

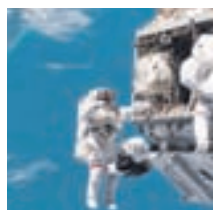
WEEK
07
LENT
2012

VARSITY



The
Independent
Student
Newspaper
est. 1947

Friday 2nd March 2012
Issue No 756 | varsity.co.uk



7 *Expensive experiments*



12 Listings: *'My Week in Pictures' follows a pair of 1st years from Emmanuel*



17 Art: *Why aren't comics given the respect they deserve?*



20 Fashion: *With the help of some furry friends, this week's shoot kits you out for the spring*

Dons say no

Academics react against the University's handling of the Willetts protest last term

by Matt Russell
NEWS EDITOR

Students and academics have challenged the University over the decision to take disciplinary action against one student for their role in the David Willetts protest last November.

The University have said that action has been taken for the student's role in "impeding freedom of speech", but questions have been raised as the student was part of a wider protest organised by Cambridge Defend Education (CDE).

Varsity has learned that CDE plan to publish a 'Spartacus' letter, showing support for the individual.

In the letter, they say: "We regard the persecution of a single, junior member of the University, whose actions did not relevantly differ from our own, as arbitrary and wrong. We therefore ask to be given the same charge."

This follows a letter addressed to the Vice-Chancellor, Sir Leszek Borysiewicz, that was signed by over 60 academics condemning the University's actions.

It was sent privately to the Vice-Chancellor on the 21st February.

However, no reply was received from Sir Leszek's office, and so the letter was published in full on CDE's website, along with the names of the academics who signed the letter.

CDE's letter echoes the academics', where they point out that over fifty senior members of the University issued a statement at the time agreeing that the protest and occupation were "proportionate and justified".

Fears were also raised that, by

targeting one student, the university "could reasonably be supposed to intimidate this individual, which therefore represents a failure of the University's moral duty to them."

It consequently "call[s] on the University authorities not to persecute those involved in the protest; and ask that the University strike a more appropriate balance between protecting its members' rights to freedom of assembly and association and the right of others to freedom of speech."

With the University appearing to maintain photographic and audio-visual records of the students involved, there are worries that this signals "a move towards a 'surveillance culture'".

It is therefore suggested that the University's reasons for disciplining the student may be hypocritical, as such a move "would be incompatible with freedom of expression within the University."

Bryony Bates, second-year King's English student, told *Varsity*: "I didn't agree with the way the Willetts talk was disrupted, but I do think the University's response is suspicious."

"It seems extreme to me to discipline just one student when there were so many others there protesting and disrupting the talk too."

A spokesperson for the University said: "The University Advocate is an independent authority and, in deciding whether to bring charges against a member of the University, does not act under the direction of any officer or body of the University."

"No further comment can be made while the case is ongoing."



Features: A roundup of the best spots to escape to in and out of Cambridge, from The University Botanical Garden (above), to a weekend break in Porto

10-11

"Every time the library opens there is a new selection, a new pattern arranged, adapting to new facilities. What's new today is that it's easier than ever to find each other, but also to get lost."



Interview with the
Itinerant Librarian

15

MUSIC *The Shins, School of Seven Bells*

BOOKS *Lavinia Greenlaw, John Lanchester*

FILM *The Best Exotic Marigold Hotel*

THEATRE *Paxman's Party: voucher on p. 23. Don't miss out*

THEATRE *The Country, The Collector*

WEEKEND WEATHER



A quarter of University courses axed since 2006

by Stephanie Barrett
NEWS EDITOR

27% of University undergraduate courses in England have been axed in the last six years, a report by the University and College Union (UCU) has revealed.

The study has shown that since 2006, the number of full-time undergraduate courses has decreased from 70,052 to 51,116, despite an increase in students.

These findings come from an analysis of data from UCAS, which determined

which areas of the UK have seen the greatest decline in course options and identified large disparities emerging between regions and the home nations.

England has suffered the biggest reduction, with 31% of courses being cut in the face of potential tuition fees of £9,000, compared to 24% in Northern Ireland and only 3% in Scotland, with the lowest tuition fees.

Across England, this discrepancy continues. 47% of undergraduate courses in the South-West have disappeared, compared to only 1% in the

East Midlands.

Notably in London, the city ranked second best in the world for students, course options have been slashed by a third.

Single-subject courses have dropped by 15%, while arts and humanities have fallen by 14%.

The UCU General Secretary, Sally Hunt, commented that "While successive governments have been dreaming up new ways to increase the cost of going to university, the range of subjects available to students has fallen

massively."

"As student numbers have continued to rise, choice has fallen across almost all disciplines, including STEM subjects, which governments have pledged to protect."

"If we want to compete globally, we simply cannot have areas of the country where students do not have access to a broad range of courses."

Bahram Bekhradnia, director of Higher Education Policy Institute, believes that "rationalising the number of courses isn't necessarily a bad thing."

Once a newspaper touches a story, the facts are lost forever, even to the protagonists – Norman Mailer

Inside

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

VARSITY
BLOGS

Verified: *This week those anonymous myth-busting blue-scis take on the winter chill as Tobias Gerken warns us against climate skeptics.*

Vice: *As the old hymn goes it's all 'food, glorious food,' right? SORT OF NO. Lucy James takes on those awful awful people, fussy eaters. For food without the fuss, Helena Pike runs headlong into the Indigo coffee house. She says for cake. We think it was to write a lovely blog.*

Vulture: *Absolutely loads from our Vulture team this week. Alex Hitchcock continues his emotionally moving foray through the world of jazz (this week, improvisation); Annie Raff wants to know where we draw the line of Too Much Information; and Gabbie Schwarz continues her illustration series 'Gilt' with a look at individuals who write and illustrate.*

Team List (What do you waste your money on?)
Editors Madeleine Morley and Louise Benson
editor@varsity.co.uk (Cocktail of the week)
Business Manager Michael Derringer
business@varsity.co.uk (Clare Ents)
Senior Arts Editor Zoe Large
associate@varsity.co.uk (Disposable cameras)
News Editors Stephanie Barrett, Helen Charman, Matt Russell, Rosie Sargeant
news@varsity.co.uk (Branded coffee shop coffees)
Online Editor James Vincent
online@varsity.co.uk (Keeping in contact with loved ones)
Science and Theatre Editor Helen Cahill
science@varsity.co.uk (Trips to the theatre - OBVIOUSLY)
Perspectives Editors Emily Fitzell & Lawrence Dunn
comment@varsity.co.uk (Faberge eggs)
Features Editor Katy Browne
features@varsity.co.uk (Books that have nice covers but no real merit)
Music Editor Rory Williamson
music@varsity.co.uk (Coffee and alcohol)
Books Editor Charlotte Keith
books@varsity.co.uk (Library fines)
Film/TV Editor India Ross
film@varsity.co.uk (Star Trek Memorabilia)
Art Editor Holly Gupta
arts@varsity.co.uk (Train fares)
Fashion Editors Claire Healy & Naomi Pallas
fashion@varsity.co.uk (FASHION!)
Sport Editors Laura Kirk, Olivia Fitzgerald, Adam Fuller
sport@varsity.co.uk (Personal training)
VarsiTV Editor Vicki Perrin
vvtv@varsity.co.uk (Business cards)
Podcasts Editor Patrick Sykes
podcasts@varsity.co.uk (Bribes for the Union)
Business & Advertising Associate Tristan Dunn
business@varsity.co.uk ('Future investment banker: kerching!')
Chief Sub Editor Alice Bolland (Taxis)
Design Louise Benson and Madeleine Morley
Chief Illustrator Lizzie Marx
Week 5 Sub Editors Bryony Bates, Joanne Stewart, Jonny Barlow
Varsity Board Dr Michael Franklin (Chair), Prof. Peter Robinson, Dr Tim Harris, Mr Chris V Wright, Mr Michael Derringer, Ms Alice Hancock (Varsity Society President), Ms Charlotte WU, Mr Rhys Trehanne, Mr Laurie Martin, Ms Louise Benson, Ms Madeleine Morley & Mr Tristan Dunn

NEWS

Spring has sprung

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Crocuses give Cambridge a splash of colour after heavy snow - and about time too

SCIENCE

Rock of the week

7

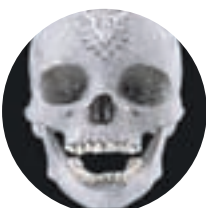


This week, regular hottie Siobhan discovers the quixotic qualities of quartz: quite a catch!

PERSPECTIVES

Art as commodity

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Is Damien Hirst's Tate Modern retrospective justified? Or a £50000000 diamond encrusted skull, for that matter?

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Watersprite Festival

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Never heard of that guy in the bubble to the left? Us neither. He's just one of members film industry who discuss the tricks of the trade. Our VarsiTV editor reports

ART

Lucian Freud

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The work of a British art icon, currently on display at London's National Portrait Gallery, reviewed

SPORT

Volleyball

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Volleyball Blues' double Varsity victory

DON'T FORGET

The Varsity Podcasts

Post

Driver or vehicle?

Dear Film Editor,

Reading your column in last week's issue of *Varsity*, I was affronted to see your disparaging remarks on 'big-name' actors of our generation, particularly regarding Brad Pitt. Pitt in *Fight Club* forces me to defend him. Whilst the film itself was a bolt of truth – art at its best – even in the company of Norton and Bonham Carter, Pitt was more than a passenger. He deserves some recognition for its many subtleties.

Kind regards,
DR ZW GREEN-THOMPSON

Legalisation: the road to addiction?

Re. 'Legalisation: the only way out of addiction' by former doctor and writer Max Rendall, published last week in our 'Perspectives' section

Dear Editors,

There is a mistake in your headline. It should read: "Legalisation is a main highway to addiction".

Prescription drugs are legal, and look at the millions of pensioners addicted to the benzodiazepine and all range of legalised drugs. Same goes for alcohol and tobacco.

It is not the legal definition of a drug which makes it addictive. It is its chemical structure and the usage of it, and the way out of addiction is to learn HOW to quit. The absolute paucity of psycho-pharmaceutical "treatments" have served only to emphasise that legalisation only continues addiction, and that the only way out of it is via DEMAND REDUCTION.

So lets get real. Usage of an addictive substance, NOT its legal description is what cause addiction, and legalisation, decriminalisation and liberalisation are ALL factors which encourage usage rather than reducing demand. Abstinence is the only safe, humane and socially and economically worthwhile goal.

KENNETH ECKERSLEY
CEO Addiction Recovery Training Services (ARTS).

EDITORIAL

Spotlight: how to create a headline

This week, media attention homed in on two stories first covered by *Varsity* last week. Firstly, a typo on the front page concerning our drug survey created classic tabloid media hype, with articles suggesting that '1 in 7 Cambridge Students push drugs to pay for their degrees'. Instead of clarifying the information from our story, which was immediately corrected online, there was - in certain news sources - continued reporting of the old statistic. And so, to clarify here, the heading ought to have read '14% of students who admitted to drug usage in our survey have also sold drugs to their peers'.

434 students completed the survey, and this is still a result worth thinking about, but it must be remembered that the nature of such surveys is that they will never be wholly accurate and inevitably represent a very small sample. Ours was no different, and was not definitive - rather, it was a selective snapshot. The survey in itself was absolutely not suggesting that 1 in 7 students push drugs to their peers; a very small minority who filled in the survey indicated that they might have done so.

We apologise for the confusion that our subheading created, and realise how careful we must to be in a world where any hint at sensationalism can so easily become viral even with distortion - accidental or otherwise - of the truth.

The second story creating worldwide news headlines was the CUSU women's campaign's petition to disinvite Dominique Strauss-Kahn to the Union next week. The Union's current termcard is easily figured as solely scrabbling for headlines, inviting speakers who they believe will generate significant media coverage. In that sense, extending their invitation to DSK was inevitably

destined to create the sort of furore it has, and the Union surely could have expected this. In one sense, if cheap controversy is what they are after, it was a classic booking, and they should be applauded: job done, fuss caused, controversy ensues. And all this in full knowledge that the idea of him coming to Cambridge, with all the intellectual accolade to be taken from it even by association, causes discomfort, distaste and a certain amount of outrage.

Inviting the likes of DSK and Katie Price is safely sensationalist and serves to demonstrate to us that the Union's interest lies more in condoning controversial, mainstream, tabloid choices, rather than stimulating genuine debate about authentically challenging and relevant contemporary issues. Inviting DSK was not radical or provocative, it was superficial and obvious. The DSK case has explicitly demonstrated that in fact the Union's motivation in their choice of speakers is at best tacky and at worst deeply worrying.

Students are waking up to this, and in future, the Union is going to have to realign their motives. Nestled in Cambridge, it is easy to overlook the University's international reputation. *Varsity* and the Union alike hold a place at the centre of this media spotlight. It is therefore imperative that events and debates at the Union are original and intellectually provocative, and not part of some self-publicising merry-go-round.



Madeleine Morley & Louise Benson
Editors, Lent 2012

Jarvis's new clothes

Dear Music Editor

I am totally gob-smacked. What a sad day for Literature that your interview last week, Jarvis Cocker, (one of the most prominent cases of the Emperor's New Clothes in modern Culture) has been published by, of all publishers, Faber. It all serves to bolster the opinion that, it's not how good you are but who you know.

The only thing that he's ever been good at is marketing himself. I feel sick.
GARY BINKS

Coffee until the day I die

Re. 'Coffee can cause a whole latte problems', published last week in our 'Science' section

Dear Editors,

Humbug. Humbug, I say! What about coffee's wonderful neuroprotective effects? It can cut the rate of Parkinsons and Alzheimers by as much as 80%. So I'll be living it up with a wide grin on my face, doing stack and stacks of things, right up until my heart

explodes. While the decaffeinated will slowly find their faculties withering away into nothingness.

Which way would you prefer to go?
HUGO SCHMIDT

Our right to a voice

Re. 'Delusions of non-dispute' by John Wallis, published on varsity.co.uk

Dear Editors,

The key fact is that Argentina has as a fundamental part of their constitution the recovery of the sovereignty of the Falkland Islands. We would love better relationships with them, but if the only thing they will discuss is sovereignty, and the only thing we can't discuss is sovereignty, it doesn't leave us much of an opportunity. I should also point out that they don't see us as having any voice in this at all. We are an 'implanted population' to them (even though it's been 9 generations) and will only talk to the UK gov't. I accept that you recognise our right to a voice, but they don't.

CLARE COCKWELL
(St Edmunds, 1991)



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INTERVIEW

Mauricio Rodríguez

Siobhan Coskeran meets the Ambassador eager to alter the false perceptions of a surprisingly dynamic Colombia

Mauricio Rodríguez is not the intimidating man that he should be. Before being appointed as Colombian Ambassador to the UK in 2009, he founded a newspaper, hosted a weekly television programme, taught at several leading Colombian universities, and wrote six books. But as we sit down to talk, it quickly becomes clear that, despite his impressive career, he is remarkably affable and genuinely humbled by the honour of serving his country.

Representing a country haunted by out-dated and inaccurate perceptions is far from easy, however. Discussing his role so far, he admits: "The biggest challenge for any Colombian ambassador is to close the gap between perception and reality." Colombia, Ambassador Rodríguez insists, is not the violent and drug-riddled country of popular imagination. The civil conflict that has defined Colombian politics for as long as many can remember is now entering its 48th year, but over the past decade great advances have been made.

The murder rate has decreased by 60 per cent, the country's largest paramilitary group has been demobilised, and President Santos is now set to enter into peace talks with the Revolutionary Armed Forces of Colombia (FARC), a

Marxist guerrilla group.

Ten years ago, when the rebels controlled around one third of the country, negotiations between the Colombian government and the FARC fell through. Since then, however, around \$6 billion has been spent on tackling the cocaine production that funds guerrilla action, their leadership has been decimated, and membership numbers have halved.

'Colombia is a country that has many lessons to teach to the rest of the world, to help all other nations to avoid our mistakes'

On Monday, a big step forward was taken as the FARC pledged to end the practice of kidnapping and to release the hostages they hold. But Rodríguez, like his President, doesn't believe that the government should jump into peace talks just yet.

Last year, the FARC announced that it would release six hostages, but then retracted the promise. And just three months ago, four hostages that had been held for over twelve years were killed. In order to open peace talks, the

FARC will have to prove that they can be trusted. Rodríguez is optimistic, but remains realistic: "We'll have to wait and see."

The Ambassador doesn't want to dwell on Colombia's problems, though. "Ten or twelve years ago we were declared by Foreign Policy, a think tank magazine, as a 'failing state'. Nowadays we are recognised as a rising star, as a country that came from the brink of collapse and was able to solve most of its problems."

More and more funds are being channelled into social programmes such as the building of hospitals, schools, and roads, reflecting a widespread feeling that huge amounts of money should no longer be squandered on conflict.

Those problems that still remain, he stresses, need to be tackled in a global context. The so-called 'War on Drugs' that has been undertaken with the support of the USA has made progress since 2000, but it is not enough; the drugs trade is still prominent and Colombia remains the world's largest producer of cocaine. Rodríguez wants to stimulate debate between countries about how this can be more effectively solved.

"In the fight against drugs, responsibility rests not only with the producers but with those countries where demand



Mauricio Rodríguez discusses important recent advances made in Colombia

is greatest, particularly in Europe and the USA. No solution can be total if it is concentrated in one country; the problem simply moves elsewhere. As the production of narcotics in Colombia has been targeted, the problem has only shifted to Central America."

It is perhaps this willingness to work in a global context that has helped Colombia's growing importance on the world stage. His country's position on the UN's Security Council, the Ambassador believes, is recognition of Colombian expertise at dealing with delicate situations and resolving conflict: "We are a country that has many lessons to teach to the rest of the world, to help all other nations to avoid our mistakes."

Economically, too, Colombia is increasing in strength. HSBC has

recently predicted that by 2050 Colombia will play a decisive role in global economics. "I am very, very optimistic about our future. I think that we are moving very fast in the right direction."

Emphasising this bright future, Rodríguez ends with an invitation. As Europe struggles through an economic crisis, Colombia presents an attractive opportunity. Not only is the country known for its vibrant culture and friendly population, to which the Ambassador himself is a testament, but it is fertile ground for a variety of careers, from starting a business to undertaking academic research. The perfect destination, Rodríguez believes, for graduates disillusioned with the poor state of Britain's job market.

"As our tourism slogan says, 'The only risk is wanting to stay!'"

Gender Symposium 2012

Appearances of Gender

Friday 10:00^{am} - 16:15^{pm}
9th March 2012

**Palmerston Room,
Fisher Building, St John's College,
Cambridge**

*This event is part of the
University of Cambridge
Centre for Gender Studies
Public Event Series,
kindly supported by
Cambridge University Press.*



**UNIVERSITY OF
CAMBRIDGE**
Centre for Gender Studies

TeachFirst

*'Young people don't
fail in education:
education fails
them and that's
not acceptable'*

*Kafilat Agboola, taught Science,
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* Sutton Trust, 2010

Vet students fight to save the white rhino

CAMBRIDGE Two students of Cambridge University veterinary school are leading a campaign to help save the nearly extinct white rhino after returning from a observation course in South Africa.

Thom Jenkins and Nadia Alnaimi set up Team Rhino after being shocked by the effects of the demand for black market rhino horn and the poaching it encourages that they witnessed whilst in game reserves in South Africa.

Team Rhino has raised £1,000 to date and it is working in conjunction with the Save the Rhino campaign to support its anti-poaching methods.

The white rhino is now officially classified as 'near threatened', and Jenkins and Alnaimi spent much of their time in South Africa learning about strategies to foil poachers.

Rhino horn currently sells for around £50,000 per kilogram, making it more valuable than gold or heroin. Demand is constantly increasing due to a widespread belief in Asian countries that powdered down rhino horn can cure certain types of cancer.

Fewer Welsh pupils get to Oxbridge

NATIONAL New figures show that the number of Welsh students being accepted into either Oxford or Cambridge universities has halved over the past 10 years.

Whilst in 2000 34% of applicants to Oxford University from Wales were accepted, in 2010 only 17% of the 436 people from Wales who applied were successful. At Cambridge, the percentage dropped from 31% to 22% over the same time period.

Since 2008, Wales has had the lowest rate of successful Cambridge applications of all UK regions.

Shadow Education Minister Angela Burns described the decline as "worrying", claiming, "Not enough is being done across the academic spectrum in Wales to encourage our brightest and talented young people to strive to greater achievements."

However, Luke Young, president of NUS Wales, responded that we should not take these figures relating to Oxbridge as representative of a decline in the achievement of Welsh students.

Academics faced with death threats

INTERNATIONAL Two academics who have argued that parents should be able to have their baby killed if it turns out to be disabled when it is born have received death threats, it was revealed this week.

The article, entitled "After-birth abortion: Why should the baby live?", was written by two academics with links to Oxford and Cambridge.

They argued, "The moral status of an infant is equivalent to that of a fetus in the sense that both lack those properties that justify the attribution of a right to life to an individual."

The authors wrote that killing a newborn – termed 'after-birth abortion' – "should be permissible in all the cases where abortion is, including cases where the newborn is not disabled".

Julian Savulescu, editor of the Journal of Medical Ethics, said, "The journal has received a string of abusive emails for its decision to publish this article. This abuse is typically anonymous."

Savulescu highlighted the threat to free speech posed by the online attacks, adding, "More than ever, proper academic discussion and freedom are under threat from fanatics opposed to the very values of a liberal society."

Cambridge carpeted in crocuses

Spring in Cambridge has been heralded by blooming crocuses on the iconic Backs

by Clare Cotterill
NEWS CORRESPONDENT

Barely two weeks after Cambridge found itself blanketed with heavy snow, a spell of sunny weather over the weekend has brought the crocuses on the Backs beautifully into bloom.

