering Dominoes late at night.

Seeing things that the comedians didn't quite get right was an insight into how demanding stand-up is, and how much work and practice needs to go into it for a set to work. Despite some patchy moments, I enjoyed my trip to the college that the compere described as looking like a 1970s mental hospital.

Lucinda Higgie

“Seeing things that the comedians didn't quite get right was an insight into how demanding stand-up is”

Why be a director?

I really enjoy the process of translating the vision of the play you have in your head into something that is actually performed on stage. Also as director, it's great to be able to bring together all the separate aspects of a production, allowing you to work with lots of different people to solve a wide range of challenges.



Tom Adams
Director

Cam Girls

Is there more to the humble webcam than vanity blogging? **Claire Healy** discusses the phenomenon of (Web)Cam Girls

It seems to me that Leslie Bloomfield has been doing the whole 'Tumblr' thing since way before Tumblr was a thing. How so? The pared down design of her site is something to do with it: random inspiration images abound, and the overuse of emoticons plus *.~*stars and stuff *.~* means jellybones.net/blog at once resembles a site circa Windows '98 and a site incredibly relevant to now.

In an unusual move, Leslie - a design student at UCLA - has always shunned blogging platforms in favour of her own domain.

For her, it's a more direct, personal and permanent space for her self-appointed 'POV': "my focus is more on the content than on the surrounding interaction."

After all, keeping things 'personal' in this way might seem at odds with the stereotype of the fashion blogger v 2.0, who takes outfit posting to the next level of 'now.' Whilst lolcats, Nietzsche quotes and glitter gifs abound, webcam outfit posts present the internet trend that refuses to go away.



Don't be fooled by the light and fluffy appearance of these Cam Girls, however, because some of them mean business - including Ms. Jellybones, whose Webcam Blogging Manifesto makes for less than light bedtime reading: one-liners include, "The internet is neither an agent for ted mooney's prophetic information sickness nor does it numb traditional intellectual or artistic pursuits in favor of 140 characters worth of uselessness."

Gosh. When Leslie explains the manifesto herself, however, the intellectual mist clears. For her, webcam blogging is all about what users want from style blogs as opposed to the industry itself. Enter the humble webcam, and its thoroughly unique point of view. More than just fashion fodder, Leslie sees the bigger

picture of the computer-generated gaze: "There is a whole generation being archived through their self portraiture online - why not utilise it in a context other than casual social networking?"

Of course, it's hard not to think that Manifesto is too strong a word for a phenomenon that makes it okay to take photos of your bum just to show off the cool pocket patch on your new super 90s jeans. Doesn't it all come down to pure narcissism? For Leslie, this isn't necessarily a bad thing. "Webcam blog-

'This bare bones blogging all comes down to having fun'

ging is narcissistic because you have the option to take basically an infinite amount of photos in sequence. But there's also truthfulness in the minimal ability to manipulate the photos and the relatable, intimate context."

And relatable these girls certainly are. Without expensive SLRs, Photoshop airbrushing and designer endorsements, this bare bones blogging all comes down to having fun. Just take a look at the 'zine Cam Girls, with a tagline that says it all: 'girls from the internet on their webcams wearing nice stuff'.

This is collaboration at its most leveling, and such projects are supporting cultural vitality on a larger scale. In an age undergoing "book anxiety" brought on by literary digitalisation, the humble 'zine assigns a frame for looking at computers, and even, as Leslie points out, "the way we use computers as art pieces".

Even after reading this, I suspect not all of you will be convinced by the Cam Girl way of thinking. But let's face it, we've all been there - it's easy to let your mouse slip to webcam in a moment's boredom.

So let's stop criticising: the webcam blogging manifesto has spoken, and if the alternative is blogger 'brands' and slick commercial design, then I'm pretty convinced.

● Check out Leslie's Webcam Blogging manifesto at jellybones.net/blog



From Vintage Mugshot prints to questionable swimsuits, it's fun to be a Rebel Rebel

Hot stuff!



