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VARSITY

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Education Tripos gone by 2012



FARAZ DIANAT

Planned changes to PPSIS curriculum could see Education Tripos scrapped

CLAIRE GATZEN & JONNY WALKER

Plans for a large-scale revamp of the undergraduate teaching of social sciences in Cambridge have been published.

The General Board's proposed changes would signal the end of the Education Tripos and see the creation of a new Social Sciences Tripos (SST).

The shake-up is a means of "raising the profile of Cambridge social sciences nationally and internationally," according to a Review Committee Report published last Wednesday.

Students may be enrolled in the new SST from October 2012. The degree would provide first year students with the opportunity to choose from sociology, politics and social and developmental psychology, as well as subjects currently covered in other Triposes, such as

law, criminology and geography. It is envisioned that around 160 students would take the new Tripos each year.

The report stated that the proposed SST "has been almost universally welcomed" so far. However, many have expressed anger at the development.

The drive to improve inter-disciplinary co-operation and to unify the social sciences began in January 2009 with the merging of the Faculty of Social and Political Science (SPS) and the Centre for International Studies (CIS) to form the Faculty of Politics, Psychology, Sociology and International Studies (PPSIS).

Though the General Board denies the plans are motivated by financial considerations, it admits, "As the need to reduce costs becomes ever more apparent, the financial implications of the fragmented nature of social sciences at Cambridge need

to be considered."

The Committee acknowledges that "not all its recommendations will be universally welcomed" but "firmly believes that maintaining the status quo is not in the University's best interests".

However, serious opposition has emerged to the proposed abolition of the education Tripos. The three-year undergraduate degree, currently taken by 150 students, will be withdrawn after the October 2011 intake, with the introduction of a one-year Part II taking effect from 2012-13.

Speaking to *Varsity*, a senior member of the Faculty of Education said: "The Faculty does not support the withdrawal of the current education Tripos. The Cambridge education Tripos is rated as the best education degree in the country, highly commended by external examiners and by students. The Faculty of Education is committed

to providing opportunities for the most able students to study education in depth in a three-year degree."

The Committee also claimed that its decision to withdraw the education Tripos was partly due to the alleged poor quality of education students.

According to the Committee, the education Tripos is "not presently cost-effective and attracts applicants whose A-level module scores do not match those in other subjects and who therefore do not necessarily rank as being of the highest calibre in a Cambridge context.

"Undergraduate student applications, despite vigorous recruitment efforts by the Faculty, do not match its aspirations."

However, the senior member of the Faculty of Education refused to accept the report's judgement, arguing that "the ultimate degree profile of [our] CONTINUED ON PAGE 3

Stem cell findings will help treat MS

JANE ASHFORD-THOM

Recent stem cell research by Cambridge professors has been hailed as a leap forward in providing future innovations in the treatment of multiple sclerosis.

The £1 million research, funded by the UK Stem Cell Foundation and the Multiple Sclerosis Society, has proved groundbreaking in potentially offering drugs to stop or reverse nerve damage caused by the illness.

The research is expected to provide drugs capable of renewing cells in the brain which regenerate myelin, a protective sheath around nerves which, when stripped away, interferes with the transmission of nerve messages around the body.

The disease, which affects around 100,000 young people in the UK, causes symptoms ranging from fatigue to tremors and blindness.

Professor Robin Franklin, a fellow of Pembroke College, commented that he is "pretty optimistic that in the not too distant future we'll have drugs that will promote regeneration by the brain's own stem cells."

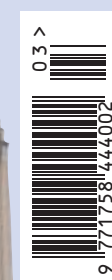
The MS Society has called the research a "much needed shot in the arm", in light of the "critical gap between currently available government and private funding and the countless promising research projects in need of financial assistance".

Dr Doug Brown, the charity's Biochemical Research Manager, hailed the move as a significant step forward.

Essay p11

Alain de Botton:

Why Cambridge disappoints



On varsity.co.uk this week



COMMENT

On our blogs this week, Hugo Gye on the wonders of our beloved UL and Patrick Kingsley gets out of Cambridge with a favourite hobby: walking the Fens.



MUSIC

Katie Forster takes a look at the week's new releases, including The xx (left), and Dan Grabiner counts down the top ten best blues songs on YouTube.



SPORT

The first installment of Charles Adams' rowing blog, plus a report on Cambridge's defeat against the England U20s rugby team.



FASHION

Take a look at the competitors in our book-inspired Closet Contest, set by our Fashion Editors. For this week, get sartorial with your bicycle and send your entries into fashion@varsity.co.uk.



CUSU Council undecided on NUS disaffiliation

CUSU Council failed to reach a decision Tuesday evening over the issue of its affiliation to the National Union of Students (NUS), as members proved reluctant to vote and opted instead for a referendum. The Council was scheduled to carry out its review of CUSU's external affiliations for the academic year 2010-11, but representatives said they were unprepared to take such an important decision, having had only 72 hours to familiarise themselves with the report outlining the role of the NUS.

The decision has inspired impassioned arguments on both sides. Long-time Council member Grayden Webb proclaimed after the vote, "the NO campaign starts here". Meanwhile, CUSU President Tom Chigbo expressed his support for the NUS, saying that he was "excited by the opportunity to share the benefits of CUSU's affiliation with students."



St. Andrews Street Post Office in danger of closing

The St. Andrews Street post office is in jeopardy following reports that Barclays plans to convert the building into a bank branch. Barclays has submitted an application to Cambridge City Council requesting permission to convert the site "from shops to financial and professional services". The post office may move into the smaller site that would be left vacant by Barclays' move, although it is also possible that it could close with no nearby replacement.

Green Party councillor Margaret Wright has expressed her extreme distaste at the fact that the post office is, in her words, "at the mercy of the private sector". A Post Office spokesperson said that while "nothing is confirmed yet," they are "fully committed to keeping a post office in the centre of Cambridge."

River Cam water levels dropped for 'authorized bank repairs'

Cambridge's historic buildings were recently put at risk after water levels of the River Cam decreased significantly. Cam Conservators, the statutory navigation authority for Cambridge between the Mill Pond and Bottisham Lock, told *Varsity* that the fall in water levels was due to "authorised bank repairs" along the backs of Trinity College.

As water levels fluctuate, however, other buildings are put at risk of damage. Changing pressure created by increased or decreased water levels can cause cracks in stone work. In order to reduce this danger, Cam Conservators are required to limit the period during which water levels remain low.

Some have expressed concern about the effect on river recreation. However, whilst punting along some sections of the river has become difficult, most water sports are unaffected.



Thousands flock to witness 800th Anniversary finale light show

HELEN MACKREATH

An estimated 15,000-20,000 people from the University and the public visited the city centre this weekend to view a light show commemorating the end of Cambridge's 800th anniversary year.

The light show, entitled *Transforming Tomorrow* and designed by world-renowned light artist Ross Ashton, drew its inspiration from the range of life-changing research which is currently being conducted at the University.

Colourful images projected onto Senate House, the Old Schools, the Gibbs Building and King's College Chapel were inspired by the wide variety of academic work being undertaken here. Revolving words taken from students' PhD thesis titles were designed to demonstrate the diversity of achievements at the University.

Each building's display had a distinctive theme. *Blurring The*

Boundaries, on Senate House and the Old Schools, examined the interactions between the arts and the sciences. *Nano*, projected onto King's Chapel, featured images from the Cambridge Nanoscience Centre. *Proteins to Planets*, on the Gibbs Building, illustrated research into the physical sciences. Revolving globes projected by lasers onto the Tower of Great St Mary's Church and in the First Court of King's College were meant to highlight Cambridge's global significance.

Professor Jeremy Sanders, Chair of the 800th Anniversary Committee, described this year's light show as "extraordinary and wonderful". He assessed the anniversary year, which has been three years in the planning, as "successful beyond any of our imaginations".

Speaking to *Varsity*, Sanders expanded on the theme of the show, saying Cambridge both "transforms the people who work and study here" and "transforms the world through the ideas it produces".



Blurring The Boundaries depicting the interaction between the arts and sciences

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

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Get involved

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

News: Monday 4pm, Queens' College Bar

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

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

Cambridge sees record number of applicants

More than four applicants vie for each place in record-breaking year for applications

JAMES WILSON

A record 15,604 people applied to Cambridge this academic year, resulting in more competition for places than ever before.

The figure represents a more than 6.5 per cent increase on the previous year. This means that applicants faced an even tougher challenge for places, with more than four people vying for each offer. As mature applications are still waiting to close in March, the number is likely to increase further.

"We won't have a final picture on the number of applications received until the later deadline for mature students is passed," Dr Geoff Parks, Director of Admissions for the Cambridge Colleges, told *Varsity*. However, he added, "it's fair to say that as things stand our applications are slightly up on last year's."

The news is something of a triumph for the University. It comes despite recent controversy over the decision to adopt the new A* grade at A-level as part of the standard conditional offer, predicted by many to result

in a decline in applications, and a favouring of independent schools.

The Government, which has in the past put pressure on universities to take more students from socially disadvantaged backgrounds, had worried that the introduction of the A* grade would "disproportionately" affect state-school applicants, leaving universities such as Cambridge open exclusively for the elite and for Britain's private schools.

This has not been the case. "Though a detailed breakdown isn't available yet," Dr Parks said, "at this stage it seems that the ratio of state to independent applications is exactly the same as last year's, with the average quality of our applicants being a little higher. We believe that our use of the A* in our offers may have deterred some less strong applications in equal proportions from both state and independent sectors."

The newly-released application figures indicate that Cambridge has managed to attract a greater number of higher quality candidates from all backgrounds. While Oxford has seen

its application figures increase by 12 per cent this year, including an extra 1,110 candidates from state schools, Cambridge maintains that it is not at a disadvantage.

"Making our standard offer A*AA merely clarifies to students the grades that are generally necessary to be offered a place," according to Dr Parks.

Despite this fresh challenge, sixth formers have been greeting the news of their offers with excitement. One student described herself as "over the moon", whilst another was "completely and utterly elated". Nonetheless, they deemed the offer requirements "terrifying".

The unprecedented demand for university places has worried some, including the Government, who fear that up to 200,000 students – around a third of all candidates – will miss out on a place in the coming year. Of the 14,498 people who applied for 2009 entry at the University of Cambridge, for example, offers were made to only 3,531. Despite this, more than 1.14 million students started undergraduate or postgraduate courses in 2008/9, an increase

of seven per cent over the previous year.

The boom in the number of students now taking up places at university has caused trouble for ministers, who fear that the Government will not be able to provide student loans and grants to all those eligible for them. They have allowed this year for an extra 10,000 students, after

which numbers are capped. Universities will be fined if they go above this level.

The possibility of a further crisis of loans comes following troubles earlier in the year, which saw large numbers of students left without finances. This year, thousands of students are still waiting for money from the Student Loans Company.



Dr Geoff Parks makes the application process simpler, February 2008

University Library exhibition reveals relics of historical espionage

RICHARD MOORE

A century after the founding of British intelligence-gathering agencies MI5 and MI6, *Under Covers: Documenting Spies*, a major new exhibition at the University Library, is offering visitors a first-hand look at the secretive world of espionage.

Through documents left behind by spies and the Governments who sent them into action, the exhibition tells the story of espionage throughout history – from a 12th century manuscript describing how King Alfred the Great spied on Danish forces by entering their camp disguised as a harpist, to declassified MI6 documents from the First World War, to more recent documents from the Cold War era.

As well as items lent by private collectors, the exhibition makes use of documents which form a part of the University Library's own holdings: the Library is a prolific collector of the private papers of politicians, which can include previously classified documents related to foreign intelligence.

The documents on show are only a small selection of the Library's espionage-related holdings: "there is a lot of relevant material which we didn't have space in the Exhibition Centre to include," says John Wells, of the Department of Manuscripts and University Archives.

Ominous Soviet military maps of the Cambridge area, the place names written in Cyrillic script, are an unsettling testament to the USSR's readiness for action on British soil.

Also on display are pamphlets which were distributed to German

reflects this: a decoded telegram sent on June 12, 1918. "It concerns a couple of Russian revolutionaries making their way to Italy across Germany in the First World War, and being followed by two Czechs 'who will try to kill them'." [I like



Soviet map of East Anglia (Inset: Cambridge)

soldiers during the Second World War, describing the terrain of Great Britain, as well as artefacts relating to the Cambridge Five, the infamous KGB spy ring whose members included Kim Philby and Anthony Blunt.

The exhibition succeeds in conveying a sense of the adventure and danger associated with espionage. Mr Wells's own favourite exhibit

it] because of the immediacy of the cloak-and-dagger world it summons up, and the mystery that still surrounds it – did they make it into Italy or did the Czechs catch up with them?"

The *Under Covers: Documenting Spies* exhibition runs until July 3 and is open from 09.00 to 18.00, Monday to Friday. It is free and open to the public.

Social sciences overhaul threatens Education Tripos

CONTINUED FROM PAGE 1

students does not differ from that of students in other faculties."

Students of Education echoed this response. Holly Lauren Cracknell, a second-year English, Drama and Education student at Homerton, is incredulous at the idea of the course being terminated, telling *Varsity*, "It's pro-actively improving and the facilities and opportunities are amazing." She added that hers is the only Tripos degree not under-subscribed. "If it's true it's really shocking. It shows that our degree is dispensable and cheapens the value of it," commented Rory Stallibrass, from Magdalene College.

The decision to withdraw the Education Studies Tripos may have wider ramifications. Drama, which can currently be studied alongside Education and English, would no longer be offered. "There should be some outlet for Drama at Cambridge considering the prestige of the theatre scene here", stated Liane Grant, a student at Hughes Hall.

Other ideas include the creation of a new Department of Criminology, Social Anthropology and Sociology, the amalgamation of the Departments of Archaeology and Biological Anthropology into a single unit and the birth of a single Department of Psychology. The report stated that this would raise the profile of Psychology at Cambridge, arguing that "the lack of visibility of Psychology as an undergraduate degree is partly responsible for high-quality

students opting for London or Oxford over Cambridge."

Many of the relevant Heads of Departments contacted by *Varsity* refused to comment on the proposals, explaining that the issue was currently too sensitive.

The General Board accepts that "much detail needs to be worked through" before the proposals are implemented, but believes the plans are a step in the right direction for the study of social sciences at Cambridge. The report states that the restructuring is "in the best interests of the University and will greatly strengthen Cambridge's position, nationally and internationally".

The plans will be discussed by members of Regent House, the University's governing body, before being put into action.

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NEWS INVESTIGATION

How Cambridge copes

- One in four students will face mental health problems during their time at University
- Only 3 - 10% will contact counselling services in a single year
- Varsity talks to students, staff, and tutors to investigate mental health trends at Cambridge

VARSITY NEWS TEAM

An investigation into student mental health conducted by *Varsity* this week reveals a considerable discrepancy between what students know about the mental health provision at the University of Cambridge, and what actually exists.

Of Cambridge's 17,662 full-time undergraduate and postgraduate students, 1200 received individual counselling from the University Counselling Service (UCS) in the academic year of 2008-2009. Group counselling sessions were conducted with a further 186.

The counselling service costs approximately £610,000 to operate annually, and 3/4 of that comes from the University's Colleges.

As well as the counselling service, the University's Disability Resource Centre regularly deals with issues of mental health, whilst CUSU's student support network provides an accessible body that can connect students with services both inside and outside the University.

Within the College structure, tutors, JCR Welfare, and College nurses deal with the bulk of student concerns. These can range from anxiety over deadlines to longer-term, more ongoing problems.

However, whilst conducting

interviews with two people who have suffered from mental illness in the past, one expressed disappointment that his College authorities were not proactive in addressing his condition whilst another condemned outright the senior members of his College: "I wanted to change subject but College wouldn't let me, saying I'd have to reapply. I felt that I was being discriminated against. I was really angry when I got my email; in fact I was tempted to take them to court."

This cannot, however, be presented as indicative of everybody's experiences with their College. *Varsity* reporters assessing student opinion on the Sidgwick Site found that the majority of respondents had little to no knowledge of the resources available to them.

Some students were aware of Cambridge's support services. One student who seemed satisfied with her College's provisions said: "I think there is enough information given about support services. I knew somebody who was overwhelmed by it all and had to degrade but my College was very helpful. I think there is stigma attached to mental illness at Cambridge because people are seen as not being able to handle the pressure."

A group of students from St John's agreed. "There is a big support network at St John's including

peer support, the chaplain, and the nurse."

However, responses more commonly expressed a lack of awareness of the University's support network. One medical student said: "We haven't been given much information, people don't tell you about it. If someone breaks a bone, then everyone is sympathetic, but not always with mental illness."

Another law student was even more forthright: "I don't think it's taken seriously enough by the University. I wouldn't know where to go if I had a problem. There's not enough information available; there are welfare officers and Linkline, but I don't think these are personal enough."

Varsity posed a number of questions surrounding mental health awareness to the Senior Tutors of Cambridge's Colleges and found that many were eager to stress why, contrary to the beliefs of some students, College authorities do a great deal to cater for student anxiety.

Mr Richard Partington, Senior Tutor at Churchill College, said: "One of the clear differences between Cambridge and most other institutions is that, because of the combination of our collegiate structure and our highly intensive, small-group teaching, it is much less likely that mental health problems will quietly disappear under the guise of a student

17,662

Number of full-time undergraduate and postgraduate students in the University

1200

Number of students seen by the University Counselling Service (UCS) for individual counselling last year

6

Average number of calls Linkline receives every night

46%

Percentage of UCS users who say their problems threatened their ability to continue on their course

£19.47

Amount that each College paid per student to the UCS in 2008-09

66%

Percentage of all 18-24 year olds who feel stressed or anxious at least once a week

dropping out, without the institution first picking up that the student had mental health difficulties."

Dr Peter Warner, Senior Tutor at Homerton, said: "From a tutorial perspective, mental health problems in the broadest sense probably take up one third to one half of all tutorial/pastoral time."

The two senior College welfare staff interviewed by *Varsity* asserted: "Many students erroneously think that if they approach their academic tutors about mental health issues, it will be held as a black mark against them. This is not true! Nobody could say that there isn't enough information. In fact, there is probably an information overload."

Yet many students seemed to dispute this. One medical student stated: "There probably is support available but people either don't know about it or are scared to ask for help." A philosophy student added: "I have absolutely no idea of the University's policy on mental health" and a law student asserted: "I don't think there's enough information provided. It's all too distant, if I had a problem I'd go to the doctor or my mum."

It would seem that, although there are ample services available to deal with mental health, students remain largely unaware of their existence and, consequently, feel under-supported by the University.

The reality: Varsity interviews two students who suffer from mental illness

“

I'm quite unusual in that I've actually been at Cambridge for six years; I've degraded three times. I haven't just had mental health problems, I've also had a chronic thyroid illness which tied into that. It's been quite a long hard period but my college, Fitzwilliam, has been pretty good about it. I've had several tutors since I've been there and they've all been quite understanding; they've allowed me to degrade despite me sometimes getting a bit stroppy about it.

I think as soon as I came up to Cambridge I found it quite stressful and isolating, I quickly became depressed and anxious and that got worse and worse. Whilst it was compounded by thyroid problems, I think the Cambridge atmosphere didn't really help. I felt cast adrift in a way which I think lots of students do. But I think there are some people like myself who aren't very well-equipped to deal with that and there aren't necessarily back-up systems at Cambridge which cut in when somebody like myself gets isolated.

Currently at Cambridge there isn't very much in the way of people who have mental health problems being able to interact with each other for reasons of solidarity and reassurance.

The Counselling Service has been pretty good to me; I've been seeing the same counsellor there for a few years now. The tutorial system was good as long as I approached them for help, the thing is when I was in my worst phases I wasn't really able to do that. Some of my tutors have been very willing to take the back foot and leave it to me, despite my history.”

“

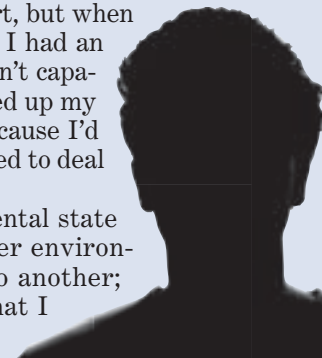
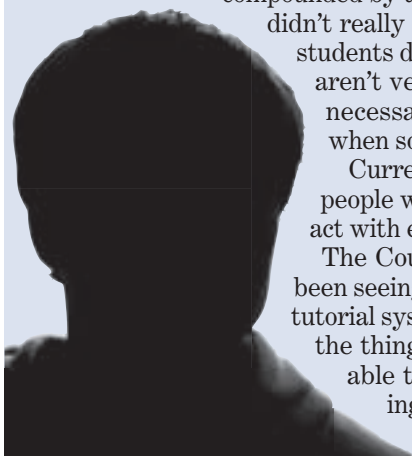
I first experienced difficulty in my first term here. Initially I chose the wrong subject but I also had motivational problems. My DoS just said: "Yeah you've got a problem with procrastination," so it didn't really occur to me that I had mental health problems until I was suicidal - a friend produced a list of symptoms and said, "look you have all these, I think you have depression."