Earlier in the month, Cambridge experienced a minimum temperature of -13.6 degrees Celsius on February 11th. Yet last weekend's surprise highs of 16 degrees Celsius saw the crocuses suddenly flourish, heralding the start of springtime in the city.

The lilac 'woodland crocus' (*Crocus Tommasinianus*) was in particular profusion on the strip of land between Queen's Road and the Trinity College Paddocks and onlookers stopped to admire the burst of colour and pose for photos amidst the purple.

Every year, the blossoming of crocuses along The Avenue behind Trinity provides an intensely colourful and iconic picture-postcard view of Cambridge, with the Wren Library in the background and Kings' College Chapel just visible through the trees.

Crocus Chrysanthus, or the 'snow crocus', usually flourishes in late February, between the flowering of the snowdrops and the daffodils. This plant is remarkably resilient, and can often be seen blooming even through a light snowfall. A waxy cuticle surrounds both the leaves and the flowers of the snow crocus, protecting it from frost and cold weather.

However, the unusually late and particularly heavy fall of snow earlier



Last weekend's balmy weather drew students and tourists alike outdoors to bask in the glorious Cambridge sunshine



CALLUM HUMPHRIES

LAST WEEK'S HIGHS AND LOWS

Max daytime temperature:

17.9C (Thurs)

Min daytime temperature:

11.7C (Tue)

Min nighttime temperature:

3.5C (Mon)

Total Rainfall: 0.3mm

this month led to fears that the plants' growth would be damaged.

Dennis Footman, head gardener at Trinity College, admitted, "Initially, I was slightly worried that the heavy snowfall in the last month would have been too heavy for the plant to grow. But they have come through nicely, bringing through a lot of colour."

"The crocus flowers have kick-started spring and are just about peaking now."

"They are the first to really come

through after the snowdrop and help to form an iconic landscape for both residents and tourists."

Early documentation suggests that crocuses were first cultivated and harvested in the Mediterranean, but hopes for a 'Mediterranean March' in are unlikely to be fulfilled, despite a week-end of unseasonably warm weather.

After the mild temperatures of the past week, unfortunately, Met office forecasters predict cooler weather for the rest of the month.

Olympics unite brains and brawn

Cambridge's Science Festival is set to break boundaries with focus on sports and maths

by Natalie Gil
NEWS CORRESPONDENT

The Cambridge Science Festival returns this year from 12th to 25th March, with a focus on sport to coincide with the upcoming Olympics.

The theme 'breaking boundaries' refers to the relentless progress of science, technology, engineering and mathematics.

A programme of over 180 events, the majority of which are free, has been tailored to suit children and adults of all ages.

This year, Festival has teamed up with the Millennium Mathematics Project (MMP), an award-winning education initiative based at the University of Cambridge, in a bid to rouse interest in the often-overlooked link between mathematics and sport.

The MMP promotes mathematical skill and understanding from Key Stage levels 1 to 5, as part of the London 2012 Education Programme.

Questions to be posited at the Festival include: Could Usain Bolt better his world-record sprint time without running any faster? Is the host nation at an advantage when it comes to winning those much-coveted medallions?

First off the starting blocks at the Science Festival will Cambridge's John Barrow, Research Professor of Mathematical Sciences. He will cast a 'mathematical eye' over sports to delve in to the mechanics of what is really going on as we watch Team GB go for

gold in August.

Professor Barrow, whose new book, '100 Essential Things You Didn't Know You Didn't Know About Sport' comes out this month, told Varsity: "There are many examples where mathematical understanding can show athletes how to optimise their performances or teach us how to design better events."

It can help to answer such questions as: "In an event with different disciplines, like the triathlon, what is the best distance to use for the swim, ride and run to create an event that respects each discipline?"

In the Festival, Professor Barrow will explore how Bolt, with "his very poor reaction times to the starting gun,

typically the slowest of Olympic and World championship Finalists," could be quickened through simple changes in wind and altitude.

Whilst Olympians and scientists might not be the most obvious allies,

the Science Festival and the MMP aim to alter this perception in the run up to the London Games this August.

● *The University of Cambridge Science Festival, Breaking Boundaries, March 12-25. www.cam.ac.uk/sciencefestival*



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Biodiversity in new video games

Researchers attempt to use new computer games to raise awareness of conservation

by Patrick O'Grady
NEWS CORRESPONDENT

A University team is researching the potential of raising awareness by incorporating biodiversity into video games.

Back in November, Charlie Brooker wrote in *The Guardian* with characteristic subtlety: "The trouble with video games isn't the violence. It's that most of the characters are dicks."

Bill Adams, Moran Professor of Conservation and Development and fellow of Downing College, is hoping to address this trait of the gaming world.

As part of the project, entitled Games for Nature, Adams has run a workshop and seminar exploring the possibilities of incorporating elements of conservation.

The research raises questions about the extent to which video games should be injected with didactic content. However, Adams claims that the aim of the research is not to preach to potentially young gamers who are susceptible to such influences.

"You don't make computer games just to change attitudes. People only play them if they are enormous fun," he explains. "You can't write a game to make people eat more vegetables or save the world because it is not a lot of fun. You write stories in games, and can create particular dilemmas, inviting people to think about problems."

The problems and dilemmas discussed by the project address whether "virtual nature" will "start to outshine

living nature in the eyes of a game-obsessed world" and whether games can "engage a generation who have already lost contact with nature."

The project follows the surprising success of recent games that illustrate ecological concerns, such as *Flower*, which earned the coveted and fittingly ethical award of Playboy Best Indie Game of 2009.

2011 saw the release of *Fate of the*

World, described by *The Guardian* as "*Football Manager*, but with biofuels," in which the player aims to alleviate poverty and prevent climate change.

Adams argues that in fact "there is a lot of potential" for 'green gaming'.

If such potential is realised, and the prevalent violence in video games gives way to 'cleaner' alternatives, then perhaps gamers will stop seeing red, and instead start thinking green.

Blood breakthrough

New research to shed light on rare disorders

by Georgina Phillips
NEWS CORRESPONDENT

Researchers at the Sanger Institute and the University of Cambridge have used genetic sequencing to try and identify the cause of the hereditary condition Thrombocytopenia with Absent Radii (TAR). TAR occurs due to low levels of Y14 protein and through genomics have not only identified this protein but will hopefully be able to now pre-natal diagnose the condition, via screening.

The syndrome, particularly prominent with children, leads to a low platelet count reducing blood clotting.

People with the syndrome are also more inclined to bleeding and skeletal abnormalities within the arms.

Sometimes this can be in the form of a missing radius, which is one of the two bones in the forearm, or in a missing limb altogether.

After 50 years of research, the scientists have finally identified the cause of this disease as well as the genes that code for it.

It is only due to modern genomics that this research has been feasible.

40 million letters of genetic code from five individual patients with the condition were decoded, Dr Cornelis Albers explains.

Researchers have said this research is important not just for this disease but also other disorders that appear to have unrelated conditions such as blood and skeletal disorders.



Games illustrating ecological concerns have had recent success with green gamers

No way, DSK*

Carlton from *The Fresh Prince of Bel-Air* is to replace Dominique Strauss-Kahn after a surprise turnaround by the Cambridge Union. After a successful Campaign from the CUSU Women's Officer that included a petition and a lot of angry facebook statuses, the Cambridge Union decided they were fed up of being the bad guys. The move infuriated Christopher Nolan who has reportedly been paid upwards of infinity dollars to reboot the DSK franchise and was hoping to use the speech to showcase a Strauss-Kahn more gritty and unpalatable than ever. In a masterstroke, The Union turned disaster into triumph, by declaring Strauss-Kahn's replacement to be none other than the actor who played Carlton in the *Fresh Prince of Bel-Air*. The Union stated they wanted "someone everybody loves with impeccable gender politics as well as an unambiguous stance on equality". Carlton from *Fresh Prince* apparently accepted the opportunity after careful scrutiny of an imaginary diary, which he then assured was, in fact, empty. He will be giving a talk on the legitimacy of diplomatic immunity accorded to international organizations followed by that great little dance he does. The Union's statement was, "DSK can suck it." *Angus Hackdonald*
*DSKLAIMER: the content of this article is entirely fictitious.



Free Electrical and Electronic Recycling Event

Recycle anything with a plug or a battery.

Computers, monitors, mobile phones, video players, games consoles, microwaves, dishwashers, large domestic appliances, battery operated toys, power tools, electric kettles, televisions, electric heaters, radios, MP3 players and CFLs.

Open to all residents, companies and organisations in the Cambridge area.

Dates:
Thursday, March 15
Friday, March 16
Saturday, March 17
from 7.30 am to 3.30 pm

Location:
Sidgwick Site Car Park
Sidgwick Avenue
Cambridge
CB3 9DD



Courtesy of Apple

Cambridge best connected in country

Cambridge has topped the rankings as the most visible university presence on social networking sites

by Emma Cridland
NEWS CORRESPONDENT

A recent report has put the University of Cambridge first in a study of the “visibility” of leading UK universities on popular social networking sites, such as Facebook and Twitter.

The ranking, published by online market researcher Econsultancy, reflects the number of ‘links’ recorded between the websites of Russell Group universities and six major social networking sites. On Facebook, for example, the study measured the number of likes, comments or shares a university page received.

Universities will be relieved to learn that they have a generally healthy presence on these new media, with Econsultancy estimating that a weekly average of 207,900 ‘links’ were made to their content in the eight week period the study spanned. It came as no surprise that Facebook was the most effective resource for universities, responsible for over 80% of the connections between a university and users of social media.

Cambridge University topped the table with an impressive ‘visibility’ score of 462,823, narrowly pushing rivals Oxford, on a total of 442,758, into second place. Languishing at the bottom of the table was the University of Sheffield, which drew only 9,912 links in the period assessed, a figure

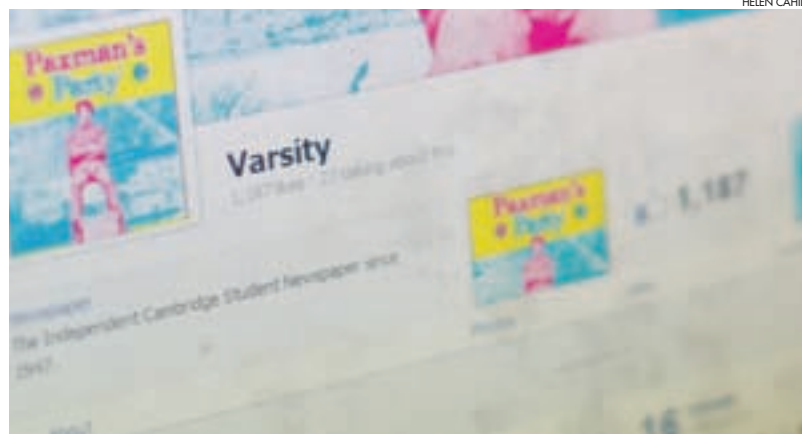
which amounts to little more than 2% of the Cambridge social network presence.

When asked to comment, Cambridge University was satisfied with its position at the top of the rankings. Barney Brown, Digital Communications Manager at the University, said that Cambridge has been making a “concerted effort to use social media effectively” by creating “engaging web content” and using a “range of media channels”.

He declared the University to be particularly proud of the success of its new ‘Under the Microscope’ videos, which offer short and accessible insights into Cambridge research. A recent episode has become the university’s most watched film to date on YouTube, attracting over a quarter of a million views in its first week on the site.

Although the report showed that the

‘Cambridge has been making a concerted effort to use social media effectively by creating engaging web content and using a range of media channels’



With Cambridge using social media more than other UK universities, perhaps we really do have an excuse to procrastinate?

majority of content was shared with current students of the universities, Cambridge University now hopes to use social media to “open Cambridge up to the world”.

A presence on social media also appears to have a considerable impact on student-run Cambridge activities. When this correspondent spoke to her Varsity section editor, she learned that the number of hits an article receives on the Varsity website sharply increases when it has been publicised on social media, particularly on Facebook.

It also appears that we trust general perceptions of what is worth reading,

as many of those who regularly visit this newspaper’s website report that their first port of call is the ‘most read’ or ‘most shared’ sections of the website.

Students concur that visibility on social networks is now almost essential for Cambridge societies and events to be noticed. Carol Cheng, a law student at Murray Edwards, said that she hears about things on social networks that she doubts would otherwise have come to her attention, adding that Facebook in particular provides “a much more efficient, wide reaching and faster way of sharing information.”

CAMBRIDGE SOCIAL NETWORKS: STATISTICS

111,503

Check-ins at the University of Cambridge

4,034

Talking about the University of Cambridge

28,973

Twitter followers of the University of Cambridge

4,019

Twitter followers of the University Library

2,192

Tweets posted by the University of Cambridge

2,858

Like CUSU on Facebook

2,539

Check-ins at the Cambridge Union

1,296

Like Cambridge Defend Education on Facebook

1,187

Like Varsity on Facebook

New problems for Cambridge’s homeless

The number of beds in homeless shelters are set to fall this year

by Alex Jackman
NEWS CORRESPONDENT

The number of beds available in Cambridge’s homeless shelters is set to fall this year, as the problem of homelessness continues to worsen in the city.

Jimmy’s Night Shelter, situated just off Parker’s Piece in the centre of the city, which funds much of its operation through donations, is set to lose 11 of its 31 beds.

Similarly, 222 Victoria Road is also set to reduce its complement of beds by 17, as part of a strategy of providing better support to fewer ‘clients’. The restructuring will involve the 74-person hostel closing its doors for 11 months this September, with no plans afoot for the provision of alternative beds elsewhere whilst the redevelopment continues.

It has been suggested that as a solution to the problem disused pubs could be requisitioned for use as shelters. This idea has, however, been criticised by one councillor, Catherine Smart, on the grounds that they could ‘attract people from outside to come to Cambridge’, filling up the Cambridge shelters with people not from the city.

Currently the policy of the Council is to refuse help to those who have not lived in the area for at least six months of the last year, in order to avoid depriving the homeless of Cambridge from the already limited shelter spaces available in the city.

Tensions between local government cutbacks and the growing dearth of, and demand for housing are emerging across the UK. In Westminster, a proposed cap in housing benefit may make rents prohibitively high for over 2000 families in Cambridge this year; nationwide, this figure leaps to

800,000.

In an example of resistance to housing cuts, activists from Lewisham People Before Profit are currently occupying and renovating some of the council’s 2000 unused houses for use as shelters.

The number of people sleeping rough is also increasing: government figures suggest a 23% increase, while a report by the homeless charity Broadway revealed that in 2010, 60% of rough sleepers in London were ‘new to the streets’.

This problem is one that is set to become an issue in Cambridge as well, with the situation faced by homeless people in the city seemingly likely to deteriorate significantly. A local police consultation warns that “the numbers

of rough sleepers in Cambridge is increasing and that this has had an aggravating impact on anti-social behaviour. This situation is likely to deteriorate as the spring and summer approaches”.

A teenager was recently convicted of the murder of homeless man Raymond Boyle in an unprovoked attack last June, with one homeless Cambridge man warning local news of a spate of ‘dossier-bashing gangs’ which attack the city’s homeless.

Aggression is far from the only danger faced by homeless people in Cambridge: the body of 40-year old Sean Murray was found in a church doorway after he had frozen to death during the cold weather of early February.



The number of people sleeping rough is dramatically increasing



Street drinking crackdown

New police powers to control consumption

by Meera Patel
NEWS CORRESPONDENT

Plans have been unveiled to afford officers in Cambridge special powers to help control street drinking, primarily amongst groups of young people.

The problem of alcohol related disorder has been escalating recently, something which is primarily attributed to street drinking. In the six months preceding February, police recorded 906 incidences of anti-social behaviour. Issues have included vomiting and urination in the streets, as well as violence and vandalism. Furthermore, in a survey, Cambridge News found that a third of local businesses felt that the disruption was adversely affecting trade.

No discernible cause has been held responsible for the rise in anti-social behaviour. However the increasing number of ‘street sleepers’ is perceived by officials working in the homeless outreach networks to be exacerbating tensions. There are fears that as summer approaches and people socialise more in public outdoor spaces the problem will increase.

In attempt to resolve matters the Section 30 orders would extend the existing police power to disperse those likely to commit drink related crime. There is also talk of extending the powers to Community Support Officers as well. With these new measures, the police could legitimately disperse people wherever harassment or alarm is feared. If approved, they could be in use around the city centre and the Grafton.

The move is welcomed by some. John Fenton of Cambridge Crepes in Sidney Street, thought that the plan could be ‘brilliant’ if enforced in an appropriate manner. However there are concerns

about the infringement of civil liberties. Councillor Pogonowski, the Green leader in Cambridge City Council, fears that the powers would largely just affect ‘ordinary people’.

The ambiguity in the wording of the act is concerning for some, it relies on the officer’s personal perception of the threat posed by groups of people. The powers would enable officers not only to disperse groups, but to prevent any members who did not live in the area from returning for a period up to 24 hours.

Whilst Section 30 orders have been used temporarily and effectively in Cambridge previously, the national context of hostility to protest is making some uneasy about how the extra powers afforded to officers might be used. The move could be seen as a continuation of the restriction upon civil liberties that began with the ‘anti-terror’ legislation of the previous administration.



Formal hall: lacking the requisite formality?

Commerce or curiosity?

Will Chambers assesses the problems that face researchers when they juggle monetary issues with the desire to pursue what they are most drawn to intellectually

Money and science are inseparably linked. Substitute science for any other word and that statement still holds true. The fact it does is the very crux of the problem. When it comes to scientific funding, there is a trinity of issues; where the funding comes from, who receives it, and what influence it has on their research.

Much debate revolves around the curiosity versus commerce argument. Should science as a purely intellectual pursuit receive the same funding as that with direct, immediate applications? The fact that the two are not mutually exclusive further clouds the issue. Few wouldn't agree that medical research tends to change lives, and can do so very quickly. But advancements that have stemmed from pure curiosity have revolutionised society. Complex numbers, cryptography and computing are examples of this.

The argument is complicated further by blue sky science (scientific research in domains where "real-world" applications are not immediately apparent) demanding public funding. This is due to its lack of instant commercial value. Considering the current economic climate it comes as no surprise that such funding has come under scrutiny and been subject to much politicking.

Even more irksome for many a researcher are those funded projects that have little scientific merit. Nanoputians were the source of much frustration in the Chemistry department. For those unfamiliar with the term, Nanoputians are "an array of 2-nm-tall anthropomorphic molecules in monomeric, dimeric, and polymeric form". Apparently they inspire the masses to become captivated by organic synthesis. It is a less than persuasive argument. From time to time however similarly nonsense

experiments, or at the very least, the people behind them, go on to make real differences. Andre Geim is the only person to ever win both the Nobel and Ig Nobel prize in physics, the former for experiments on the structure of Graphene (the latter was for magnetically levitating a live frog). Graphene may well transform many present technologies yet was discovered by a man "mucking about in a lab". When by definition the outcomes of research are unknown and unpredictable, who is able to judge the relative merit of a project?

The potential biasing effect of the funding source is a less discussed but

Even more irksome for many a researcher are those funded projects that have little scientific merit



Keeping it clean: how is scientific research affected by the group that funds it?

unavoidable issue. Inevitably, whoever is funding the research has a certain outcome in mind. Funding is likely to continue for findings that align with that outcome. It's difficult to directly measure the impact of this on open-minded research. On the one hand environmental studies certainly seem to have been prime targets for such bias. Yet at the same time I'd like to believe in science's integrity such that there is rarely a conscious attempt to fix results in such a way.

This discussion may have been somewhat circular, to have touched on a number of problems without resolving any of them. The reason for this is that no one has the optimum solution. Many a better qualified individual than me will admit to being unable to tease the intertwined issues apart so they can take a conclusive stance. Such uncertainty should not discourage debate though; it is by being aware of the limits of our own knowledge by which we expand them.

Rock of the Week

QUARTZ

Gentle reader, I have postponed my early retirement to enlighten you on the delights of Quartz. The word has its origin in Saxon word *Querkluffertz*, meaning 'cross-veined ore', and how apt! This very specimen was found in a vein of the mudstone of a previous issue. It is either the pleasing coincidence of a small world or a searing indictment on the *Varsity* office's limited collection of rocks. The piece is riddled with black holes, which are relics of goethite, an iron-bearing oxide mineral named after everyone's favourite German, Johann Wolfgang von Goethe.

Joseph White



HELEN CAHILL



Most Expensive Experiments

Large Hadron Collider

Particle physicists are busy searching for the illustrious Higgs Boson. It's still missing, and if it doesn't turn up, our ideas about the workings of nature could prove to be wrong.



The Hubble Space Telescope

This space based telescope has cost around £6.4bn for a mission lasting nearly 22 years. During these years it has taken some of the most striking exploratory images of our time: definitely value for money!

International Thermonuclear Experimental Reactor

This is basically like building a mini-Sun and putting it in a box. The reactor may well answer all of our energy deficit woes, but at the whopping cost of £14bn.

The International Space Station

Our most expensive experiment on the list, which totals £95 bn. In truth, the space station is a micro-gravity research centre which has been used to house experiments from many fields ranging from biology to astrophysics.



The National Ignition Facility

Another research facility dedicated to energy research, but with the added bonus that it can be used for nuclear weapons maintenance too (an attempt to appeal to government funding resources perhaps?). A snip at just £2bn, only four times more than the original budget...

Stacey-Jo Parker

Vital Multivitamins?