Underground for Ashish Studded Creepers, **On Sale at £87.50**, Asos



Cambridge University Hip Flask, **£26.59**, Amazon



Tripp NYC Split Leopard Jeans, **£70**, Urban Outfitters



Vintage Mugshot Print, **£6.53**, etsy.com/shop/larkendesign



'3-D' Initial Earrings, **£5**, ASOS

Jeremy Scott for Adidas Originals, **£75.51**, Luisaviaroma.com





& Claire Healy **MODEL** Ellie Tomassi **DESIGN** Naomi Pallas



Taste

CLAIRE HEALY & NAOMI PALLAS

It's hard to pull off the look of a 'rebel' in Cambridge. An air of general dissent is possible, sure – unwashed hair, slightly off-colour slogan tees and protest placards are the makings of a Cambridge malcontent. But at the end of the day, we're at Cambridge.

We're pretty, you know, good, and you probably shouldn't try too hard to pretend that you're bad. Didn't make that 9am lecture? Rebel without a cause! Overdue library fines? Ultimate bad boy!

But no, seriously – if your new supervisor asks you, 'Who are you?', replying in the style of Ryan circa The OC Pilot Episode is probably a bad idea: 'Whoever you want me to be' (cringe). But fear not – with a few hot picks here and a few film muses there, this week's fashion pages will treble your rebel in no time.

After all, especially in Cambridge, being a rebel has got to be a state of mind – and, probably, of clothes. Thus, rather than bombard you with all the classic makings of a Vogue friendly fashion 'rebel' (read: 'studded leather jackets', 'Doctor Martens' and 'Christina Aguilera chaps') we thought we'd inject some fun into proceedings.

Modelling this week is girl-about-the-house Ellie, who gets a little distracted from her daily chores on an average Saturday morning. Her Mom may have told her to water the plants and Hoover the house, but she'd rather reach for the dressing up box: complete with sky-high heels, a naked lady dress and, somewhat inexplicably, a tequila gun.

With a little help from her friends Mickey, My Little Pony and all the gang, we reckon she'll get the job done in no time. But first, there's time for a bath...