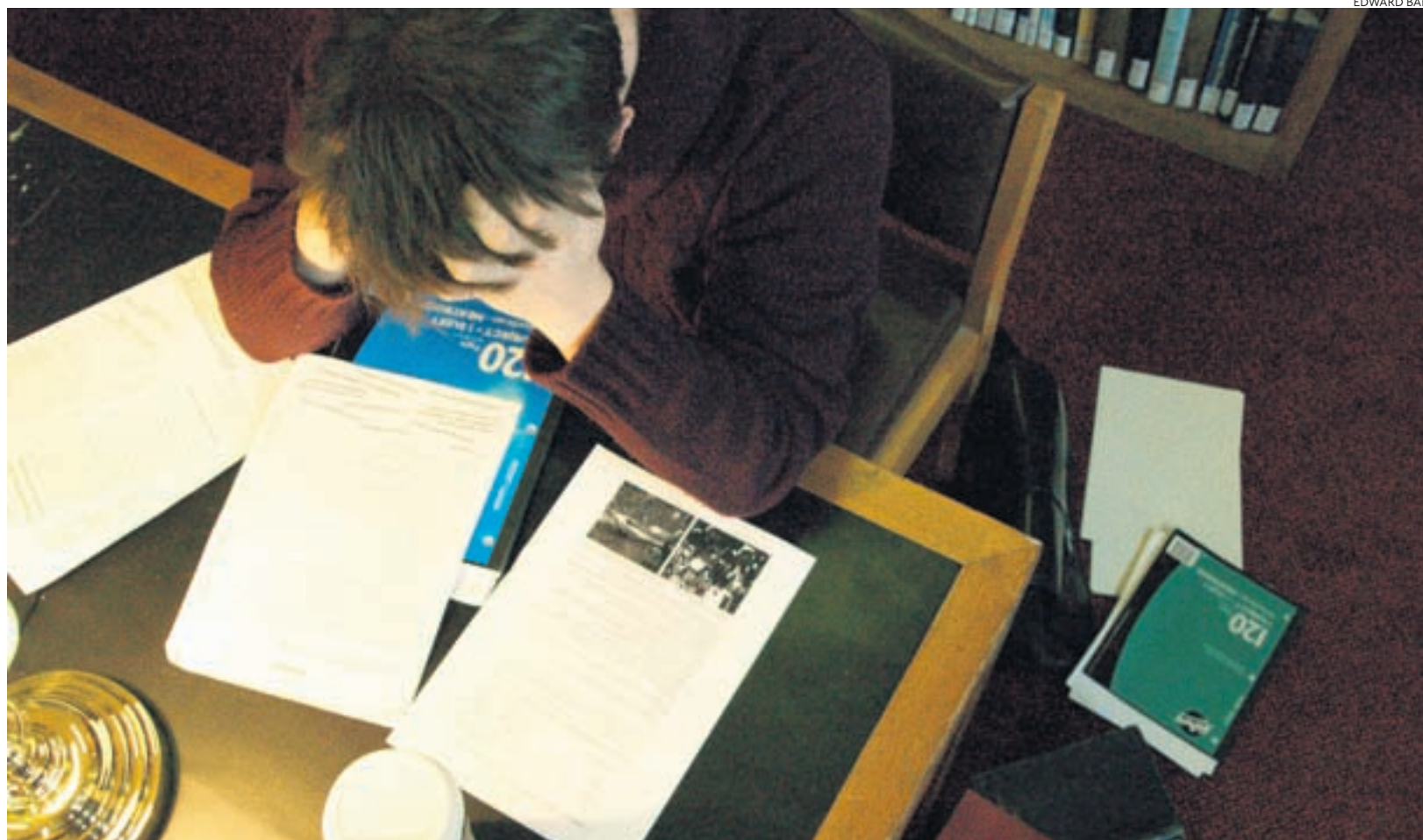
I wanted to intermit but my tutor told me it wasn't possible. I degraded at the end of Lent term, first year. After this I wanted to change subject but College wouldn't let me, saying I'd have to reapply. I felt that if it had been a normal situation I would have been allowed and that I was being discriminated against. I was really angry when I got that email; in fact I was tempted to take them to court.

My College was reluctant to let me back in the following year and after a month back I began to lose it again. It only turned around when I started to take anti-depressants.

After I finally changed my subject it felt like a fresh start, but when I started to come off medication it all went wrong again. I had an argument with my tutor because she was telling me I wasn't capable of continuing my course. After the argument she phoned up my mum and told her to come and pick me up the next day because I'd degraded, which I hadn't. After I went to see her she refused to deal with me anymore saying she was adamant I should leave.

Cambridge is not a situation designed to help your mental state even if you're completely healthy. It's a pressure-cooker environment, as soon as you've done one thing you have to do another; you're constantly, constantly under pressure. That's what I found so difficult.”





EDWARD BALL

Student Opinion

Matt (Churchill)

“Attending Cambridge would definitely increase one’s chances of depression, especially when there’s a high impetus to succeed and with added pressure from people’s families. I have respect for those people who degrade for coming back and trying again; good on them.”

Josh (Fitzwilliam)

“I don’t think Cambridge increases the likelihood of mental illness. If you have a predisposition to it you’re going to get ill wherever you go because there’s pressure everywhere. Mental illness is a serious condition but maybe sometimes people can blame their inability to cope with stress on an illness that isn’t there.”

Holly (St John’s) & Katie (Jesus)

“Cambridge could increase the risk of short term mental illnesses due to stressful periods but not so much long term problems. We’re already worried about exam term! Everyone gets stressed at Cambridge at one point or another. Eating disorders seem to be especially prevalent here.”

Megan (Trinity Hall)

“I think the Cambridge environment does increase the risk of mental health problems – times a million! I don’t think people like Directors of Study know how much pressure we’re under. I don’t think there’s enough information provided. It’s all too distant; if I had a problem I’d go to the doctor or to my mum.”

Nikki (Fitzwilliam)

“There probably is support available but people either don’t know about it or are scared to ask for help. I think the people who degrade are more likely to stigmatise themselves than be stigmatised by others.”

Aylin (Trinity Hall)

“I don’t think it’s taken seriously enough by the university, I wouldn’t know where to go if I had a problem. There’s not enough information available; there are welfare officers and Linkline but I don’t think these are personal enough.”

Tabitha (Girton)

“I don’t think that Cambridge in particular adds to the risk of mental illness. I don’t think it’s that high pressured and I don’t think the pressure of Cambridge life would make you more susceptible to illness. I’ve not known anyone who’s had to degrade.”

COLLECTED BY ELLEN DAVIS-WALKER,
ANNA FAHY AND KATIE FORSTER.

What about the law?

Mental disability is covered by the Disability Discrimination Act of 1995. Under the Act, unlawful disability discrimination takes the form of unfavorable treatment for a reason relating to a person’s disability, in the provision of student services to them, or the student’s permanent or temporary exclusion.

Teachers owe a common law duty of care to pupils and students in the performance of their professional duties. The law of negligence also imposes a duty of care upon University staff in respect to the wide-ranging aspects of their professional role, including the pastoral and welfare dimension.

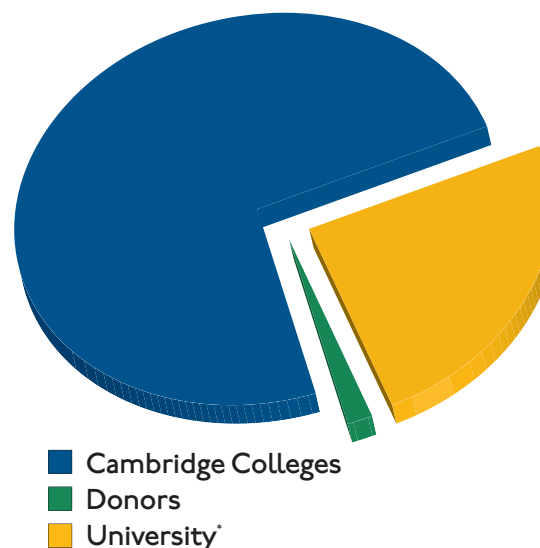
A question arises as to whether institutions could in any circumstances be liable for stress-related mental ill-health which can be shown to derive from breach of duty of care.

Although there is no reported case on this, it is possible that the same principles which determine employers’ legal duty to employees could be applicable to the university-student relationship, which is also contractual and involves an element of “control”.

The exceptions and qualifications of non-discrimination duties mean that the Act may offer little protection to students with serious mental health problems. The provision of additional support, such as constant attention for a student with severe behavioral problems, is likely to make any adjustments that are needed unreasonable for the institution to have to take.

Based on Neville Harris’ article, “Students, Mental Health and Citizenship,” Legal Studies (2004)

University Counselling Service: Sources of funding, 2008–2009



*The University also contributes the use of buildings and facilities

Two senior College welfare staff:

“Mental health is an incredibly complex area that includes everything from basic anxiety about work to a full-blown major condition like bi-polar disorder. It is not a black and white issue. Every single student suffering from mental health issues is completely unique, and needs to be dealt with in an individual manner. All mental health issues can interfere with students’ ability to meet their work obligations, ranging from missing a few deadlines to even having to de-grade, and every college works differently. Many students erroneously think that if they approach their academic tutors about mental health issues, it will be held as a black mark against them. This is not true! But, even if you are worried about this, you can speak directly to you College Nurse or the Counselling Service without your college ever hearing about it.”

How to get help

UCS: 01223 332 865; <http://www.counselling.cam.ac.uk>
SANE: 08475 767 8000; <http://www.sane.org.uk>
Linkline: 01223 744 444; <http://www.linkline.org.uk>
Samaritans: 08475 90 90 90; <http://www.samaritans.org>
Comeo: 01223 884 360; <http://www.comeo.nhs.uk>

Linkline’s public face:

“I can say with certainty that there is a great deal of support available for students should they wish to talk about any of their worries, and that simply having someone to listen can make people feel a lot better, regardless of whether they have a specific mental health concern or not. I include my last point since Linkline would only be aware of such a concern if a caller chose to talk about it.”

Dr Peter Warner, Senior Tutor, Homerton:

“We are often frustrated by the lack of support generally for mental health in the NHS. Cambridge is no exception in having its mental health services cut in recent years. Mental health provision in the community demands continuity of service, and this can be very difficult to achieve where students are living in two places – on campus and at home. From a tutorial perspective, mental health problems in the broadest sense probably take up one third to one half of all tutorial/pastoral time. There are different levels at which care can be provided and if a student becomes progressively unwell there can be difficult transitions between those levels of care and support. A patient will often say that they are not getting support while refusing to move on to the next level of care.”

Hi! Society



Cambridge Stop AIDS

Did you know that there are around 2 million HIV positive children around the world, with 22.4 million HIV positive adults in Africa alone? How about that, on average, the drugs that combat HIV can cost a patient £3000 a year? Or that in Cambridge, a growing group of dedicated people are trying to combat all the injustices that surround the virus?

The Cambridge Stop AIDS society has been campaigning for awareness and real change, both at home and abroad.

The society aims to fight AIDS by seeking better, religion-free education, condom distribution and an increased level of drug availability.

The group consists of five core members, but hundreds have joined the Facebook group and support events, such as the band night headlining Ragged Army, which raised over £450 for an Indian HIV charity.

This support can make a real difference. As Society President, Jessie Waldman, said: "when educated, motivated people show they give a sh*t about issues of inequality, such as HIV drugs availability, things start to change." The society is planning another band night in the near future, and she urges interested bands to apply!

Cambridge Stop AIDS' recent campaign *Push for the Pool* is an initiative that recognises that there are fundamental problems in providing cheap, effective medicine in a market dominated by monopolies. The structure of the pharmaceutical patent system means that drug companies can set their own prices on new medicine, leaving HIV drug prices artificially high. It is this, and other issues, that Cambridge Stop AIDS opposes, through action groups, petitions and direct appeals to governments around the world.

Any involvement, big or small, is encouraged by this determined group.

To sign up, or find out more about campaigns, visit their Facebook group or go to the society website:

www.sref.ucam.org/cam aids.
SARAH MARTIN

NEWS INTERVIEW

Giving climate change the cold shoulder



MARTIN ARGLES

Ex-Chancellor Nigel Lawson skipped the Lords' debate on Copenhagen to visit Cambridge last week. Tom Blackburn caught up with him at Churchill

It's been pouring down all day when I meet Nigel Lawson, and I mention this as small talk while we sit down. He smiles at me almost mischievously. "Caused by global warming, no doubt," he quips. The veteran statesman has an amusing irreverence: he was missing the House of Lords' debate on the Copenhagen conference to be in Cambridge.

Behind the charm there's a steel core. Lawson has done all the right things to make himself into many people's bogey-man. He led the Thatcher Government in its bloody battle against the miners whilst Energy Minister and, as Chancellor of the Exchequer, he presided over privatisation and financial deregulation – now a dirty word. His latest claim to fame is his vigorous scepticism about the environmentalist movement.

Yet a lot of what is said about Baron Lawson of Blaby is rather inflammatory. People often think that he denies the facts of climate change, but if you read his latest book *An Appeal to Reason: a Cool Look at Global Warming*, his arguments are more subtle. Lawson believes that global warming is happening, but that its effects won't be as severe as most people think. He may have contributed to the 2007 documentary film *The Great Global Warming Swindle*, and rejected many of the findings of leading scientists on the Intergovernmental Panel on Climate Change (IPCC), but he's not some British red-neck gas-guzzler who rejects the whole idea because it's inconvenient.

Lawson's got a lot more to talk about than climate change too. I start by asking him if Cameron's Conservatives deserve to win the next election.

"I think certainly there's no doubt the present Government deserves to lose. Which means, I suppose, the Conservatives deserve to win."

I press him further on the matter. He's a Conservative old guard, and David Cameron's portrayed himself as the heir to Blair. Does Lawson actually like Cameron's policies?

"The heir to Blair was what he was originally; he's edged away from that a little, but in terms of his style of politics he's very much Blair." Hardly a ringing endorsement.

But Lawson vehemently condemns Labour's record in power. "This is a government that has allowed the public finances to get in a terrible mess," he declares. "The economy was in good nick when they came into power in 1997, and it is now in a terrible state." He argues the unprecedented debt we are in has a "structural element".

"If you look at this Government, they are pretty exhausted; they haven't got the will or the capacity to take this country forward."

I challenge him that while he was Chancellor of the Exchequer he was responsible for a great deal of financial deregulation; there's an argument that deregulation contributed to the banking crisis. Lawson is completely self-assured on the matter. "I think we would not have been in as big a mess as we are on the banking side of things if Gordon Brown had not dismantled the system I put in place and replaced it with another system, which proved dysfunctional."

Commercial banks, because of their importance to the economy, are bailed out by the taxpayer if they fail, Lawson says; not so with investment banks. Even if the Brown system could have been made to work, Lawson declares, "the regulators were asleep on the job."

"What they were obsessed with was the need for consumer protection. That's important, but it is not the most important element. If [banks] are allowed to take such risks in the belief that they will be bailed out by the taxpayer then you're not doing your job."

Inevitably, we do move onto global warming. Lawson tells me that though some politicians may believe in the science, to be seen to be tackling climate change is pre-eminently just a box to tick for voters. "It has become a new secular religion which you have to subscribe to," he proclaims, "and if you don't you are evil and wicked; it is like political correctness."

"Tackling climate change has become a new secular religion which you have to subscribe to"

You have to judge the scientific case that Lawson makes in his book for yourself. His arguments are lucid, with a penchant for fruity sound bites. Climate change is like the Da Vinci Code, he writes: "it contains a grain of truth – and a mountain of nonsense."

But his book was written two years ago now, and I challenge him that some of what he said is out of date. For instance, he wrote that the Chinese Government will not accept targets to reduce emissions. He cuts me off. "Which proved to be right. That's one of the reasons why the Copenhagen conference

was a complete fiasco. If that was obvious to me in January 2008, it is astonishing that politicians' grasp of reality was so tenuous that they went flying ahead."

But wait: last autumn, Chinese leaders announced new targets for reducing carbon emissions, which, if met, would put the nation in the lead on combating climate change by 2020. They have created a £134.4 million green-stimulus package, and are the biggest producers of solar technology.

Lawson is cynical. The Chinese merely see a good market in solar panels, he suggests. "They have said nothing about emissions reduction, they have said something they think will fool people."

We are misguided in our obsession with green living and recycling, in the Lawson view. But isn't there something inherently virtuous in being less wasteful, I ask?

Lawson agrees, especially with regard to water, but he changes the topic: "it's a question of what is going to be the cost of pursuing the sort of policies that we are told we must, and that cost is absolutely prohibitive." He's not being cynical now, but moralising. Thirty million Indians need electricity to lift them out of poverty and the cheapest way to give them that is carbon energy, he argues. "If you try and stop that then you are condemning tens and tens of millions of people to unnecessary poverty, unnecessary malnutrition, unnecessary disease, and unnecessary premature death." He concludes: "this [environmentalist] policy which we are told we must pursue, when it comes to the developing world, is in my opinion a thoroughly wicked one."

He may be nearly eighty, but Nigel Lawson could still prove very influential yet.

VARSITY PROFILE

Sandra Smith

Critically acclaimed translator of Irène Némirovsky's French works

"Translation is something we do all the time in everyday life," I am assured as I contemplate Sandra Smith's impressive record of translation and academic accomplishment. Smith, who is a Fellow of Robinson College, has translated eight of wartime author Irène Némirovsky's novels since 2005 and plans to complete a further three translations by 2012. Her critically acclaimed translations have brought Némirovsky's work to a new audience, and have inducted the novel *Suite Française* – begun during the Nazi occupation of France – into the canon of indispensable European wartime literature.

Suite Française was "not expected to be a big hit," Smith admits. "I woke up, Radio Four came on and I heard a discussion about *Suite Française* and thought, 'This is a sign,'" she says. She rang publishing house Chatto and Windus, which was looking to publish the Némirovsky translation, and was sent to a translating "beauty contest", which saw Smith come away with the *Suite Française* commission. "It was a bit of a fluke," she laughs, "but really you make your own luck – I made the effort." Smith says that Némirovsky, who believed she was "writing for posterity," had envisaged *Suite Française* as a French *War and Peace*, writing about "the things important in 50 years as well as five years". However, her work was cut short by her tragic death at Auschwitz in 1942. "She wrote about day to day life – that's

why it's so universal," Smith argues. "It's not fiction – Irène knew every single person in the book," she says.

On the place of languages in a wider educational context, Smith is adamant that the decline in foreign language teaching is "going to backfire...the Government's got this 'let them speak English' attitude to languages," she laments, comparing the English experience to other European countries where students regularly learn two or three extra languages at school. "If it isn't required by the Government or universities, people won't do it."

That Cambridge no longer requires a foreign language qualification from applicants is also a point of contention for Smith, who tells me, "Cambridge should be leading in foreign languages, not going along with badly thought-out decisions." In an increasingly globalised world, languages are "essential", and the role of the translator has greatly changed from "a literal job to a creative art".

Sandra Smith is a champion of the cause of modern language teaching in Cambridge. Her high-impact Némirovsky translations have introduced the world to one of World War II's most powerful French voices. Némirovsky's daughter Denise said that her mother "died a citizen of the world"; thanks to Smith's work, Némirovsky is now also an "author of the world" – not so much lost as rediscovered in translation. GEMMA OKE



DYLAN SPENCER-DAVIDSON

Cambridge Spies



A.R. Used

One pious vestal was left less than impressed by our protagonist's attempts to lead her to his amorous altar, misconstruing the altruistic intent behind his offers to "bring her to Jesus" for an invitation to partake in his less-than-wholesome communion. Undeterred, this wanton bishop returned to his flock to select a new candidate to obey his unholy orders, only to find that the good word had been spread and his congregation saved. Can the same be said of his reputation? Frankly not, the good book ensuring that his failed ministry was talk of town and gown.

Big Fish, Small Fry

A successful session of night-fishing at the Oasis found the boss reeling in a catch from one of Cambridge's reputable hatcheries. No comment on which was easier: swimming upstream to spawn or shooting fish in a barrel.

Scene Unseen

Skulking to a secluded corner of Cambridge's favourite bakehouse, this boozy lad returned his meal to the kitchen in a most unconventional fashion. Surreptitiously spewing, he continued to a renowned subterranean nightclub to further anoint the dancefloor with his chunky ooze. A generic urban disguise failed, however, and Monday morning saw apologies duly dispatched, Mishka flatcap (karma loop \$59.99) in hand.

Playing FTSE

Invitations from big buck City firms, luring prospective interns to eateries that exceed their usual student loan budgets aren't unusual. But one hapless champagne quaffer left with a rather unusual offer last term. Intoxicated by fresh intern flesh and fat-cat bonuses, a certain valiant, if age-inappropriate, City Boy attempted to beat the recession blues and exchange work experience for experience of a less salubrious sort.

University Watch

The University of Oxford

The management of the University of Oxford has banned students from using the Swedish music sharing website, Spotify, as the site uses P2P technology that allegedly requires an alarming amount of bandwidth. "The unauthorised use of peer-to-peer resource-sharing software on machines connected to the Oxford University Network is prohibited," states the university's website. *Cherwell* has reported that the ban follows severe pressures on the networks that were preventing and slowing the use of the internet for academic purposes. Nonetheless, the new rule has caused an outcry as the website is highly popular with students and stopped working abruptly, before any explanation or warning was sent out. Its popularity is plain as the site currently has 5 million members across Europe and may soon be expanding to the US and China.



Teeside University

It has been reported that Teeside University was the worst culprit for cheating in university examinations last year, with 17 students caught in total. The most popular technique for students to cheat is by writing answers on their inner arms and legs, rather than the use of technology-based methods involving the internet and mobile telephones. After Teeside, Middlesex University was the second worst campus for cheating, with 15 students expelled for the offence during last year's examinations. Here in Cambridge, notes were found in one department's toilets whilst examinations were underway last summer; all students that had excused themselves to use the lavatory during the tests had to be investigated later. Forgery has also become common in assessed coursework across the UK.



University of Fort Hare

Last week, a statement that required the repatriation of all Zimbabwean nationals studying at the South African University of Fort Hare, was declared a hoax. The statement had appeared in the press and was signed by a senior Zimbabwean official, ordering the government of South Africa to retract work permits of 71 Zimbabwean graduates before ordering their return to home ground. The official concerned has since denied involvement. However, scandal still surrounds the institution. The 12 recipients of the presidential scholarship begun by President Robert Mugabe had their finances withdrawn for political activity against the president. Due to unpaid tuition fees, they have been denied grades from their examinations. They fear for their lives if they return to Zimbabwe. AVANTIKA CHILKOTI

University moves a step closer to largest expansion in its history

GEMMA OKE

Plans by the University of Cambridge for the largest expansion in its history are a step closer to realisation with the appointment of planning consultants.

The UK branch of US engineering and architectural firm AECOM have been commissioned to develop proposals for the University's expansion, with a 140ha site identified for new university buildings including student and staff accommodation, research facilities and public open space.

The housing will be divided between key worker, and private housing. This will provide 1500 new homes provided for University staff, 2,000 en suite study bedrooms with communal areas for post-graduate students and 1500 private houses.

Additional facilities, such as a primary school and shops, will also form part of the development. The site, close to Girton College, is currently used predominantly for agricultural purposes.

An official website dedicated to "informing and involving" residents emphasises the "sustainable development philosophy" by which the expansion will take place, responding to fears that redevelopment of the site will increase pollution and threaten local bio-diversity. In particular, energy efficient buildings, public

transport links and new cycle paths are expected to form a key part of the development's environmentally friendly profile.

It is hoped that the development will also address the problem of affordable housing in Cambridge, particularly for staff and postgraduates, accommodating future increases in student and staff numbers.