Louisa Lyon says we shouldn't get too pleased with ourselves for taking vitamin supplements

Multivitamin pills can seem like a sensible precaution if you don't always manage your 5-a-day. With the UK market for supplements valued at £411 million last year, many of us clearly believe in playing it safe, but are we just throwing our money away?

Vitamins are essential nutrients that your body cannot make for itself and so must be obtained from food. The quantities needed are tiny, but the Department

£411m

Value of the UK market for supplements

of Health do recommend supplements to certain groups. Folic acid is advised during pregnancy, while vitamin D compensates for limited exposure to sunlight.

For the rest of us, evidence in favour of multivitamins is less convincing. Observational studies have claimed that people who take multivitamins are healthier than those who don't. However, supplement users are also generally

more health conscious and have healthier lifestyles.

In controlled trials, multivitamins do not fare so well. A 10-year study of 14,000 men found vitamin E and vitamin C supplements were no more effective than placebo at preventing cancer. Furthermore, in 8,000 women, vitamins C, E and beta-carotene showed no protective effect against cardiovascular disease. Some findings suggested that multivitamins may slightly increase disease risk. A overview of 67 trials reported a small but significant increase in mortality when taking certain antioxidants compared to placebo. This doesn't prove supplements cause death but they may not be completely innocuous either.

The so-called 'licensing' effect, whereby choosing to do something 'virtuous' (e.g. using multivitamins) can leave you feeling entitled to then do something not-so-virtuous, may explain these observations. Whilst the influence of supplements remains controversial, multivitamins certainly won't compensate for living off pizza and beer.

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

Technically Speaking



by James Vincent
ONLINE EDITOR

How would you like a new sense? 'Cause the ones you're currently holding are practically antiques - they're Stone Age apparatus at best; we just get better at interpreting the data. Silk feels smooth, smoke smells smoky. Nice one nature, change the record yeah?

How about sensing electromagnetic fields instead? Imagine pushing through the thin electro-spiderweb of library scanners or being soothed by the reassuring spin of your laptop's hard drive. For enthusiasts in the body-modding communities it's old hat: neodymium magnets are implanted in your fingertips and your body interprets the magnets' micro-movements in EM fields as a new sense. Super-awesome? You bet. Totally useless? That too. But magnet-hands are just the wackier end of the electro-implant spectrum.

Inventions like contact lenses with LED screens or electronic tattoos are making their way through R&D whilst prosthetic limbs progress from strength to strength. Such developments are not just spectacle: they're part of a dramatic reconfiguring of personal identity played out in new theories of 'posthumanism'.

Posthumanist theory treats the body as the 'original prosthesis'; to extend or replace bits of it is simply continuing a process that started before we were born. It's a perspective already embedded in society: whether through extreme piercings or diets, its common to view the body as malleable. The skeletal emaciation of the anorexic is a disturbing testimony that subject-hood resides in the mind, not the body.

The dream of techno-enthusiasts and posthumanists is a human being that can integrate with intelligent technology; but the nightmare is a society that treats the body as a disposable fashion accessory. Technology will eventually enable both visions, but even the farsighted cannot guess which we will embrace.

"When it is a question of money, everybody is of the same religion." Voltaire

Money: the manifold realities of exchange

Karl Marx wrote: 'Money can be dirt, but dirt is no money.' Anthropologist **Jonas Tinius** analyses how humans create modes of circulation, and how commodities and currencies are social constructions

Money is fascinating because it is manifold. Some regard it as the epitome of abstract exchange impersonality, while at the same time it is of value *only because* of personal agreement about, imagination of, and trust in the value it *represents*. It can be dirt, as Marx suggested—a materially worthless token of an independent reference value—and in itself valuable as a medium; and it must have exchange-value, exchangeability.

But is that all there is to money? In what other ways – both historically and across societies – has money been conceptualized, used, signified? This essay constitutes merely an attempt, merely one possible wandering across a particular field within which such inquiry has taken place – that of anthropology. Why anthropology? Because it is humans who use money, and humans who make it worth something.

Commonly, when one refers to money, one means an object, or any other record accepted as a payment for goods or services. Etymologically, the term money derives from *moneta* (Lat. 'mint'), referring to the ancient temple of Goddess Juno, wife of Jupiter in which coins were printed in Ancient Rome. Money, etymologically, is the physical object, the coin, or, as it had been referred to—*specie* (Lat. 'in the form'). One-way value preservation was the metal used. Mass production of *specie* began in Britain around 1800 and continued to be the key currency until the mid-nineteenth century, when paper-money was introduced. Base metal coinage, however, was not common until after WWII, replacing paper and metal versions of national currencies with an essentially worthless, representative form of money. Representative here is exemplified by

a statement on all English bank notes. Get one out of your pocket (if you have one), and have a look: it says, under *Bank of England*, "I promise to pay the bearer on demand the sum of..." Money, in this specific sense is defined by its exchange-value, that is, its institutionally defined representation of exchange of the respective denomination of the coin. The Bretton-Woods conference after WWII led to the adoption of this so-called *fiat currency* – money without intrinsic use-value, which derives

'It is only humans that use money, only humans that make it worth something'

its value from its representative functions. The Bretton-Woods system fixed the value of money to the US Dollar, which, in turn, was backed by gold (and as such, 'state-guaranteed'). In the early 1970s, in part as a consequence of the oil crisis, the US suspended the gold standard backing of the Dollar, effectively unbacking all currencies bound to the Dollar with it.

This brief, state-centered, Euro-American narrative illustrates the symbolic nature of money. As fiat currency, it has become a token of an exchange-value, which is stable only insofar as money supply is in proportion to commodity production. The hyperinflation of the Weimar Republic (but also more current examples), when, in 1923, a 100 trillion Mark bill was in exchange, exemplifies the instability of this signifier. Such extreme examples propose an important point: the exchange-value of money can dangerously fluctuate, and is, to a large extent, based on the trust people have

in its value. For Marx, money was endowed with this value only because it is the "socially recognized incarnation of human labour." Since he regards money as a possible exchange for commodities, he assumes that it alienates both – the input-labor and the laborer himself. Money, in this view, objectifies, and because Marx sees every economic relation as a social relation, thereby envisioning these alienations to have a direct feedback onto the structure of society. This view corresponds with a different approach, that of German philosopher Georg Simmel, who argued that money is an agentive, personified instrument of homogenisation.

These views, however, fetishise the independence of money and its agentive power in depersonalising personal relations. "In money, the values of commodities have independent realities," Marx suggests. In the sense of 'anthropological' I suggested at the outset, perhaps we ought to pay attention to the "culturally constructed notions of production, consumption, circulation and exchange" which underlie the attribution of money with this kind of symbolic and moral meaning. Let me therefore attend, in the remainder of this intellectual wandering, to some alternative ways in which money has been used, conceptualised, and integrated into social contexts. In doing so, I suggest that by limiting our understanding of money to that of a 'radical leveller' of social relations, we reproduce an ideal antagonism between impersonality/solidarity, commodity/gift that has haunted us for (too) long. Perhaps, money as we know it – as (unfathomably large) virtual sums booked from our bank accounts with every bill, or as (frustratingly small) numbers on the bills we use every day—is merely one



FLICKR: GUILLEED

system of exchange and value which co-exists with other such value systems.

In 1989, Christina Toren published an account of money in Fiji, entitled 'Drinking Cash.' In Fiji, she writes, people frequently consume a drink, *yaqona*, made from a locally available root. *Gunu sede* (the drinking of cash) is a ritual gathering of townspeople, in which money is raised for a communal cause – for poor elders, or young members who need to travel. In this ritual, participants buy *yaqona* for relatives, consuming their exchanged drinks together. A common joke plays on the fact that one pays for other people's drinks. While this may sound trivial, it is interesting to note that in everyday parlance, Fijians symbolically contrast the 'Fijian' and the 'European' way of associating with others. The latter is characterized by impersonal money exchange, while the former is regarded as traditional barter among friends. What happens in this ritual *gunu sede* is the consumption of gifts by drinking

money, thereby reinforcing notions of hospitality, community, and generosity. Money, therefore, is embraced as enhancing the kinship nexus. What Toren describes as purification, I see as an appropriation of the dangerous, impersonal connotations of money by integrating it into a social field and making it a mediator of relations.

If we recognise that the exchange-value of money is a construction of limited relevance to some economic domains, we can hopefully gain a more complex understanding of the ways in which money is imagined, transformed, or ignored. In spite of all the powers we attribute to money, it is, after all, we who believe in it and by our trust, create it. Perhaps we should think about how these manifold types of exchanges, and as such the manifold forms money can take, are fundamentally about the imaginations and agreements societies hold about their value.

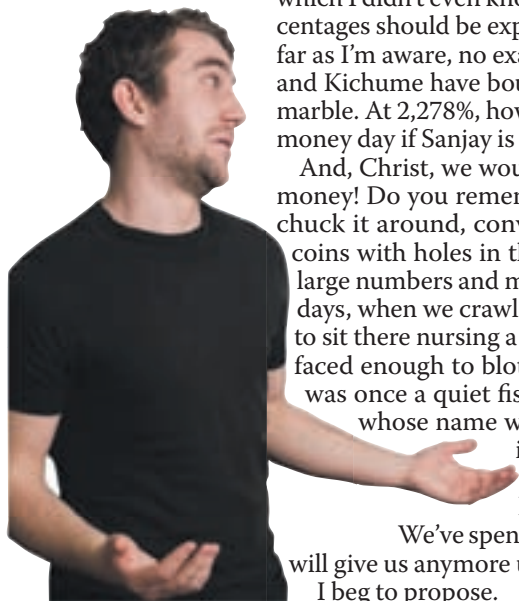
Jonas Tinius is co-chair of Cambridge Social Anthropology Society

Whatever You Say

IS BRITAIN STILL A CAPITAL FOR BUSINESS?



ALI LEWIS



Successfully getting business loans used to be like successfully wearing trousers – easy: almost ridiculously so. That is to say, if your application wasn't written in crayon and stuck to the fridge, you'd probably be fine. Interestingly, these days, getting loans is still very much like successfully wearing trousers, but only in the sense that they must be secured on your legs.

Take for example, QuickQuid, where they charge an A.P.R. of 2,278%. Two thousand, two hundred and seventy eight: a number, which I didn't even know could be a percentage; to my mind, all percentages should be explainable in terms of portions of cake. And, as far as I'm aware, no examination paper has ever said: 'Emily, Sanjay, and Kichume have bought ten marbles. Peaches wants to borrow 1 marble. At 2,278%, how many marbles must she pay back on pocket money day if Sanjay is not to cave in her grandmother's knee caps?'

And, Christ, we wouldn't even need loans if we had some bloody money! Do you remember money? We used to go on holiday and chuck it around, converting our butch pounds into quaint little coins with holes in them, or crinkly bank notes with improbably large numbers and men in funny hats on them. It was great. These days, when we crawl out of the misery factory for a week, we have to sit there nursing a single 7 Euro Pina Colada, unable to get shit-faced enough to blot out the horror of what we've done to what was once a quiet fishing village, and is now a warm neon Essex whose name we've anglicised and jammed the word 'muff' into.

The past, too, is a foreign country: they have more money there. We've spent all ours.

We've spent it on gin, R.B.S. and £1.37 petrol and nobody will give us anymore unless we give them our knees. I beg to propose.



AHIR SHAH

As a finalist, I have spent the last few months congratulating friends who have received job offers so lucrative that they would make Warren Buffett sprout antlers.

Almost all of my peers have been swooped up by prestigious legal or banking firms, and will shortly be starting careers where they will make a million pounds a day typing numbers into supercomputers and exchanging witticisms at the water cooler with King Midas.

Fuck the crisis in the British economy: these cheeky pricks have made walking into a six-figure graduate starting salary look like as easy as walking into a maximum security prison (provided you are a prison guard on your way to work) or a school (provided you are a child, teacher, or extremely hubristic paedophile).

I, on the other hand, will graduate saddled with £20,000 of student debt and no training contract to pay it off, looking forward to the prospect of potentially forking over another wad of as-yet-non-existent cash for an MPhil I'm not even sure I'll be accepted for, all the while telling jokes to strangers for a few pennies here and there in the unspeakably vain belief that It Is Art And Is Of Worth.

Britain is a capital for business, the streets are paved with gold, and anyone can be a millionaire. It must be. Because if it isn't, it means that all my friends are having their hard work acknowledged in an extraordinarily competitive and precariously positioned British economy, and I'm just a fucking failure.

I beg to oppose.



Conspiracy theory and the 99%

Are alternative theories of the monetary system clouded by mumbo-jumbo?

The onset of the capitalist crisis in 2008 gave rise to an acute and widespread sense of ideological disorientation. The ruling-class soon recovered their bearings to impose an austerity agenda aimed at shifting the burden of the crisis on to the backs of ordinary workers, but the rest of us remain dazed and are looking for answers. After the collapse of the Soviet bloc, the absence of a visible alternative or an otherwise gripping 'utopian' ideal has created a disorienting vacuum.

The Occupy Movement in many ways illustrates the dilemma. On the one hand, it is a visible symbol of people's anger and disillusionment at continuing high unemployment and social breakdown. The slogan 'We are the 99%' rightly takes aim at the tiny minority who have benefited most from the crisis, at everyone else's expense.

But it is also a movement borne out of weakness. The failure, or indeed reluctance, to put forward a clear programmatic understanding of an alternative to capitalism has resulted in an observable loss of momentum; the camp at St Paul's before it was evicted was fraction of its size four months previously. More insidiously, many of the ideas being hawked around the margins of Occupy camps are not only useless in understanding the current crisis, but have the potential to be positively harmful and dangerous.

In the post-Enlightenment morass

in which we find ourselves, all manner of crack-pot ideas, conspiracy theories – what Francis Wheen calls "mumbo-jumbo" – have taken root. Many of them are able to play off the ambiguities of the 99% slogan to suggest that the key to understanding the current crisis lies in exposing the machinations of a plutocratic elite, said to be manipulating world events, often through control of the money supply.

'To declare "the world of finance" the enemy is to consider it merely a cancerous growth on an otherwise workable system'

One such conspiracy theory can be found in the Zeitgeist films which focus excessively on money, the Federal Reserve and 'international bankers' as the root of the problem. This manner of explanation is what the Russian-born French historian Léon Poliakov called 'diabolical causality', attributing the outworking of systemic impulses to the conscious and omnipotent agency of certain groups or individuals. Zeitgeist peddles an age-old trope. Its emphasis on the alleged manipulation of money by a secretive cabal is little more than a coded version of the anti-Semitism

found in the writings of French fin de siècle scribbler Edouard Drumont or indeed the Tsarist forgery, the Protocols of the Elders of Zion.

Although proponents of Zeitgeist may deny this, arguing that Jews are never explicitly mentioned, this is beside the point; the film plays on many centuries of accumulated discourse about money and finance which is explicitly anti-Semitic.

More basically, to be plausible in their defence they would need to explain away the uncritical citation of the notoriously anti-Semitic US Republican Senator, Louis McFadden as an authority on the world-conquering ambitions of 'international bankers'.

Focusing on money also fundamentally misses the point about what capitalism is and how it functions. For Marx, the key to understanding the motor forces of capitalism lay in historicising the reified categories of bourgeois economics. This involved revealing money as merely the expression of certain sets of social relations, money as capital functioning as the expression of the exploitative relationship between bosses and workers. This is why it is convenient for politicians who have not broken with capitalism, yet wish to benefit from popular anger at austerity, such as the French presidential candidate François Hollande, to declare "the world of finance" as the enemy, as if it is merely a cancerous growth on the body of what is an

otherwise workable system.

If concentrating merely on money ignores the structures in society which create and sustain oppression, misery and unemployment, it also provides no strategic guidance on how to change these structures. Believing that world events are caused by the unchecked conspiracies of the New World Order is completely disempowering; if Freemasons were behind the French Revolution, the Russian Revolution was a Jewish conspiracy, and history is an unbroken line running from the Illuminati straight through to the Bilderberg Group then who are we to change things now?

It must be said that the 99% slogan is problematic too because it flattens out the various hierarchies of oppression in society, capitalist, gendered, racial or otherwise, into a majoritarian binary. The point, however, about those of us who are or will soon be forced to sell our labour power is not just that we are in the majority (although we are), it is that with this strategic position in the social relations of capitalism comes the potential power to change it.

In order to change the world we first have to understand how it works. This task is not helped by flat-earth conspiracy theories about 'world government', the money supply or the corrupting effects of fiat currency which cloud the mind. Such nonsense only serves to distract us from the real enemy: David Icke's lizard people. *Liam McNulty*

Ladylike

FREYA BERRY



There's been a lot about women's involvement in London gangs in the Guardian this week. Women isn't quite the right term: the reports concern girls of secondary school age getting sucked into a vortex of drugs and lies and forced sex.

They describe how girls, once initiated, become a kind of shared property. They may have a boyfriend (who usually introduces them to the gang in the first place) but are often expected to sleep with other members of the gang on demand. As one victim, 'Lisa', put it: "it all starts with, 'Babe, can you just help me out?'"

Of course, if that girl refuses, gang rape is not uncommon, though it is extremely hard to gather statistics as victims are either too scared to report it, or as one respondent said, simply see it as the norm.

These are areas where money is scarce – not drug money, but infrastructure money, of the kind that creates good schools, a well-off workforce and a decent environment in which to grow up. It is interesting that in these poor areas, girls become a kind of substitute for cash.

Money and women as status symbols have ever been interlinked. The Aztec ruler Montezuma II had 4,000 concubines; other noblemen were supposed to keep as many as they could afford. Last year, Tamara Ecclestone, daughter of Bernie, was pictured writhing atop a million pounds' worth of cash (in notes – coins were presumably impractical/uncomfortable). We still have the concept of 'trophy' girlfriends and expensively-dressed WAGs.

All charming stuff. But the darker side of this commodification of women, the flip-side to encrusted Louboutins and expensively-dyed hair, can be seen in the caveman-like structures that these gangs use.

The problem is that, when half the population becomes a method of exchange, automatically they become seen more as a useable commodity and less and less human. They become just another way to show off to other men.

I'm not sure what can be done about this usage of women as an alternative currency. I'm a middle-class basically (half) white girl now sequestered in one of Britain's top universities. The report read to me like something that occurs on an alien planet or in some American TV programme. It was shocking to me that these events are happening a mere short train-ride away. No boys I know of treat women in the way described in the report.

Money matters. Its effects are ingrained in our blood. It informs our entire social outlook. I assume that people are basically good; perhaps someone from an inner-city estate would probably tell me otherwise.

The upper classes have always told the 99% that cash flow would 'trickle down'. Instead, it seems to have made a great pool at the top, and it is girls like Lisa who suffer the sociocultural consequences.

In Figures

Art as commodity

\$80m: The sum that Munch's *The Scream* is expected to fetch at auction in New York later this year, according to a Sotheby's spokesperson



\$100m

The estimated value of Hirst's private art collection, displayed at the Serpentine Gallery back in 2006, featuring works by Andy Warhol, Francis Bacon and a whole host of Young British Artists

\$250m: The pricetag on the world's most expensive purchased painting. The prize goes to Cézanne's *The Card Players* sold at auction in 2011

Cost, value and the YBAs

Is Damien Hirst really worth his price tag?

The Tate Modern's latest blockbuster exhibition, which is set to open in early April to head this summer's Olympics programme, comes in the shape of a major Damien Hirst retrospective.

My reaction when I heard about the Hirst was that, unlike recent 'big name' exhibitions such as Van Gogh and 'From Russia' at the Royal Academy, or indeed the Miró or the Gauguin at the Tate, his work does not excite me. Nevertheless, it would feel like a terrific waste to miss an opportunity to see such an extensive collection from someone billed as Britain's most famous artist (though this is admittedly, a label given by the Tate itself).

The controversy that surrounds Hirst and other Young British Artists such as Tracey Emin has always seemed misplaced, so why do they remain such a pull? The answer to the question seems tied in with money, or at the very least, status. As part of 'Cool Britannia', the YBAs (Young British Artists) could be found in the late 90s casually mingling in Downing Street with the Gallaghers and Patsy Kensit, being glorious and bold and not ashamed to have the Union Jack set as their backdrop. The art world was 'cool' – at least in New Labour's eyes – and Hirst and Emin were by far the coolest of the pack.

Perhaps part of the embarrassment that comes from looking back at this period is due to the combination of naivety and know-how which both the politicians and the artists displayed. Mandelson has famously said that his party was "intensely relaxed about people getting filthy rich" and that poisonous legacy still remains.

The 2007 sculpture 'For the Love of God', Hirst's diamond-encrusted platinum skull, is one of the most expensive pieces of artwork ever sold. It also happens to be one

of the most offensively ugly pieces of art I've ever seen. Offensive in that, unlike, say, the Chapman Brothers or Goya, there is just no point to the repulsion Hirst's piece exudes. His sculpture is about as subtle in displaying the owner's wealth as a newly-bought fur coat, and is quite frankly, just as useless in our mild Cambridge climate.

This is not to say, however, that the YBAs are generally offensive or that they consistently produce unappealing art. Rather, as is often the case, that media attention glosses over the more nuanced and pleasing works the movement has to offer. Steve McQueen, for example has found recent success in film-making, while a piece such as Ofili's *The Upper Room* is a true delight, managing to be an intimate and devotional work that depicts the disciples and Jesus as monkeys. The sensitivity to his subject matter and the precision with which he uses a variety of media makes it difficult not to consider Ofili a real talent, one of the best of his contemporaries.

The fundamental problem is that the YBAs' detractors are focussed on the wrong things; their work has been misunderstood. Emin is flawed but her *Everyone I Have Ever Slept with 1963-1995* is, contrary to popular opinion, not just about sex, (although it's telling that the expression of female sexuality in art still seems acceptable only if the woman is relegated to the role of muse) but rather about closeness and the interpersonal links she had made up to that point in her life.