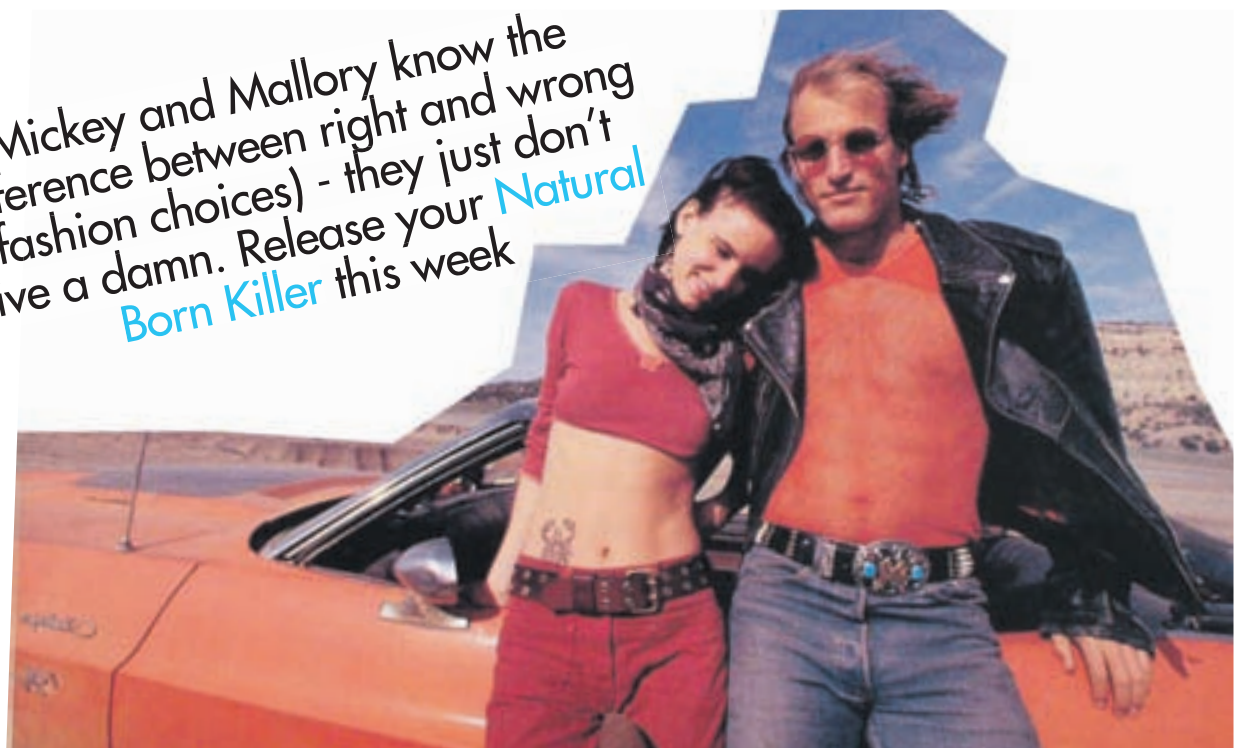


TOP 5 TUMBLR-SPIRATION

1. kreayshawn.tumblr.com
2. mylittleponyhair.tumblr.com
3. pokexfashion.tumblr.com
4. kellieandrews.tumblr.com
5. selleckwaterfallsandwich.tumblr.com



Mickey and Mallory know the difference between right and wrong (fashion choices) - they just don't give a damn. Release your **Natural Born Killer** this week



Lacrosse Blues ease past Manchester



LAURA KIRK

Cambridge make a play towards the Manchester goal

by Isy Foster
LACROSSE CAPTAIN

The Lacrosse Blues continued their unbeaten season with an impressive performance against Manchester in the quarter-final of the BUCS championship. Buoyed by the return of co-Captain Alana Livesey who had been away on international duty with the Senior England Team, the Blues dominated Manchester throughout the game in freezing cold temperatures.

The Blues started slowly, unable to capitalise on numerous chances and uncharacteristically throwing away possession. After this scrappy start, the Blues began to show some of the

finishing prowess that has seen them go from strength to strength this season. Goals from Daniella Allard and Laura Plant gave Cambridge the upper-hand from early on, accompanied by some

'Anna Pugh was able to dance through their entire defence'

slick finishing by Livesey. Manchester's attacking opportunities were few and far between, but they were able to exploit one such opportunity, bringing the score to 8-1 at half-time.

From then on it was one-way traffic,

Cambridge enjoying almost 100% of the possession and some excellent finishing from Ellie Russel and Welsh international Ellie Walshe. With Manchester withering from the barrage of Cambridge attacking moves, Anna Pugh was able to dance through their entire defence to score a superb solo goal, bringing the score to 17-2 at the final whistle.

The Blues will be delighted with the way they have started the second half of the season, especially as they build towards Varsity at the end of February. They face a tougher challenge in the semi-final, coming up against a Bristol side fresh from victory over reigning champions Durham.

Blues are what Blues eat

by Adam Fuller

The Cambridge students are notorious for their academic discipline. From waking at 8.58am to dash to your lecture in spite of a heavy night in Cindies, to revising noon and night during exam term, Cambridge students show great commitment to doing work right. For most students, what they do outside the library is less regimented. If you want to enjoy your post-essay haze watching Desperate Housewives and devouring Maryland cookies, you can go right ahead. Sportsmen and women, however, are often not at liberty to treat their bodies in such a careless fashion. Varsity Sport met some Cambridge Blues whose commitment to sport dictates what they eat.

Of all the sportsmen in Cambridge, boxers are perhaps the most diet conscious as they try and make their weight. When training, Blues lightweight Chris Kelly eats seven small meals a day, mostly high protein, low carb affairs, "trying to get your body to strip fat without compromising muscle." With lots of white meat and protein shakes, it seems like a very

lean diet for a sportsman. Directly pre-training is when it's time to load up on carbs in the form of toast or a banana but even so "it can leave you feeling very drained if training is intense". As to the long-term effects, Chris admits that it varies, but says he's developed an addiction to Special K as a result of the diet.

'If chicken kiev's are on in hall, I always have at least two'

Blues rower Caroline Reid is under similar strict instructions, but her main focus is less on losing weight and more on eating enough to support an intensive training regime. The goal is to eat "in the region of 3000 calories a day", with two breakfasts (pre- and post-training), a sizeable lunch ("baked sweet potato with beans and a poached egg, followed by fruit for pudding"), a snack before evening training then a larger carb based meal afterwards.