Project director Roger Taylor said, "The expansion will allow the University to take full advantage of the significant links between business and academic interests that it already enjoys and to develop them further. Given the very limited space and nature of many of the University's buildings in the city centre, development there to meet the additional accommodation and research space needs is not an option.

"The 'needs case' from the University has been tested in public and the Area Action Plan for the site, which was proposed jointly by Cambridge City Council and South Cambridgeshire District Council, was supported by independent planning inspectors.

"The strategic masterplan for the development is currently being revised—a process that is being undertaken on behalf of the project team by our masterplanners, AECOM. The next stage is for the strategic masterplan to be considered within the formal decision-making structures of



Map of Northwest development

the University."

In an open letter published on the project's website, Vice-Chancellor Alison Richard said, "Continued development is critical not only to the University, but to the long-term growth and prosperity of the city of Cambridge, the region and the UK as a whole.

"We believe that sensitive development in this area will best meet the University's needs for the foreseeable future and secure our position amongst the world's top universities".

According to the timetable on the official website, outline planning permission will not be applied until late 2010.

Development of the residential element will take place in phases over eight or nine years and the research elements a 15 to 20 year period.

Jubilation at Queens' after Halfway Hall restored

JANE ASHFORD-THOM
& MATTHEW SYMINGTON

Queens' Halfway Hall will be allowed as of last night. According to an email sent by Charlie Bell, Queens' JCR Second Year Rep, to Queens' second-years the event will continue in much the same format as previously, though potentially with less live entertainment.

The dinner, which celebrates students' halfway point at Cambridge, is a tradition at Queens' College. However it was banned along with most of Queens' entertainment events following a serious incident of vandalism at the end of Michaelmas Term.

Speaking to *Varsity*, Charlie said: "Today, the Dean has accepted and agreed with my original points, expressed at governing body: that Halfway Hall is part of the Cambridge experience at Queens'.

"I cannot express enough my absolute joy that all our representations have finally been considered, and that such a positive result has been achieved, both for intra college relations and for our hard working, community spirited students."

Emil Hewage, Queens' JCR President added: "It's an encouraging development and is a result of how responsibly the members of the JCR have been acting. It seems like the Dean is trying to be more consistent in how the restrictions are implemented. But they are still in place so we're still working towards a resolution."

The news has been met with elation from Queens' second-years, Evelyn Heinz said: "I'm thrilled that the college has come to this decision. I also hope this shows that JCR efforts may be fruitful in further negotiations."

Joe Christopher, another second-year, stated: "Halfway Hall has become a symbol of the ongoing struggle between the JCR and the SCR, to have this back feels like a step in the right direction towards a more amiable relationship within college."

The development is a surprise to most people at Queens' given the apparent futility of an open meeting held on Tuesday night at which the Dean of Discipline, Dr Martin Dixon, made no concessions.

Following the open meeting JCR President Emil Hewage stated that: "The level of student turnout was very encouraging and is something which I feel reflects the whole JCR's willingness to deal with this matter maturely.

"However, many students have expressed their disappointment that several questions were not directly answered."

Issues of the legality, fairness, and effectiveness of the ban were put to the Senior Tutor and Dean, and it emerged that disciplinary actions could go on indefinitely.

Dr Dixon refused to comment on whether or not the suspension of College Ents would continue past four weeks, and warned that, "If you try to pin me to a position, the outcome is likely to be less desirable to you, and I will have to be absolutely consistent [in the suspension of events]."

This was perceived as a reference to Third Year Dinner, which is being allowed to go ahead, as permission for it was gained prior to the incident of vandalism.

As such, the decision to revoke the ban on Halfway Hall has been seen as a U-turn.

Cambridge don testifies in landmark gay rights case

Head of Psychology appears in high-profile American trial

CATHY BUEKER

Professor Michael Lamb, fellow of Sidney Sussex and head of the Social and Developmental Psychology Department, has testified as an expert witness for the infamous Proposition 8 trial currently taking place in San Francisco.

Proposition 8, also known as the California Marriage Protection Act, was passed last year by a state-wide vote, overturning the right of same sex couples to marry by defining marriage as a union between one man and one woman. The trial's plaintiffs, two same-sex couples, are suing the state to repeal the measure.

The plaintiffs claim that Proposition 8 is unconstitutional in violating the 14th Amendment, which guarantees equal protection of the law to all American citizens. In the US, Proposition 8 has divided opinion.

Professor Lamb, who researches parent-child relationships and the development of psychological adjustment, testified that there is "substantial evidence" that children of same-sex couples grow up as



Professor Michael Lamb

well-adjusted as children of heterosexual couples.

In a statement made to *Varsity*, Professor Lamb said "It is beyond scientific dispute that the factors that account for children's adjustment are the quality of children's relationships with their parents, the quality of the relationship between the parents or significant adults in the children's lives, and the availability of economic resources. These factors are the same in both traditional and non-traditional families."

He added, "The parents' sex or sexual orientation does not affect

the capacity to be a good parent or children's healthy development. There is also no empirical support for the notion that children need both male and female role models in the home to adjust well."

Professor Lamb's testimony was met with strong opposition from the defense lawyers. During questioning, defense attorney David Thompson tried to suggest that Professor Lamb's field is too suffused with politics for his testimony to be considered sound evidence, by having Professor Lamb acknowledge that he is "a liberal".

The trial began on January 11 in San Francisco. It is distinctive for having relied on the testimonies of numerous renowned academics.

In addition to Professor Lamb, four other expert witnesses have testified for the plaintiff: Nancy Cott, a Harvard University historian of women's issues and marriage; George Chauncey, a Yale University expert on the history of LGBT discrimination; Letitia Peplau, a UCLA professor who studies couple relationships; and Ilan Meyer, a Columbia University member who testified on social stigmas.



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Comment

“I still haven’t recovered from my disappointment with Cambridge.”

ALAIN DE BOTTON



CHARLIE BELL

God bless you please, Iris Robinson

She’s an adulteress who said gay people make her “sick”, but hey, we elected her – and democracy means standing by our decision

The story of Iris Robinson came as a gift to the media: judgemental, “fanatical”, homophobic Christian politician jumps into bed with a teenager, showering their affair with cash from the public purse. How easy to judge, how easy to laugh, how easy to condemn. But perhaps we need to take a step back and consider the story in a slightly more measured way, thinking of facts rather than emotion.

There are very much two parts to the story. First is the mountain of cash she helpfully provided for a cushion in her love nest, allowing her young friend to set up in business. And then there is the other, totally irrelevant part of the story; her personal religious and moral convictions. Exactly what is the importance of these views when considering her skewed beneficence – how do they relate to the story? They don’t; this is just a chance for the liberal mainstream media to have a go, once again, at someone they consider to be a ‘moral disgrace’. But her morals aren’t the point. She acted wrongly in her job as a politician and she has resigned. Her husband may

have helped her; he has voluntarily suspended his position as First Minister. But she stood, and was elected, to two governing bodies while openly expressing her moral ideas. Seeking to destroy her using them as a weapon is an affront to this country’s democratic system.

The crime that Robinson committed was being judgemental; her opinions decisively put certain groups of people at a disadvantage. Her views on gays are repugnant to the liberal establishment, but should that stop her having them? We’re all guilty of being judgemental in

these issues, away from the hysterical outrage whipped up by the sensationalist media. An affair is a private matter, and although the financial issues surrounding this relationship are disgraceful, to use this to judge a woman on her moral standards is at best cheap and at worst actively damaging.

And if we are totally honest, the main reason the media jump on this ‘condemn at all costs’ band-wagon is because they fear what would happen if they did not. They see the BNP’s massive rise in support in recent years as the likely outcome of their silence. Whatever you argue the reason for this increased support is, the votes are very real, and racist bigots like the BNP really are making inroads into mainstream politics. And the argument that people don’t know what the party really stands for doesn’t work – BNP members are honest about what they think, what they believe in, and whom they would actively seek to root out and discriminate against if they achieved the unthinkable: power.

But Robinson did not stand with her moral views as an electoral selling point, and this is not why

she hit the headlines to start with.

If there really was a level of public discontent and disgust with what she holds dear, then surely the public would have voted against her, or at least actively campaigned against her illiberalism. But they haven’t. They voted for her, and, by normal, politically acceptable rules, her husband, also now demonised as a dog of the right, became leader of the top party in Northern Ireland. Never before was it possible to attack him with such vigour, on such a personal basis, for his personal views.

The lie that is now presented to us is that those who seek public office should suspend their personal religious and moral views. There is at least one politician a year who has some kind of kinky sex scandal, keeping the ravenous public excited and eager for more. But why do we have such an obsession with

something which, were these events to affect us individually, we would far prefer to keep private, even from our closest friends? It is a cruel and uncivilised population that stops people having any form of privacy, when they are, after all, working for us as public servants.

If our politicians’ personal views affect our policy and are not representative, then we have every right to complain – but for those like Robinson, whose views were forthrightly and honestly exclaimed before her election, who are we, the voters, to protest? Perhaps it’s

just a very British delight in seeing others, especially those in the public eye, fail.

Robinson was foolish. She relished every opportunity to criticize, despite being the lead actor in her own erotic stageplay. One small bit of advice for Iris, and all those who do choose to pontificate about how people should behave in their private lives, whilst barely being clean themselves: don’t seduce them, Mrs Robinson, and expect to get away with it.



“There is a very British delight in seeing others, especially those in the public eye, fail.”

our own way, in accordance with our own ideals. Instead of a witch hunt by the liberal moral police, we need a reasoned debate about



PATRICK MCKEARNEY

A slap in the faith

The Republic of Ireland has made blasphemy illegal. Atheist Ireland is furious, but isn’t the new law just good sense?

Freedom of speech is an important right. But does it include the right to shout “Fire!” when there isn’t one? Of course not. The right to freedom of speech should always be mitigated by our responsibility to others.

There are already laws that infringe on freedom of speech to stop people starting fights, inciting riots or plotting treason. These make sense to preserve social order, and rightly they are rarely challenged. I don’t think that Irish advocacy group Atheist Ireland has any problem with them, so why are they challenging the new Irish law against blasphemy which punishes those who “publish or utter matter

that is grossly abusive or insulting in relation to matters held sacred by any religion, thereby intentionally causing outrage”? The group claims it’s because the law “silences people in order to protect ideas”. But their opposition is not a simple compassionate cry for uninhibited freedom of speech, justice or putting people before ideas.

Of course, Atheist Ireland is right that anyone should be free to discuss religious issues without fear of retaliation or censorship. But they seem to have misunderstood, because the law doesn’t punish discussion. Atheists may claim the law puts the blame for religious oversensitivity onto atheists, and in doing so

endorses religious violence. But this law does not excuse violence; it punishes intentionally harmful insults that serve no function other than to provoke unrest. The infamous Danish cartoons of Mohammed fall under this category. Those cartoonists were placing their own negative ideas about religion before the people who get upset by their actions.

Atheists complain that Muslims overreacted over the pictures, claiming that it was “just a joke”. But blasphemy is always “just a joke” to someone, and that’s the point; making Mohammed into a joke turns something sacred into something meaningless, and with

their opposition to the new law, this is what Atheist Ireland wants to do to religion itself. Why?

Atheist Ireland has its own bias: for them a ‘free’ and ‘secular’ society



Brian Cowen: the Head of the Government of Ireland.

is ‘sacred’ and religion is ‘profane’. When they know it furthers deep political and religious divisions to do so, they should seriously consider their social responsibilities when publishing abusive quotations on their website deliberately to provoke the authorities.

I find myself in an odd position. I oppose the new law: though this government has passed it to protect an unstable society, it could be misused. Laws should protect our right to freedom of speech within reason, but our responsibility to others is our choice, not the Government’s. Atheist Ireland members need to take their responsibility more seriously. Legislation is a step too far, but the reasons for opposing this law should be well-meaning rather than self-protecting.

VARSITY

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An Education?

There is a dark irony in the fact that, as Labour considers slashing billions from the Education budget, Cambridge has made plans to scrap its Education Tripos in the next two years.

The news begs many legitimate questions. Is this a necessary money-saving swerve by the University? Or does it signal some deeper disregard on the part of the University toward the Education Tripos, which, despite being the only degree course not undersubscribed, apparently attracts applicants with qualifications unequal to those of their peers reading different subjects? Perhaps most importantly, exactly why does the re-structuring of the Social Sciences Tripos actually necessitate the scrapping of Education and Drama?

The loss of Education and Drama would be an enormous one, keenly felt across many sections of the University. Drama at Cambridge is now – and long has been – a thriving, stimulating scene, not only for those who act or produce themselves, but also for those of us who just enjoy seeing their work. Although many of the students who perform in plays across Cambridge are not in fact studying Drama as undergraduates, we must hope that Cambridge has not chosen to get rid of the Drama Tripos out of any disrespect for Drama as a discipline and art form. Some of the most sublime interpreters of the joys, travails of human experience have devoted their lives to this field.

The most ridiculous of all these proposed changes, however, is clearly the possibility of another rearrangement of the social sciences Tripos' acronym. Perhaps instead of SST, the Faculty should follow one of the popular Princes of the twentieth century and simply use, "The Subject Formerly Known as SPS".

Staying Safe, Staying Sane

Given the incredible levels of work Cambridge students have to do, the possibility of this having an effect on mental health is a very real one. There is no objective way of measuring being overworked; if you're feeling overwhelmed, you probably are. Our investigation has found that around 14% of University members receive individual counselling for mental health issues; certainly a considerable number. Among students, there is a strong sense that admitting to being stressed was admitting to defeat; this is not the case.

Acknowledging that you are overtired or feeling low is crucial to turning these issues around. Whether this comes in the form of a few words with your tutor or seeking help from the Counselling Service, it is important to make that initial step. What our survey has revealed is the comprehensive help on offer from the University, though students remain unfortunately in the dark about it. Studying should be a process of intellectual stimulation, not one of anxiety and stress. If you are suffering, remember that you are not alone; talk to someone before the problem gets worse.

Overrated

Week 2: Germaine Greer

MAGGIE HANNAN



Imagine sitting in a debating society and hearing the following points advanced, in all seriousness: that logic is alien

to women, that the demands of scrupulous accuracy are unsuited to them, and that objectivity is a male quality.

The debate was at the Cambridge Union. The speaker was Germaine Greer.

If the spectacle of a leading feminist icon peddling stereotypes that would make a Victorian gentleman blush seems odd, it is only because Ms Greer has enjoyed a thoroughly unmerited good name in the cause of women's emancipation. Her technique has always been to assume the troubles of her life are those of her entire sex. Thus, if Ms Greer enjoys promiscuity, girls who prefer to maintain a modicum of self-respect must be the victims of male indoctrination.



Letters to the Editor

I was disappointed to discover in last week's *Varsity* that instead of giving readers



an insight into the ADC's excellent production of *A Midsummer Night's Dream*, Edward Herring had resolved to put on a virtuoso display of overwrought and overwritten prose littered with verbose verbiage. Somehow Mr Herring found the need, in just a few hundred words of labyrinthine analysis, to employ "viscid", "salivative", "amatory", "ocular dewing" and "disjunctive" – all in contexts in which another word would have conveyed his meaning more clearly.

Such writing can only be described as compulsively superfactory, as well as being more or less tellugically periphraclite. Mr Herring would do well to remember that self-indulgent word play and pretentious

prattling are the reserve of skilled letter writers, not theatre critics.

Jamie Miller
Jesus

Perhaps what was most conspicuously missing from last week's 'Future Perfect' article was any discussion of possible change in university education and culture. Once, one would have to read an entire volume in order to find a reference; now, with electronic resources, finding articles has never been easier. Will students in ten years' time have a different kind of knowledge than those working today?

Lawrence Dunn
Corpus Christi

I was deeply disappointed by your exclusion of the Liberal Democrats in last week's article "Russell Group criticizes Labour's plans to cut spending". Though you quote both the Chair of the Cambridge University Labour Club and the Labour parliamentary candidate, there is little effort to include other political stances on this important issue. Cambridge students voted overwhelmingly in 2005 to elect our current MP, David Howarth, a tireless campaigner against both

cuts to Universities and tuition fees. These voters include a very large proportion of your readers. They deserve reporting that reflects the political diversity of Cambridge.

Joe Rinaldi Johnson
General Executive Member,
Liberal Youth

I am aware that the furs used in last weeks' fashion pages were antique. However this does not excuse the barbarity involved in producing such garments. Please watch the Channel 4 documentary *Kill It, Skin It, Wear It*, about the industry which you are promoting and associating our University with.

Lizzie Court
Homerton

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

Corrections

Last week [issue 709, January 15th] we mistakenly referred to Daniel Zeichner, Labour's Parliamentary Candidate for Cambridge, as David Zeichner.

fact, transsexualism is not a case of "a man becoming a woman", but of a male brain being trapped in a female body (or vice versa).

Far worse even than her irresponsible nonsense about transsexuality is her silence on the single greatest struggle for women's rights today: the struggle with entrenched Islamic misogyny. Interviewed in Melbourne in 2007, Ms Greer said it was too "tricky" to speak out about honour killings, and who was to say that there was anything to choose between Darfur and Melbourne in regards to women's rights?

At times this silence becomes active collusion, as in her defence of Female Genital Mutilation as acceptable cultural practice,

equating it with cosmetic surgery. The difference between an adult undergoing voluntary surgical sterility, with a forced procedure inflicted on children with scissors, pieces of glass and sharp stones, apparently eludes Ms Greer.

There is a brave band of genuine revolutionaries fighting this sort of barbarism – Ayaan Hirsi Ali, Nonie Darwish, and Phyllis Chesler, to name three – who are literally risking their lives for the cause, and they are not ensconced as emeritus professors or fawned on by legions of the deluded. Shame on us for ignoring their plight, and double shame for paying attention to a fraudulent heroine resting on her ill-gotten laurels. **HUGO SCHMIDT**

THE ESSAY

Cambridge vs. The School of Life

I still haven't quite recovered from my disappointment with Cambridge. I feel immensely privileged to have gone there. I worked like a slave, graduated with a double starred First in History (Caius 1991) and yet came away after three years with the impression that I had been let down. Whether this was the fault of the University or of my own psyche is an open question.

My problem with the venerable University was that I was asking something very naïve, very adolescent and very urgent of it. I wanted help in learning how to live. Live in the broad sense; not master a practical discipline but rather understand myself and the world around me, through the help of a humanistic education.

This is deeply unfashionable. Indeed, it hasn't been acceptable since Plato's Academy shut its doors. If you went to any university in the country and said that you had come to study 'how to live', you would be politely shown the door – if not the way to an asylum. Universities see it as their job to train you either in a specific career (law, medicine) or to give you a grounding in 'the humanities' – but for no identifiable reason, beyond the vague and unexamined notion that three years spent studying the classics or reading *Middlemarch* may be a good idea.

The contemporary university is an uncomfortable amalgamation of ambitions once held by a variety of educational institutions. It owes debts to the philosophical schools of Ancient Greece and Rome, to the monasteries of the Middle Ages, to the theological colleges of Paris, Padua and Bologna and to the research laboratories of early modern science. One of the legacies of this heterogenous background is that academics in the humanities have been forced to disguise, both from themselves and their students, why their subjects really matter, for the sake of attracting money and prestige in a world obsessed by the achievements of science and unable to find a sensible way of assessing the value of a novel or an history book.

The chief problem for anyone in a history or an English department today is that science has been too successful. Science can make your car work, fix your liver, send spacecrafts to Mars and turn sunlight

“Academics should not privilege learning over wisdom.”

into electricity. In other words, science is to be valued because it gives us control over our fate, whereas in W. H. Auden's defiant words, “poetry makes nothing



University as we know it is not healthy or fit for the modern age, argues **Alain de Botton**. Arts education must teach us the classics, change our lives and help us to become better people

happen”. Auden's stance may be an heroic rallying cry for the freelance poet, but it becomes more alarming as a job description for a young academic who has just completed a doctorate on Biblical references in Percy Bysshe Shelley's later verse.

The response of humanities departments to their status anxiety has been to mimic their colleagues in physics or astronomy, in a move that has had short-term gains, but is in danger of asphyxiating their subjects in the long run. Academics in the arts have decided that they, too, should be viewed as 'researchers' and that their principal value should come from their capacity to discover new things, like chemists might uncover new molecular structures. There are clearly occasions when scholars do make genuine discoveries which can be compared to breakthroughs in science, but it surely represents a distortion of the value of the arts as a whole to make their value entirely dependent on factual, verifiable criteria.

To do so is to behave like a man who has fallen deeply in love and asks his companion if he might act on his emotions by measuring the distance between her elbow and her shoulder blade. In the modern academy an art historian, on being stirred to tears by the tenderness and serenity he detects in a work by a 14th-century Florentine painter, typically ends up answering his emotions by writing a monograph, as irreproachable as it is bloodless, on the history of paint manufacture in the age of Giotto.

It was in the 16th century that the greatest anti-academic scholar of the West launched his attack on the bias of universities. Michel de Montaigne, who had an encyclopedic knowledge of all the great

texts, nevertheless deplored the way in which academics tended to

“University is an uncomfortable amalgamation of ambitions.”

privilege learning over wisdom. “I gladly come back to the theme of the absurdity of our education: its end has not been to make us good and wise, but learned. It has not taught us to seek virtue and to embrace wisdom: it has impressed upon us their derivation and their etymology. We readily inquire, ‘Does he know Greek or Latin?’ ‘Can he write poetry and prose?’ But what matters most is what we put last: ‘Has he become better and wiser?’”

It was because of my time at Cambridge that I started to dream of an ideal new sort of institution which could welcome Montaigne, or indeed Nietzsche, Goethe or Kierkegaard – a University of Life that would give students the tools to master their lives through the study of culture rather than using culture for the sake of passing an exam.

This ideal University of Life would draw on traditional areas of knowledge (history, art, literature) but would angle its material towards active concerns (how to choose a career, conduct a relationship, sack someone and get ready to die). The university would never take the importance of culture for granted. It would be calculatedly vulgar. Rather than leaving it hanging why one was reading *Anna Karenina* or *Madame*

Bovary, an ideal course covering 19th century literature would ask plainly, “What is it that adultery ruins in a marriage?” Students would end up knowing much the same material as their colleagues in other institutions, but they would have learnt it under a very different set of headings.