Hirst and Emin are undoubtedly skilled, but their gifts lie not in the production of 'gallery-art' per se, but rather in the more modern art of brand-making.

To completely avoid the Tate this spring would be a mistake, but don't be too surprised if you leave with the feeling that his notoriety is undeserved. *Salome Wagaine*

Emergency exits

Are you fed up of the Fitz? Petrified by punts? Luckily there are still a few places to get away from it all this lent term. Illustrated by **Lizzie Marx**.

Cambridge Gamelan

Gamelan is the traditional music of Indonesia; an ensemble includes tuned bronze gongs and gong-chimes, drums, a bamboo flute, metallophones (a kind of xylophone) and bowed or plucked strings. The music faculty has a complete set, presented to them by the Government of Indonesia in 1983. The ensemble rehearses on Tuesday evenings from 7.30 to 9.30pm and you don't need to be able to read music

to join them; traditionally the music is learned by rote and memorised as you play. It can be tricky but it is definitely worthwhile, come and give it a go!

Individual Gamelans are often given names, and the one given to Cambridge is called *Gamelan Duta Laras*, meaning 'Ambassador of Harmony'. Its music is at once eerie, outlandish, and beautiful, and the instrument is also a treat for the eyes: red and gold carved with dragons galore.

See their website (cambridgegamelan.org.uk) for more information *Alice Rudge*

King's Art Centre

If you ever feel that complacently academic Cambridge isn't catering to your art needs then perhaps you need to visit the 'A' staircase of King's College.

A day at King's Art Centre could mean a visit to an exhibition of the work of one of the most interesting contemporary artists on show anywhere – and it's probably a mere walk away from wherever you're sitting now. This weekend sees the opening of an exhibition of four local artists working in media including painting, illustration and pottery and includes some of the work of exhibition coordinator Natalie McIntyre. Previous

artists have hailed from locations as diverse and distant as Sarajevo, Zambia and France.

You could also attend a class teaching you how to 'learn from the masters' or get more creative with paint and mixed media – free of charge.

A friend told me how great the 'masters' class was (she used watercolours and ink as well as wax painting and oil pastels) before lamenting the lack of attendees, of which where there were "four at tops". The centre also runs two life drawing classes for which there is a small fee.

Once you've discovered King's,

search out your own college art centre – it may not exist, be sadly dormant or you might be pleasantly surprised. A group of students at Christ's have recently set up a space for studio work and discussion on art, coming together weekly to discuss and produce work on a theme – from 'rococo' to 'nglayap'. My own college, Fitzwilliam, has an 'art studio' which I have yet to locate, but also a very much active darkroom – Caius and Girton can say the same. In an era in which education is most definitely not for free, we should be making the most of these facilities that rival many art colleges! *Holly Gupta*

The Institute of Astronomy

With the success of television programmes like *Stargazing Live* and *Wonders of the Solar System*, we've been looking at the skies in wonderment like never before. Astrophysics has gone from boring and stuffy to cool and chic. It's no surprise then that this year's series of popular public talks at the Institute of Astronomy have been so popular. Starting at 7pm on Wednesday nights, the talks are followed by an observation session (weather permitting!) with the Institute's historical Northumberland

and Thorowgood telescopes.

The talks are an engaging look at the cutting edge research taking place at the Institute, from simulating supermassive black holes to detecting elusive gravity waves and discovering how stars are born, evolve and die. The scope is enormous: explaining the large scale workings of the universe in its long fourteen billion year history. It's certainly not simple stargazing, though one of the hottest topics in astronomy recently has been

exoplanets: planets outside of our solar system. Dr Nicholas Walton, a research fellow at the Institute, leads a European-wide effort to find more of these exoplanets, some of which may even support life. The detection of these faint objects has required developments in imaging technologies, a major area of research in the department.

The varied topics of upcoming talks include the historical 'Pin-afores at the Observatory? The story of the female computer' and 'The transit of Venus' so there's something for everyone!

See their website for more information. The talks are free and there's no need for individuals to pre-book. *David Wade*

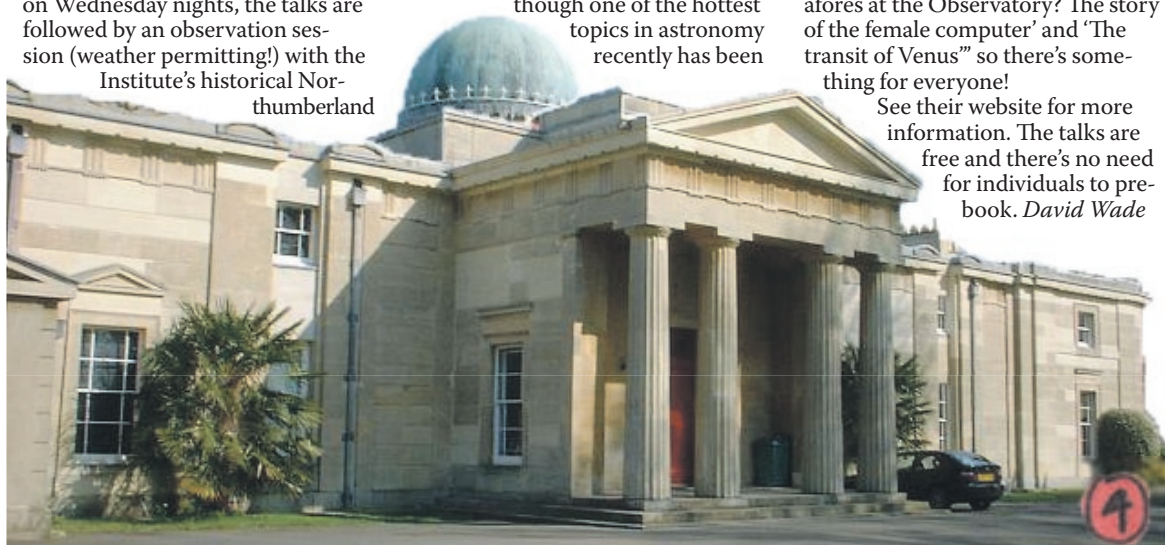
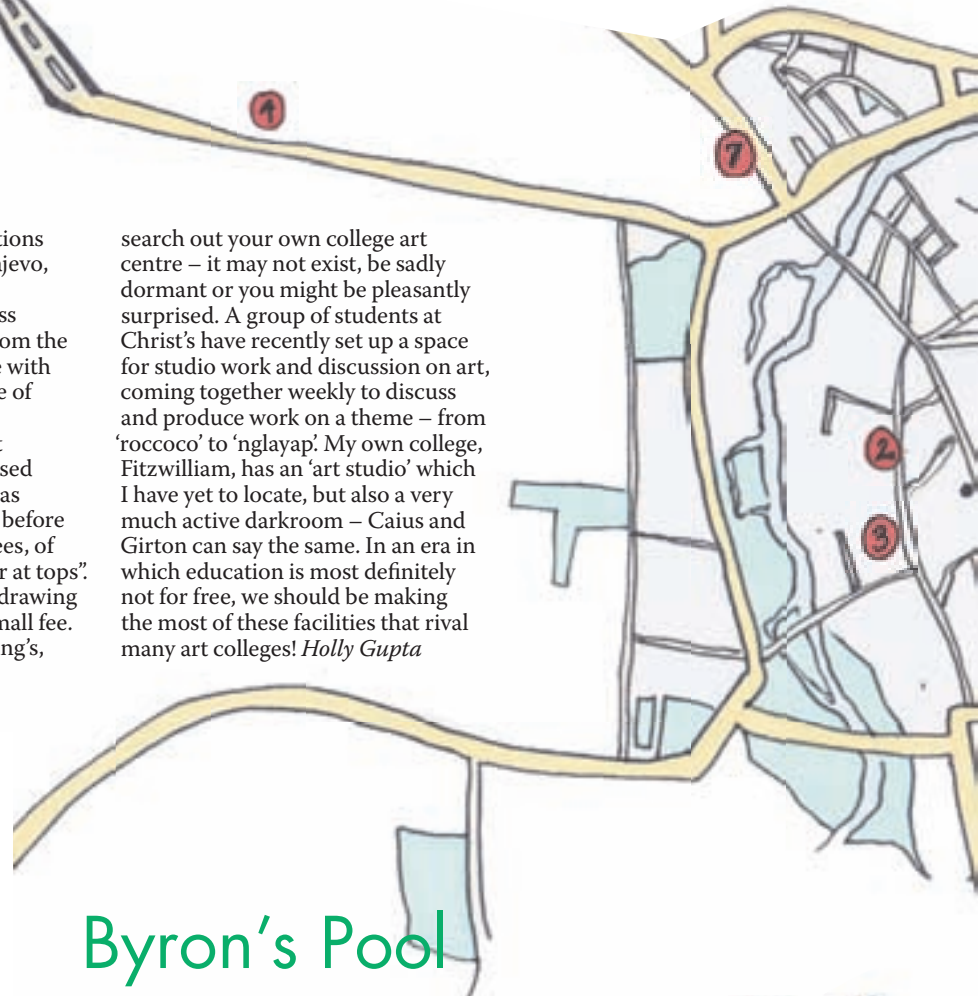
Byron's Pool

Many legends surround Lord Byron's time as a Cambridge Undergraduate. Arriving in 1805, he wrote a letter complaining: "this place is wretched enough – a villainous din of chaos and drunkenness". Not much has changed, you might argue. Nonetheless, it seems as though Byron did manage to pass the time pleasantly enough – and I'm not just talking about the pet bear he kept in his rooms. As a member of the 'Grantchester Group' (which later went on to include big names such as the poet Rupert Brooke, the economist Maynard Keynes and Augustus John), Lord Byron spent a great deal of time walking in the village and through the Grantchester meadows. Rumour also has it that on occasion he swam naked by moonlight in this lake,

which is now known as Byron's pool.

A couple of miles past Grantchester in the south Cambridgeshire countryside, it is surrounded by beautiful circular walks around the fields. Stunning fen patches and the cries of invisible moorhens make the walk from Cambridge a lovely experience, and on the way home you can drop into 'The Orchard' in the village for afternoon tea. If you don't trust me, then perhaps you'll take it from Virginia Woolf – over a century after Byron, she reportedly took a trip to swim in the same pool.

I like to think some poetic genius escaped into the water. *Zoe Large*





The little gem

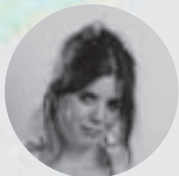
LETTICE FRANKLIN

Doesn't 'Roasted lamb steaks - rosemary crushed new potatoes - braised spinach - natural lamb jus, mint & Greek yoghurt' sound like the most delicious meal you've ever had? It certainly does to me, but it is possible that, in my current mood, chicken McNuggets and a McFlurry would seem the food of the gods. The thing is it is spring, and suddenly everything is just wonderful. Nights are balmy and do not begin at 2 pm. You can almost smell it in the air, along with the scents of Clare's blooming daffodils: POSSIBILITY. The promise of even lighter, balmier nights ahead.

Given this very distinct possibility, it seemed the perfect time to visit one of Cambridge's best venues for a midsummer night's dream dinner. It is easy to imagine future evenings spent leaning over the balustrade of the restaurant's balcony which floats over the passing Cam.

You are placed in the danger zone, unable to avoid the waves of passing punted children, subject to a minefield of social obligation. You obviously have to wave if you want to go to heaven, but at what point can you stop? And isn't it a bit odd to be waving when within chatting distance from the small ginger toddler with whom you have nothing that pressing to chat about? And actually, wouldn't it be even odder if you did strike up a convo? And GAWD, when its someone you vaguely know... and you're plunged into an extreme version of a bike encounter: "Oh right, you're going to stop," "Oh you're taking off your helmet." Who will get to say "well I'll let you get on then" first?

ANYWAY, luckily, the Galleria's food is delectable enough to distract from these totally meaningless concerns. The lamb was as good as it sounds, and the perfect spring-celebration. The meat was prettily pink like the soon-to-bloom roses, the vegetables: fresh as the air, and the flavours: as lovely as life in the spring. So escape the buttery, and their menus which try to outdo the fanciest restaurants with boasts of 'jus' and brags of a million different varieties of potatoes: a standard week in Johns' sees Boulangerie potatoes, Parmentier potatoes, Delmonico potatoes, Fanciere potatoes, Pretentious-io potatoes, and What-on-earth-are-these-ier potatoes. Head down to one of the rare Cambridge's places to eat outside and still have a pleasant time. Then tuck into the ultimate symbol of Spring, a lovely gambolling lamb, that makes a really good jus.



Kettle's Yard Lunchtime Concerts

Kettle's Yard is one of those unique places incorporated into the university that betrays the stamp and individuality of a single mind. Kettle's Yard house was donated by art collector Jim Ede, himself a minor painter in his own right, and the house has a wonderful cross section of his personal artistic tastes. Provincial and ignored British painters — many of them highly accomplished - rub shoulders with Brancusi and other luminaries.

To go to Kettle's Yard house is not to visit a 'curated' space. Unlike the main gallery space, the house is that most Deleuzeian of things, an assemblage. There is no story here - save for the mysterious all-pervasive feeling that Jim has just gone out and will be back in a bit.

This of course ignores the many superlative exhibitions put on that are curated, in the gallery space. The best of these I have seen was Andrew Lanyon's show about St Ives, which, with its stories of German spies, reclusive bohemians, and sculptures of hairy fish, provided much of the idiosyncratic context behind Ede's collection.

Kettle's Yard has also championed contemporary music from university students, Cambridge citizens, and professionals.

Wide-ranging, sometimes inspired, often frustrating, these concerts periodically punctuate Cambridge musical life. It provides a platform for individual projects - last year's 'The Rake's Progress' was particularly memorable - as well as on-going collectives, all of which continue to incite response. New Music for Old Instruments' concerts also provide pieces of curios, discarded harpsichords furnish the original compositions made under purposefully unusual instrumental constraints.

While the exhibition space - which doubles as the music venue - is currently being refurbished, the Kettle's Yard 'lunchtime concerts' run every week from 1.10 to 1.50pm in St. Giles' Church opposite the gallery. Check their website for more information. *Lawrence Dunn*



The Botanic Gardens

This 40-acre plant-paradise has over 8000 plant species; it holds the research and teaching collection of living plants for the University.

If you're one of those people who has to see everything that might be a challenge at the *Botanical Garden*, plants tend not to flower on demand. Do not fear though, there are always seasonal highlights. The most recent heads-up on the plant to see here is the spectacular, multi-branched *Torch Aloe*. The African shrub is producing deep choral flowers above whorls of blue-green foliage at the moment, and is not one to miss.

Not all of us like seasonal constraints to our enjoyment of nature though, and the *Botanic Garden* is well-equipped for such fussy day-trippers. The Glasshouse Range on the north side of the main lawn is full of year-round interest. Get to the display house for carnivorous plants to see *Dionaea muscipula*, more commonly known as the Venus Flytrap.

For the more animal-inclined amongst you, the Garden is also a haven for wildlife-enthusiasts. Look for grass snakes in the lake, or chilling in the rock garden. *Varsity*, a serpent-savvy publication, happens

to know that a snake called 'Hissing Sid' is regularly basking in the heat of the palm house in the Glasshouse Range. If you're looking for smooth newts, then you'll be happy to hear they've crawled out from their moist shelter under rotting logs and at this time of year they can be found near the 'fen display'.

And if you just want a bit of scenery with your cup of tea, the cafe's one of the best in Cambridge.

The Gardens are open 10am till 5pm and admission is free if you have your trusty student card. *Helen Cahill*



The Comic Strip

LEWIS WYNN





1. My mantlepiece, with everything important.



2. Working the college bar for Ents.



3. Orange Wednesdays anyone?



4. Toilet trip en masse before a swap.



5. Getting distracted by ducks.



6. Procrastinating from real work.

My Cambridge Week

HELENA PIKE & HELEN CHARMAN
1ST YEARS, EMMANUEL

LISTINGS

Pull out and pin up on your board

	Friday 2 nd	Saturday 3 rd	Sunday 4 th	Monday 5 th
MUSIC	Sidney Blues Night SIDNEY SUSSEX BAR, 8.30-11.30PM; £2 The headliners are London-based blues and funk band The Greasy Slicks, with other performances from a selection of musicians from the university. All proceeds go to RAG.	AVOID: Matt Cardle CORN EXCHANGE 7.30PM; £26.50 Don't recognise the name? Us neither. Apparently he won <i>The X Factor</i> in 2010 ...Still no? Never mind then.		The Imp CORPUS CHRISTI Cambridge's group perform in just 60 minutes and the prop...
FILM		Best Exotic Marigold Hotel ARTS PICTUREHOUSE, MULTIPLE SHOWINGS This is a film for anyone who has ever doubted whether life truly begins at 60. Oscar-nominated director Madden and the best British actors present this life-affirming comedy-drama.	Christ's Film: Shame CHRIST'S, NEW COURT THEATRE 7.30 & 10PM £3 From director Steve McQueen (<i>Hunger</i>), <i>Shame</i> is a compelling examination of the nature of need, how we live our lives and the experiences that shape us.	Incendie N7 SEMINAR RM Part of 2012... Film. A brother from Lebanon to deal with missing father and mother did in...
TALKS	Terrance Dicks WEST LODGE, DOWNING COLLEGE. 5.30PM With a BBC television, radio and book career which spans five decades, the Dr Who legend talks about life as a sci-fi screenwriter. Followed by Q&A session.		Maths Soc: Symposium WINSTANLEY LECTURE THEATRE, TRINITY 10AM-7PM The Mathematical Society's first symposium will include a talk by Lord Rees and a number of PhD students, ranging across all areas of mathematical research.	Forum: V CAMBRIDGE UN... A discussion of socio-political and its impact. Speakers will be former Pakistani...
VIEW	Footlights' Spring Revue ADC THEATRE 2.30PM; £10 Since dying is boring, and you've seen your own life before, wouldn't it be better if other people's lives flashed before your eyes? Yes. It would be hilarious.	Dido and Aeneas FITZWILLIAM COLLEGE AUDITORIUM 8PM; £3 Fitzwilliam Chamber Opera present Purcell's operatic masterpiece in an intimate staging. The performances will be followed by drinks and live music in the Auditorium foyer.		
STAY IN		The Sound of Cinema CAM FM 92.7PM 8-9PM A show exploring the crucial role of music in cinema, bringing listeners the scores that made box-office hits, along with gems from the cinematic world. This week's show is on music biopics.	POD: Jarvis Cocker VARSITY.CO.UK/PODCASTS#INTERVIEW <i>Varsity</i> brings you a new podcast interview with Jarvis Cocker, on the meeting of poetry and lyrics, and how 'This is Hardcore' was written.	READ: C BY JOHN LANCH... A panoramic of all sides of life from the inner of the corner...
GO OUT	Wine Tasting JUDGE BUSINESS SCHOOL 7.00 PM ONWARDS Aiducation Cambridge holds a night of fun, comedy, live music and insanely fantastic prizes, all in the name of helping high-achieving students in Kenya fulfil their educational dreams.	Auction of Promises JUDGE BUSINESS SCHOOL 7.00 PM ONWARDS Aiducation Cambridge holds a night of fun, comedy, live music and insanely fantastic prizes, all in the name of helping high-achieving students in Kenya fulfil their educational dreams.	Paxman's Party FEZ, UNTIL LATE; £PRICELESS PAXO IS BACK IN TOWN! And we'll be playing all his favourite songs. Join us to dance away the night with Craig David.	

MIND MAPS

- 1. Fen Ditton**
If you stroll along the river from Jesus Green (admiring the houseboats along the way) you'll eventually reach the village of Fen Ditton. It feels like a world away from the city centre. In reality, it's a 30 minute walk.

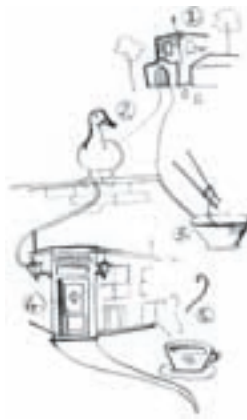
2. Trinity Hall Wall
Undoubtedly the best view of goings-on on the Cam, perfectly placed for people-watching (and procrastination from the college library).

3. Teri aki
Delicious Japanese food, seconds away from my accommodation.

4. The Free Press
Tiny pub, tasty home-cooked meals. To get there, you walk down one of the prettiest streets in the world.

5. Stickybeaks
Home to the city's yummy mummies, but also the yummiest cakes. The best Flat Whites in Cambridge.

Phyllida Bluemel, Trinity Hall, 3rd year Philosophy student.





MIXED UP
PENNY FOR
YOUR THROATS



Unfortunately, a cocktail recipe involving liquid gold has yet to be invented.

Until that day comes, the golden shine of this spicy drink provides quite a nice alternative.

Expensive champagne required - this is the 'money' issue of the paper, after all.

INGREDIENTS

1 part ginger licquer
1 part Triple Sec
Champagne

YOU WILL NEED

Champagne flute
Cocktail shaker
Wads of cash

METHOD

1. Put the ginger licquer, Triple Sec and champagne in a cocktail shaker.
2. Shake and pour.
3. If you haven't already blown all your cash on champagne, then go and buy some more.

Monday
5th

rovised Musical

PLAYROOM 9.30PM; £5
first improvised musical
m a so far unwritten musical
utes; you provide the title
s, the rest is up to the cast.