Caroline says that it's less what she eats that has changed and more "the

amount of food", though her growing propensity for coffee will resonate with boaties Uni-wide. She indicates that with "weekly weigh in sessions" you can't go wild, but there's still room for treats, recommending a "peanut butter and jam toastie after a long, cold training session".

It's not all diet charts and responsible eating, however. Fresher hockey player Will Cairns has slotted comfortably into the Blues, and he is certain that his diet is a big part of his success. "If chicken kiev's are on in hall, I always have at least two", he says, "and there's nothing like cheesy chips from the vans after a night out". He is quick to salute the curative nature of the Tomahawk, the signature drink of the Hawks Club, and is rapturous on the subject of the enormous Hawks burger, complete with bacon, egg and cheese.

A pedantic nutritionist might take some issue with his stance, suggesting that he could be affecting his on field potential. For the rest of us, however, it is a relief to learn that not all sportsmen are Spartan and, as we reach for just one more iced bun, we could still get a Blue after all.

Kickabout

TIM KENNETT

Mario Balotelli: the ultimate celebrity?



When I braved Lola Lo last week, I enjoyed watching my friend rampaging around the light-up dancefloor. In a state of inebriation, he seemingly indulged his every impulse. Mostly this involved vigorously licking unfortunate victims. He also pulled some crazy moves.

While at the time I was humiliated by his actions, thinking back on the traumatic events of that Thursday night has provided food for thought. The rash impulses of a drunken young male may be somewhat unsavoury, but my friend's ability to act on said desires was, in its way, admirable. Certainly I could look to be more impulsive on occasion.

Which brings me to Mario Balotelli, currently my favourite footballer. Not because of his magnificent on-the-pitch ability – although he is pretty good – but because of his consistently hilarious off-the-pitch lad-banter. The most recent of his antics is a good illustration: apparently Balotelli entered a local school, needing to the use the toilet. After relieving himself, Mr Balotelli then introduced himself to pupils before heading to the staff room to have a quick chat with the faculty.

What is beautiful about this story is Balotelli's rashness. He seems to just have an impulse and instantly follow it through, to an extent most of us could only dream of. 'I need the toilet,' he thinks, 'and that school might have one.' Where a lesser man might have

held on until getting home, Super Mario was immediately satisfied.

Such rashness is at odds with much of modern football and modern celebrity. Everyone in the public eye has agents and managers and PR firms organising their every move. This, I suspect, is why scandals like Ryan Giggs's affair with his brother's wife are such big news (besides all that superinjunction stuff): clearly, this is unmediated information. It gives the public a glimpse at the real characters of the stars.

Footballers are in a curious position, adored by millions, but really known by none. This is why Balotelli is such a phenomenon. He oozes character. And this character has given him fame far beyond his sporting achievements.

His other great advantage is that his actions are not universally despicable. What we discover about Giggs, or Wayne Rooney, or Ashley Cole, is merely a predilection for sordid extra-marital affairs. These men appear mean. Balotelli seems exuberant and generous hearted. He once reportedly gave his casino winnings to a nearby tramp. Another time, he resolved a child's bullying problem.

These acts of charity are too bizarre to be PR stunts. They are acts of a kind of genius based on pure impulse. In the staid, tedious, predictable world of modern celebrity, we need more tabloid stars like Balotelli. More genuine eccentrics. More players fans can feel genuine affection for.



INTERVIEW

Off the field

This week **Olivia Fitzgerald** meets Chris Marriott, Head Coach for the university hockey club.

When did you start coaching hockey?

I took a coaching qualification in 1996 when a back injury forced me to stop playing to any decent level. I couldn't see myself not involved in the game and had always enjoyed analysing skills and tactics so a move into coaching seemed obvious.

Favourite part of the job?

Winning rates pretty highly! Seriously though, although it sounds cheesy, I do get a great deal of pleasure in helping teams and individual players to develop over the course of a season. Seeing something that the guys and girls have discussed and practiced going right in a game is really satisfying.

Worst part of the job?

It's not much fun standing out on the pitch at Wilby for 6 hours in the freezing cold! I actually live in Cardiff with my wife Jane and during the hockey season I only get home to her for a day a week so spending so much time away is really tough.

How would you describe the typical Cambridge University Hockey player?