On the menu of my ideal university, you wouldn't find subjects like 'philosophy' and 'history'. Instead, you would find courses in 'death', 'marriage', 'choosing a career', 'ambition', and 'child rearing'. Too often, these head-on assaults on the great questions are abandoned to the second-rate efforts of gurus and motivational speakers.

So I came to feel it was high time for serious culture to reappropriate them and to consider them with all the rigour and seriousness currently too often lavished on topics of minor relevance. That's why last year, some colleagues (three of them refugees from Cambridge) set up something we call The School of Life, a tiny institution in London which has big ambitions to define a new, more practical approach to culture. We have had a very successful first year, which suggests to me the depth of frustration that many ordinary people feel for the pedagogic approach of traditional universities.

The University of Cambridge is evidently a wonderful institution. Nevertheless, I have now ended up feeling almost grateful that it disappointed me in such productive ways.

Alain de Botton is a writer and founder of The School of Life (theschooloflife.com). Information on his books can be found at alaindebotton.com.

Not-Sci



Is parenting a science?

The science of something as unpredictable as human behaviour is easy to pick apart during cross-examination in court. It's particularly amusing when your own research is used against you. This is partly why Professor Michael Lamb, the head of the Department of Social and Developmental Psychology at the University of Cambridge, recently made headlines state-side in the ongoing Proposition 8 trial when he was questioned about research on same sex parents raising children.

But is psychology really a science? Well, yes, since the top scientific journals publish peer-reviewed psychology papers. But the evidence used in the Proposition 8 case is not as clear-cut as in other fields. For example, the size of an atom in Thailand a century ago is the same as an atom in Cambridge now, but there is not a single equation or code which can be applied to 'normal' human behaviour or raising children. What is acceptable varies throughout history and between cultures.

During the trial, the defence lawyer David Thompson claimed “We want to show he [Lamb] doesn't have any studies that are married, biological parents, and that's our core argument”. But this 'control' experiment referred to by Thompson is an unobtainable ideal. First, how would you choose and match 'typical' married, biological parents, even if you confined your samples to one state, social class or religious belief? Being married and heterosexual does not equal 'good' parenting, and all married, biological parents have different ways of influencing their children.

Lamb's conclusion that raising well-adjusted children is independent of sexuality may not be airtight, but it is the best evidence available given the variables, and should be sufficient. A defence lawyer will have difficulty questioning the evidence on the dangers of smoking or Thalidomide poisoning, but they will always find flaws in psychology; humans are far too varied and complicated to be reduced to direct cause and effect.

SITA DINANAUTH



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TONIGHT!

Write for us.

Come to the Varsity Squash and get involved with Cambridge's oldest student newspaper.

Meet the Editors and their team, discuss ideas, pitch articles and find out how the paper works. We're always looking for new contributors, so come along to find out more.

Varsity Squash
Tonight, 7-9pm
The Maypole, Portugal Place

TONIGHT!

the mays

The *Mays* is an anthology of the best new writing and artwork by students from Cambridge and Oxford. Previous guest editors include Ted Hughes, Zadie Smith, Nick Cave, Ali Smith, Sebastian Faulks, Seamus Heaney, Jeanette Winterson, Stephen Fry and Patti Smith. The deadline for this year's submissions is March 31st, 2010 - see our website for more details.

We are looking for students to help us select submissions for the *mays xviii*. If you would like to be on the prose, poetry or visual arts committees, please apply by January 24th, 2010. Write to us at mays@varsity.co.uk with your contact information, and the position(s) you are interested in, and explain why you want to be involved and any relevant experience you have.

We will be running workshops, readings and masterclasses throughout the year. If you would like to be involved in these in any respect, get in touch with the editors.

<http://mays.varsity.co.uk>

FRIDAY JANUARY 22ND 2010

V2

The Varsity Magazine

FEATURES, ARTS, FASHION & REVIEWS



True False Fake Real

FORGERIES REVEALED

Plus Paul Martin interviewed p19, Arts Comment p22 and music & film reviews p24-25

The Zeitgeist Tape

The fortnight's entertainment watercooler gossip, digested for your pleasure.

Can you smell it in the air? The faint yet overbearing whiff of overachievement and barely-concealed rivalry, the fruity, overripe aroma of swelling egos, the smell of freshly-pressed suits and designer dresses? Yes, readers, it's awards season. This year's festival of self-congratulation kicked off a few days ago with the Golden Globes, hosted by Britain's very own Ricky Gervais, with the upcoming Oscars in March. On a side note, *Zeitgeist Tape* is starting to get concerned about how many British actors are jumping ship for America. Kate Winslet, Jude Law, Hugh Laurie, now Ricky Gervais – at this rate, soon we'll be left with Vinne Jones in a corset, single-handedly propping up the BBC Austen season.

Gervais deployed his trademark

tactlessness (a joke about Paul McCartney's divorce settlement was met with boos), although you have to feel for the audience – they had the desperate look of someone trapped next to the drunk uncle at Christmas dinner, the one who repeatedly entreats you to pull his cracker, accidentally outs your closeted cousin Danny and then reminds everybody about his upcoming divorce in the awkward silence that ensues.

Nevertheless, James Cameron won best drama for *Avatar* and best director, so self-congratulations remained the order of the day. James Cameron, Globe aloft in hand, now resembles Susan B. Anthony gone rogue in an Armani suit, or one of the signatories of the Declaration of Independence. "We all have the best job in the world!" Cameron,

possibly Roosevelt's third cousin, informed guests. ZT wonders if the last name 'Cameron' lends itself to a certain earnest smugness, a kind of self-righteousness primarily located in the lower jowls – no, too much of a stretch.

In any case, *Avatar* has already broken all records in the world ever existing ever, which just goes to reveal a hitherto unrealised global demand for a sexy blue cat-people reinterpretation of Pocahontas. There's already online chatter about a Na'vi secession state in Pensacola, Florida. "After all," opines its would-be founder, who possesses a somewhat creative approach to historical narrative, "Native American tribes and even countries such as Kosovo had to start somewhere".

Back on our shores, the Brit Awards nominations have been

released. Pixie Lott has racked up three nods, which brings us to the question: what *is* Pixie Lott? A marketing simulacrum that disappears if you look too closely, like a Benefit-lipsticked mirage in the desert? Amy Winehouse minus everything interesting about Amy Winehouse? A Petula Clark clone in an updo and Uggs? Her song 'Mama Do' is up for Best Single, alongside JLS' 'Beat Again' (it's important to note that the Brit Awards have never been about the power of the British music, they're about the power of its PR industry). And the nominations for BRITs Album of 30 Years? Duffy, Keane and Dido.

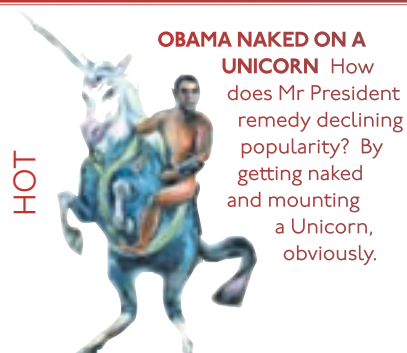
It's official: the sun has set on the British Empire; we have entered the final days of Rome. As we enter the pollution-suffused twilight of our existence, we will curse the

following: Simon Cowell, A&R men, Johnny Rotten for Country Life butter, Paul McCartney for ever giving up the fight and every single one of Dappy from N-Dubz's hats.

Dappy, incidentally, has also been dropped from an anti-bullying campaign because he texted a death threat to Chloe, a Radio 1 listener who accused him of being a "loser". Said text began with "your gonna die" for what she had done on the "The Chris Moyels [sic] Show". You know what? If we were a 5"3 rapper from Camden with an illustrious collection of knitted hatwear, we wouldn't care about accurate spelling in our death threats either! ROCK AND ROLL! ZING TSJENG



More of the Self-Help column online next Friday.



OBAMA NAKED ON A UNICORN How does Mr President remedy declining popularity? By getting naked and mounting a Unicorn, obviously.

HOT

TWITTER.COM/VAMOSVARSITY Track Zeljka and Paul, the official Varsity Jailbreak team, as they travel the world next weekend.

TWO GENTLEMEN OF LEBOWSKI The Coen Brothers' classic gets Elizabethanized. Lord knows we don't get it, but by Dude we like it.

WEIGHT WATCHERS The floor

collapsed under 20 slimmers at a recent Swedish weight watchers meeting. Sure to have burnt a few calories.

BUCKFAST The Monks' tippie has been linked to 5000 crimes in



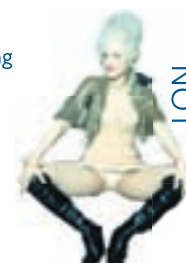
Scotland. Wreck the Hoose Juice has never been so deadly.

POPSTAR TO OPERA STAR Blur's Alex James humiliates himself singing Rossini live on reality TV. This is a low.

SPOTIFY ADS Leave us alone Roberta from Spotify, we're maxin', relaxin' and it didn't use to be to taxin'. Keep it up and we'll give up

legal file-sharing for good.

MADONNA The 51 year-old Queen of Pop is family planning with her new boyf, three decades her junior. Jesus Loves you more than you will know, Madge.



NOT

Street Profile



HARVEY SMITH
44, MARKET MASTER

Which words do you most overuse?
Like.

Where would you most like to be right now?
East London, where my family is from.

What's hot?
Anti-gravity trousers. You heard it here first

What's not?
Ugg Boots. And everything on my stall.

What is your guiltiest pleasure?
Laptops.

Who would play you in the film of your life?
Alec Baldwin, someone awful.

And finally, dogs or cats?
Dogs.



Week 2: UK Garage

So Solid Crew - '21 Seconds'

Fresh out of jail, your favourite delinquents are back with a new album later this year. Nang. Relive the magic of 2001.

DJ Luck and MC Neat - 'A Little Bit of Luck'

More likely to be found at Cambridge May Balls than Ayia Napa.

Oxide and Neutrino - 'Bound for da Reload'

Best moment of this *Casualty*-sampling club banger? The Lines "Can everybody stop getting shot?" Brrraaaapp.

DJ Pied Piper and the Master of Ceremonies - 'Do You Really Like It?'

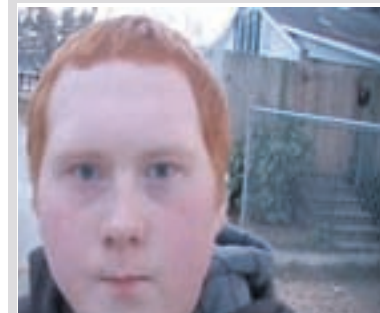
WE'RE LOVIN' IT, LOVIN' IT, LOVIN' IT. WE'RE LOVIN' IT LIKE THAT, of course.

MJ Cole - 'Sincere'

Want to know where Dubstep came from? Check out this masterpiece.

Our Tube

SEARCH:
gingers+do+have+souls



Sure, having red hair may not be the easiest of predicaments, but listening to CopperCab's hilarious tirade against ginger discrimination isn't easy either. It's hilarious. I've got soul but I'm not a ginger.

Overheard

"So, do you read novels?"

"Yeah, like 200."

(10pm, The Eagle)

Docu-mental

Conspiracy theories meet pop culture in Adam Curtis' award-winning documentaries. **Jessica Lambert** uncovers the secrets of his films.

There is no portrait accompanying this piece because Adam Curtis doesn't like having his photograph taken. It's partly shyness but mostly it's a belief that if he's not a highly visible public figure then it's much harder for those who run television to pigeonhole him. "They don't quite know who I am" he says with a grin "and that's fine with me". It's a perfectly logical theory and yet you are left with a slight sense of paranoia, a feeling that even the simplest actions may have more ramifications than we realise. Which is apt, as that's the impression his films leave you with. Curtis specializes in artistically made documentaries which explain "the unforeseen consequences of attempts to change the world, whether they be from right or left. That's what intriguing, what happens when you exercise power in the world." This power can be cultural or political - from the effects of Freud and pop music to the similarities between the Neo-Cons and al-Qaeda. Conservative critics dismiss him as conspiracy theorist. They couldn't be more wrong.

"What my work is actually trying to do is debunk conspiracy theories by saying that the world is complex, fragmented and that as those in power increasingly run out of ideas - which I think they have done since the 90s - they themselves have turned to conspiracy theories in order to justify their flailing exercise of power without any vision." He talks in lighter, more childish voice than the rich gravitas with which he narrates his films and his rather babyish face lights up as he leans across the table, becoming excited as he spins the accusations against him back onto his accusers. "I mean who's the bigger conspiracy theorist, me or the people who allege that there's an international terrorist organisation run by a man in a cave, stroking a cat? I went and interviewed some journalists - who would only talk to me if it was off the record - and they said 'Oh yeah we make it up. It's not like there's an al-Qaeda press office that is going to come back and complain'. The idea of a vast network of sleeper cells waiting to rise up at bin Laden's command was a completely fake, fictional thing and I did my best to tear it apart."

The result was 2004's *Power of Nightmares*,

the first television documentary to be invited to the Cannes Film Festival. What intrigued audiences was not just the controversial arguments but the arthouse techniques he used to weave them together, layering the film with hundreds of beautifully cut montage clips and images. Yet it was still a shock when in his latest work he allowed the images

"Who's the bigger conspiracy theorist, me or the people who allege that there's an international terrorist organisation run by a man in a cave, stroking a cat?"

to speak for themselves, removing that backbone of all documentaries - narrative voice - and supplying only pieces of text with which to guide the viewer. *It Felt Like A Kiss* purports to tell the story of how America set out to change the world in the 1960s. It stars, amongst others, Doris Day, Saddam Hussein and everyone above level seven in the CIA. It is a music video to the best 60s tracks you've ever heard and a history lesson that Alice might have invented as she fell down the

rabbit hole.

He says ten years ago it would never have worked, but that now "there is a new sensibility around, partly pushed by the internet, but also partly pushed through the confidence of people, which means they are happy to make great jumps in their minds between things - very much like the way they surf at home in front of the computer. Its become second nature." Curtis also believes that people are increasingly open to more impressionistic, self-interpreted storytelling: "It's part of the narcissism of our time, which partly exists because there isn't much else for them to be fascinated by - artists and politicians aren't inspiring them with any great stories" Not even someone like Obama? "He's a great rhetorician, but he doesn't have a narrative to sell you. And in that sense he's not a progressive. Ever since mass politics emerged at the end of the 19th century there's been a trade, a deal the politicians make, that in exchange for all our votes you take us somewhere, you have a vision beyond us. Socialism, Fascism, Labour in 1945, Thatcher in the 80s - they all promised to create a different sort of society. And that's a progressive vision, whatever you think of it. But since the 90s I think Western democracy has run out of a vision of where to take people. They've given up on changing the world, they just want to control it by responding to the swing voters. Politics has become managerial."

It is the death of progressive politics that

he wants to explore in his next project, in what he believes is part of an epidemic that extends beyond Washington and Whitehall. Academics have become increasingly narrow-focussed, interested in "inventing incredibly elaborate and baroque exercises rather than searching for a comprehensive understanding of the world" while science has gone from trying to revolutionize the world to offering "apocalyptic visions of the future and presenting an extremely rigid idea of human nature. And you can't try to change the world if you don't fundamentally believe that people can change." The subject matter may sound bleak, but the fact that we are more open to listening to these interwoven ideas is exciting. "It's this new sensibility of fragmentation which allows us to go from science to politics to consumerism and to link them up. It's not a conspiracy, I'm not saying 'ooh this is some great big interconnected web run by someone'. There are a multitude of threads of power at work in society, which criss and cross and knock each other about and out of that comes something. And I'm going to tell you that story".

Watch This

Documentaries

Paris Is Burning (1990)

Before Lady Gaga was born, there were the New York City Drag Balls of 1980s. Gender, race and class go under the microscope in this New Queer Cinema trail-blazer.



Man On Wire (2008)

What do you get when you string a wire between the Twin Towers circa 1974 and film one man's daring dash across it? A mind-blowing documentary, of course.

Bowling For Columbine (2002)

Michael Moore's breakthrough film deals with America's culture of violence and the context for the Columbine High School massacre. Contributors include South Park creator Matt Stone and Marilyn Manson.

The Cove (2009)

In 2009's most riveting documentary, conservation activists go undercover to reveal the brutal and secret annual slaughter of thousands of dolphins in Taiji, Japan.

The Civil War (1990)

Ken Burns' 11-hour epic of the American Civil War has achieved legendary status in the States. Its idiosyncratic, photo-slide-show style prompted Apple to name an iMove feature the "Ken Burns Effect".



Mad Hot Ballroom (2005)

Marilyn Agrelo and Amy Sewell's enchanting film about a ballroom dancing programme for fifth graders in New York City's public schools is guaranteed to leave you smiling.

It Felt Like A Kiss (2009)

Adam Curtis' latest work is a crash course in 20th century American music and culture, from Doris Day to The Velvet Underground. Listen to its heady soundtrack on Spotify, and or watch it online at:

http://www.bbc.co.uk/blogs/adamecurtis/it_felt_like_a_kiss/



Scenes from Curtis' latest film, *It Felt Like A Kiss*



9am, Lectures - Office

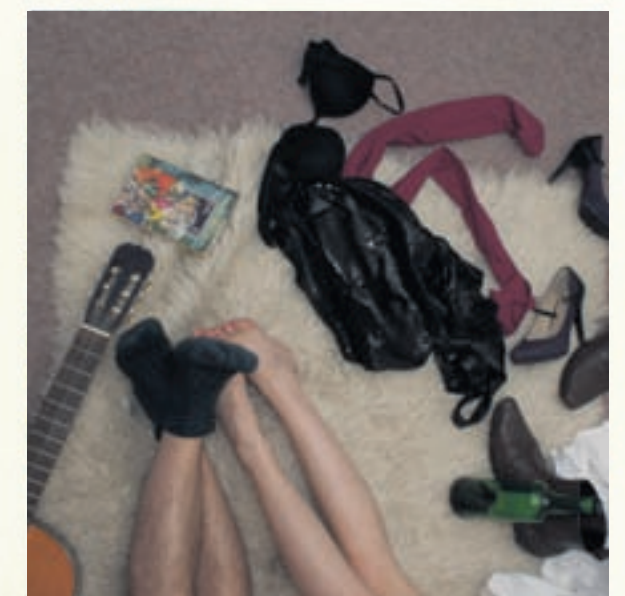
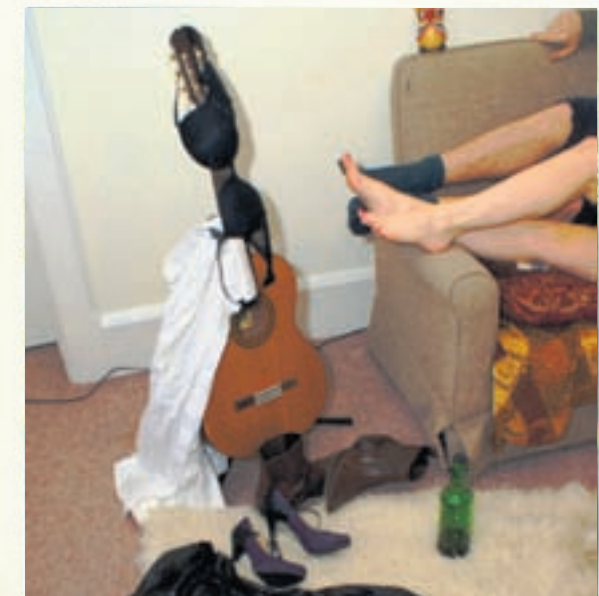
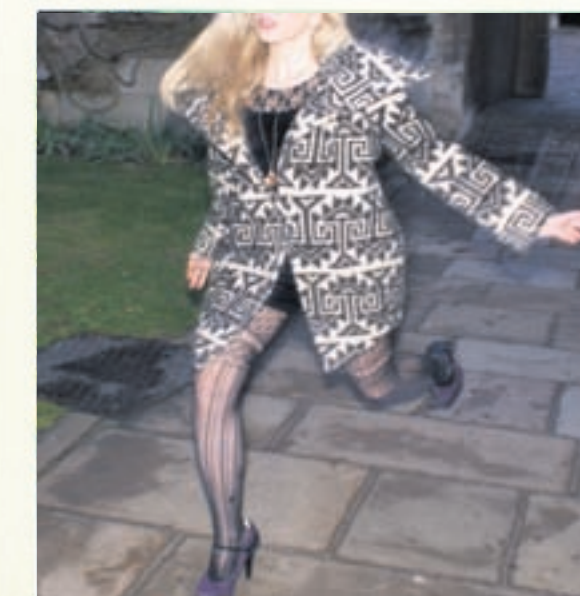
2pm, Working Out - Hogans

*A day in
her shoes...*



4pm, King's Wall - Kurt Geiger

I like your shoes... I really like
your shoes...



home - shoe change inevitable!

Midnight...
Alessandro Dell'Acqua

Shoes - Eschewed

The £100,000 question

Darragh Connell interviews science author and broadcaster **Simon Singh** about English libel laws and the future of science in Britain



For the past few years, English libel laws have caused considerable controversy both here and abroad. To some, the laws (which prevent published statements defaming an identifiable individual or individuals) are an important element of our right to a good name and reputation. To others, however, they represent an illiberal attack on the fundamental bulwark of our democracy, the right to free speech.

Simon Singh is very much in the latter category of commentators. He articulates to me “the chilling effect” which he feels libel laws currently have on both the media and science. Worryingly, he believes “self-censorship as a result of the threat of legal action” is impacting scientists from “cosmologists to cardiologists”.

Singh, a British author and scientist, is currently engaged in a protracted libel battle with the British Chiropractic Association (BCA). The action initially arose from an article written by Singh in *The Guardian* questioning the claim that chiropractors are able to treat infant ailments such as colic. To date, the case has personally cost him more than £100,000. This extortionate sum is all the more unpalatable given the fact that even Singh’s early appeal against a preliminary

High Court finding – prior to the actual trial – has yet to be heard by the Court of Appeal.

His libel case has turned Singh into a hero for human rights activists, journalists and the broader scientific community. An online petition for reform of the libel laws (www.libelreform.org) has attracted nearly 13,000 signatories including the likes of Dara O’Briain and Stephen Fry. Singh’s campaign has also reached into the political realm, with Nick Clegg, Leader of the Liberal Democrats, last week announcing that reforming libel

“The cost of a pint to understand the secrets of the universe”

law will become an element of his party’s General Election Manifesto so as to stop “libel tourism” from damaging Britain’s reputation globally.