Tuesday
6th

Three Trapped Tigers

PORTLAND ARMS 8.30PM; £8
Having released three well-received EPs
and toured extensively, Three Trapped
Tigers have just issued their debut album.
Is it pop, classical or electronica? We
don't know, but we like it.

Wednesday
7th



Thursday
8th

The G Project

KETTLE'S YARD 8-10PM; £6
The cello and percussion duo perform a
wide range of contemporary works

es
A, PEMBROKE. 8PM

Festival of Middle Eastern
er and sister travel to
discover the truth about their
r and brother and what their
the Civil War.



Michael

ARTS PICTUREHOUSE 2PM & 6.40PM
The most divisive and controversial film
to screen in competition at the 2011
Cannes Film Festival, this is a potent
drama that follows five months in the life
of a paedophile.

DVD: London River

OUT ON DVD FROM MARCH 6TH
After traveling to London to check on their
missing children in the wake of the 2005
terror attack, two strangers discover
their respective children had been living
together at the time of the attacks.

War on Terror

ION, 7PM)
of one of the most important
l phenomena of this century,
ct on international relations.
I include Munir Akram,
ani Ambassador to the UN.

Zoe Wanamaker

CAMBRIDGE UNION 7.30PM
Wanamaker has won two Olivier Awards
for Best Actress, appeared in films
including the Harry Potter series, and in
television shows such as *Dr Who*, *Agatha
Christie's Poirot* and *My Family*.



Jerry Springer

CAMBRIDGE UNION, 7.30PM
Jerry Springer is a British-born American
talk-show host best known as the front
man for the tabloid talk show *The
Jerry Springer Show*, one of the most
controversial shows on television.



Hunchback of Notre Dame

CORPUS CHRISTI PLAYROOM 9.30PM; £5
Hovering over the body of his unrequited
love, Quasimodo plans himself a beautiful
destiny. See *Varsity's* very own preview
on page 18.

CODA

ADC THEATRE 11PM; £6
'Deceit is pervasive in animal
communication.' CODA is a bold
depiction of what happens when an
ordinary relationship is thrown into
extraordinary relief.



Capital

CHESTER
beast of a novel, exploring
e in the City of London -
stment banker, to the owner
shop.

VID: Žižek on 'True Love'

[HTTP://TINYURL.COM/3PL6E72](http://tinyurl.com/3PL6E72)
A one minute video clip that will make
your day. Oh Slavoj, how do you always
know the wisest things to say?



TV: Paxman and 'Empire'

BBC.CO.UK/IPLAYER
Our favourite Jezza starts his series by
asking how something so small got such
a big head and came to rule a quarter of
the world. 'A whole show about *Varsity*?'
I hear you ask. Close - the British Empire.



UL Exb: Shelf Lives

UNIVERSITY LIBRARY, ONGOING; 9AM- 6PM
You might feel as though you've spent
quite enough time in the library this term.
Still, it's worth getting yourself through
that revolving door once again to see the
collections of these ten book lovers.

LONDON: Lucian Freud

NATIONAL PORTRAIT GALLERY; ONGOING
If *Varsity's* review (page 17) is anything
to go by, then the Lucian Freud Portraits
exhibition at the National Portrait Gallery
is well worth making a trip to London.



BRIGHT SIDE OF THE ROAD

OLIVER REES

Over the past week I've tried to spend as little as possible. My best day was 75p, and my worst was £23.50. The self-imposed end to frivolity started after realising how much I'd spent on silly things like Hot Sausages and stationery. What is great is that it really hasn't really affected my quality of life at all; the only thing I miss is being able to go to the theatre a lot (mainly to see the amazingly talented and ever mysterious Lowell Belfield).



THIS WEEK VARSITY ASKED SOME OF YOU TO STOP AND THINK: WHAT DO YOU SPEND TOO MUCH MONEY ON?

If you are a regular reader of this column I bet you can guess what this made me think. Money related to getting a job, your future etc etc. But it didn't actually make me think of anything about the future; just that maybe most of the time people don't actually realise what they spend their money on. My dissertation supervisor always says how most people spend their whole lives on autopilot, not really realising/appreciating what they are doing, and I'm beginning to think this might be true.



When I started trying to spend as little as possible, the treats I allowed myself became so exciting. Yes, today you can have a 'quality' loaf. Yes, today you can avoid the devastating basics chocolate wafers. I suppose it's not really surprising that when you have less of something you value it more. Having said that, a friend of a friend only ate mashed potato for six weeks to save cash -that may be going too far. If you do it right, not only do you appreciate things more, but you have more money at the end of the year to blow on a *Sun, Sex & Suspicious Parents* style holiday. That's the dream anyway.



Pick of the Week

Paxman's Party

Sun 4th March 10pm-3am
Fez; £3 with your cut-out coupon in this paper! (£4 without)

Want to see *Varsity's* very own Senior Arts Editor and Theatre editor embroiled in a punch-up? Tonight's the night. There will also be music, and Craig David.

BOOKS EDITOR

Biddy Jenkinson

Mon 5th March 5pm
G-R05, English Faculty; Free

An Irish poetry reading with English introductions. A wine reception with Irish music, will follow in the ASNC Common Room. *Charlotte Keith*

FILM EDITOR

Laura

Mon 5th - Thurs 8th March,
Arts Picturehouse, see web for times

This classic film noir finds its way back on UK screens through the BFI, which has rereleased it as the latest in its special restorations. *India Ross*

SENIOR ARTS

Caasha Yusuf

Tues 6th March 6:30pm
Old Combination Room, Trinity; Free

Yusuf came to the UK in 1990 having fled the Somalian civil war, and the reputation of her poetry has quickly grown. *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

In an interview with the *Guardian* a few weeks ago, the underrated Field Music dispelled some of the glamour of working in music by claiming, “sometimes we earn five grand a year.”

Admittedly, the recent and well-received *Plumb* limped in at number 49 in the UK album chart, but it's rather deflating to think a life dedicated to making independent music must almost invariably go hand-in-hand with painfully low monetary reward.

It's always hard to place a fixed value on art, and I don't want to get into the same debate about piracy that Theo covers; I think it's also worth thinking about it from the other side, from the artists' perspectives.

It's great that bands like Field Music are so passionate about what they're doing that they are willing to put up with their meagre income; but the difficulty of making sizeable sums of money from record sales may all too often discourage those other than the financially secure from investing too much in their creative endeavour.

However, there are now several methods smaller artists can use to generate donations directly from fans, mediating factors like record companies. Organisations like Kickstarter, which allows people to fund artists' recording process directly, create a transparent model that allows us to contribute to the creative process, actively enabling musicians to produce their work.



Music: a priceless commodity?

Theo Evan considers the increasingly relevant issue of the way we consume music

The constant desire for new music has thrown many of us into a legal no-man's land, a world of sharing, copying, seeding, listening, repeating. Even the most mundane methods of sharing, whether it be putting an album onto a flash drive or burning a CD, have their legality bizarrely debated.

The recent avalanche of restrictive legislation such as SOPA/PIPA in the United States – draconian means of preventing internet piracy to serve powerful corporate interests – and sudden, forceful crackdowns – like the shutdown of Megaupload last month – have created the delusion of a novel political problem. It is tempting to assume that this conflict between industry and consumer over widespread ‘theft’ is a modern issue, unique to an internet age still in its infancy.

However, history says otherwise. The technology for distributing music has always been a step ahead of record companies, the very industries responsible for its distribution. This has always been a source of insecurity and frustration and, like all truly insecure and frustrated people, they have had a tendency to overreact and behave near-ridiculously before working towards reasonable solutions.

The 80s saw the rise of the “Home Taping is Killing Music” campaign, borne of fear that home recording on cassette tapes from the radio would spell apocalypse for the industry. What followed was nothing of the sort. Every major step of progress in the entertainment industry is met with retrospectively absurd backlash; the phenomenon is nothing new.

The true question is whether the internet is changing the industry is unique. The optimist sees a virtually limitless potential market, a web of interconnected information that, if content distribution may be controlled, represents a massive source of income and certainly the most rapid means of disseminating new content in history.

‘Through it all, the data shows one thing: people still want it. People will pay for it’

The pessimist sees anarchy and insufficient political controls to allow any reliable method of securing a market, where the smallest leak in the pipe leads to complete loss of value for the product. Typical supply and demand models fail when free access to copied files is so easy.

The pessimistic view has its failures. Distribution services that have kept pace with the modern era, such as the iTunes Store and Amazon, make substantial profits. In addition, the production investment for digital music is, as one expects, far lower than that for physical products such as CDs. However, there is no doubt the industry is being forced to change.

Record sales have dropped significantly since the turn of the century: approximately 32.1% in the past ten years (adj. for inflation). The primary means of artist income has changed to live performances as ticket sales have grown, giving greater power in

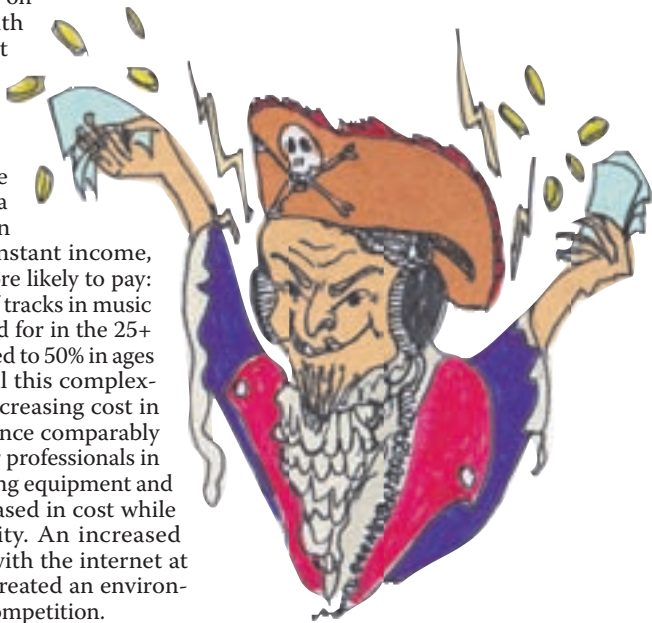
the industry to promotional companies and online ticketing services such as Live Nation and Ticketmaster. The recent rise of “360 deals” (see Madonna and Jay-Z), wherein artists are paid by promotion companies in exchange for a cut of their profits from ticket sales and merchandise combined with exclusivity to their venues, has further put record companies in jeopardy.

Piracy still dominates distribution and consumers are growing increasingly aware of its vectors. Respondents in a 2008 survey by British Music Rights found 80% of people are interested in a legal P2P service where the final result is a permanent copy on their computer, with much lower interest (63% negative) in streaming services analogous to Spotify.

Even more intriguingly, the data suggest that when people obtain a constant income, they become far more likely to pay: an average of 13% of tracks in music libraries are not paid for in the 25+ age group, as opposed to 50% in ages 18-24. On top of all this complexity is the rapidly decreasing cost in recording music. Once comparably an exclusive club for professionals in production, recording equipment and software has decreased in cost while increasing in quality. An increased number of artists with the internet at their disposal has created an environment of explosive competition.

While the change at hand is in some ways comparable to the past, the

internet era is truly creating something novel. Piracy cannot be stopped. Record companies are falling in power to large-scale promoters. Many are making their music and sharing their music successfully, all independently of industry backing. The climate is an exciting, confusing one for the listener and the critic. And through it all, the data show one thing: people still want it. People will still pay for it. Lord knows, people still love it. No culture is totally free; someone is just trying to work out how to make us pay. Until then, I'll brave the suspicious pop-ads, every now and then.



Another successful musical pirate

It is wholly emblematic of a band lacking any reason to make music in the current moment

●●● The millennium so far has been twelve years of nothing, right?

Genres and trends no longer rooted in localised, socially effected crisis – rather we have a year of chillwave, a couple of months of rape-gaze and ultimately just smoke without fire; largely arbitrary, purely aesthetic ‘movements’ that hold no essential core.

Kanye West might be lauded for his *Twisted Dark Fantasy* because he was able to produce a record of pure artifice – it was and is the apex of the past decade's popular cultural efforts because it is artifice built upon artifice, an object put together solely by references to figures of no inherent worth, solely drawn from bygone eras. This is popular culture for the moment, and School of Seven Bells are working wholly within its framework.

Their *Ghostory*, released earlier this

Ghostory

School of Seven Bells

★★★★★

year, recalls 2003: Metric, !!!, The Rapture, Yeah Yeah Yeahs; the double-time hi-hat of the Post-Punk revival. It is wholly emblematic of a band lacking any reason to make music in the current moment; emblematic of a decade in which the revivals are being regurgitated and repackaged in the hope of further deferring the realization that nothing new has yet arrived.

‘Show Me Love’, ‘Love Play’ and the ambient haze of ‘Reappear’ offer an eager audience the sort of subdued shoegaze that School excelled in; the record's sound sticks to its staple elements: a drum machine and an effervescent female voice frail against swathes of synthesizers.

While acts like The Hundred in the Hands have also returned to 2003 New York and have succeeded in a re-assessment of that drum pattern, this music is simply competent – tepid and flaccid and uninteresting. *John Bull*



It manages to be slightly avant-garde but still slick, toying with tropes and pushing their boundaries

●●● Indie cards on the table, guys – I've never been a diehard Shins fan. Sure, I can recognise *Chutes Too Narrow's* melodic mastery and *Oh, Inverted World's* Seattle-on-a-rare-sunny-day good vibes but I've just never had the urge to tell JD from *Scrubs* that ‘New Slang’ would change his life. It's not them, it's me – it just seemed to be lacking something I was looking for.

Perhaps it was during his collaboration with Danger Mouse that James Mercer discovered another ingredient, because *Port of Morrow* is The Shins' fullest, most polychrome and multifaceted collection to date and an early contender for record of the year.

Mercer has always harboured a love for pop music in his work, but where previously his odes were indebted to Brian and Dennis Wilson, *Port of Morrow* features electronic buzz, guitar fuzz and contemporary pop influences.

On ‘40 Mark Strasse’ – the standout of the album's third act surge – Mercer mixes the florid lyrics of his earlier work with crooning R&B-tinged vocals and synths pilfered from 1983.

The ‘homemade’ façade of the band's previous work is gone; enter the serene soundscapes of the closing title track, a slow-burning, piano-driven lament whose layered vocals ebb, flow and help drift the listener out into the endless ersatz ocean Mercer has constructed that one simply wants to plummet into.

It's not a complete reinvention for the band, they've just added more

hues to their palette. Mercer's dreamy, astral lyrics still lilt the listener – on ‘September’ he recalls “telling stories of our possible lives and love is the ink in the well where her body writes.” It's probably the track most similar to their back catalogue, but still features some whirring, disorientating background noise which gives the track an added dimension.

‘Simple Song’, despite its noodling guitars, layered vocals and prog-rock sensibilities, still has The Shins' *joie de vivre* at heart. It's this breeziness that carries the superb, horn-accompanied nostalgia of ‘Fall of ‘82’, which manages to be both a lament and an extraordinary exultation. The band sound grander than ever but without losing the down-to-earth touch that won them the ears of millions.

It's not the record all of The Shins' fans probably wanted, maybe it's one some even feared, but *Port of Morrow* might be the band's best record to date. It manages to be slightly avant-garde but still slick, toying with tropes and pushing their boundaries as far as possible.

Where *Port of Morrow* differs from its predecessors is how utterly unpredictable it is: its landscape is dotted with turns and ravines, meaning it could go in absolutely any direction at any time.

No longer shackled by an idea of what the band ‘should’ sound like, Mercer has taken a sledgehammer to the walls of their sound: eerie and ethereal, earnest and experimental.

The Shins are dead, long live The Shins. *Dominic Kelly*

Port of Morrow

The Shins

★★★★★

Perceptual

BRIAN BLADE FELLOWSHIP (1999)

Blade is a rarity in modern jazz – a musician of temperance and modesty, emphasising simple melodies and swelling soundscapes over the technical bombast and stage-stealing antics of many of his peers. The album has a distinctive country-Americana vibe, eschewing individual for collective improvisation, though the soloing on display is nothing short of the best. Plus, how often do you hear shredding slide guitar on a jazz record? *Theo Evan*



Blue

JONI MITCHELL (1971)

A landmark, indeed probably still the pinnacle, of confessional songwriting, *Blue* remains one of the most viscerally resonant albums of all time. Mitchell's voice is an absolute wonder, gliding between octaves with almost casual ease, seemingly guided by the instinctual shifts of her emotions. This is an album that really takes root in the listener's heart; it bears out her claim that “songs are like tattoos,” leaving a burning personal mark that is utterly indelible. *Rory Williamson*

Warning: librarian on the loose

'Reaching the parts other libraries have yet to reach': the Itinerant Librarian talks to **Zoe Large**

The Itinerant Poetry Library (known to friends as TIPL), "started in a large rucksack packed in 2006." An auspicious beginning, it seems, for the service has since travelled to eleven countries, twenty-one cities, and one hundred and fifty-plus locations. "Part of our philosophy is that we have to be able to carry the library with us as we go," explains founder Sara Wingate Gray. Is the library heavy? "Hell yeah – these days it involves dragging several roller-bags. However, we've now identified a useful facet of the librarian, who can carry more than her own body weight in paper-based items."

The library grows to this day, but

DOWNNEY/TIPL



Librarian at Palace of Fine Arts, San Francisco

found its 1000th member on Friday 19th June 2009: "a Dutch woman signed up, confused as to why she was receiving a certificate alongside her library membership card." Services are remarkably indiscriminating, open to "humans, vegetables, minerals, and any other organic forms which successfully undergo joining procedures." "You just need to be in the same place at the same time as the library," Sara concedes.

Official operating hours are as follows: "We're open when we're conveniently open, and we're closed when we're inconveniently closed." The library can, in certain circumstances, open inconveniently too: "a memorable occasion," Sara recalls, "was a bleary-eyed librarian, after an 8 hour library day, opening up again at 3am for an insistent Dutch dude in a Rotterdam bar." Serendipity plays a large part in guiding TIPL's meanderings: Sara recognises that more than 50% of Valued Patrons [affectionately termed VPLs] "do not intend to join a library the day they meet us"

Past locations include "the Gandhi Statue at the Ferry Building in San Francisco, a retirement home, a cocktail bar, a pizza takeaway, a secret typewriter café, a former hunting lodge, a ranger's hut next to Achmelvich beach, and City Hall in San Francisco." Sara's own personal favourites were "two meta-library-within-library installations pursued ON mobile libraries, occurring in San Francisco and the Scottish



Regular haunt, the Marsh Theatre

'Today it's easier than ever to find each other, but also to get lost'

Highlands."

The library's official Acquisition Policy is to collect and make accessible "lost and forgotten poetry," so that "policies of selection, retention, disposal, misplacement and deterioration constantly change to reflect the current state of the world." Content spans 150 years, consisting of several thousand items in digital, vinyl, paper, book, pamphlet, magazine and 100% cotton formats. "Every time the library opens there is a new selection, a new pattern

arranged, adapting to new facilities." When possible the library returns to its repository ("like the British Library's Boston Spa, but in a mother's attic"), where well-loved items are swapped so that others can see the light of day.

Receiving no official financial aid, TIPL gets by on what Sara terms "the Zen of the Library." This often includes "Random Acts of Kindness": ever-welcome offerings of "potential library venues, couches to surf...jam and cheese sandwiches." Sara readily admits that "eating less helps – consuming fewer material things, more immaterial ones."

Where next for this most itinerant of collections? Well our fingers are crossed for Cambridge, obviously. Indeed, while Cologne and Dublin are currently on the radar, the possibilities are endless: TIPL's maxim is "reaching the parts other libraries have yet to reach." "We go where we end up, but also where we're invited," muses Sara.

"What's new today is that it's easier than ever to find each other, but also to get lost." Mobile libraries work a lot like people, it seems.

Indeed the library moves, above all, with this analogy in mind: "the concepts of being/sharing, production/waste, knowledge/poetry are all tangled up in us, and most likely, we in them. This guides us in where we go, as if unpicking a thread."

● Find out more about the Itinerant Poetry Library at www.tipl.info

Read
CHARLOTTE KEITH



At this point in term, library closure seems a very remote concern. 'The Library' may well by now be like a needy friend who wants to occupy all your time and prevent you from seeing anyone else. Those towering shelves of books that you haven't read. That fellow library user who keeps sniffing, maddeningly. But all the same, libraries matter. Beyond the charmed circle of Cambridge – the crème de la crème of the library world – many more humble establishments are under threat from government cuts. True, libraries are not comparable to hospitals or schools in terms of social importance. But they do provide access to an education beyond the confines of the curriculum, a place to study, a focal point for community services. A library is a lot more than the scene of essay crisis after essay crisis. The provision of local libraries – however tatty or rundown – is a statement about the value of self-education and freedom of inquiry; so is closing those libraries. The Itinerant Librarian puts it better than I ever could: 'members of the library pursuing a search for truth in the goings about of their days

find in the Library a means to meet their various information needs for learning and living'. The two need not be inimical.



“Unfortunately, Lanchester tries to make this novel into a political manifesto too”



Capital
by John
Lanchester
★★★★★

●●● The 'state-of-the-nation' has always been a popular topic for novels – *Middlemarch*, *Little Dorrit*, *Midnight's Children* – and it was about time someone had a crack at one again. Lanchester, novelist and economic journalist, has taken on the challenge in *Capital*. The novel documents the life of a street, Pepys Road in Clapham. A potted history of the street's history concludes: "For the first time in history, the people who lived on the street were ... rich." And so we are shown Roger Yount, an investment banker, Arabella, his wife, Freddy Kamo, a professional footballer, and 83 year-old Petunia Howe, the last Clapham aboriginal. Not that this is only about rich people: Zbiegniew, a Polish builder, Matya, a Hungarian nanny, and Quentina, a Zimbabwean traffic warden, also feature. Enough of lists. The gist, as someone who I can't remember said, is that all walks of life are here. Lanchester does well to prevent chaos: each chapter is devoted to one of the multiple story lines and the changes between them are generally fluid and well managed.