Busy, skint, tired and

hungry possibly! Thankfully they are all different, it would be a much less interesting job otherwise.

What do you do in your spare time?

Football! Now that I am Head Coach to all of the the mens and womens teams, I don't really have much spare time, but I try to get to watch the Cardiff Blues play if my trips back to Wales coincide with a game. I hack my way around a golf course from time to time, and I like reading sporting biographies.

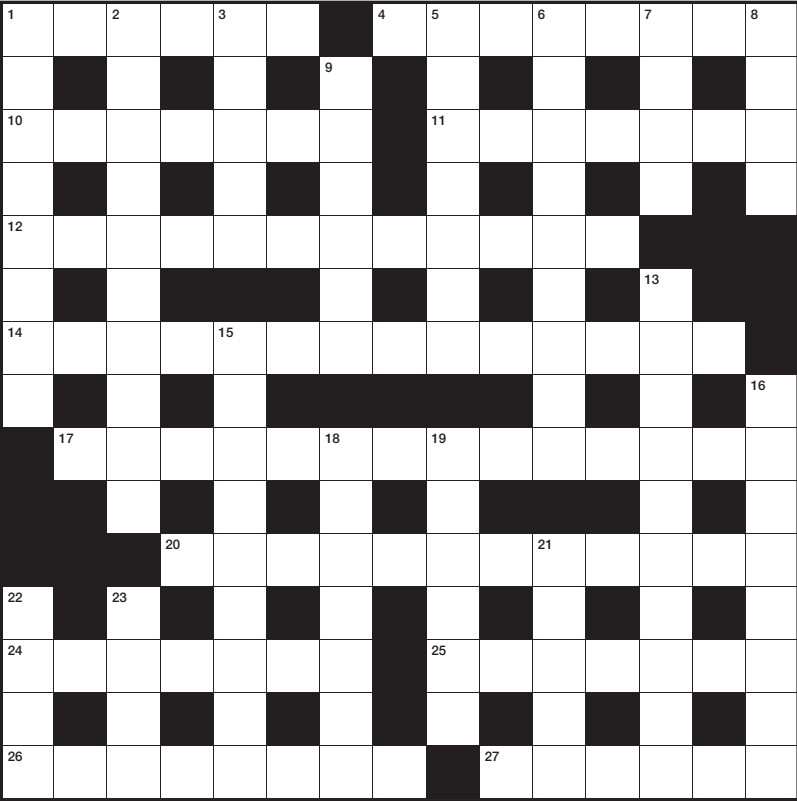
With his teams playing a total of six Varsity matches before the end of March, Varsity Sport wishes Coach Chris the best of luck!

● Each week Varsity will be featuring 'Off the field', meeting someone whose work to support the teams of Cambridge is not always appropriately acknowledged. If you have a particular 'Unheralded Hero' who you think deserves recognition, please email sport@varsity.co.uk with your nomination.



Give us a smile, Chris

Varsity Crossword **NO. 537**



ACROSS

- 1 Make hungry sucker eat in the morning (6)
4 Long after principal's inconvenience (8)
10 Bitterness in veteran courage (7)
11 Found short hair on a Teddy boy (7)
12 Spokesmen starting wish list with deeds (12)
14 24 7 drunk chocolate blend (6-3-5)
17 Imposing impossibly long sentence (6,4,4)
20 Ordered right out, mostly, as three quarters of noblemen (7,5)
24 Spymaster in failed policy to do with games (7)
25 Almost make a claim or come back briskly (7)
26 Trapped in basement, it led to being given the right (8)
27 24 7 in 48 (6)

DOWN

- 1 Renounce in favour of second don (8)
2 In auction site, go after French mountain resort (7,3)
3 24 7 in 88 (5)
5 Poem where end of line has sound of wooden shoe (7)
6 Another latched on to 24 event (9)
7 Urban area at half capacity (4)
8 Current boy (4)
9 Doctor wrote back: "Major problem with timber" (3,3)
13 Played in friendly game with CD rims shuffled (10)
15 Club together at first in approaching notice (9)
16 Sweeteners measured out with this number: snake loves being inside (8)
18 Crosshairs, for example, let rice be cooked (7)
19 University actor that's poor yet everyone is captivated (6)
21 Good day to back out of Bard's work (5)
22 24 7 in 60 (4)
23 Complaint in street by outskirts of 7 (4)