Nevertheless, the libel case is merely the background to Singh’s broader attack on alternative medicine. In the course of our conversation, he is vehement in his opposition to homeopathy and a number

of other medical therapies. He accepts these are difficult things to regulate, but says that “people should make judgments about alternative medicine based on accurate information”. To this end, he believes that “the Advertising Standards Authority can play an important role.”

Speaking about the challenges faced by British scientists in light of recent recessionary cuts, Singh demands that we continue to provide funding for fundamental research. He points to the “industrial successes of the last decade – such as Google and Microsoft – which were built by people with a strong scientific background.”

“For the financial and cultural health of the nation, this Government and the next Government should maintain the funding of science,” he concludes.

On an international level, Singh also defends the expense of major projects, such as the Large Hadron Collider at CERN. He argues persuasively that “the spin-offs of pure research are incalculable” citing “the world wide web and medical imaging technology.”

“The average cost [of these initiatives] per European citizen is one pint of beer a year. In effect, the cost of a pint to understand the secrets of the universe.”

Canadian leader, world visionary

Osama Siddiqui talks to the ex-Canadian Prime Minister and G-20 pioneer **Paul Martin**

It has been nearly four years since Paul Martin stepped down as Prime Minister of Canada, but he still has a bit of the politician’s knack for schmoozing. He shook every hand, stood for every photo, and seemed to relish interaction with his audience at the Cambridge Union on Sunday.

In the slumberous world of Canadian politics, Martin is known as the man who spear-headed a remarkable decade of deficit reduction and surplus budgets as the country’s Finance Minister when his Liberal Party swept to power in 1993. He followed this up with a stint as Prime Minister, from 2003 to 2006, an underwhelming tenure that was largely overshadowed by party scandals, though it did produce some notable accomplishments, including increased spending on health care and the legalization of same-sex marriage.

Since then, Martin has morphed into something of an international statesman, equal parts activist and wise prophet who has been travelling the globe dispensing cautious warnings. And the role suits him. As Finance Minister, he was the chief architect of the G-20, the group of Finance Ministers and Central Bank Governors from 20 major economies that expanded the existing G-8 grouping. It

is an accomplishment of which he is still, rightfully, very proud.

“The G-20 is the world’s steering committee,” he says. “We created it in the late 1990s, when it no longer made sense to not have countries like China and India at the negotiating table.” In the aftermath of the Asian financial crisis of 1997, Martin was among the first to recognize the need for a new grouping to deal with international economic crises. He worked tirelessly for it, and travelled around the world to lobby leaders and finance ministers personally. The work seems to have paid off. The call to bring Asian and Latin American powers into the fold seems prescient now, especially in light of the global recession that has demanded more co-ordinated action. At the most recent summit, leaders announced that the G-20 would be replacing the G-8 as the premier forum for the major economies of the world.

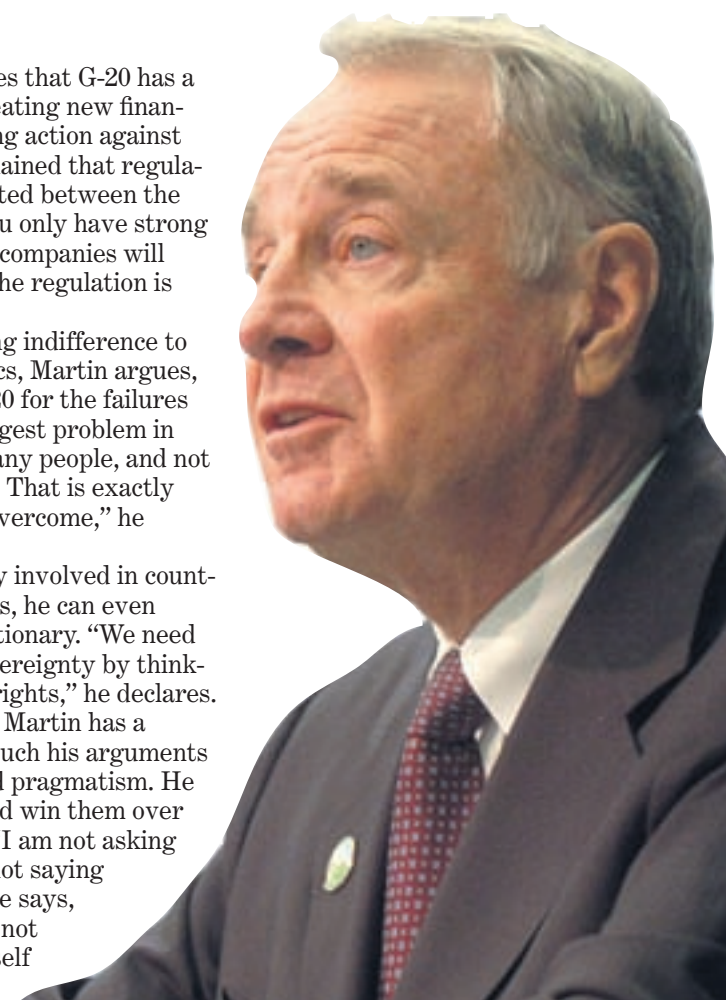
Martin spoke passionately about the need to act in Africa, referring to the continent as the “great opportunity of the 21st century.” According to him, “By 2050, two billion people will be living in Africa, including the youngest population in the world. That could be the next engine of global growth.” He chastised the G-20 for having ignored Africa so far, and urged them to take responsibility.

Martin equally believes that G-20 has a major role to play in creating new financial regulation and taking action against climate change. He explained that regulation had to be co-ordinated between the major economies. “If you only have strong regulation in one place, companies will simply move to where the regulation is weakest.”

Responding to growing indifference to global conference-politics, Martin argues, “You can’t blame the G-20 for the failures of Copenhagen. The biggest problem in Copenhagen was too many people, and not enough hard discussion. That is exactly what the G-20 aims to overcome,” he explains.

Even at 71 he is firmly involved in countless campaigns. At times, he can even sound genuinely revolutionary. “We need to recast the idea of sovereignty by thinking of duties as well as rights,” he declares.

Yet, at the same time, Martin has a remarkable ability to couch his arguments in realistic, hard-headed pragmatism. He can speak to sceptics and win them over in their own language. “I am not asking for altruism, here. I’m not saying ‘Love thy neighbour,’” he says, “I’m just saying that it’s not possible to isolate yourself any more.”



As Seen on the 'Zine Scene...

Welcome to Cambridge's thriving network for student writing and art

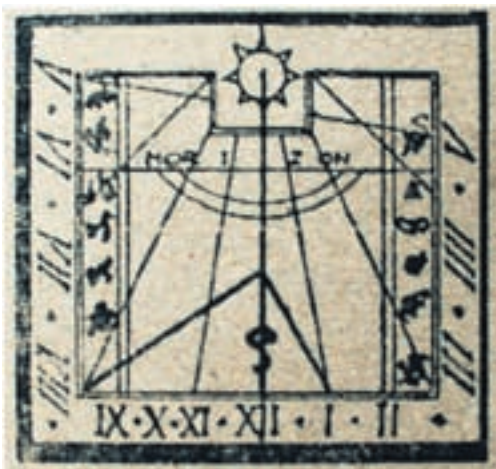
Cambridge has seen a veritable explosion of literary 'zines in the last couple of years. Countless would-be-wilting-violets have crawled out from under their rocks to proffer precious verse to the Gods that be in hope of acceptance into the upper echelons of the literary underground.

Inevitably, not everyone makes the cut – hopes are dashed, dreams shattered, manuscripts burnt and the bitter howl of frustrated artistic endeavour fills the Cambridge night. However, a goodly number make the cut and find themselves elevated to the status of published artiste-de-verse.

Make it into one of these pamphlets and you're on the high-road to Miltonesque acclaim, Byronic adventure, Hughesian notoriety and, with a bit of luck, the potent glamour of a Plathic demise. You'll live forever in the hearts and minds of the delicate wallflowers that follow you.

The good news is that there's lots on offer. These 'zines serve as healthy playgrounds for aspiring writers and perusing one or two on a wet afternoon is a great way to see what tides and eddies are sweeping through the conscious of the Cam.

Between them, *Volta*, *Pomegranate*, *The Hill* and *The Dial* cater for a range of tastes and vary in their stringency of their selection. Here's the low-down on what they're all about.



The Dial

The original Queens' *Dial* ran from 1907-1953. It was resurrected in 2008 to give space to the new, original and tough work which is the essence of student writing at Cambridge.

Last Michaelmas they ran their first issue of 200 copies, containing poetry and prose from students across the University. The magazine, distributed from Queens' Porters' Lodge went in two days. Since then, *The Dial* has come a long way. They are now expecting their fifth issue and the print run now runs to a circulation of 500.

This Michaelmas (2009) their edition had a joint launch with *The Mays Anthology* and included readings by *Dial* published poets and writers.

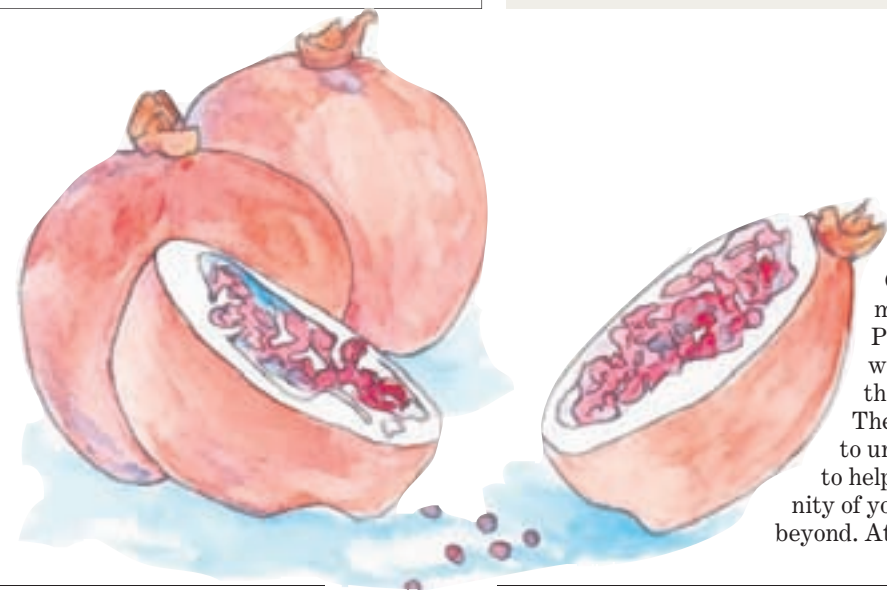
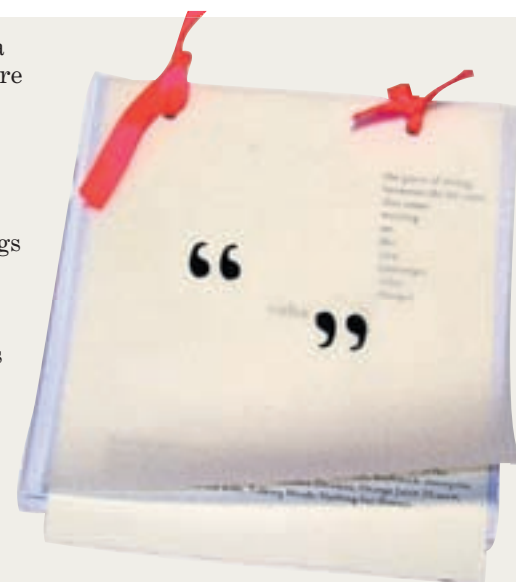
Alongside the magazine, the Queens'-based *Dial* Society hosts well-attended poetry readings each term. Past readers have included Carol Watts, Rod Mengham, Keston Sutherland, Simon Jarvis, Tom Raworth and Ian Patterson. On January 29th they'll be listening to Andrea Brady and Marianne Morris in the Erasmus Room of Queens' College (for more information check the Facebook group).

Look out this term for the launch of the first online issue! LAURA KILBRIDE

Volta

Volta magazine grew out of the recently resurrected 'Shirley Society', Cambridge's oldest literary society, based at St Catharine's College. This year the society began holding weekly literary 'show and tells', always in somebody's college room and always with the same instructions: "bring a poem or some prose: something you've written/ something you've read. Share it, or just come along and listen." Producing a magazine was a way to record these discussions and to produce a forum for more sharing; "the piece of string between the tin

cans". It's a little handmade thing; inside a cloth bag you'll find an assortment of square papers tied together by ribbon and interspersed with photographs on transparent paper, which lets the poetry underneath shine through. This writing is inspired mostly by experiences of and interactions with the city, with images and track listings to help replicate the multisensory encounter. It's hoped each new theme and new magazine will set off equal meanderings through forms and styles. To receive news about the magazine's launch party, and to find out about the Shirley Society's visiting speakers this term, join the Facebook group 'volta magazine', or email zm244@cam.ac.uk to request a copy. ZELJKA MAROSEVIC



Pomegranate

Pomegranate is a free poetry ezine dedicated to showcasing young writers, and run almost entirely by students at Cambridge and Oxford. The editorial team members were all winners of the Foyle Young Poets of the Year award in 2006 and met afterwards at the Arvon Centre in Shropshire on the week-long poetry course that was the prize. They stayed friends, and when they moved on to university they decided to found a magazine to help them stay in touch, and to foster a community of young writers across the two institutions and beyond. At the end of 2009, and after two years of an

entirely DIY operation, the zine was awarded funding from Arts Council England for a complete redevelopment of the website, which went live on January 15th 2010. Now as well as

quarterly issues of the zine, there is also a blog, an index of resources, and a forum where members can workshop their poetry (in-between cups of tea and general chat, of course). The style of the featured poems is hugely varied – formal, free, funny, sad – as long as it's striking and shows potential. And they're gaining momentum; so far they have collaborated with PoetCasting in an audio issue, were featured in *The Times* and *Popshot* magazine. *Pomegranate* has frequently been the first to publish writers who went on to be picked up by Faber and Bloodaxe. Clearly, if you're a poet, *Pomegranate* is the place to be seen. CHARLOTTE RUNCIE

The Hill

The Hill is a 64-page book, published termly, and printed in full colour on high-grade A6 paper with the best inks available. It has one objective: bringing the visual and the written together in interesting and evocative ways, without the usual contextual explanations which get in the way of looking at the thing itself. They publish what is good enough to stand alone, but also with the expectation that the reader will make their own connections.

The content, everything from charcoal sketches to cutting-edge graphic design, experimental poetry to short stories, is drawn from submissions

from all over the Cambridge community including local residents, alumni and current students.

They design the covers themselves, by hand, making each and every one unique. Their first issue was painted, and the second issue is covered with sections of maps from places as far-flung as Java and St Albans!

They have a completely open policy regarding submissions, and select by committee. For their next issue, for which they are currently accepting submissions, they will be showcasing their best writing and art in five student magazines across America.

You can buy issues 1 & 2 online at <http://hillmag.bigcartel.com/> and submissions can be sent to editors@hillmag.com. ANDY SPYROU



Faking It

Connie Scozzaro, Roisin Kiberd and Fi Vickerstaff investigate the dark but profitable world of forgery and fame

The Fine Art of Forgery

So you're thinking of getting into art forgery, are you? Feel like whipping up a Picasso, painting your own Dalí? Then here are some tricks of the trade you need to know.

First, you really ought to be an expert on art. If you've tried to become an artist and have failed, perfect. You're in good company. Most art forgers have followed a similar route. Look at Han van Meegeren, a famous 20th century artist, who channelled his failure and frustration with the art world into becoming a world-renowned forger. Study the style of painting, the brush strokes and the angle of movement.

Second, you need to know how to handle some serious documents. Paper trails - or the lack thereof - are the easiest way for investigators to unearth forgeries. Create some certificates and make sure they go back quite a way. Wax seals from museums tend to help, as do signatures from the artist's relatives.

Third, try to keep your material consistent to the era of your painting. If your documents (see step two) and your materials don't match up, investigators will spot the forgery. Sophisticated technology like carbon dating, stable isotope analysis, dendrochronology and pigment analysis are just a few of the traps laid by those in the know. If you're going to paint a 16th century work, find yourself a 16th century canvas. It's pretty much impossible to make one using modern materials.

Since we're talking about materials, you really should start ten years ahead of your projected sell-by date. It takes about that long for oil paints to harden and shrink, traits characteristic of old works. If you're impatient, try baking and rolling the canvas, scratching the canvas with a fine needle, or mixing egg white with your pigment.

Fourth and finally, don't get caught. Art forgery is a dirty business. These fool-proof tips do admittedly make it seem like a breeze, only needing a comprehensive knowledge of fine art, a 500-year old canvas and a lot of time, and while you might make over £20,000 a pop (like the arrested French painter Jean-Pierre Schecroun) or be able to sell the same painting twice (art dealer Ely Sakhai pulled this off), you'll probably be discovered. Then you'll go to jail... Unless, of course, you're Meegeren, in which case your forgeries will become popular and inspire other forgeries, even by your own son. DANAE MERCER



Giacometti - true or false? A convincing fake by the famously convicted forger John Myatt

Imitation, when it is not a forgery, can be a fine and flattering thing. Forgery however, when defined, is the process of making or imitating objects and documents with the intent to deceive.

But this malicious business, littered as it is with fakers and poseurs, has fairly innocuous beginnings. The classical period saw a great hunger for reproduced Greek sculpture at a time when the identity of the artist mattered far less than the

aesthetic qualities or religious and historical inspirations of the piece itself.

It was only following the Renaissance that forgery became a dirty word. The gradual growth in the importance of the identity of the artist or author provoked Albrecht Durer to inscribe angrily on one of his engravings: "Be cursed plunderers and imitators of the work and talent of others". Art, after all, had become a commodity, and a burgeoning 14th

century middle class was fully aware that the monetary value of their artworks had come to depend upon the identity of their creators.

The forgers' motive, meanwhile, seems always to have been money. Some have claimed that their forgeries were created to expose the credulity and snobbery of the art world, yet if this were true it would make the work a hoax; a forger, by definition, would not wish to see his fakes found out.

With literary or historical forgeries the motives can be somewhat more sinister than simply financial extortion. *The Protocols of the Elders of Zion*, a fraudulent publication outlining a Jewish conspiracy for global domination which appeared in 1903, has often been invoked and quoted by anti-Semites for nefarious political ends.

Similarly, as with the faked Diaries of Hitler and Jack the Ripper or the Turin Shroud, human nature will invariably prefer a conspiracy theory to no theory at

“Art forgery immediately begs the question of value systems in the art world. What makes the original more valuable than a fake?”

all. Forgeries, in this instance, cater to our innate desire for explanation and pattern, not simply our apparent need to acquire sculptural or artistic beauty on the cheap.

It's little coincidence that two major London galleries, the V&A and the National Gallery, are holding exhibitions on art forgery this year. Their detailed explorations into the dark world of fakes, trickeries and curator blunders, could not be more relevant today - covert and alarmingly common occurrences in a market straining to survive the recession. The last great period for forgers was the destitution of the 1980s; now that our economic situation is less confident than ever, can we be certain that the masterpieces we admire in galleries are real?

Forgery is a touchy subject. In our quest for information we got few straightforward answers from the art world's big players. Scotland Yard refused to comment when approached for an interview. Exhibition curators similarly shied away from discussing the thriving black market trade that continues under their very noses and the notorious mistakes that have littered their recent past. Dealing in thousands of artworks every

year, and under more pressure than ever to turn a profit, dealers and art 'experts' can choose to see what they want to see in works of dubious origins and even more dubious authenticity. This is complicated further by the increasingly complex methods of forgery; carbon dating can be outwitted by reforming authentic, historical materials into new artworks with a high commercial value. Similarly, an historical masterpiece with some small flaw might be restored or even reformed completely, raising the immediate value but corrupting history in the process.

All varieties of forgeries take their place in the age-old tradition that has existed as long as the art trade itself. In 1950s Germany, art 'restorer' Lothar Malskat was recruited to clean up the war-damaged frescoes of Lübeck Cathedral. It was only after he'd been paid, and the resulting work featured on a nationwide stamp campaign, that it was found he had whitewashed the walls instead, replacing them with anachronistic images including a turkey, the German Federal Minister, his sister-in-law and the actress Marlene Dietrich. Malskat ended up jailed for his ingenious forgeries, as did the UK's most infamous master-forgers, John Myatt, who flooded the market in the 90s with 'lost masterpieces' by Modigliani and Picasso, engineered from an artfully-distressed mixture of emulsion paint and KY Jelly. After he was sentenced to 12 months behind bars, Myatt emerged in 2000 to career as a legitimate artist, selling 'genuine fakes' for up to £50,000 per commission, and working in the forgery department of Scotland Yard.

Myatt's triumph raises fundamental questions over the value of authenticity in today's art market. Are we as consumers only comfortable with the familiar? Are we all too content to pay for a poor semblance of a masterwork? Artistic invention seems belittled here to the level of a designer handbag, something which can be easily replicated and wheeled out on an assembly line. The world's current richest artist, Damien Hirst, demonstrated with his *Dot Paintings* that art today is a commercial affair, an update on the same sentiment expressed by Pop Art in the 60s. But this mass replication is unnatural when it is not abstract dots and plastic being dealt with, but the traditional craft of oil painting.

What does this do to our appreciation of the masters? National Gallery spokesman and gallery owner Tom Almeroth-Williams comments, "Art forgery immediately begs the question of value systems in the art world. What makes the original more valuable than a fake? In most high-profile cases this fake uncannily and skilfully resembles the original; if technical skill can be matched, then is it the celebrity culture around artists?"

He continues, "Is value created from the status of the piece as an historical artefact? Art defines and reveals historical epochs. So what if a fake was produced six months after the original? It would still define the same historical age. Does a forgery not have its own history?" Almeroth-Williams takes an apologetic approach to the likelihood of art dealers choosing to be "deceived" for sake of monetary gain, reasoning that artworks can be "wrongly upgraded". He cites the example of *A Man in an Armchair*, for years attributed to Rembrandt, but which has in fact been discovered to be by one of his inner circle.

Most disconcertingly, it transpires that forgery is often institutionalised in the major art galleries. The Louvre employs forgers to recreate their most valued works, alternating them with originals to

“Disconcertingly, it transpires that forgery is often institutionalised in the major art galleries”

decrease the damage in the event of theft. So around two-thirds of art admirers and tourists who make the pilgrimage to Paris to see that most talked about of masterpieces, the *Mona Lisa*, have actually seen a fake.