It's very nice that the book is not extreme in its inter-plot relations. So many books have all of the different characters bumping into each other constantly, none of them aware that the others also happen to occupy the same 500 pages as themselves. The difference is, I suppose between a narrative of the Cambridge bubble and a narrative of a country. Taking the middle way, Lanchester has got London street life down to a tee.

Capital is not, however, just a book about people. It is a book about politics and, as one might expect from the

journalist who predicted the financial crisis, 'capital' is as much about the City of London as it is about the city, London. All the characters are tied to the same 2008 credit crunch. Which would be great. If it were better done.

However, in dealing with his favourite topic, Lanchester falls down. His book *Whoops!* explains the reasons 'Why Everyone Owes Everyone and No One Can Pay' because that is its purpose. Unfortunately, Lanchester tries to turn this novel into a political manifesto too. There are moments (read: 'pages and pages') when characters slip into the role of left-leaning journalist, as the author shamelessly uses their private meditations to peddle his own opinions. Characters with opinions are fine: characters should think about the society they live in. But the opinions don't quite connect with the people who express them. Something jars.

I think the trouble may be that not everyone can be as 'wise' as Lanchester seems to make them. Lanchester is trying to be clever, in fact, Lanchester is very clever, he is unafraid of saying that the poor resent the rich, and that the rich resent the poor, even that immigrants resent natives. A reader wanting to hear character can only hear Lanchester himself.

Lanchester had noble aims and clearly knows his stuff. He has got the panoramic novel sorted in a way very few people have managed. His structure is great, his idea is great. The trouble is that he won't let his idea speak for itself. The city, the money, the people: they have stories to tell. Disappointingly, Lanchester couldn't leave them alone to do it.

Joe Harper

● Faber and Faber, £13.99, hardback



Reading:
Lavinia Greenlaw
★★★★★

●●● "Poetry," for Lavinia Greenlaw, "isn't about autobiography; why would you care about me, you've only met me for five minutes!" There are many reasons why one would care about Lavinia Greenlaw: she is undisputedly one of our most important contemporary writers. I confess myself an avid reader and copier-out of her poems. Hearing them read by Greenlaw herself (from her third collection, *The Casual Perfect*) as well as her reflections on seventeenth-century Dutch landscape painting, and mystic iPods, was an experience to be cherished. "Getting older," she explained, "I feel like I'm coming into the casual perfect time of my life," adding offhandedly, "it feels like a very middle-aged tense." Greenlaw is a fantastic – and clearly

“Poetry will never take over, but it always persists. It just happens”

very experienced – reader. She knows exactly how to convey the white space on the page, as well as voicing the words themselves with exquisite precision. This was one of those 'only in Cambridge' evenings: the opportunity to listen to, and question, one of the most important poets writing today. And, just as importantly, perhaps, an insight into a very un-Cambridge calm.

For a writer whose work is famous for its precision and elegance, her description of her 'acceptance of incompleteness – that the lack of fixity is no great drama', was unexpected. Asked towards the end of the discussion about the function of poetry, she replied: "it will never take over, but it always persists. It just happens." Lavinia Greenlaw was perfect, casually: more of you should have been there.

Charlotte Keith

POET'S CORNER

or am I birdish
sea-bank
& fen-born-
old as mud & white as spit?

Raindrum on bore-holes
comen the me.
My blackwater rain folds
motherish lea.

from feathered horse
friend I worn leather glove
jaw dawned incisors
& traitor
wan love.

James McKnight (excerpted from 'When Touch')


Watch
INDIA ROSS

If I learned anything from *Moneyball*, aside from final confirmation that baseball is in fact different from rounders, it's that statistics are cool.

A recent cash-in-on-the-Oscars study from the *LA Times* has alarmed a generation of friendless film anoraks – and myself – in unmasking the true composition of the Academy Awards voting body. The standard-bearers of world culture are, it turns out, 94 per cent Caucasian, 77 per cent male and have a median age of 62.

It's OK, veteran voters are probably taking the necessary steps to stay on trend, using a lifetime of industry experience to best take the pulse of modern film. Right? As it turns out, since membership is life-long, hundreds of members haven't worked on a film in decades. Apparently one of the voters is a nun. Seriously. On Sunday, Octavia Spencer became only the sixth black woman to be recognised for acting in eighty-four years, while progressive pictures *Shame* and *Melancholia* went without nomination. The stagnation of the Academy is being exposed left and right. Even Billy Crystal couldn't keep the ship afloat, and with a 13 per cent fall in viewers aged 18-49, it seems that reactionary voting is reaching a dead-end. But age is just a number: or so I'm told.



Something in the Watersprite

VarsiTV Editor **Vicki Perrin** reports from last weekend's Watersprite Cambridge International Film Festival

Sheer bloody-minded perseverance": the words of BAFTA award winning Brian Woods on how to get into the film industry. Just a grain of the wealth of advice offered at Watersprite: The Cambridge International Student Film Festival over the weekend. From Duncan Kenworthy – producer of *Four Weddings and a Funeral*, *Notting Hill* and *Love Actually* – to actor Tom Hollander – Vice-President of HBO Films – and Harry Potter director David Yates, the festival staged a star-studded cast of speakers who dazzled audiences with their expertise.

Only in its third year, the Watersprite festival has gone from strength to strength, this year receiving 250 submissions from student film-makers, from 41 countries across six continents. The festival has gone truly global, and the standard of film-making is exquisite. The festival, a collection of 14 talks and workshops and 12 film screenings over one weekend, is entirely student-run from Cambridge, with the generous guidance of patron Hilary Bevan Jones.

Having been a juror for the festival, and filmed events and interviews across the entire weekend as Editor of VarsiTV, I've been a witness to the flawless performance of the students running the festival behind the scenes. Their energy and commitment to the slogan of the festival – "The international student film festival that recognises and rewards emerging talent" – has been admirable.

The film industry is often perceived to be a closed shop. But at every event



Harry Potter director David Yates, and *Notting Hill*'s producer Duncan Kenworthy are among the industry speakers at Watersprite



and workshop, the humility of speakers before the student audience challenged this view. Festival chair, Ellie Rofe, commented, "...over the past three years we've been very pleasantly surprised to discover that many industry leaders share our ideals and are happy to volunteer their time to help the next generation of talent". Over the weekend, industry experts covered documentary making, composing music for film, VFX, film and TV careers and film criticism.

Speakers included Oscar, Emmy and BAFTA award-winners. Academy Award-winning make-up artist Christine Blundell fascinated audiences

with her workshop on make-up, wigs and prosthetics. Students were wowed with life-like prosthetics, and the explanation of fight scenes as involving straws and bicycle pumps of 'blood', with some make-up budgets reaching such figures as £80 000. Blundell furnished those who asked too many questions with fake scars and bleeding wounds, and even transformed the Events Manager's father with a bald patch and receding afro.

Whilst deftly blackening a student's eye with a few brushstrokes, she proved her passion for film with tales of working on small, independent

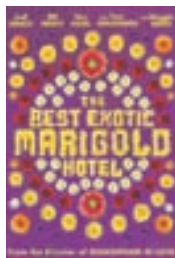
films as well as the blockbusters.

For those interested in special effects of a different order, David Fleet from The Mill provided a workshop on the VFX that go into commercials such as the famed Beetle and Muller adverts, whilst DJs The Sound of Film delved into the magic that can be a film soundtrack, and renowned cinematographer ran a DoP lighting workshop by popular demand.

The festival set out to celebrate film as a work of art, and to reward blossoming talent. In every aspect, the weekend was a triumph.

● Watch out for full VarsiTV coverage of the festival

"Leave the cameras at home next time"



The Best Exotic Marigold Hotel

John Madden

★★★★★

●●● If you like your humour broad and your national stereotypes broader, welcome to *The Best Exotic Marigold Hotel*. In the tradition of heart-warming travelogues like *Eat, Pray, Love*, this comedy sends a star-studded cast of septuagenarians off to India in search of life, love and, um, better wi-fi. It's basically *Calendar Girls* meets *The Inbetweeners Movie* and if that doesn't sound appealing to you, then I suppose you were doing something else with your Friday night.

Good for you.

I don't want to mince words: *The Best Exotic Marigold Hotel* is an awful film. But I feel particular need to justify myself because I was the only person under fifty in a packed audience which seemed to really enjoy the movie. This demographic gulf widened even further when the film ended and, disrespectful lout I am, I went to leave while everyone else waited till the end of the credits.

Awkward.

Anyway, once the cast have arrived in the titular "home for the elderly and beautiful", various sit-com antics ensue. Foppish zombie Bill Nighy is the self-deprecating, sardonic one. Penelope Wilton is the frigid bitch. Ronald Pickup is the randy one. While Dev Patel does his best to inject some life, his romantic subplot eventually devolves into a bad episode of *Neighbours*. Special award for apathy must go to Tom Wilkinson, who reads his lines like they're written on the back of his paycheck.

The dialogue is, without exception, filled with airport-novel wisdom and agony aunt witticisms. Characters actually speak lines like "You represent a modern India she can't accept", just in case the audience needed a hand. Most absurdly, unrepentant bigot Maggie Smith (who refuses treatment from a black doctor at the beginning of the film) is miraculously cured of her racist ways after eating a bit of tandoori and awkwardly interacting with a Hindu maid. On the evidence of this film, the UN should hire director John Madden to mediate all racial disputes in future.

The aforementioned *Calendar Girls* is actually a good model for what BEMH should have been: fluffy and frivolous, but charming. The film's saving graces are its admittedly beautiful locales, but even these can't redeem a hollow story. I don't begrudge the cast of *The Best Exotic Marigold Hotel* a holiday; just leave the cameras at home next time.

Jamie Fraser

● The Best Exotic Marigold Hotel is currently showing at the Arts Picturehouse



Dench keeps it low-brow in *The Best Exotic Marigold Hotel*

GOING GLOBAL SWEDEN

FILM: A Swedish Love Story
DIRECTOR: Roy Andersson
YEAR: 1970

Following a recent surge in popularity, Scandinavian-produced films and TV dramas have become the latest big thing: from shows like *The Killing* to cult classics *Let the Right One In* and *The Girl with The Dragon Tattoo*. In the wake of this trend, then, I draw your attention to a little known Swedish gem from 1970, the charmingly titled *A Swedish Love Story*. The film is simple and quaint: a classic tale of teenage love against all odds, an unlikely romance between a rich city girl and

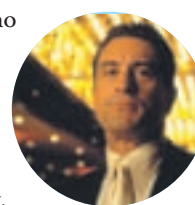
a smitten country bumpkin. But it's really the visual impact of the film that makes it such a standout masterpiece. The lovers themselves are gorgeously stereotypical 70s Sweden: the girl, Annika, is cute as a button, rocking double denim and leather combo's, whilst her beau, Pär, decked out in heavy cable-knit jumpers, cruises around on his moped looking super-cool. If this film were to be forgotten (which seems perilously likely) it would be a travesty - so watch it! *Alice Bolland*

Cine-file

MONEY

Jim Young's line "Anybody who tells you money is the root of all evil doesn't have any" from *The Boiler Room* (Ben Younger, 2000) is a contentious one. Thinking of the Coen brothers catalogue makes this a rather hard one to swallow. *Fargo* (1996) is a telling tale of the desperate measures some people are willing to go to to get their hands on some extra moola. It illustrates a complex web extending from a man, essentially pawning his wife, and his desire for dollah.

Robert Bresson visits similar themes in *Largent* (1983), portraying the terrifying effects of two teenage boys passing counterfeit bank notes. In this sense, the problem is not the money, per se, but the way in which it's used, driven essentially



by mankind's greed.

Martin Scorsese's *Casino* (1995) illustrates perhaps the most complex and condensed web of modern greed and desire, within the casinos of Las Vegas. In this film, money is power, and those with power, and money, are keen not to lose it.

These films serve as examples, in a perhaps exaggerated form, of the dangers of money, and the consequences of the desire to have what you can't have. Watch out kids. I think Jim Young might have got it wrong.

As for "Money can't buy happiness", check out *American Psycho*. *Tom Hart*

CASINO IS SCREENING FOR FREE ON 5TH MARCH, 7PM, ARCHITECTURE DEPT

Show me the money: *Bande a Part* (Jean-Luc Godard, 1964), *Take the Money and Run* (Woody Allen, 1969), *American Psycho* (Mary Harron, 2000), *Boardwalk Empire*, TV Series (Martin Scorsese, 2010 onwards)

Preserving a dying (ninth) art

Aliya Ram wonders why comics are underloved, undersupported and misunderstood

Ever since the sixties, when the medium was clumsily added to the existing list of art forms, comics have been struggling to gain critical respect and attention. Expected to be either funny or fantastical, comics tend to be consumed without consideration – greedily in the morning paper alongside a fried egg and toast, or lazily on the bus home from the second-hand bookstore (about to go bust, any day now).

Comics receive little interest from the public, and even less from the academic world. Those who do show interest are either relegated to an unfortunate niche (Drawn & Quarterly, Fantagraphics) or else appropriated by wider disciplines like Art History or Graphic Design as though comics, which synthesise writing with visual art, could not stand alone as a discipline.

This term Cambridge finally found a forum in which to produce comics; yet the *9th Art* magazine has struggled to find its feet at a university already supersaturated with media. “There’s a lot out there clamouring for the same space – there are three papers that appear in each porter’s lodge every week so it has been really hard to make people pay attention to our magazine” said Jon Porter ex-managing editor for *9th Art* in Cambridge. “Even making people open the front cover is a battle.” Roxy Rezvany, one of the two chief editors at Oxford where the magazine was first started, expressed a similar frustration at the inflexibility of the reading population: “As soon as people look at it they can see that it’s quality, it’s just a question of making them look at it!” The magazine is dense with talent that brims over with artistry: pages full of the pyrotechnic wit and beautiful drawings that

are normally ignored as ‘doodles’ and crumble away to the bottoms of bags. These rescued strips contain everything: the obscene, the quaint, the solemn, the absurd. And in them we can find everything – our entire ink-limned lives.

It was the administrative nightmare necessary in order to make people look at the magazine that finally closed the case for Jon: “I thought *9th Art* could potentially be quite a powerful thing by acting as a legitimiser for comics,” he said. “I recognise that it is kind of a problem that people have faith in something just because it’s from Oxbridge, but that fact is also systematic of just the amount of information out there. It’s crazy that this is the case, but people need to be discerning with their leisure time, and if looking upon certain universities’ work in a better light is a way to do that then it’s a means people will use, however inaccurate it may be.”

But the very information overload that might have given an Oxbridge comic magazine weight in the wider world has proven counter-productive for the magazine in Cambridge itself. Local businesses have shown reluctance to advertise with the magazine for fear of inciting the requests of other university publications also. “They say that although they are not averse to publicising in *9th Art*, they can’t because if they do then all sorts of other people will also go to them,” said Jon. “Roxy is a very, very good marketer – listening to her talk about some of the tactics she uses in Oxford makes me realise that I’m just not a marketer in the same way that she is.”

Some local businesses, like Lush Cambridge, have shown their support for the *9th Art* project, turning up to give free massages at its launch event.



Drawings from Ninth Art Magazine by an Oxford student, Allen Fatimaharan

“Lush has a policy that each store should try and really become a part of its community,” said Jo Hardman, supervisor at Lush Cambridge. “We have a certain amount of money set aside for this kind of thing although it’s difficult because hardly a week goes by when we aren’t asked for samples as prizes for raffles, or promotion events etc. With the *9th Art* magazine we had a precedent for saying yes, because Lush Oxford had helped with the magazine over there and thought it was worthwhile.”

Unfortunately, Lush is a rarity amongst local businesses, and Roxy worries that *9th Art*’s desire to remain free might prove problematic in the future: “...distributing the magazine for free means we solely rely on advertising – advertising which Cambridge is

struggling to provide. The magazine was begun based on the idea that we wouldn’t sell it so that then everyone could have access to it, but I think we might have to start asking for subscription fees from JCRs.”

Until then, *9th Art*’s future in Cambridge will remain uncertain. “Cambridge needs a dedicated team who can not only have ideas, but also (and this is perhaps the more important part which is often overlooked) make them happen,” Roxy said, talking about what is needed to rescue *9th Art* from the crisis it currently faces. The able members of this team must surely be hidden amongst the thousands of people that populate this city. All that is needed is that they show themselves, and prevent us losing our ninth art.

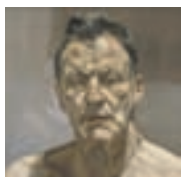
Look
HOLLY GUPTA



Over the endless debates about the correctness of spending millions on diamond encrusted skulls and the like, something has nearly been forgotten. This is that most art is free – at least to be seen, which is the important bit, isn’t it? In Britain, anyone who can reach a public gallery can enter it without being relieved of any cash, unlike in most other European countries. The collections of the National Gallery, Tate Modern, Hunterian Museum, Ashmolean Museum and Nottingham Contemporary are open almost all day, every day. Take the contents of the Fitzwilliam and multiply it, and then do so again, and again... it’s enough to make the eyes burn.

On the other hand, another form of (nearly) free art arguably suffers from too much appreciation. Stacks of miniature works reproduced on thin white card are tacked onto surfaces, sent on any pretext and stored in drawers. The postcard is neat, seductive and cost-effective. It easily slips into everyday life, as attested to by the bedroom walls of me and my housemates.

Yet (and this sounds rather tacky) perhaps part of this love is the desire to hold something in our hands, to have that lovely print we couldn’t stop staring at for ourselves. There is something about possessing art that is disturbingly compelling – why else would it be one of the well-acknowledged privileges of the super-rich? Aside from hackneyed arguments about status and power, owning things reminds us of how much we enjoy looking. The instinct isn’t as deep and dark as it’s often made out to be.



Lucian Freud: Portraits

National Portrait Gallery
Until 27 May
★★★★★

“The large canvases greet the eye with rolls of multi-tonal flesh, contorted limbs and fully exposed genitalia, protruding from bodies sprawling on coaches, bed and piles of rags. The sitters lie bare... making us a little uncomfortable at just how naked they are”

●●● It is at this point in my role as an art critic that I question the maximum 5 star rule. All the numbers above 5 seem suddenly so frustratingly tantalising, as I attempt to discuss the nature of the Lucian Freud Portraits exhibition at the National Portrait Gallery. To attempt an introduction I would say that, if you were to see only one exhibition this year, make it this one. The collection

of 130 pieces of Freud’s best works, co-organised by himself before his death last year, is not a memorial but a celebration of the artist’s life’s work; his passion, his obsession, and his artistic family of friends and models with whom he shared his inexplicable talent. I forgot to take notes. To do this review, I didn’t want to be a reviewer: I wanted to appreciate the work of one of the greatest British artists of the last fifty years, without the distraction of pen or paper.

The exhibition separates Freud’s careers into particular eras characterised by his changing styles and sitters. We begin in his early work, with smooth symmetrical faces and large staring eyes penetrating the onlooker, as he begins to use and hint at the nudity which will later typify his work. Adaptation, and fame: both came with time for Freud. As one moves into a new room, the skin tones begin to break open with their own wrinkles as Freud adds layer after layer of textual shades, turning expressions into patchwork collages of oil.

The large canvases greet the eye with rolls of multi-tonal flesh, contorted limbs and fully exposed genitalia, protruding from bodies sprawling on coaches, beds and piles of rags. The sitters lie bare in front of us, unashamed and mesmerising, despite making us a little uncomfortable at just how naked they are. Our conservative, fat-hating minds reel at the idea of the fully exposed human body – where are the Grecian goddesses? Pieces like ‘Naked Standing Portrait’, ‘Standing by the Rags’ and ‘Naked Solicitor’, make the viewer as intimate with his sitter as Freud himself was. Even when his sitters are clothed, like ‘Woman in a Butterfly Jersey’ and ‘Man in a Silver Suit’, their faces are so contoured with the details of his paint that the titles and jumpers don’t matter:

The final room is partitioned into

two sections, leading first to the enormous canvases displaying the Benefits Supervisor series. ‘Benefits Supervisor Resting’, in all its expensive glory and obesity, looms gigantically on the wall next to its equally gluttonous siblings, famous for being sold in 2008 for the highest price ever paid for a work by a living artist. It has recently been overtaken, yet ‘Benefits Supervisor Sleeping’ will be returned to the auction room in May and is expected to fetch around \$30 million.

Past the partition there are the final pieces of Freud’s lifetime, completing career and exhibition with the same naked intimacies. David Dawson, Freud’s studio assistant and close friend, peers out of the wall in several pieces, affirming the words of the artist printed on the wall in a different room: “I work from people that interest me and that I care about, in rooms that I live in and know.” A little further on up the wall is the final piece of the gallery, of Dawson, and of the artist’s career: the unfinished ‘Portrait of the hound’.

I left the exhibition knowing that I would return, wanting to come at a time when the crowds of Freud-fans were not conspiring against me in swarming around paintings with audio-tapes and tall statures. His talent demands more of my time and attention, and an intimacy best experienced away from the jostle of the excitable crowd.