Set by Cookie

The **Fab**
Varsity Quiz

1. What is Bob Dylan's real name?
2. What animal famously killed suffragette Emily Davison?
3. How long is the longest ever hunger strike?
4. Which ice-hockey team have rioted twice after losing in a cup final?
5. What is the only American city to have brought the US Army twice during the 20th century to suppress a major riot?
6. Which singer recently told fans to steal his record rather than pay the over-the-odds for the boxset?
7. Which literary prize is awarded every year for 'making political writing into art'?
8. Richard Ayoade's big break came in the successful Channel 4 comedy, The IT Crowd. What was the name of his character?
9. A 2008 Entertainment Weekly poll placed which film as 'The most controversial of all time'?

ANSWERS: 1. Robert Allen Zimmerman 2. King's horse 3. Over 500 weeks, carried out by from Chanu Sharmila 4. Vancouver Canucks 5. Detroit 6. Elvis Costello 7. The Orwell prize; which featured writer Nick Cohen won in 2008 8. Mosses 9. The Passion of the Christ

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SPORT

22 **Lacrosse: Women's Blues dispatch Manchester**

Gown smash Town



Aron Schleider's relentless pressure kept his opponent pinned to the ropes, earning a standing eight count in the final round and a split decision victory to give CUABC the lead

GOWN TOWN 8 1by Oli Goldstein
BOXING CORRESPONDENT

On a night of glorious action, Cambridge University Amateur Boxing Club recorded a resounding 8-1 victory in the annual 'Town Vs Gown' event. Held at the Guildhall, the 500 spectators were treated to a night that showcased the finer elements of the sweet science: from some silky boxing skills to heavy knockouts, this night had it all.

The first bout set the tone for the evening, as Greg Nance and Simon Senaussi fought in an all-Cambridge opener. Senaussi, fighting out of the blue corner, displayed some quick feet and slippery lateral movement on the back foot, as Nance struggled to pin the smaller man down. Senaussi's defensive smarts would eventually earn him a deserved unanimous decision.

'From silky boxing skills to heavy knockouts'

Looking for his first competitive win, Aron Schleider of St Edmund's provided the crowd with a thrilling encounter in the first 'Town Vs Gown' meeting. Having burst from the corner after the opening bell, Schleider's relentless pressure kept his opponent pinned to the ropes, earning a standing eight count in the final round and a split decision victory to give CUABC the lead.

Chris Perry would continue Schleider's good work in the next bout, regularly trading hard shots with Daniel Aero of the town. Despite Aero impressing in spots, Perry's stiff jab

allowed him to control the pace of the fight, before both fighters opened up in an exciting final round. Bloodied and bruised, Perry took a clear unanimous decision to put Cambridge 2-0 up.

"Hoping to turn the tables on the bad guys," Nick Edelman battered opponent Andrew Butcher before a clean knockout in the final round. Sensing the need to attack, Butcher left himself wide open for a thunderous straight right from Edelman, the Hughes Hall lawyer eventually stopping his opponent after a series of hard shots.

However, controversy would surface in the next bout as Kris Ren was denied victory by some dubious judging after his fight with Daniel Van. Despite a standing eight count in the opening round, Ren was able to make his agricultural opponent miss consistently, frustrating him and landing with clean shots on the back foot. However, for all his good work, Ren was denied victory as the fight was awarded to Van by majority decision.

CUABC refused to let this setback stand in their way, however, as Sam Burgess triumphed by third round technical knockout in a messy affair with Joel Saul. His opponent in constant motion, Burgess remained patient throughout, eventually getting through with a barrage of punches that saw Saul's corner throw in the towel.

4-1 up, Cambridge's dominance continued in the second half of the evening. After an action-packed brawl that saw King's Richard Rowlands triumph over Fitzwilliam's Rob Liu in the second all-University bout of the evening, Seb Pender recorded a superb victory over tricky southpaw Phil Richardson. Pender's excellent balance and footwork ensured that he was able to force Richardson off balance consistently,

hammering home his advantage with a hard right hand down the pipe that caught Richardson unaware time and time again.