Almeroth-Williams identifies a "level of genius" which a fake lacks beside the original, though he does acknowledge their level of technical brilliance and, perhaps surprisingly, their "emotional, historical and aesthetic value", claiming that they help us to "gain a better appreciation and understanding of the original". Even the academics cannot convincingly defend art value, unsure of whether they invest in artistic genius or the product art has become. Ultimately this is the ambiguity that makes the art market so vulnerable.

Those readers with a sharp eye, and an even keener sense of irony, will have noticed that the very first sentence of this brief history was, in itself, a forgery – a witticism appropriated from the pithy poet James Fenton. My defence, dear reader, is that even Picasso once remarked that he "would sign a very good forgery".

The National Gallery's 'Close Examination: Fakes, Mistakes and Discoveries' is open 30th June to 12th September. V&A's 'Metropolitan Police Service's Investigation of Fakes and Forgeries' runs from 23rd January to 7th February.

Rogue's Gallery

Robyn Drury frames some famous forgers

Han van Meegeren (1889-1947)

An art dealer charged with collaborating with the enemy in 1945, van Meegeren admitted that he had forged the works that he had sold to Hermann Goering. Considered the greatest forger of the 20th century, van Meegeren worked predominantly on paintings by Vermeer, many of which had been proclaimed masterpieces by scholars.

Elmyr de Hory (1905-1976)

Immortalised in the 1976 film *F for Fake* by Orson Welles, the Hungarian art dealer Elmyr de Hory claimed to have sold over a thousand forgeries, ranging from Matisse to Modigliani, before being exposed in 1968.

Lothar Malskat (1913-1988)

A restorer commissioned to work on the ceiling of the Marienkirche in Lübeck, Malskat repainted the Medieval frescoes with his own work, but was exposed when historical inconsistencies were found in it – such as an image of a turkey, which had not yet been introduced to Europe.

The Bolton Forgers

In 2005, Sean Greenhalgh and his parents Olive (then 83) and George (84), were charged with forging over £10 million worth of artworks from their Bolton garden shed. Scotland Yard described them as "history's most diverse art forgers".



Hans Van Meegeren paints his *Last Supper*, allegedly a Vermeer



ABIGAIL DEAN

Arts Comment

Book or film? How Hollywood is sheltering us from the real words.

Midway through Cormac McCarthy's *The Road*, the father and son who travel his apocalyptic America stumble upon the remains of a child, charred above a fire in cannibalistic endeavour. In trauma, the son is rendered mute for much of rest of the book. It is a terrible and disturbing scene which I am still a little haunted by, and it is also a scene entirely omitted from John Hillcoat's film adaptation.

Perhaps it was an issue of timing. I'm not one of those fantasists who expects every novelistic metaphor to be translated into a long still. I didn't whine when Jackson forgot about Tom Bombadil, and I don't devise spells cursing the latest *Harry Potter* director for that fatal omission from page 488. I have so much faith in the big screen, in fact, that I believe in its power of improvement. After all, if Danny Boyle can make Irvine Welsh seem iconic... but this wasn't an issue of timing, or artistic adjustment.

This was Hillcoat asserting his personal censorship. Quite frankly, he thought that cinema-goers couldn't handle it.

The Road was never going to be a date movie. No parent was ever going to take little Felix and friends for his 10th birthday bonanza, and publicity prevented any expectations of a yellow-bricked sing-along. The visual art form is no more disturbing than the creation which conspires within the reader's skull, so why not allow the Odeon audience the full horror of McCarthy's vision? We live in an age where a dictator's hanging can be watched by millions online. For £9.99 a month, high speed execution is just a click away – and wireless! *The Road* is brutal, but it is also thoughtful, and life-affirming, and without its full horrors, its fundamental warning is lost. Namely, hold the hell onto this world, because the alternative doesn't look so pretty.

If a studio isn't prepared to

unleash a story in its entirety into the cinema, then there seems little point in telling it. But the film adaptation has become something of an obligation for any bestselling novelist: get one review praising a 'cinematic' style and Hollywood will be drooling down your collar. Then again, there's such convenience: with a few glossy posters, publicity is prearranged, front of store in every Waterstone's in the country. Blag a tagline from the novel – can't go wrong with a little loyalty. Even an audience is pre-recruited, readers trembling to see their beloved text realised by a different mind. They can bitch about adjustments on the way out. Plot virgins will attend for the names and won't notice the differences.

And this is where directorial

decisions become so puzzling: why should the tastes of the reader and the cinema-goer vary? Hillcoat's omission is nothing compared to the saccharin eye-bleeder of an ending that Robert Schwentke smeared onto *The Time Traveller's*

Wife, or the banal personalities and plot with which Spoke Jonze reigned-in the *Wild Things* of Maurice Sendak's children's book. Worldwide, the former has sold nearly five million copies, and the latter 19 million. Both of which suggest that the original plots were

pretty appealing. I'm not quite dramatic enough to claim that Hollywood dilution is destroying the novel, just that its new audience is patronised, wrapped in a gentle orchestral arrangement and assumed to enjoy a lighter art form. Give them the bittersweet ending; give them the ambiguities and the cannibalism. They can handle a little haunting. *The Road is at cinemas now.*



FOOD & DRINK

Cannibal Cuisine

This week, Varsity Food Mistress **Rosie Corner** prepares a Cormac McCarthy-inspired meat feast. Definitely not suitable for vegetarians.

In the media world of 2010 there are only two taboos left to exploit: incest and cannibalism. Both are very hot right now, but, as a menu fuelled by familial passions is somewhat difficult to construct, the post-apocalyptic palate seems the most controversial bet.

Inspiration had many sources: for instance, in *The Cook, The Thief, His Wife and Her Lover* (Peter Greenaway, 1989), Michael Gambon's restaurant owner is forced to eat a slice of the roasted penis of his wife's ex-lover who he has ruthlessly murdered, before

being less-stylistically shot in the head. During filming Gambon actually cut into some roasted pork imbedded in the belly of a foam-rubber model liberally coated in veal stock – a far step from playing Dumbledore, one might say.

Cannibalism also takes place in less sumptuous fictional surroundings - take Cormac McCarthy's *The Road*, William Golding's *Lord of the Flies*, or, of course, *The Silence of the Lambs*, for example - where eating people is portrayed variously as a horrifying means of survival, psychopathic preoccupation, or orgiastic end to sensory desire.



"What's on the menu for formal next week?" "You."

Recipes of the Week

Thus this cook was inspired, and, last Saturday night a meal took place with the welcoming title 'A Cannibalistic Rampage'. This is what we ate:

Side of pork in a sticky-blood sauce

According to the experts, pig flesh is the thing most akin to human, and emerging, charred and glazed in a cloud of pungent smoke from a fiery oven, this comparison rings disconcertingly true.

The marvellous chaps at Andrews Butchers on Burleigh Street supplied all the meat for this meal (though even they were stumped by a request for calf's brains) and, for just £7.80, cut me a side of pork large enough to feed seven slightly corrupt foodies.

The meat was laid in a roasting tin and painted with a sauce containing a tube of tomato paste, 1 cup of red grape juice, 1 cup of brown sugar, ¼ cup of mustard, ½ cup of white wine vinegar, ¼ cup of Worcester Sauce, ¼ cup of soy sauce, ¼ cup of chilli powder and plenty of salt and pepper. Covered in foil and placed in an oven on its highest possible setting (220°C in this case) the meat roasted for 2 ½ hours, with the foil removed for the last half-hour to allow it to crisp up.

Rognoni Trifolati (sautéed kidneys)

The first of two gloriously simple recipes from Claudia Roden's *The Food of Italy* involved quickly frying halved lamb's kidneys in butter, sunflower oil, onion, a drop of Marsala or cognac (I used some Vinoplod- too foul to consider drinking) and parsley.

The tricky bit comes in preparing the kidneys: though the boys at Andrews were good enough to unwrap the kidneys from their hardened fat layer, it was up to me to remove the membrane and renal pelvis, which I

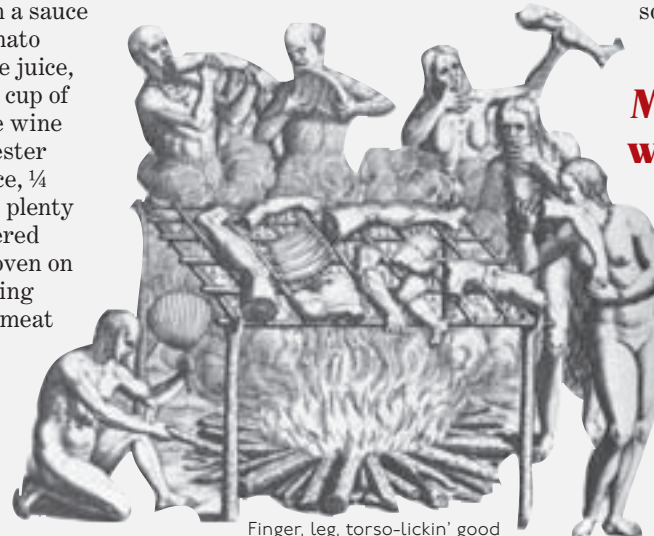
achieved with the help of a small, sharp knife, some dressmaking scissors and a pair of eyebrow tweezers.

Ficatu all'agru e duci (sweet and sour liver)

I used a mixture of lamb's and calf's liver for this Sicilian dish, cut into small pieces and fried in breadcrumbs and served with a sauce made from sugar, vinegar and fresh mint. I also threw in some bacon: apologies for being so British.

Mushrooms in a white sauce

A ludicrously basic white sauce made with the most perfect button mushrooms from Cambridge market. I like to think that even if humanity becomes so deprived as to start eating each other, we will still forage for mushrooms.



Finger, leg, torso-lickin' good

Classics Revisited



Henrik Ibsen A Doll's House (1879)

Ibsen's *fin-de-siècle* lady rage, found in the likes of *Hedda Gabler* and *A Doll's House*'s Nora, has disappeared in noughties apathy. Apparently we uterus-holders should be grateful that we have progressed to glorious equilibrium since those dreadful corset years: now we are tressed up in hair extensions and packed into Topshop jeggings. Huzzah. The 21st century woman doesn't bitch like our 1890s one did: the average Josephine has all the rebellion of a dead cod. The 21st century doll doesn't balk at the steely prison of a 4X4. She uses the air-con to dry her nails. CONNIE SCOZZARO

Varsity Listings Pick of the Week



Nonsensevent

ARCHITECTURE DEPARTMENT, SAT 20.00 (£5)
What do architects do? They wear berets and draw pretty buildings. They also annually indulge in an evening which is part-rave, part-ravetheatre. Drinks begin at £1, and end at 2:30 the following morning. Music will be loud, DJs will be live, and pencils will be out...

Film

A Prophet

ARTS PICTUREHOUSE, DAILY 13:00 17:30 20:45 (SAT & SUN 14:15)

A prison break, a revenge romp, a few explosions. As good as *The Godfather*, and also a chance to practice your French.

The Book of Eli

VUE CINEMAS, DAILY 13:00 15:40 18:20 21:10 (SAT & SUN ONLY 18:20 21:10)

Pick of the week Film

Denzel Washington kicks some post-apocalyptic ass in order to

cross the ruins of his country and return an overdue library book.

Up in the Air

ARTS PICTUREHOUSE, DAILY 14:00 16:20 18:40 21:00

George Clooney does his rueful rugged best as a heart-throb gone ever so slightly to seed, and could get an Oscar nod for the effort.



Armored

VUE CINEMAS, DAILY 13:20 15:45 18:10 20:40
Bored? Broke? Heist movie!

Tales from the Golden Age

ARTS PICTUREHOUSE, DAILY 13:30 18:20 (SAT & SUN 13:40)

Tired of smokers? Enjoy some late Communist-era Romanian comedy. A village welcomes city slicker outsiders, there's forbidden romance between a lorry driver and a cook, and a captive pig escapes to freedom.

The Sea Wall

ARTS PICTUREHOUSE, 16:00 (SAT 11:30 16:10 & SUN 16:10)

Coming of age in imperialist Indo-China. If you don't feel it's been overdone, a must see.

Alvin and the Chipmunks: The Squeakquel

VUE CINEMAS, DAILY 14:00 16:20 18:40 (SAT & SUN 9:40 11:40)

Alvin, Simon and Theodore are back! But how will they save their school's music department??

Music & Nightlife

Friday January 22nd Generator

KAMBAR, 22.00-03.30 (£3)

Mmm... Sticky floors, questionable cider, old men with bald heads and hungry hands. You want to go now, yeeeeeah?

Saturday January 23rd Bomb Factory

THE PORTLAND ARMS, 20.00 (£5)

Visceral politico-punk loudmouths head up a night from Junction and Souttree promoters Green Mind. They be droppin' some bombs, presumably.

Sunday January 24th The Cambridge Songbook

KETTLE'S YARD, 12:00 (FREE)

Nice: freshly written songs from school, student and professional composers, performed by some of the city's best players. Coffee served beforehand, with a chance to see the new exhibition.

Monday January 25th Lunchtime with Ligeti and Faure

CLARE COLLEGE CHAPEL, 13.15 (FREE)

Get some old-man Ligeti (Six Bagatelles) and have lunch the civilised way. Sandwiches never were so interesting...

Tuesday January 26th Library Tapes

CB2, 20:00 (£5)

Pick of the week Music

For fans of anything delicate and beautiful, Swede David Wenngren's *Library Tapes* is compulsory

listening. Support from glitch-prince Woodchucker, in Cambridge's loveliest and most underrated venue. Go, or miss one of the year's best gigs.

Wednesday January 27th Arco Iris

THE BATH HOUSE (MILL ROAD), 19:30 (£1)

If you're sad, stressed, or even slightly under-the-weather, this SAMBA YOU CAN JOIN IN WITH is for you. Feel the rhyddm and get with it. Beginners most welcome.

Theatre

Cheese Badger

ADC THEATRE, SAT 17.00 (£5/6)

Your last chance to catch the play beaten to The Scotsman's Silly Edinburgh Show Titles award by *Chomp: A Zombie Musical*.



Signatures

ADC THEATRE, FRI-SAT 19.45 (£7/9)

Pick of the week Theatre

It's all a bit worrying, this dancing malarkey. They don't talk, and they don't have a plot, and then you're expected to say

something clever about it in the interval. Just enjoy the leotards.

Be My Baby

ADC THEATRE, FRI-SAT 23.00 (£4/6)

So this girl gets pregnant in the 60s. And she ends up in a prison of pregnant girls, who face emotional turmoil and bond over 60s swing. More scandalous than a *Hollyoaks After Hours* omnibus.

Dr Faustus

ST. PETER'S CHURCH (KETTLE'S YARD), FRI-SUN 19.45 (£5/6)

Production based upon Tom de Freston's latest art exhibition.

An Evening of Comedy Theatre

ANGLIA RUSKIN DRAMA STUDIO, WED-THU (£5/6)

Fenrec Molner's *A Matter of Husbands* and Alice Gerstenberg's *Fourteen*, which continues the Week of Ridiculous Names by featuring a protagonist called Mrs Pringle. Pop.

Footlights' Smoker

ADC THEATRE, TUE 23:00 (£5/6)

Those Footlights guys. They sell stuff out. They're world famous. They're bloody alright. Snatch a ticket if you can.

Arts

Ongoing Exhibitions

Albert Irvin RA Exhibition

CHURCHILL COLLEGE, 18TH JAN - 9TH FEB (FREE)

Pick of the week Arts

Of Royal Academy fame, the endlessly fresh and exuberant output of Albert Irvin, a painter now approaching his 88th birthday, arrives in Churchill's Jock Colville Hall for private view this Wednesday. Colour jumps from large canvasses in these works, restlessly elaborating the pace and space of modern everyday life.

Life Drawing for All

BUCHAN STREET NEIGHBOURHOOD CENTRE, MONDAYS 9.30-12.15PM; FRIDAYS 7.00-9.30PM [£15]

Held in a 'friendly and supportive atmosphere' and aimed at all abilities, these weekly classes introduce various aspects of life drawing with a view to a small exhibition of the pupils' very own work. But at fifteen pounds a pop you might be better off surfing the Internet.

Sculpture Promenade 2009

FITZWILLIAM MUSEUM, UNTIL JANUARY 30TH, (FREE)

A sequel to last year's exhibition, focusing on Roger Hilton's contribution to 1960s Abstract Art, this latest instalment examines Hilton's late works in poster paints, a material appropriated from his son, and gouaches as well as his letters written to his wife, Rose, in his tragic final years.

Wednesday January 27th

Talking About Drawing

KETTLE'S YARD, 6.30-8.00PM, £7 (£5 FOR FRIENDS OF KETTLE'S YARD)

This one's pretty self-explanatory. Treading along the thin ice between intellectual chatter and a glorified game of pictionary, Wadley, White and Becker convene to thrash out the niceties of contemporary drawing; they'll also screen some video clips of artists live at work.

Thursday January 28th Salon - Cambridge School of Art

THE SHOP (XVIII JESUS LANE), 19.00 - 21.00 (£2)

Join fine art students from Cambridge's art school for a wide-ranging, if not ultra-specific, evening of "Performance and live art, debate, life drawing, experimental writing, film, music and more".

Talks & Events

Friday January 22nd Ben Goldacre: Science and the Media

LADY MITCHELL HALL, 17.30-18.30

Pick of the week Events

The Guardian's cuddly lawsuit-baiter Ben Goldacre explains why no, despite those convincing-looking

Daily Mail reports, showering in the kitchen with a cat under your arm isn't going to give you cancer.

Saturday January 23rd Cafe Project Art Party

22 JESUS LANE, 15:00-23:00

A local project, with local art, and local music, for local people. Find out more about the community cafe, and attend a free party for god's sake.



Sunday January 24th Exploring the Hills of Audley End

CAMBRIDGE TRAIN STATION, 9.40-17.19 (£6, DISCOUNT WITH A RAILCARD)

The little-known CU Rambling Club leads an expedition from Great Chesterford to Newport. March up the hills, down the hills, over the hills, under the hills, through the hills, then possibly stop to visit the model railway.

Wednesday January 27th Roadmap to 2050

ENGINEERING DEPARTMENT, 18:00-19:30

David MacKay discusses fossil fuels, our addiction to them, and how we can possibly kick the habit over the next four decades.

Thursday January 28th Meditation Class

GODWIN ROOM, CLARE COLLEGE, 19:30-20:30

These sessions run weekly to provide a calm and relaxed environment for stressed students to unwind. Focus is on breathing exercises.

Boxed In



Week 2: Celebrity Big Brother

You know it's not a must-see series, you know missing it won't leave you ostracized from Buttery chit-chat, when even the licentious, hyperbolic Red Tops can find no more sensationalist headlines for the programme's scandals than: "Dane and Sov argue over a pear".

This year, *Celebrity Big Brother* took the record 5.8 million viewers they lured in on launch night and battered and bore them down to one Katie Price. For once, Channel 4 hadn't just chewed through a 1996 edition of *Heat*, thrown it back up, scraped together the spewings and served it to their viewers on a silver platter. They actually got some names that I recognised without my brother having to lead me through a trail of C-list celebrities to find them amongst the scraps and the dregs.

The producers have just lost their mojo when it comes to tactical evictions. First round came and with Heidi Fleiss departed CBB's most faithful, dependable viewership – the Hollywood debauchees that desperately hung on every word that fled the collagen-laden lips of the woman who guards Hollywood's most coveted Little Black Book.

The house has seen balloons, biblical storytime and tasks involving easels and paintbrushes. But when the sheen of Blue Peter bubblegum fun is stripped, it transpires that it's just an inflated condom masquerading as a balloon, storytime comes care of a tax fraudster resurrected as a Christian fundamentalist and the paintbrushes are busy outlining not some banal, harmless still life but rather a semi-naked Page 3 gutter wench. Welcome to the Big Brother house.

There's one saving grace and she goes by the name Davina. Because, when the microphones failed us, Davina flagged up Baldwin's greeting to Heidi – "I've seen you before". Because Davina grilled Katia when she dumped Basshunter for his "dodgy jeans". Because Heidi thinks Davina's "hot"...and Heidi knows. Because Davina has L'Oreal hair and because there's absolutely no other excuse left for watching CBB. AVANTIKA CHILKOTI

MUSIC



Kings College Organ: Taking the Cambridge stereotype and blasting it through 79 different pipes.

Lest we forget

Britten: War Requiem

CUMS I
★★★★★

I didn't go to see the Britten War Requiem conducted by David Hill on Saturday. Not as you saw it, fellow students. This is because – as a "member of the press" – I was sitting on the front row in the King's College Chapel, snuggled up to the CUMS first violins and Jane Irwin, the soprano. Delightful as this was, mine was a singular experience: I was the only person under the age of 50 in the front three rows. The rest of you, clutching your £5 student tickets, were shunted into the unsighted seats on the other side of the organ screen. True, these tickets allow people to hear the concert who could not otherwise have done, but I'm not sure such seating arrangements would encourage them back.

Britten's War Requiem is a magnificent twentieth-century

work. The interweaving of Wilfred Owen's poetry with text from the Latin requiem mass dramatises a story of war in a way that Carlos del Cueto's excellent programme note calls 'almost operatic'. Britten interchanges moments harnessing the might of hundreds of musicians with intimate solo conversations to staggering effect. When the chamber orchestral parts were engaging in a polyphonic warfare with tenor Andrew Staples or baritone Ashley Riches, whose voices complemented one another perfectly, I was convinced: this is brilliant. Similarly, when the massed college choirs united in the 'Dies Irae' chorus, I found myself overwhelmed by the War Requiem's intensity. David Hill leapt around on his conductor's podium drawing more and more from his enthusiastic performers.

But the second fortissimo chorus section in the 'Dies' lacked the intensity of the first. Where were the spat consonants of 'confutatis maledictus'? While Britten's

writing dramatises the fiery doom of the wicked, the tenors and basses sounded like raucous schoolboys singing in the shower.

One of the most exciting things about the War Requiem is the contrast between the quiet small ensemble passages and the pianissimo from the whole orchestra and chorus. Each has a different quality. In this performance, the full orchestra and chorus pianos were timid rather than intense. For this reason, the opening took too long to become settled – unhelped by competing music from the 800th Anniversary Light Show outside.