Sam Hunt

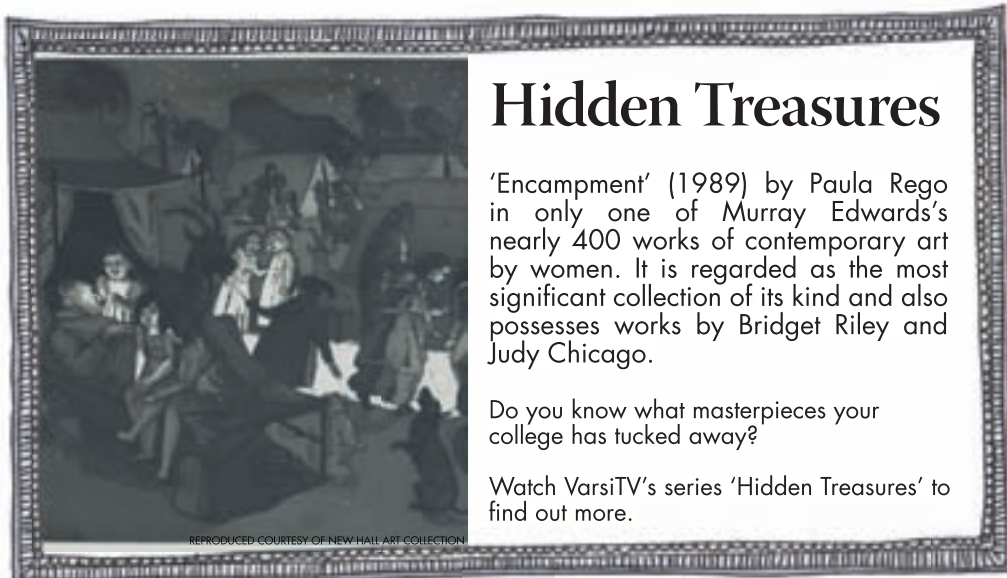


Hidden Treasures

‘Encampment’ (1989) by Paula Rego in only one of Murray Edwards’s nearly 400 works of contemporary art by women. It is regarded as the most significant collection of its kind and also possesses works by Bridget Riley and Judy Chicago.

Do you know what masterpieces your college has tucked away?

Watch VarsiTV’s series ‘Hidden Treasures’ to find out more.



REPRODUCED COURTESY OF NEW HALL ART COLLECTION

Playground

HELEN CAHILL

Our Senior Arts Editor, in a characteristic abuse of power, fired my columnist Fred Maynard this week. I was distraught. Reading *'Rock of the Week'* didn't cheer me up, nor did gathering my past editions of *Varsity* and circling the best bits from *'Playground'*. Things are bad when analysing my own genius is unable to get me through a crisis.

She made the move days after I had been awarded The Best Section Editor 2012 by *HELLO!* Only intense jealousy on would drive her to such tyrannous behaviour.

She can't oust me – The Editors love me too much (I often receive flowers from them and other lavish gifts). Instead, implementing a surprisingly ingenious strategy, she is trying to sully the quality of the Theatre Section by ridding it of its second best columnist. Sticking the final nail in the coffin, she demanded to write the column herself next week.

I can't overrule her, but at least we can learn something from this. Firstly, don't trust Senior Arts Editors. They may not act as nicely as their floral neck-ties and vintage brogues suggest. Most importantly though, we can understand the power of The Columnist. At their weakest, they're subject to the mercy of jealous superiors seeking to assert their influence.

At their strongest and noblest, they can speak out about these dire acts. They needn't write slanderous drivel about fictional events that nobody reads, but can be a force for good. My twin sister read *'Playground'* and dismissed it as 'complete filler'. Well, foetus-friend, I think you'll find that this award-winning journalist has proven you wrong this week. My clout as a columnist should be feared. Senior Arts Editor, you can fire my people and write what you like – but I still have the power to expose you for what you really are.



Black, Bleak and Beastly

France Docx talks to James Swanton about playing Quasimodo, and why he's attracted to going it alone in student theatre, and the three best words to describe it

Black, Bleak and Beastly. Whilst innocently walking through a private courtyard at Kings, James Swanton and I discussed apposite adjectives for his upcoming appearance in the one-man show *The Hunchback of Notre Dame*.

James, of course, is no stranger to Cambridge theatre, nor is this his first one-man show but his excitement

'You're liberated from constraints, free to do anything you like, and the one-man show is the epitome of that.'

at capturing the "colourful and grotesque" of *The Hunchback* is palpable as he expounds the challenges he faced making this project.

Laughing, he describes his attraction to the one-man genre as an antidote to the realisation that 'no-one wanted to cast me'. Then, repositioning himself on the bench, re-crossing his legs as if to suggest that his thoughts were becoming more serious, he begins to enthuse about reclaiming the possibilities of student theatre: "you're liberated from constraints, free to do anything you like and the one man show is the epitome of that."

Despite being an English literature student, *The Hunchback of Notre Dame* is one of those bricks of books which I am yet to face ploughing through. Unfortunately for those of you, who, like myself, can only draw on Wikipedia and the Disney film as sources of



'He has the face of someone who might famous one day' - Senior Arts Editor

knowledge about the book, James asserts that his Quasimodo is "certainly not the angelic presence he is in the Disney film." Instead, we can expect to see something "very helpless and very dark."

James then ruminated on "weird false dichotomy that if you look incredibly ugly on the outside you will, by default, be beautiful on the inside" that exists these days, suggesting that perhaps his production would counter, and even refute this notion.

The entire play takes place in

Quasimodo's bell-tower room, after the events of the book, in the form of a "circling, repetitious, almost catechistic" monologue.

Curious as to how the plot and peripheral characters would be translated into the one-man genre, James reassured me that we see the characters of Frollo and Esmerelda emerge in Quasimodo's tortured reminiscences. The other characters are present, but only as external forces in Quasimodo's mind.

James really had stirred my

imagination after describing the play as a 'meditation of ugliness of the most intense sort' yet he dried up when I pushed him for aesthetic details about the actual physical makeup and the prospective set design. He defended himself with the notion that "I imagine the reason a lot of people will come to see this is out of a morbid curiosity."

● *Feel like see satisfying your 'morbid curiosity'? Then get to the Corpus Christi Playrooms between Tue 6th February - Sat 10th March, and pay a fiver to see the show.*

Stupendous Stumo

Fred Maynard talks to the ADC's most indispensable man

I wander into the ADC clubroom on a normal, quiet Sunday afternoon for an interview with the most indispensable person in the ADC: the techie. I find my interviewee much busier than I had anticipated. "This'll have to be a short one" he apologises. "There's a show needs a set done by Tuesday, and I've been asked to do it." "How long ago was this?" I ask, bewildered. "This morning."

This is Stuart Moore, or Stumo. He is the techie extraordinaire, and as I found out that afternoon, a man constantly in demand whenever technical expertise is required at a moment's notice. His face in the scene-dock is always a sign that a big-scale show, be it panto, opera or musical, will be in safe technical hands – it is possible that no one knows the ADC better than he.

He is now finally approaching his PhD, the fourth degree he's had at Cambridge, so it seems a good time to look back at his decade in Cambridge theatre, a record that makes the most seasoned third year actor look like an ingénue to the ADC. "It's good to have

something to spend time on something outside academia, so the theatre scene here was a big incentive to do all my degrees here as opposed to elsewhere," he says. And for techies you need people who have more institutional memory than three years – "you need people who have made mistakes, and by this time I've made all the mistakes I needed to."

Does the endless cycle of new techies get irritating? "It's frustrating when friends move on, but actually I enjoy training up new people, seeing people who've done big things and knowing you were involved with their first shows, that's really satisfying." Unlike acting, you have to rely on senior people to teach techies the tricks of the trade. But we actors always find time to get angry with techies when something goes wrong, expecting them to get everything right. While the actors get a month to rehearse, the techies' involvement is from midnight Saturday through to 7.45pm on Tuesday and sometimes it turns out someone has bitten off more than they can chew. "But

then, if we didn't take risks, we wouldn't end up with some of the fantastic stuff we've had."

Why do people want to be techies then, given the grindingly long hours, and the lack of public recognition? "Being a techie is all about being part of a team. Whereas actors are directly competing with their friends, you can never have too many techies – there's always a role for people who want to help. You're all in it together."

Very rarely will a reviewer notice the tech elements though. They might compliment the lighting, but you wouldn't catch someone saying that the hundred sound cues were impressively handled. "Tech can't make a bad play good. And we will only get noticed when we get things wrong." This makes me feel a little guilty for being an actor, but he reminds me that techies do actually enjoy what they do, or they wouldn't do it.

Despite the love given to him by directors for his extreme versatility – his Camdram lists him as a set designer, lighting designer, technical director, "technical star," "cosmic cut-out expert"



Stuart Moore (aka Stumo) on a busy Sunday in the ADC workshop

and, worryingly, "leg engineer" for last year's panto – he claims he "isn't that good". "There's plenty of good people out there – and we can always do with

"Tech can't make a bad play good."

more techies."

He once found himself having to to fold and unfold a piate during a performance as the wings didn't fit, which could have severely damaged exiting

actors if he wasn't quick enough. "Part of being a techie is fixing things, whatever they are, wading in with power tools or going out for pizza for a cast that has been going far too long." And has the decade of theatre been worth it? "You'd be amazed what it can do for you. A friend of mine had a first in maths, wasn't getting any job interviews, started putting the techie stuff on the CV and got three job offers straightaway."

I leave him to his set-building, thinking the scene-dock will be a strange place without him.



'Hellie Cranney plays the betrayed wife with wary control, refusing to be pathetic or give in to rage'



"The dialogue focusses attention on the unnerving resonances of everyday words, and the actors allowed the script to shine"

●●● Richard (George Johnston) and Corinne (Hellie Cranney) have moved to the country, leaving the town and, with it, Richard's troubles behind. Only, his story of reform and a clean new life as a country doctor and faithful husband is not the only version of events.

When he brings an unconscious young woman (Deli Segal) into the family home one night, a different set of motivations for the couple's pastoral relocation emerges.

Hellie Cranney plays the betrayed wife with wary control, refusing to be pathetic or to give in to rage. She is both deliberately unperceptive, unwilling to reassess the state of her marriage, and verbally alert, tripping up her husband on every linguistic evasion.

The Country

ADC Mainshow

★★★★★

George Johnston's doctor has the aggressive tone of an anxious liar, cagey and guiltily irritable.

His dialogue with his wife is highly patterned, full of interruptions, repetitions and overlapping lines. Though the rhythms felt a little unnatural at first, they soon settled into a compelling, and often frenetic dialogue. Cranney and Johnston convincingly portray a precarious relationship propped up by Corinne's self-deceiving hope.

As the disruptive influence in the couple's unsteadily balanced marriage, Deli Segal is brilliant as Rebecca: sinisterly sensuous, intellectually intimidating and manipulative. Her encounter with Corinne is a highlight. While Corinne weaves a story to maintain the appearance of her husband's fidelity, apologizing for the behaviour of the 'man you met this afternoon,' Rebecca pityingly asks, 'Do you really not know?'

The play is constructed from a

series of duologues: Corinne/Richard; Corinne/Rebecca; Rebecca/Richard, and finally the married couple again at the end. The tactic puts pressure on each encounter, emphasizing the shifting dynamics between characters and revealing the fronts we put on for different company.

There are disquieting echoes of dialogue shifted between the different pairings. When Rebecca hurts Richard's hand and asks, 'Is the cut deep? Does it hurt?' it is exactly the question Richard put to his wife in the opening scene.

Rebecca's request of Richard, 'don't look at me!', is similarly familiar as the command Richard gave Corinne earlier. And Corinne's final account of her evening walk is chillingly reminiscent of Rebecca's opening story.

Particularly impressive was the actors' ability to handle silence. Johnston's wordless presence in the final scene as he listened to his wife's story was nuanced and expressive, and Cranney did a gripping silent act of when she had opened her birthday cards one by one.

As the actors were capable of giving so much tension to the silences, the music that filtered in at the ends of scenes felt somewhat unnecessary, dispelling the carefully constructed mood. Nonetheless, perhaps the disconcerting entry of soothing, harmonious string playing was fitting in a play which contrasts the disharmonious lives of its characters with their peaceful pastoral idyll.

The Country is a tense unraveling of both a plot and a marriage, meticulously scripted and patterned. The dialogue focusses attention on the unnerving resonances of everyday words, and the actors allowed the script to shine.

Sophie Lewisohn

Critique

FRED MAYNARD



I'd like to talk about acting this week, because nobody else seems to, at least not helpfully. Oh, reviewers mention the acting all right, but rarely very interestingly. This is chiefly because when given a short space to deal with the "performance" side of things, which is usually dusted off in a paragraph that attempts to namecheck as many performers as possible (I'm totally guilty of this one; assuming that all actors, like me, scan the review immediately for mentions of their name, I don't want to disappoint), reviewers are forced to be very boring. Actor X gave an "electric" performance, Actor Y, "dynamic", Actor Z, "good". Alright, I understand, you basically want to say they worked in the role. But you're not telling us anything useful.

The problem is that most actors in Cambridge are pretty good. Scan the reviews and you rarely find references to bad performances; even in Varsity's distinctly unimpressed take on Les Justes last week, Charlie Merriman and Matt Clayton are still described as "exquisite", "astonishing" and the rest of it. The thing about actors is that, given a few weeks of rehearsal time, they can usually produce something that looks fresh and "dynamic", (ie that just looks quite real), come opening night, and critics will usually applaud them for it. But we never get into what differentiates these decent stabs of acting from one another. Yes, it's absurdly subjective: Stephen Birmingham's Creon in Oedipus in November was either completely bland or worth an extra star all on its own, depending on who you read.

So sensible critics just tend to give performers a nice consolatory adjective (or two if they're lucky), a satisfied pat on the head, and leave it at that. But let's go deeper than "dynamic", since we have space, shall we? While I had major problems with last week's Midsummer Night's Dream, Ellie Nunn's performance surprised me. I had never seen Helena performed like she did it – she took the lines of Shakespeare and put humanity into them. Nunn made me actually believe in Helena as a person for the first time. What does that actually mean, since I'm trying to avoid clichés? It means that the odd little unexpected chuckle, the laid-back exasperation, the unforced delivery made her Helena look truly lived-in, the comfy battered armchair rather than the stainless steel office chair that so many eager-to-impress student actors present.

Ed Eustace and Tom Russell are both talented actors, but it was just this that niggled during the fascinating Seventh Seal, also last week. In different ways, Russell as the over-upright Antonius and Eustace as the screaming Raval exemplified the student actor Acting with a capital A. Either through resolute sternness or barnstorming insanity, both forgot to relax and produce something human. A little vulnerability and audience awareness is always welcome: a horrific scream that comes from the heart of a performer can sound hilarious to an audience.

Good acting is like falling in love – you'll know it when you feel it. But let's not leave it there – when a performer does well, it's for a reason. Let's add some words to the discussion, and let none of them be "dynamic".



'Particularly impressive was the actors' ability to handle silence'



"It didn't seem real or surreal; it occupied a mediocre middle-ground"

●●● The play focused almost entirely, and all-too-intimately on Hugh Wyld (Frederick) and Holly Marsden (Miranda). The small, slightly claustrophobic theatre could have worked in their favour, as it held the potential to reinforce a sense of discomfort and isolation and to lay down the foundations for a deeply psychological drama and thriller.

It didn't, though, and too often, the unrelenting focus on the two actors was not to their advantage. There was little sense of character or motive, which could have been intentional, but it didn't work.

The Collector

Corpus Mainshow

★★★★★

The play has potential to be very provocative; there were interesting ideas about life, love, morality, art and time, but they weren't reconciled with their medium. At one point Wyld asserts 'Just because [he] can't express [himself] doesn't mean [his] feelings aren't deep'; his statement could equally well be applied to the play.

The cast moved too quickly over contentious ideas about what we need (from 'real coffee' and John Lewis rugs to fresh air and sunlight), about freedom and ownership, and human relationships. Instead, too much time was spent running in and

out of doors and jangling keys against a lock. They addressed the futility about obsessing over collecting and recording, but despite the screaming and fighting, they didn't attend to the sincerity or the violence of it. It didn't seem real or surreal, but occupied a mediocre middle ground.

It improved around the third quarter. Until then, Wyld and Marsden didn't quite understand what they were saying or why they were saying it. On what she believed to be the eve of her release, Marsden took off her dress and tried to seduce her captor; the humiliation and desperation seemed more believable at this point, as did the sheer madness of the situation. His angry refusal made a point about distance and putting women, art, objects of affection on a pedestal. From this point onwards, however, the play dragged again. The most interesting things about this play (a camera flash in darkness, wondering whether or not there was a meaning behind the different colour dresses worn throughout) were the products of contemplative hindsight.

I want to talk myself round but I didn't enjoy this play. It was intriguing, but it seemed rushed, clumsy and stilted.

Ani Brooker

THE VARSITY STAR GUIDE

★★★★★
Poor show

★★★★★
Spare change

★★★★★
Worth a go

★★★★★
Top dollar

★★★★★
Gold standard

What is the greatest challenge for a Set Designer when working on a production?

Keeping control of your time. Because so many productions build and paint their sets and props in the ADC workshop, you can't start working properly until the week before the show. You need to be willing to brandish a jigsaw and cope with varying degrees of mad rush.



Sarah Fox
Set Designer

The Big Business of Window Shopping

As social media targets fashion, **Claire Healy** asks whether there's any money in user-generated fashion

Chris Morton - a former Cambridge student turned entrepreneur - cares about fashion as much as any other style-conscious business man: a few jumpers here, a smart suit there, and he's a happy customer. It's only when the retail experience goes online that he really finds his passion. As CEO of Lyst.com, Chris is one of a select few tech-savvy business brains catching on to the rise and rise of social curation websites. But far from your average techie vainly trying to discover the new Angry Birds, this new generation of start-up businesses have their heads firmly in fashion.

You might have even started using these sites without realising it, as sites like Pinterest and Svypp, virtual pin boards of sorts, are attracting millions of hits each day. This new dawn of social media is all about product placement. But pipe down, cynics - the difference here is that *you* choose the products. And, so long as you're sharing your picks with all your friends, social curation is born. For Chris, however, these websites are not all in the same boat. 'Everyone has a different take on it. Pinterest, for example, are very image focussed.' A bit like Tumblr, then? 'Indeed. Very inspiring and entertaining, but not very helpful when you want to go shopping.'

Ah, the S word. More than just platforms for image curation, sites 'The internet feeds imaginary purchases as well as genuine ones'

like Lyst exist with the ostensible aim of making money. But how? By allowing discerning fashion-lovers to purchase the products they love, as handpicked by others. For Chris, the appeal for retailers is obvious: 'Retailers love social curation, because it sends them more sales.' For sites such

as Lyst, the commission earned on sales resulting from users of their website is considerable - in the order of millions.

There's a fine line between online shopping and online faux shopping, however. The nature of the Internet feeds imaginary



purchases as well as genuine ones - we've all visited Ryanair's website, in search of the cheapest flight to anywhere at all. The same goes for designer shopping online - it's all too easy to place mega-dollar Jimmy Choos in your basket, only to sigh wistfully and log off before the checkout.

One would presume that this 'window shopping' attitude doesn't equal big money. For Chris, however, success lies in harnessing precisely this desire. 'Some of our users build very aspirational lists ... they act, however, as a great source of shopping inspiration for those who don't have much time to find the perfect item'

Before talking to Chris, I initially wondered how a Physics and Philosophy graduate from Cambridge gained such high-fashion sensibilities; it's quite a leap from books to Burberry. In his passion for new business ventures, however, he has me convinced. All social media websites are driven to an extent by sharing what we like with others, whether it's Cambridge memes on Facebook or re-tweeting Justin Bieber. It would seem that, for the savviest of those seeking a slice of the social media pie, fashion affords a lucrative opportunity to tap into this social trend.



gucci GUCCI louis LOUIS £endi £



PHOTOGRAPHY Jon Baker **STYLING** Naomi Pallas and Claire Healy **MODEL** Naomi Pallas. **NAOMI WEARS** (L-R Clockwise) 1 Hat Indsn T-shirt and Jacket Jumper American Apparell Shirt Burberry Dress Theyskens Theory Shoes DMs Socks M&S 5 Dress, Shirt and Cardigan Vintage Socks M&S Shoes DMs Hat

Whether you're preppy like Blane or kooky like Andie, be **Pretty In Pink** no matter how much money's in the bank



Dollar Sign Iron-On Trasfer, £3.26, eBay

Shiny Belt, £2, Asos

Earrings, £4, H&M

Grey Faux Fur Scarf, £10, River Island

Link Bracelet, On Sale for £8, Asos



Taste

CLAIRE HEALY & NAOMI PALLAS

Does bidding on Ebay count as gambling? It certainly does when it comes to other penny auction sites like Mad Bid, where users purchase non-refundable bids on an item (say 10 p a time) and the final top bidder pays for the cost of the whole. With items going for significantly lower than the retail price, it's a win-win situation – apart from when you spend a lot of 10ps and win nada, that is. As regular bidders will be all too aware, Ebay can be just as dangerous a game to play – when the stakes are high and the minimum bid limit even higher, you can soon find yourself locked in an intense battle with username gothmuffin666 before you can say 'brand new without tags.' What's more, half the time that cat-print backpack will be worth far less than the initial thrill of the chase led you to believe.

As seasoned Ebay users, however, we'd like to think we've learnt a few tips and tricks along the way. So for the uninitiated, here are our top 3 Ebay secrets...

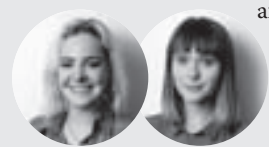
1) Users who can't spell their own item: particularly useful for popular search terms, our favourite misspellings include 'leopard print', 'tommy hilfinger' and 'topsop.' Surprisingly fruitful!