With Pender triumphing via unanimous decision, former Oxford Blue Borna Guevel won a hard-fought encounter with Kris Loginvos of Wisbeach ABC. Boxing behind a firm jab, Guevel was able to force his opponent backwards almost at will, taking the centre of the ring and remaining on the front foot throughout. With both men

tiring, Guevel was able to keep up the pressure and grind out a deserved decision victory.

In the final bout, heavyweight Chris Meunce was able to finish the job, with a very impressive unanimous victory over his Town opponent.

Forced to endure numerous defeats in recent years, this was a night to remember for CUABC. Now coached by former assistant Lee Mitchell, the team can be rightly proud of its efforts, eventually coming out 8-1 victors.

Footballers reignite Addenbrooke's Cup

by Paul Hartley
CUAFC CAPTAIN

On Wednesday 8th February at 7pm the football Blues take on a Cambridge United XI in a charity match for the Addenbrooke's Cup. The Grange Road fixture will provide a stern test for the Blues who reignite the 'Town vs. Gown' football rivalry.

An Addenbrooke's Cup match of one sort or another has taken place annually for many years now. Each year the aim is to raise money for the Cambridge Sports and Exercise Medicine Unit at Addenbrooke's Hospital and this year's fixture will raise money through a £3 entry fee. Many years ago this 'Town vs. Gown' match was an annual occurrence, however this tradition began to subside a decade ago when the time commitments of the two clubs became too much.

In recent years, various teams have

played for the cup, but the success of the fixture as a fundraising exercise has been limited. Thanks to the hard work of St. Catharine's fellow and CUAFC President Dr John Little, Cambridge United and Cambridgeshire FA, the 'Town vs. gown' format returns this year.

The Blues have performed well this season, winning five of six league games, but facing a host of professional players will give them a much bigger challenge. However this can only stand them in good stead as they build towards the Varsity Match at the end of this term. The game should also provide an opportunity for the Blues to build support for the big match against Oxford, with this year's football Varsity Match, the 128th, taking place at Cambridge United's Abbey Stadium on the evening of March 13th.

Success at the IIG

UNIVERSITY A number of Cambridge athletes competed last weekend at the London Indoor Games. Noteworthy performances included Amin Ahmadnia running a season's best 7.21 in the 60m, while former men's captain Mark Dyble ran a season's best 22.54s in the 200m. The highlight, however, was Toby Haseler's 13.29m throw in the shot, comfortably achieving the Blues standard.

The Blues now look forward to facing Oxford at the indoor Varsity Field Events and Relays event in March.

Blues continue winning ways

UNIVERSITY The Blues recorded a 3-2 victory over Northampton on Wednesday, although the scoreline did not reflect Cambridge's dominance. The Blues conceded early on but the response came when James May shot firmly into the Northampton goal. The second half saw another great strike, this time from Jamie Rutt, putting the Blues 2-1 up before Rick Totten finished a flowing Blues move.

Late on in the game the Blues allowed Northampton a soft second goal, but the result was never really in doubt. Had it not been for an inspired performance from the Northampton keeper and below par finishing from the Blues, the scoreline could have been considerably higher.

John's worry Cats

COLLEGE College Hockey almost saw an upset this week, as St Cats snatched hope away from a plucky St John's side in a bitterly fought 1-0 game. John's can only hope for Cats to trip up later in term. After Jesus' relegation last term, the top division needed a whipping boy. Emma have stepped up to fill the void, losing 14-1 to Old Leysians after a 7-0 defeat last week.

In Division 2 Jesus dismissed Fitzwilliam 10-0, making next week's Homerton-Jesus fixture a likely decider for promotion. Meanwhile in Division 3, Trinity made a cracking debut performance of the term against St Cats IIs, final score 10-0.

In Men's Cuppers both Jesus and St Cats pumelled their opposition to progress to the semi-finals.

Cambridge crush RAF Ladies

UNIVERSITY After an emphatic 77-6 victory against the Oxford second team, the Blues went into this game against the RAF ladies on a high and with a strong side. Captain Catherine Nezich quickly went to work, driving to the basket for easy layups. Katerina Glyniadaki made the most of her height advantage, making some powerful moves in the post. Taking an easy lead early on, Cambridge never looked back, with the final score 53-31.