All said, it was an excellent concert, and never better than when Andrew Staples was singing or when the unseen boys' choir echoed through the chapel. Yet it lacked something. Certainly not atmosphere or tension, but polish. This was a performance put together in under a week. An astonishing feat, but I suspect a few hours more could have produced a triumph. KATE MASON

OK Go

OF THE BLUE COLOUR OF THE SKY
★★★★★



OK Go were never cool. They soundtracked *The OC*, and when they were good, they were very, very catchy. *Of the Blue Colour of the Sky* casts fun aside for Serious Musical Depth, and how you long for a return to treadmill choreography. Inspired by a 19th century pseudoscientific

book *The Influence of the Blue Ray of the Sunlight and of the Blue Colour of the Sky*, this seismic shift is introduced by an opening track entitled 'WTF?': it's as if OK Go can't quite abandon those poppy roots which enamoured the internet generation.

Aspiring to Prince and sounding more Scissor Sisters, all the synthesizers in the world can't drown out the confusion of 'WTF?', infiltrated by static and dire lyricism. 'It's like a sky-dive – I'm getting high.' Scientifically questionable. Things pick up a little around the halfway point. 'I Want You So Bad I Can't Breathe' is sharp, unashamed pop, and 'End Love' surprisingly tender. The question is whether it's worth wading through the conceptual drivel to get to them. ABI DEAN

These New Puritans

HIDDEN
★★★★★



Coming from a band that claims John Dee, the Elizabethan Magus, is one of their greatest influences one expects the unexpected from *Hidden*, their sophomore album. Unfamiliar textures are interweaved in new ways as majestic horns, twitchy beats and

minimalistic guitar work combine to hypnotic effect; this is dance music for mystics and freaks, cult-rock for the dissatisfied Diaspora of indie.

From the aggressive stomp of 'We Want War' to the menacing vague froid of 'Orion' TNP continually lay down the gauntlet to other bands, throwing off the curse of the second album and proving silly haircuts don't always negate substance. Jack Barnett's mumbled delivery of cryptic incantations makes repeated listening necessary but luckily attention to detail abounds. Listen carefully on one of the tracks and you can apparently hear the sound of a cream cracker coated melon being smashed by a hammer. If PiL, Massive Attack and Steve Reich had a baby this is what it would grow up to create. CHARLIE GILMOUR

Alicia Keys

THE ELEMENT OF FREEDOM

★★★★★



In *The Element of Freedom*, Alicia Keys explores both the vulnerability and the empowerment of being left "free" after heartbreak. More than Keys' previous releases, it truly feels like a unified album: one on which the tracks relate rather than stand alone. Lyrically, Keys treads on similar, cliché-laden ground, which compromises the ability of the album to portray her as a real sufferer. But Keys' saving grace, as ever, is her voice, and despite coming up against some heavy production on supposed-to-be ballad tracks like 'Love Is Blind', Keys is once again able to showcase her real ability on tracks such as 'Doesn't Have Anything'.

Keys' forte has always been the slow-to-mid tempo, and the ballad-laden 'Element of Freedom' is no exception; in many ways it's an affirmation of Keys' strength when it comes to slow numbers. This said, flare is added with the vintage-tinged 'This Bed', one of the album's livelier and more enjoyable cuts, and the sunny 'Put It In A Love Song'. Despite not living up to expectations as a Beyoncé duet, it nonetheless provides some upbeat relief. Sadly Keys never quite captures the hooks of previous hits, though the standout 'Try Sleeping With A Broken Heart' comes close and it's refreshing to hear a Jay-Z-free version of 'Empire State of Mind'.

Ultimately, Keys' only weakness here is that she rarely challenges herself outside of the soul-R&B bracket which she has already carved. JAMES KEMP

FILM

"Unspeakable bleakness"

The Road

ARTS PICTUREHOUSE
★★★★★

A father and son trek across a desolate, post-apocalyptic landscape hounded by bands of cannibals and the looming threat of starvation. Yes, it is as depressing as it sounds. *The Road* evokes this bleak world-view with apparent ease; both with its sunless atmosphere and steadfast characters yet I found myself willing it hadn't. Never have I been so emotionally drained by such an apparently great film to the point that my enjoyment went into negative numbers (and my film collection is about as joyous as the *Eastenders* Christmas special).

The exact cause of this apocalypse is left mysterious and thankfully so: there's only so much misery you can pack into just under two hours. The plot is played out through the journey the father and his son make from their home down to the coast. Any infrastructure has been stripped bare along with food supplies so that every day is a struggle to either find food or avoid those who don't want to look quite so hard. This relationship is wonderfully developed by Viggo Mortensen and Kodi Smit-McPhee and provides moments of glorious respite from hiding behind my jumper. Very simple things are transformed into

events of elation: the father giving his son a can of Coke for the first time feels like nothing less than a trip to Disneyland.

Genre classification is another thorny issue here. This isn't a horror film in the traditional sense, delivering far more than the arbitrary jumps and monosyllabic zombies. The jumps become heart-stopping dread and the zombies are cast aside for the visceral deterioration of humanity. What makes *The Road* such an ordeal is the complete, unswerving reality of all this. There are no imaginary monsters or psychopaths; instead we have a plausible evolution of humanity turning to cannibalism to survive. Complete brutality is hammered in your face again and again: one family's solution to the

food crisis is to store an abundance of (human) meat in the basement, eating only a limb at a time. This horror looks like it might let up only with the saccharine ending, which feels like a botched job to try and knock down the audience suicide rate. Even so, lurking underneath this schmaltz it was clear no solution had been reached.

This is the main problem with *The Road*: all the separate elements are excellent but they make a whole which I wouldn't recommend for anyone to see, ever. I did gain something from the experience, but it certainly wasn't enough to tip the scales against constant and unspeakable bleakness. Be cautioned: *The Road* should come with a mental health warning. KATIE ANDERSON



Road trip: the greatest college tradition of all

Sherlock Holmes

VUE
★★★★★

I love any film, no matter how dubious, which is set in the murky back alleys of Victorian London (see *From Hell* and *Mary Reilly*). The back-drops are always comfortingly similar; lashings of fog, a doomed, toothless prostitute on every corner, and toddlers wandering around

smearred with coal dust and smoking opium. I also adore pointlessly convoluted mystery stories, no matter how many times they are hurriedly ended with barely sufficient explanations about Mysterious Oriental Medicines or an entire network of Secret and Convenient Underground Tunnels. I am also endlessly cheered by leading ladies in Victorian era films who are anachronistically sassy and well-educated with improbably sparkling teeth. Add

in a soundtrack of cheery Irish folk songs, Robert Downey Junior wearing a charming smirk plus occasionally going shirtless and you've got yourself a deal. Or a mildly entertaining two hours at least.

Sherlock Holmes is a wise-cracking bromance with plenty of elegantly violent fight scenes and bad taste puns. Its plot is absurd; a conspiracy theory mash up of murderous Freemasons, satanic rituals, virgin sacrifices and one very creepy pet raven. The villain, Lord Henry Blackwood, is a pleasingly theatrical baddie with slicked back hair, a swirling cape and a blood curdling way of saying 'Mr Holmes' at all the right moments. Rachel McAdams is an acceptable example of the above mentioned bustle-wiggling Jezebel, and as Holmes' old flame competes with Jude Law's Watson for Sherlock's curmudgeonly affection. Essentially any hero who dives out of a top floor window of the Houses of Parliament into the Thames in order to impressively punctuate a sentence is worth your time.

So if you like your action heroes lascivious and violin-playing, get down to Vue for a film of questionable historical accuracy and good old-fashioned escapism.

VICTORIA BEALE

Elementary, dear Watson...



Art & Literature

Modern Times: Responding to Chaos

KETTLE'S YARD
★★★★★

Maybe I'm the kind of reviewer who when he writes about art just analyses art. I focus upon whatever I'm reading or viewing and what could be said about it. But while attending the first of Kettle's Yard's *Modern Times* exhibitions



Plastic Dynamism Horse and Houses

this approach became increasingly difficult to sustain. For, as curator Lutz Becker has it, "Process and material are often the subject of the work" put before us in this maddening show of trendy twentieth century artworks. True, great art often turns upon its own limitations; but it's hardly necessary, in 2010, for Becker to provide an essay in which to drop such undemanding clangers as "Art has become self conscious." Many of his selections appear, therefore, as extremely mediated displays of technique before emotion. Their titles alone (Edward Wadsworth's *Abstract Composition* and Gustav Klucis's *Architectural Study*) highlight not a particular motif or idea but creative activity itself. These drawings are not to be approached as clues to some concept or experience but as new, autonomous objects in themselves.

How to reconcile this art for art's sake aesthetic with *Modern Times'* topical agenda? Through a fetish for the abstract and minimal which verges on sheer austerity. Geometric images recur and circulate in various, occasionally interesting, contexts, their impersonality a predictable gesture of "artists addressing a period marked by...accelerating technological change". David Rabinowitch's *Construction of Vision* is deceptively simple, both mechanical in structure and fragile in spirit; but there are too many pieces here (particularly those from architecture) which appear more fashionable than compelling. Worse still is the exhibition's lack of a chronological order, a decision which leaves de Kooning isolated from Jackson Pollock, privileging tenuous contrast over historically legitimate echo. Yet as one leaves the gallery they glimpse one piece which makes it all worthwhile: Paul Klee's gawky 1929 drawing of an *Old Man Counting*. Based around thin lines that rush across the picture plane, accumulating between the subject's blank eyes and lively fingers, Klee makes technique the key to an inspired and dead-pan visual surprise. ELIOT D'SILVA

Changing My Mind

ZADIE SMITH
★★★★★

Zadie Smith's success story reads like a Cambridge dream. She was barely out of her King's matriculation gown when she was snapped up by a publisher, after her writing was spotted in the annual *Mays Anthology*. *White Teeth* was released in 2001; and a novelist was born. In *Changing My Mind*, however, we encounter Smith in different apparel or rather, in a whole host of outfits: lecturer, essayist, reviewer, social commentator, memoir writer. At a talk she gave in Cambridge back in 2008 she displayed the same chameleon-like quality. Reprinted here as *That Crafty Feeling*, Smith was as astute, intelligent and cogent as she was personable, conversational and witty; qualities which flash through this collection too.

Her essay *Rereading Barthes and Nabokov* bravely quotes Nabokov's cynicism of the critics, 'Every good reader has enjoyed a few good books in his life so why analyse the pleasures that both sides know?' In response, Smith approaches these texts with intimate knowledge, and through the lens of her own experience as writer and reader, produces criticism which is creative and worthwhile. Her film reviews are refreshing too. *Get Rich or Die Trying* summons reactive comedy: "My brain is giving you one star, but my heart wants to give five... I love, love, love it."

Smith now teaches a fiction course in New York, a fact made obvious by her adoption of certain uncomfortable Americanisms. As when she compares Will with Barack. That's William Shakespeare and Barack Obama. It's not as bad as it sounds. But this inter-continental shape shifting is symptomatic of the book; in doing a bit of everything, it risks losing a firm readership. Luckily, Smith's writer's talent of engaging with the worlds around her, however disparate, carry the reader through. ZELJKA MAROSEVIC

View from the Groundlings



Cambridge Theatre

What oh *what* is in a name? It's the easiest way to give your kid a fair start in life, and it's the easiest way, perhaps, to get your theatrical baby some attention. *CHEESE-BADGER* is on his way out, but Lent at the Corpus Playroom kicks off next week with *Yo, My Man*, which is the runaway winner of The Name Which Gives Away the Least About A Play award. We could be talking in a *Wire*-esque drawl; we could be slapping hands à la *High School Musical*. Turns out that we're following lost souls for a bitter-sweet comedy. Producer Verity Trynka-Watson is staying cryptic, and "offering a hefty reward to he who can discern the reason behind the play's cryptic title".

Second victor of next week is *Armageddocalypse 2: The Explosioneing*, sweeping the categories of Title Which Most Disgruntles Microsoft Word and Most Likely to Mispell with Repeated References. *The Explosioneing* (I've admitted defeat) sees two Footlights faces ploughing \$1,000,000,000 into an ADC late show, rather than purchasing, say, 400,000,000 batches of cheesy chips, or a small continent. *The Explosioneing's* website has bullet sound effects. Like you weren't already more excited than Jack Bauer preparing to torture his latest ethnic minority victim.

The ADC's big 'un runs away with the award for Most Ridiculous Title to be Bestowed Upon a Very, Very Serious Play. *Wild Duck*, Ibsen's 1884 tragedy, is a gut-wrenching drama which questions the merits of self-deception, and when the ADC promises a good visual haunting, it usually delivers. Thank fuck for Tuesday night's *Smoker*, where you can cackle away the angst.

A batch of auditions are happening tomorrow, so give old camdram.net a glance and mosey between Queens', Fitz and Christ's. You could be in *Loving Leticia* at Pembroke come February, which surely claims a prize for Title Most Reminiscent of Soft-Core Porn Movie. ABIGAIL DEAN

Signatures

ADC MAINSHOW
★★★★★

Dancing is possibly the hardest of all performing arts. A good dancer has to be not only a good actor, but also one with frighteningly flexible legs, not to mention captivating grace. *Signatures*, the annual ADC show of The Cambridge University Contemporary Dance Workshop, can make the promise to "engage its audience with its exceptional variety and celebration of diversity of styles in the art of dance", since the society offers classes in almost every genre of dance imaginable. So while waiting for the lights to go down on the bare ADC stage, I was intrigued to find out how the promised *mélange* would (or would not) work in performance.

Duets, solos, ensemble pieces; Oriental beats, ballads, opera. One thing's for sure: this show did not lack variety. Opening with a piece in which four of the most technically apt dancers of the company performed, the show oscillated between formulaic and original elements. At times, in its attempts to be avant-garde, the contemporary choreography used movements that are by now overdone – movements that have, in fact, been around since the 90s. Had the dancers moved with a sense of purpose, these wouldn't have seemed so out of place, and had they persuaded me that they were utterly passionate and sure of what they were doing, maybe I wouldn't have noticed. This is *Signatures'* main problem: lack of

expression.

Many eyes were cast downwards, instead of projecting energy out to the audience, and many movements were carried out half-spiritedly and with a half-pointed foot, or a half-bent knee (all criminal offences according to dance laws). I wanted to feel that the dancers were enjoying it – so I could enjoy it too. I didn't want to feel their pain, their tiredness, their nervousness; a dancer keeps that to himself. The Lindy hop group was one of the exceptions, as they hopped around stealing each other's partners in a theatrical piece complete with vibrant expression and a comic note; it was a pity that the flare of chemistry between partners was scarce. Most of the soloists failed to fill the stage with their presence, and kept their

“There was nothing tying the pieces together, no conceptual backbone.”

movements timid and small.

But there were moments of magic, like the magnetism of Paraskevi Kollia's belly-dance, the supple movements of Ben Jammin's body, and the angelic performance of Jennifer Hersch. Light design was impeccable throughout the performance, and always complemented the choreography, helping to set the mood: at times uncanny,



CLAUDE SCHNEIDER

sometimes playful, and often romantic.

Yes, the show was full of variety. So much so that it confused me. There was nothing tying the pieces together – no storyline, no conceptual backbone – and it felt a lot like going to see a children's dance-school show, where poor parents (mine suffered too) have to sit through hoards of unpolished

choreography for hours. This show is short, at least, and it isn't a bore. It hasn't got it all right, but there's good stuff scattered about. And it's different: this is an annual dance show, after all. Just beware of the dancesport rock 'n' rollers – they have some impressive lifts and jumps, but they almost gave me an anxiety attack. Relax, people. ARGYRO NICOLAOU

Caveat: I am not known for my spirituality. I tend to have a rather cynical outlook on life. It's not that I don't

want to believe that the ghosts of the deceased are floating around – who wouldn't? – but no one has convinced me yet. So, when I decided to review "Britain's best-loved psychic", Sally Morgan, my suspicions were that she would be a fraud capitalising on desperate hopes, and that I would deduce her method step-by-step. And, with a couple of bizarre exceptions – which I shall try to explain – I feel assured that anyone who has spent time studying her 'shows' could put on a persuasive imitation.

Morgan appeared amidst a maelstrom of glitter, sparkle, and enormous screens showing images of past 'hits'. After a brief life story, Morgan began.

Does anyone in the 1,500-strong audience

An Audience with Sally Morgan

CAMBRIDGE CORN EXCHANGE
★★★★★

know a "Joyce"? A lady confirms. "Was Joyce lonely?" "No." "Did she pass on her own?" "No." "Is there a Paul in

your life?" "No..."

Not the best beginning. But names were hard for Sally to pinpoint because the dead person at hand was only *mouthed* a name to her.

In Sally's defence, she correctly informed a man of his brother's suicide, and told a lady the name of her mother. She knew that many people's relatives had died in December, and, it being January, I understood why: most present were that recently bereaved.

I feel obliged to inform readers of the glass sphere on stage, full of cards upon which, pre-show, members of the audience had written names of those lost for Sally's inspiration. She would often move in front of the box and spin around – how difficult to resist a glimpse inside. NICK CHAPMAN



DEREK BLOCK AGENCY

Call it a hunch, but I don't think the organisers behind this week's Wolfson Howler

were ready for Chris Addison. The chap from *The Thick of It* and *In the Loop*, it turns out that Addo is more popular than Justin Lee Collins. So popular, in fact, that when the massed hordes showed up to the College's reputable comedy night, the powers that be evidently shit themselves into some blind panic and organised the queue into a figure of eight – which, in the hierarchy of confusing queue templates, is behind only the number four and the letter Q.

However, once inside, the whole evening went like a dream. Compere Ed Gamble was on the money from the get go. Confidently striking up some sparkly banter with members of the audience, Ed managed to be likable, spontaneous and very, very funny.

Dannish Barber and Dave Stevenson were the first two acts up, but when Stevenson launched with misguided confidence into a bit on racism, the audience sunk into a rather uneasy hush. It was only when the hilariously-

Wolfson Howler

WOLFSON COLLEGE
★★★★★

named Philip Wang stepped up that the evening got into gear. Wisely moving away from the

one-liners that characterised his gigs last term, Wang brought out his secret weapon: the ukulele. A hanky-waving success, his musical stylings were a delight; looking at my notes, I've written only "FANTASTIC" in block capitals.

Liam Williams finished the support slots with similar aplomb. Trying out some new material, his set was a touch more uneven than some of his recent gigs, but still very strong, and glistening with wit and nicely-wrought ideas.

So, we're down to the old in-and-out: headliner Chris Addison. Apparently this show was just a warm up for his UK tour; not that anyone would have guessed. Chris skipped and bounded through subjects with abandon. The set was sharp and fresh and felt like he was just plucking gags out the ether. It was genius. On another note: how old do you think he is? Go on, take a guess? No? 38. Fucking hell: not bad for someone who looks like a cross between a spaniel and a toddler. NATHAN BROOKER

Doctor Faustus

ST PETER'S CHURCH, KETTLE'S YARD
★★★★★

The production team of *Doctor Faustus* are onto something. St. Peter's Church, the tiny venue next to Kettle's Yard where this skillfully realised production of *Faustus* was performed, was made for theatre. The church is set back from Castle Hill, and when viewed from the base of its charmingly winding path, looks as though it is surrounded by fields. It is disarmingly picturesque, and its isolation was at times rendered terrifying during a highly effective – though not always affecting – production of Christopher Marlowe's classic.

The play is the first student production to take place here. This, combined with the fact that it runs alongside an exhibition of Cambridge artist Tom de Freston's work, suggests an exciting amount of vision and inspiration before one even settles in a seat. The decision to set a play about a man who sells his soul to the devil for a lifetime of power and knowledge in a church was well-judged, and the play itself

well-executed. There was a respect in the direction that befitted the spirituality of a church. It would have been too easy to present a shock-value production; what we were given instead was a nuanced and well-acted performance.

The set truly was exceptional, although one could, of course, argue that the design team had much of the hard work done for them. The church consists of one miniscule room, and the play filled all of its forty-odd seats. The sense of claustrophobia was not assuaged by the high ceiling, which only served to render the church shockingly cold. How often do you have blankets provided pre-performance? Teamed with glimpses of de Freston's beautiful and powerful paintings, the church was nothing if not atmospheric. *Doctor Faustus* commences with its namesake (Ben Blyth) sitting at a book-strewn desk, candlelight illuminating his freezing breath as he struggles to find a way to "be immortalised for some cure". Blyth was arresting in his monologue, and tender in his portrayal of Faustus' frustration and intensity. All soon goes dark and histrionic for the entrance of Mephistophilis

(Toby Parker Rees), appearing in the chalk circle drawn by Faustus and surrounded by writhing demons disguised as syphilitic whores. It all sounds terribly dramatic, and it was – rather melodramatic, in fact. Parker Rees started excellently as Lucifer's dandified minion, his height and demeanor supremely impressive, but did not quite achieve the menace necessary to convince as



JESSICA LAMBERT

a resident of Hell. Blyth, too, lost some momentum; I never caught the despair that would come with the comprehension of eternal damnation. This said, both at times delighted in their delivery, and provided pleasant surprises of comic timing.

The chorus was a good directorial decision that wasn't always delivered in full. All three actresses were strong and superbly versatile in their many roles, but I was left bemused by their depiction of the good-and-bad-angels of Faustus' conscience. Much, however, was forgiven during the Pope scene (well done, Pope!)... just go see.

It was impossible not to be impressed by the production, but I would have liked to leave a little more moved. A bold break from Cambridge theatre's conventions, the setting, staging and collaboration with de Freston are refreshingly different. If nothing else, when the final blackout comes and there is no neon fire exit sign punctuating the darkness, you realise how wonderful it is to be watching a play somewhere other than a theatre.

KIRAN MILLWOOD-HARGRAVE

Incoming



Armageddocalypse 2: The Exploding

What happens when Armageddon occurs during an apocalypse? That's the kind of penetrating question that Cambridge theatre so often fails to ask. This University boasts some of brightest young theatrical talent in the country, yet how many productions have you seen that deal with explosions? ETG's *Hamlet*, though admirable in many respects, contained no explosions on the night we saw it. *The Pillowman* dealt with the issue of child abuse, but exploding children were noticeable in their absence. Whilst *Three Sisters* contained some combustion (in the form of candles), we feel Irina's symbolic yearning for Moscow would have been better expressed by her machine-gunning a petrol tanker. What little explosions feature elsewhere on the Cambridge scene are often downplayed and smug. But, in the words of Ghandi, "Be the change you want to see in the world".