2) Latvian Vintage Sellers: not so much a tip as something we've generally noticed of late, vintage shops from Latvia are great for cartoon knitwear and shellsuits – as well as a generally lower price range.

3) Designer Kidswear: from Moschino to Calvin Klein, for those sizes 6-8 amongst you, designer kidswear works a cheap treat. As an extra tip, boyswear sizes come up bigger.

All in all, our love affair with Ebay is likely to last a lifetime. Don't get us wrong - like any relationship, it hasn't all been plain sailing. There have been highs (a Rupert the Bear print jumper for £2.99) and lows (the Gingham top aged 10 yrs not made for a 20 year old chest) but all in all our message to you is this: just like blondes, bargain hunters have much more fun., so happy bidding! And when you're done, don't forget to take a look at Naomi, lamby, puppy and all the gang on this week's shoot – because

after all, who needs dollar when you're holding a cute duck?



ENDI PRADA basie€ bitches wear that \$hit so I don't even bother



Vintage Trousers Current/Elliott Boots DMs 2 T-Shirt and Coat Vintage Trousers Topshop Shoes DMs Socks M&S 3 T-Shirt and Shirt Vintage Trousers Topshop Jewellery Model's Own 4 Customised by Stylist Jewellery Model's Own 6 Coat Vintage Jumper Theyskens Theory Skirt Topshop Shoes Converse 7 Dress Vintage Suspenders Model's Own Shoes DMs 8 T-Shirt Vintage

Hot stuff!

Dolla Dolla dog collars or bargain bucket bling, you can go high or low with this week's hot picks

Printed Dress, £1,705, Peter Pilotto

Peep-toe Pumps, £1,470, Gucci

Shoes, £19.99, H&M

Leather Passport Holder, £250, Jil Sander

Tasseled Bag Charm, £200, Maison Martin Margiela

Ping-Pong Bats, Price on Request, Chanel



Volleyball secure double Varsity victory



Cambridge reach dizzy heights on their way to victory.

By Bennett Waxse & Barbora Doslikova

Both Cambridge Blues teams clinched a double Varsity victory for the first time in 12 years. The Blues women opened with a three-set victory, before the men triumphed in a five set thriller.

The Cambridge women went into the match having beaten Oxford three times already this season, but the excitement of Varsity proved troublesome for the Light Blues in the opening set. The Dark Blues secured an early lead, but Cambridge soon reclaimed their orientation on court and quickly resumed dominance. Oxford were resilient but ultimately unable to withstand a superb Cambridge performance led by MVP, Christiana Smyrilli. The Light Blues will now be looking ahead to the BUCS Championships in March.

The Men's Blues stepped onto the court seeking revenge for last year's painful Varsity loss. In the first set, Cambridge's few solid blocks and floor-stomping hits were outweighed by a stream of careless mistakes. With out-of-bounds serves, sailing spikes and same-side blocks, Oxford easily

took the set. However, the Light Blues stepped back onto the court with a new disposition, and took charge of the match with unrivaled energy and determination. Veterans, Christian Luginl and Michael Waelchli, led the team with relentless and masterful hits, while Bidge Middles, Bram DeRidder and

'The defensive efforts of Alessio Strano and Naoya Okamoto were spot-on'

Bennett Waxse struck quick and solid attacks, making key blocks that quieted the middle of the Oxford's net. The exciting turn of events was backed by a rousing Cambridge crowd, and Cambridge decidedly won out the second set. For the third set, Cambridge knew that Oxford would come back with a vengeance. Although Cambridge maintained its rhythm, Oxford again proved to be stronger and repeatedly evaded Cambridge's best defences to take the

third set. With full support of the crowd, the Light Blues started the fourth set determined to repeat the performance that had won them the second set. The defensive efforts of Alessio Strano and Naoya Okamoto were spot-on, but in the fourth set, they were flawless. Oxford couldn't seem to get a point down, and with a few key service breaks to Oxford's all-star outside hitter, Cambridge secured a narrow victory in the fourth set. With the momentum of the fourth-set victory, the men (and crowd) were eager to see Cambridge finish on top. Ultimately, the pressure proved to be too much for Oxford, and the Light Blues decisively claimed the final set. With the final point counted, the entire team rushed the court, arms wrapped around each other's shoulders, and met the Cambridge supporters for a celebratory Céilidh-like dance to the cheers of 'Cambridge! Cambridge!' Although the team won't forget their fantastic Varsity win of 2012 anytime soon, the men will be looking to produce a strong finish in the regular season, particularly in the semi-final of the BUCS championship that takes place on March 17th.

Tough weekend for Water Polo

By Dan Woolcott

Cambridge performed admirably in a thrilling weekend of Water Polo at the BUCS National Semi Finals this weekend.

Due to snow related havoc and some bizarre rules on opposition conceding games, the Cambridge team were placed in a group of death with Manchester and Bristol – the two best teams in the country – as well as perennial achievers Durham.

Cambridge dominated Durham in the first three quarters. Easy goals from Kupavari and Di Pietro alongside tight defence and a monstrous game from keeper Frederico allowed squad rotation with the game finishing at a comfortable three goal lead in favour of Cambridge.

The next day was tough as Cambridge faced last year's runners up Bristol. A

sluggish start made it an uphill battle from the off. Three goals were conceded in three minutes, but coach Andy Knight called a time out and refocused the team.

Bristol were pegged back, goal by goal to 9-8, including goals from Di Pietro, Crichton, Maxey and an unorthodox flair goal from captain Woolcott.

But errors crept back and sloppy mid-pool play gave Bristol several unnecessary kick outs, from which their two big players converted. The game finished 11-8, but with 5 soft goals given away, Cambridge let a winnable game slip away to a more experienced side.

This left a must win encounter with champions Manchester, boasting a team of ex-professionals and international players.

Another slow start saw Manchester in the lead with the score at 3-1. However as Cambridge's mental resilience

kicked in, they began to fight back.

A strong bench allowed Cambridge rotation, and at 5-5 after half time, the Manchester coach looked deeply uncomfortable.

Manchester reestablished a two-goal lead soon after the break. Nevertheless, the game was still to be had, and a penalty was converted to give Cambridge back the momentum.

However, with two minutes to go, the unmarked Manchester wing powered the ball into the Cambridge net. With the clock ticking down, Manchester held the ball whilst the game slipped away from Cambridge.

Steals from less experienced players led to three goals in the last minute. The end result was a five-goal difference, hardly a reflective score. Cambridge acquitted themselves well throughout the weekend, setting themselves some serious aspirations for next year.

Kickabout

TIM KENNETT

Are footballers stupid?



In short, no. While there is a perception that many footballers are unintelligent, this argument isn't really sustainable. Becoming an elite footballer requires a variety of intellectual faculties: excellent spatial awareness and hand-foot co-ordination, for example.

No one would dispute this – yet few would say that footballers represented any kind of intellectual peak. Part of this problem is the football culture in Britain, which is willfully anti-intellectual. Look at Harry Redknapp, clearly an intelligent manager, claiming in his recent court case that he didn't know how to use email, and getting off his charges by pleading ignorance.

A wider problem is more fundamental: we have very narrow definitions of intelligence. I think intelligence is assumed to be mostly about demonstrating high degrees of literacy, numeracy and logic. In recent years, there has been growing recognition of other kinds of intelligence – emotional intelligence, for example – but few people would say that someone incapable of basic addition but highly emotionally intelligent was intellectual overall.

The second assumption about intelligence is that different aspects of it correlate with one another. Someone who is highly numerate, we assume, is also more likely to be highly literate. This is the theory behind the search for general intelligence, g, and hence behind intelligence measurements like the IQ test.

Stephen Jay Gould, in his excellent book 'The Mismeasure of Man', argues that g is theoretically flawed: that it is the result of a fallacy in reasoning he calls 'reification': the conversion of abstract concepts

into entities. There isn't the space here to detail Gould's arguments in any depth; suffice to say that many scientists and psychologists working in the field of intelligence measuring were a little upset.

There is value in thinking of intelligence as a multifaceted entity. For one thing, it's less cruel to those who don't score highly on IQ tests. For another, it explains why so many people in Cambridge – all of whom are academically very intelligent, in one way or another – are complete idiots so much of the time.

A multifaceted intelligence also rehabilitates footballers from accusations of idiocy. Yes, Ashley Cole might be dumb enough to shoot an intern with an air rifle, but he has a different kind of intelligence which is valuable on the pitch.

It is interesting that game intelligence is becoming more and more important. Barcelona play a very fluid system that relies primarily on using the intelligence of the players to break down the opposition. The rewards of such fluidity can be seen in recent games with Real Madrid, where Alexis Sanchez has confused the Madrid centre backs with his constant horizontal movement, creating space for Messi to do what he does best.

Intelligence is being rewarded in the Premier League as well. The trend in elite football seems to be towards players who are gifted not only with great spatial awareness, but with the quickness of thought necessary to exploit it ruthlessly. Perhaps the delights of such players can help to convince the public that footballers aren't all as stupid as they look on TV.



INTERVIEW

Off the field

Adam Fuller meets CUTTC's Anthony Fox

What's your role in the table tennis club?

I don't have an official title, the closest I've got is "website person". I'm a Postdoc in the computer labs, and I joined in 2001 just to play, but I gradually got to know people and joined the committee.

How did you start taking photos?

I took up photography as a hobby a few years ago. Table tennis is particularly challenging, as people move very quickly, it's indoors and you can't use a flash, but though I still get a lot of reject photos I manage to get some good ones these days.

Had you played much before joining the club?

I started in 6th form, and I played intermittently during my undergrad, so I had a few years experience, but I was a very unorthodox player. My game as really come on since then, and I'm probably at around second team standard these days.

What else do you do for the club?

I do some coaching on Sundays, with head coach Arti Krishna, and I'll help players out at

tournaments. It's a very supportive club (we outnumber Oxford's supporters at Varsity whether home or away), with lots of experienced people to pass on their expertise to more junior members.

What do you most enjoy?

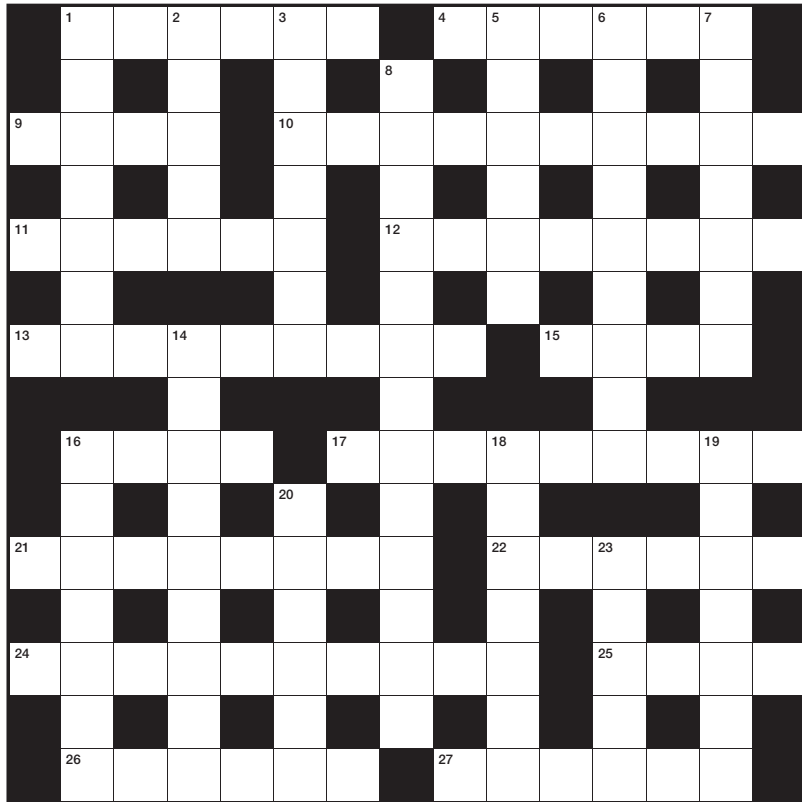
It's a very friendly club, and very sociable – I've met people from all around the world, China, Malaysia, Germany, pretty much everywhere other than England really! I also really enjoy the coaching, I get a lot of satisfaction when I see players play a shot that I've taught them. And it's also nice when they win!

Any Varsity predictions?

The men haven't lost in a while, but you can never count your chickens. On the women's side, we're looking ok, and we're keen to bounce back from a disappointing 6-4 loss last year.

● Each week Varsity will be featuring 'Off the field.' If you have a particular unheralded hero who you think deserves recognition, please email sport@varsity.co.uk with your nomination.



Varsity Crossword **NO. 541**Set by *Phonic***ACROSS**

- 1 Darn good salmonish pink colour (6)
 4 Shrine on 25 (6)
 9 Smoke from first stewing cat (4)
 10 Arranged normal hunt for just over 29 days (5,5)
 11 William in front of unknown job centre rather a lot (6)
 12 More environmentally friendly year for foliage (8)
 13 Communist includes measure for a society (9)
 15 Firstly, a curiously never ending set of spots (4)
 16 School uniform is a farce (4)
 17 I see bacon is cooked with respect (9)
 21 Pasta from Catholic Romania goes off (8)
 22 25 stop amongst Odysseus' tonnage (6)
 24 Organised RAG appeal, including one as a result of spinal cord injury (10)
 25 Conduit made from vessel and end of hose (4)

- 26 Beneficiaries behind top table are not ours (6)
 27 Accomplice reports fiery inferno for each one (6)

DOWN

- 1 Initially perhaps I might leave it caramelising on 25 station (7)
 2 Divine messenger halt on 25 (5)
 3 Brief holiday was generated on the 25 (7)
 5 Topless novice makes money (6)
 6 Hanoi epic transported to Canaan land (9)
 7 Peter confused after European Union muse called 'the giver of delight' (7)
 8 25 stop a champion's crossing (13)
 14 Pause on 25: sounds like I've finished my head-dress (5,4)
 16 Two animals create a bond (7)
 18 Repeat it before end of June comparison (7)
 19 Cobbler tricked and hit over the head (7)
 20 Cricket player's hat (6)
 23 Take notice and put it in drink (3,2)

ANSWERS NO. 540:

ACROSS 1 Occasion 5 Ice age 10 Tonic 11 Altar 12 Grenadine 13 Irish 14 Cinema 15 Shudder 18 Eighths 20 Squash 22 Excel 24 Immovable 25 Archivist 26 Tusks 27 Enamel 28 Immersed **DOWN** 1 Outage 2 Conveying 3 Sacramental wine 4 Ocarina 6 Curriculum vitae 7 Alibi 8 Eye chart 9 Stress 16 Disabuses 17 Beverage 19 Spirit 20 Symptom 21 Teased 23 Cocoa

The Fab Varsity Quiz

1. What was the name of Martin Scorsese's 1995 film set in Las Vegas?
2. In which country would you need to use the currency Baht?
3. In what year did the British two-pound coin first come into general circulation?
4. How much does the average wedding cost?
5. What is the APR on a loan from wonga.com?
6. What is the meaning of the term 'fiat currency'?
7. How many times is the word 'money' used in ABBA's classic hit 'Money, Money, Money'?
8. What is the cheapest item on the Dojo's menu?
9. Who said "money can be dirt, but dirt is no money"?
10. How many countries use the Euro?

ANSWERS: 1. CASINO 2. THAILAND 3. 1998 4. £21,000 5. 4214% 6. MONEY WITHOUT INTRINSIC VALUE 7. 21 8. COKE AT £1.20 9. KARL MARX 10. 17

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SPORT

22 Volleyball Men and Women both secure victory against Oxford.



Blues ease to victory



Ellie Walshe seizes control of a loose ball as Cambridge look to extend their lead over Oxford

by Laura Kirk

The Lacrosse Blues regained the Varsity crown in a stunning performance that saw them ease past Oxford to a 12-6 victory. In the other matches of the day the Dark blues dominated, securing wins in the Men's, Women's 2nds and Mixed matches.

It was the first match of the day that provided the most dramatic finish, as the Kingfishers produced their best performance of the season to narrowly lose 7-6 in the dying moments. Having suffered defeat to Oxford twice in one week back in November, it was clear that Cambridge would go into the game very much the underdog.

It was the Light Blues who started the brightest with 2 quick goals from Ellie Jeffreys and Steph McCaulay rattling the Oxford defence and giving Cambridge the early advantage. However, as the first half progressed, Oxford regrouped and through several fast-breaks managed to level the scores. Cambridge continued to pressure in the midfield and enjoyed most of the possession, but were unable to convert their chances, allowing Oxford back into the game.

With the scores level going into the half time break, it was clear that the game would go right down to the wire. Throughout the second half the two teams were at deadlock; Cambridge continued to enjoy possession in their

attacking again but lacked the clinical finishing required to close out Oxford. With less than 4 minutes to go, Oxford made the decisive blow through Megan Goulding, who slotted the ball into the Cambridge net through a crease-roll. However, with victory slipping away from them, the Kingfishers managed one final attack that resulted in a goal from Jas Sawyer. Unfortunately, with Cambridge in an offside position the goal was disallowed, breaking the hearts of the Kingfishers and handing Oxford a dramatic 6-5 victory.

'The goal was disallowed, breaking the hearts of the Kingfishers'

In the Men's Blues games, an injury-plagued Cambridge suffered one of the heaviest defeats to Oxford in recent years. Without star players Carl Tilbury and Alastair Norton, Cambridge were unable to penetrate Oxford's high-pressure defence, leaving them chasing the game from the beginning.

The Mixed team were determined to put a stop to a run of Varsity defeats in the late morning kick-off. In the early stages of the game there was little to separate, but Cambridge were handed the advantage when Oxford received two yellow

cards for rough play. However, quick goals from the Dark Blue captain allowed them to secure a convincing 9-4. Facing a score they knew they didn't deserve, Cambridge shared some fiery words and exploded back onto the pitch with newfound determination. Three goals in quick succession prompted Oxford to call a time-out, giving Cambridge another opportunity to strengthen their resolve to close the gap. However, the final whistle called a stop to Cambridge's breathtaking comeback, granting Oxford a very narrow win at 9-8.

With Oxford having won the three games of the morning, the stage was set for the Women's Blues to rescue the Cambridge campaign. The Light Blues went into the match as the favourites, and produced an exhibition of attacking play to easily dispatch their rivals. Oxford were the first to show their intentions for the match though, scoring an early goal to place Cambridge under pressure. Cambridge goalkeeper Erin Walters produced a range of stunning saves to prevent Cambridge from going further behind, which rightly earned her the Man of the Match award. However, Captain Alana Livesey seized control of the Cambridge attacking play, and, aided by the blistering drives of Ellie Walshe, Cambridge came back at Oxford, scoring goals in quick succession.

The Dark Blues were resilient throughout the first half, preventing Cambridge

from relaxing into their usual attacking flow. However, further goals from Laura Plant and Dani Allard handed Cambridge the advantage going into half time.

'Ellie Walshe continued to torment the Oxford defence'

It was one-way traffic in the second half, as Cambridge controlled the play and produced a display of clinical finishing to put them out of sight of Oxford. Ellie Walshe continued to torment the Oxford defence, who were unable to deal with her speed and skilful offloads which allowed Ellie Russel and Alice Bush to both net goals for Cambridge. A small flurry of goals from Oxford in the closing minutes gave them a glimmer of hope, but as Cambridge maintained possession in their attacking end, it was clear that the victory would be Cambridge's. While the final match of the day was not the vintage dramatic Varsity match that has been the norm in past years, Cambridge will be delighted by their dominance, particularly as they look ahead to the BUCS final on 15th March. The Kingfishers too will be looking for revenge as they face Oxford again in their final match of the season next week.

A learning curve for Women's Water Polo

UNIVERSITY The Women's Water Polo team had a fruitless weekend in the BUCS competition. Their initial game against Manchester – who went on to win the group – resulted in a respectable loss of 5-10. Experience and physicality proved important factors which the Blues team were unable to equal. The game against Bristol looked as though it would be more promising, but Cambridge allowed their opposition to counter them too often, thus concluding with a 5-8 loss. The final match was against a strong Edinburgh side, which is known to do extensive weight training. Despite missing two penalties, it was a surprisingly close game which the score of 2-7 fails to reflect. The Cambridge team came out of the competition more aware of its weaknesses. However, the squad will be buoyed by the fact that no members will be lost by the start of next season, where they will be looking to improve on these performances.

Men's Hockey Cuppers

COLLEGE This week saw the third round of cuppers take place. Robinson and Queens' had a close match with Robinson narrowly defeating their opposition by one goal, with a final score of 2-1. St Catz and Caius experienced a somewhat less closely fought game with a considerable goal difference of 6-0 to Catz. A similar score line was found on the John's pitch, with St John's beating Emmanuel 6-1. Oliver Salvesen had a successful day after scoring five goals, leaving the sixth to be knocked in by Laura Grossick. Christ's were less fortunate in their match against Jesus in which they suffered a humiliating 0-18 defeat. Jesus's Sam Grimshaw had a bit of a field day scoring seven of the eighteen goals.

Karate secure another Varsity victory

UNIVERSITY Cambridge Karate enjoyed a sixth consecutive win in the Varsity match. Having not lost to the Dark Blues since 2006, Cambridge were clear favourites from the start and did not fail to live up to high expectations. In the men's event, the Light Blues were well placed following impressive performances in the opening event of the individual kata. The team kunita was equally successful, handing Cambridge a massive 100.5-29.5 victory. In the women's event, fresher Tasha Nussbaum produced a season-best performance to give Cambridge an early lead. This was supported by teammates Nunn and Perselli who drew for sixth place. With Oxford unable to withstand the strength of the Light Blues, the women's team secured a stunning 66-36 victory to round off a brilliant day for Cambridge.