That's why we have taken it upon ourselves to shoulder the burden of our generation in our new stage show, *Armageddocalypse 2: The Exploding*. We're both enthusiastic fans of new-wave action TV and films (such as the Bourne films, *The Dark Knight* and *24*), but feel these all lose something by not being staged in a student theatre for a fraction of the budget. We don't want to blow (up?) our own trumpet, but this show does have a rate of one explosion every two minutes. Literally. We have cut corners on the budget by ignoring basic health and safety requirements and by casting Cambridge's most talented yet expendable actors (we conservatively expect to lose one a night).

When The Joker flipped over that truck in *The Dark Knight*, if you (like us), asked "why is nobody doing this in Cambridge?", you will understand why we had to write this show. Sometimes it falls upon a generation to be great. We can be that generation. Nihil Non Explodius. LUCIEN YOUNG & JAMES MORAN. ARMAGEDDAPCALYPSE 2 IS SHOWING AT THE ADC BETWEEN 27-30 JANUARY. SEE THE-EXPLOSIONING.CO.UK.

Bumptious! Underwhelming! Ballsack! Wincing! What do these words have in common? They all

describe *CHEESE-BADGER*, the comedy sketch show that towers above Cambridge like some sort of humourless Plodzilla!

The Union bursar got it wrong. The homeless don't contaminate Cambridge. The real problem is the sort of surrealist whimsy that trades incongruously juxtaposed nouns for genuine comic aptitude. Just like the homeless, it's everywhere. And it stinks. It adds one part electrical components to one part sofa bed, says how bloody silly it is, and then expects the audience to laugh at how bloody silly it is – AND at how clever the comedians are for pointing that out.

It's been done before, of course, by semi-alumni Monty Python. And it was funny then, because it wasn't 30 years old. Even then, though, it was only sporadically funny, composed of sketches that were destined to hit or miss through their very provisionality. This was like being treated to a compilation of the misses;

CHEESE-BADGER

ADC THEATRE
★★★★★

the material that the people at *The Home of Witty Banter* would clinically excise from their Python retrospective.

Loosely enfolding the central narrative of the life of Sir Henry Cheese-Badger, we had songs about Gladys the Earwig, jokes about a grenade-spiked Chicken Madras, and a man dancing a bit like that guy off of *The Ministry of Silly Walks*. Random! It wasn't entirely poorly written, but even the semi-hits felt in need of a few more rehearsals' polish.

Some members of the audience liked it. But they're probably Natscis, and don't get out much – bless them – or else they're close friends of the people onstage. At its best, this was undeniably executed with a commitment – particularly in the musical numbers – that you had to respect. At its worst, it was a steaming shit-stack of a show, one that demonstrated how little some comedians have learned since Python. There's another showing this Saturday, if you like your badgers cheesy. If not, watch something funnier, like futons.

GEORGE REYNOLDS

We know that to be a woman in the 60s was difficult. We also know that to be an unmarried, pregnant teen was even tougher. I went to this week's Lateshow wondering what new insight into the Swinging Sixties the Players would offer – unfortunately, I remain unsure.

Ostensibly acting a commentary on upper class attitudes towards young motherhood, the cast waded through the storyline, or lack thereof. As far as plot goes, the privileged Mary Adams (Jo Starte) is sent to a home for teen mothers run by an austere Matron (Liane Grant). We meet the inmates and find out their backstories, interspersed with some token labour pains, a few crocodile tears and a bit of 'light-hearted' fooling about with mops to *The Ronettes*. I struggled to see exactly why Alice Malin chose this play, as it simply offered herself and her actors an opportunity to regurgitate some well-known stereotypes.

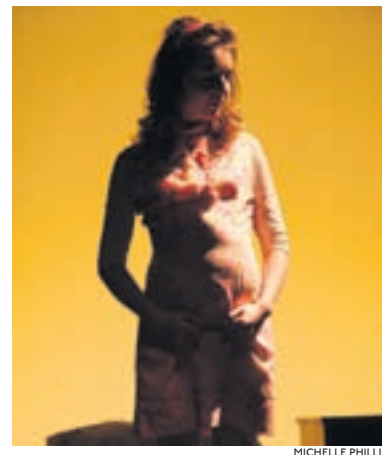
The production seemed to have been rushed to its finishing point and suffered from a lack of attention, which is perhaps understandable in a Week 1 show. Brightly-coloured heels, headbands and make-up seemed incongruous in the stern, convent-like setting and undermined the idea of the girls' limited freedom. Jo Starte, charged with carrying the show as Mary, initially lacked energy and conviction but came into her own towards the end – unfortunately, one of her more emotionally gripping scenes was completely deflated by a technical error that revealed a crew member handing her a prop, and left the audience laughing harder than at any scripted joke.

Be My Baby

ADC LATE SHOW
★★★★★

However, there were points at which the play developed some momentum. Cait Crosse injected

desperately needed energy into flat scenes as the 'bad girl' Queenie, displaying a knack for comic timing that the audience was quick to



MICHELLE PHILLIPS

respond to. Grant's Matron was adequately foreboding when watching, *Big Brother*-style, over her charges' activities, or reciting The Lord's Prayer over a sobbing girl while the lights faded to black. Indeed, on the whole, performances were more emotionally engaging when understated: Crosse's final quiet portrayal of grief contrasted against others' mock sobs which had left the audience cold. Some performances seemed awkward, possibly due to actors' discomfort with the demanding content of their roles. Malin's production might have been more impressive with more rehearsal time, but right now, it just doesn't cut it: *Be My Baby* is the kind of play that must be done impeccably in order to jump the massive hurdle that the dull, hackneyed script poses.

LYDIA ONYETT



JULIA LICHNOVA-DINAN

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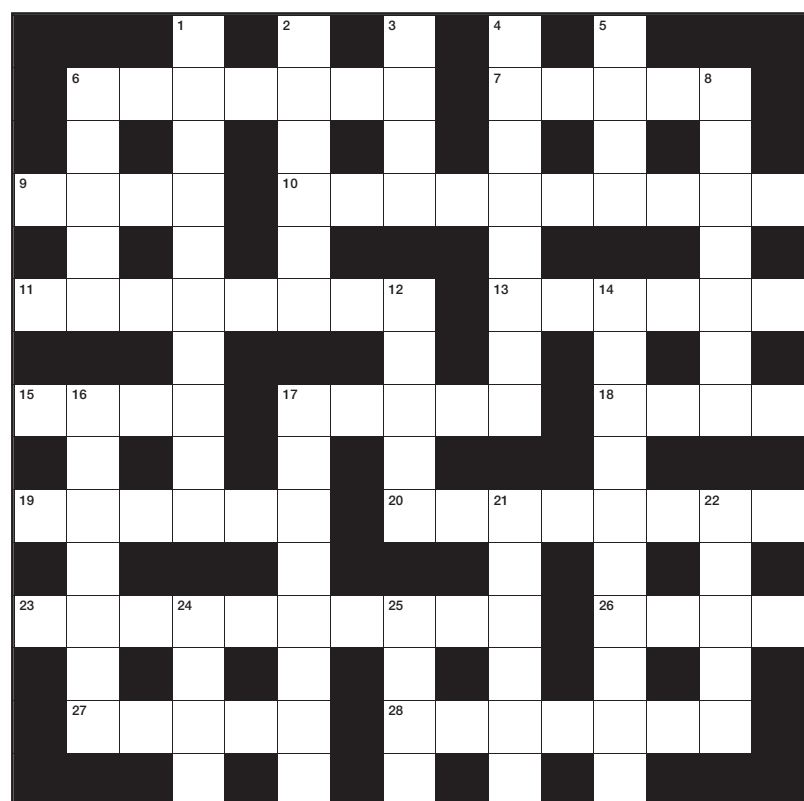
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Games & puzzles

Varsity Crossword

NO. 518



Down

- Card game; nemesis of Bertie Wooster (4, 6)
- Digestible (6)
- Card game; seize (4)
- Card game; played with a board (8)
- Card game; sounds Egyptian? (4)
- Card game; fireplace implement (5)
- Newspaper; Tarot card (3, 4)
- Trap; wound (5)
- Tall, graceful (10)
- Card game; raft (7)
- Heaven (8)
- Cancel out (6)
- Elk (5)
- Card game; boast (4)
- Metal (4)

Crossword set by Hisashi.

The Varsity Scribblepad

Across

- Courthouses, 7 Bar, 9 Union, 10 Dissolute, 11 Chocolate, 12 Cutie, 13 Imagery, 15 Twix, 18 Pomp, 20 Megaton, 23 Wispa, 24 Nostalgic, 26 Rectitude, 27 Flake, 28 Yes, 29 Controllers.
- Crunchie, 2 Univocal, 3 Tango, 4 Old lady, 5 Suspect, 6 Slouching, 7 Bounty, 8 Reefer, 14 Egomania, 16 Stagnate, 19 Penguin, 20 Masseur, 21 Twirly, 22 Psychs, 25 Awful.

Sudoku

The object is to insert the numbers in the boxes to satisfy only one condition: each row, column and 3x3 box must contain the digits 1 through 9 exactly once.

6		8	7	3				
	4			5				
5	3			9	1			
3	8	2	9	6	7			
	7				5			
4	6	5	3	8	9			
2	1			7	6			
	5			1				
9	3	8	4					

4	1		8	5		6	9	
9	6	2		1	8		7	
	3						2	
			6	9	7			
				5	4	2		
	6						8	
1		9	4		6	5		3
5	7		1	3		9	2	

Last issue's solutions

5	1	7	3	7	4	7	4	1	9	6	3	7	8	5	2
2	9	9	1	3	1	2	4	6	3	8	5	7	2	8	5
1	7	6	2	1	7	5	3	1	2	2	6	2	5	4	7
1	8	3													
5	1	3													
1	3	2	1	5	2	4	2	7	2	6	3	3	6	9	7
5	1	9	2	3	6	5	2	5	7	1	4	5	4	7	1

Kakuro

Fill the grid so that each run of squares adds up to the total in the box above or to the left. Use only numbers 1-9, and never use a number more than once per run (a number may reoccur in the same row in a separate run).

				17	9				
		9				22			
		30							
	29							7	
14									
11					7				
17									
				5	12				
		20							
				9					

Hitori

Shade in the squares so that no number occurs more than once per row or column. Shaded squares may not be horizontally or vertically adjacent. Unshaded squares must form a single area.



4	2	6	2	5	7	5
1	5	7	1	3	6	2
6	3	4	1	5	2	5
7	4	5	3	6	3	1
2	3	3	7	5	5	4
3	6	2	6	4	1	7
2	3	3	4	7	6	3

Answers to last issue's crossword (no. 517):
Across: 1 Courthouses, 7 Bar, 9 Union, 10 Dissolute, 11 Chocolate, 12 Cutie, 13 Imagery, 15 Twix, 18 Pomp, 20 Megaton, 23 Wispa, 24 Nostalgic, 26 Rectitude, 27 Flake, 28 Yes, 29 Controllers. Down: 1 Crunchie, 2 Univocal, 3 Tango, 4 Old lady, 5 Suspect, 6 Slouching, 7 Bounty, 8 Reefer, 14 Egomania, 16 Stagnate, 19 Penguin, 20 Masseur, 21 Twirly, 22 Psychs, 25 Awful.

BASKETBALL

Blues basketball extend losing streak against Warwick

After losses abroad the Blues can't find a victory at home either

 CAMBRIDGE	60
 WAWICK	76

VARSIITY SPORT

After their tour to Serbia, where the Blues basketball team lost all four of their matches, the squad returned to a difficult challenge. They would need to reinvigorate their side if they wanted to win either of their

remaining BUCS matches against strong Warwick and Oxford Brookes teams.

In the first of these, Cambridge faced Warwick, who are the top side in the division. When writing about the defeats in the recent tour captain, Richard Martin said, "As a learning experience, lessons don't come much better than that!" But the lessons were evidently not enough, as Warwick rose to a 76-60 victory.

Puzovic, the Serbian forward from Jesus, helped the Blues open and close the first quarter with points,

and his unstoppable play kept them three points up at the buzzer.

Despite this, some sloppy passing and poor decision-making were punished by Warwick and the home side were never able to open up a points gap.

Soon Cambridge were being outworked all over the court and despite losing the lead they battled on for the next 20 minutes to keep the score within eight points.

In the crucial fourth quarter, Cambridge failed to put pressure on the away side and never managed to mount a challenge on the league

leaders.

A disappointed Martin said, "This was a hard blow for the coaching team and committee to take, as Cambridge normally leaves everything on the court regardless of the result."

With Varsity coming up in February, the Blues have a hard month ahead of them. Although it may seem like the Blues are being forced to take on all of their biggest challenges in one go, Oxford Brookes, who beat Cambridge 86-66 earlier in the season, will be the best warm-up possible for the real thing.

FOOTBALL

Falcons hit double figures against weak opposition

The second team showed their strength with a host of goals

 CAMBRIDGE	10
 DE MONTFORT	1

ANDREI ABOLINE

The De Montfort team walked on to the pitch on an optimistic high. Having suffered a poor start to the season their captain Luke Higgins seemed hopeful that the New Year form that had seen this De Montfort 4th team beat their own Seconds would follow them to see off Cambridge. Little did they know that their nervous optimism would be submitted to the full brunt of an uninjured Falcon's squad, unhindered by the blistering cold, who would teach them a lesson in sublime football.

Credit where it's due, the opening forays did not depict a De Montfort team void of hope but one that had some glimpses of promise, with their left winger in particular making some headway. However, for every trickle that came through, the Cambridge left replied with a merciless torrent of pressure as Max Wolke fed in a steady supply of crosses while Eddie Burrows' efforts in the centre left no shortage of opportunities. The outcome was inevitable. The scoring started with a lovely low goal at a tight angle coming from what was to be a series of precision corners. De Montfort at this point retained some pluck and replied with a near miss off the crossbar, only to concede again after a fantastic effort, this time from Tom Banner. The goal provoked two under exaggerations from the sideline: "Wow, that was a really nice move," and "You could have driven a bus through that gap." This was the form the first half was to take: Cambridge grew only stronger while De Montfort withered into the background. The Falcons started piling on the pressure with an increased boyish arrogance and fine audacity. Aki Laakso was denied a goal only by the bar and managed to



The Falcons surge forward in a move that would eventually lead to one of their ten goals

make two consecutive runs from one goal to the other without hindrance from the opposition. Amos tried some cheeky back heaters into the net while the partnership on the Cambridge left continued to harass the back four. Nevertheless a goal took a whole 13 minutes to materialize; powering down the middle Eddie Burrows delivered a ferocious goal from range, only to find himself in an identical position just seconds after play had resumed. Only the unsuspecting face of a De Montfort defender impeded the full force of a second attempt, it was however a sacrifice made in vain. With seven minutes to go the visitors could only hope for the salvation of the whistle to save them from embarrassment. This could not come soon enough for just as the dazed defender once again found his feet he was easily swept aside to give Laakso a goal long deserved. The Falcons kept on pushing down the left-hand side leaving Max Wolke the perfect

opportunity to sweep the ball to the centre and claim goal number five. With all energy lost the De Montfort side had to endure a further beautiful strike from Amos to give Cambridge four goals in just eight minutes.

The second half saw the visitors regain some vitality, determined not to walk away without a single goal they began to press Cambridge hard and were soon rewarded with a succession of near misses and a good save by the captain. Meanwhile the home team caught sight of those elusive double figures and never fell into complacency. Amos led the attack with two goals in the 52nd and 58th minutes and the attack gained more and more confidence, producing some exhilarating football. Nevertheless De Montfort refused to be subdued in the second half and continued to work the Cambridge defence. Eventually the power of their number 15 with some skilful passing sent a ball past

the Cambridge captain. For Amos however, spurred on by his hat trick, it seemed as though it was no longer good enough to score if both feet were on the ground. An aerial display that culminated in Amos' stunning bicycle kick, gave him his fourth goal of the match. Now the visitors were utterly beaten, the home team continued to dominate in all areas, probing for those double figures that continued to slip through their fingers despite constant pressure. It was only in the 89th minute, when it seemed as though Cambridge might walk away with only nine, that another penetration from the left with a perfect delivery gave the Falcons their highest score of the season. Without a doubt De Montfort were thoroughly outclassed, not only due to the inadequacies of their defence but ultimately by what was nothing short of top quality football by the Cambridge boys.

Sport in Brief

Cricket

Cricketers from the University of Cambridge have just returned from their first ever tour of India. 14 players represented the University over the ten day tour with two matches in Delhi and four in Mumbai. During the trip, which was arranged to coincide with the visit of the Vice-Chancellor, Alison Richard, the travelling team only managed one victory, not including their friendly touch rugby match. Highlights of the tour included a prestigious match against Roshanara CC in Delhi.

Social

Interested in playing some six-a-side football this term? A new league is starting up in February, open to students and non-students alike, and local teams have the chance of scooping a £1000 cash prize. For more details check out www.soccer-sixes.net.

Also, any sports sides interested in breaking away from the monotony of Wednesday night Cindies should consider Soul Tree's newest alternative. HonkyTonk@Soul Tree is launching Wednesday January 27th, and anyone with Hawks Club cards will receive discounted entry.

Local Sport

Our local football side could only manage a draw against struggling non-league rivals Eastbourne Borough. The FA Trophy game ended in a 2-2 draw after Crow converted two penalties. It was almost the second defeat in the space of a week at the hands of Eastbourne.

Despite the recent run of bad form, Ling has called for his squad to stay together, remaining optimistic that he and his side can start climbing the table soon.

Cambridge are currently 14th in the Blue Square Premier, having lost four consecutive games in the league, but will be hoping that a decent cup run in the FA Trophy will give them the momentum required to kick-start their league campaign. The second round tie with Eastbourne will be replayed on Tuesday evening.

In other news, full-back Anthony Tonkin has done the unthinkable, completing a sacrilegious move to arch rivals Oxford United for an undisclosed fee.

HOCKEY

Blues take a draw in eight-goal extravaganza

Cambridge put four past Wapping to prove they can score goals under pressure

 CAMBRIDGE	4
 WAPPING	4

DAN QUARSHIE

The Blues have scored eight goals in the last two matches, and despite missing out on a win, they have proved that they are a force to be reckoned with. This was the first game after the East League resumed following the Christmas break and it produced a thrilling spectacle as the Blues squared up to mid-table Wapping in a high-scoring draw. After a disappointing first half to the season, which yielded just a single point in the league, the team was eager to start gathering some momentum as the countdown to Varsity begins. The team will take many positives from a showing of fluid, attacking hockey, although in future games, they must look to eliminate the lapses in concentration that saw them surrender a 3-0 lead in the first half.

Cambridge got off to a lively start, playing the ball around confidently and finding plenty of joy going forward in the wide areas. Following a sustained period of pressure, Cambridge took the lead with a goal from a well worked short corner, with fit-again Mel Addy applying the finish. The Blues continued to impress, with solid defending from

Eleanor Wiseman and Rachel Barraclough snuffing out any opposition attacks, and the forwards' link-up play constantly finding gaps at the other end of the field. The inevitable second goal was soon registered, Ruth Graham adding her name to the score sheet. The Cambridge forwards kept the Wapping defence under pressure with some slick passing moves, and a short corner led to the award of a penalty stroke, which was coolly slotted home by Sarah Baggs to further increase the Blues' lead.

Seemingly out of the game, Wapping were spurred into action by the third goal. Committing players forward, and transferring the ball quickly from side to side, they found a way to break down the Blues' defensive structure that had been so secure in the early stages of the game. Incredibly, the visiting team was able to add three goals to bring the score level in little more than ten minutes. But for some good saves from Lucy Stapleton in the Cambridge goal, the closing minutes of the first half could have proved more costly.

In reaction to a first half of mixed fortunes for both sides, the approach in the second was rather more circumspect. During an opening period that proved more balanced than its first half counterpart, both midfields sought to assert their influence upon the game. Cambridge created the occasional scoring chance; Charlotte Brearley found space to demonstrate her stick skills on the right-hand

side as she bamboozled the opposing defenders to win the Blues another penalty corner, though they were unable to convert on this occasion. Both teams continued to enjoy periods of pressure, and eventually, it was Wapping who took the lead from an incisive breakaway goal. The combative Cambridge side refused to relent, and soon managed to find an equaliser through Jess Hume.

In the latter stages of the game, a winning goal almost materialised on the counter-attack when Rachel Quick threaded a pinpoint ball to find Brearley on the opposite touchline in the move of the game. Ultimately, the winner was not forthcoming and both teams had to settle for an entertaining draw.

Captain Brearley was encouraged by the competitive performance. "Things looked much more positive

than last term. We worked well together and played the simple passing game we've been aiming for, and we finally showed we can

score goals." The Light Blues will be hoping to build upon this result as they travel to Kent to face fourth-placed Maidstone on Saturday.

EMILY MATTHEWS



Alice Ferguson shields the ball from a stalking defender

Line-up

Cambridge:

Stapelton (GK)

Addy (LB), Barraclough (CB), Wiseman (CB), Graham (RB)

Baggs (LM), Ferguson (CM), Brearley (RM)

Davies (LF), Hume (CF), Quick (RF)

Subs: Langton, Nuttal-Musson

RUGBY

England U20s beat Blues

 CAMBRIDGE	7
 ENGLAND U20	59

VARSITY SPORT

The Blues match against England U20s ended in defeat as the young stars of the professional era proved university rugby is not as close to the international stage as it once was.

Newly named captain Jimmy Richards, who was given the man of the match award in the Varsity Match, has not got off to the best start with this understandable yet altogether disappointing loss. The result is far from remarkable given that England have a particularly strong U20s side winning the grand slam in 2008 and reaching the last two IRB Junior World Championships finals. What's more, the home side have spent the last month enjoying their Varsity

Match victory and were only told about this fixture at the last minute.

In the build up to the U20s 6 Nations tournament the English side had organised a training camp, however with the terrible weather of the last couple weeks they did not manage to follow through with their plan. This match, which took place at Grange Road on Thursday evening, was only scheduled last week as a final attempt to prepare the young team before their first game of the competition kicks off against Wales U20 on February 5.

If the idea was to get a win under their belts before the serious stuff kicks in England must be pleased. Their preparation for the upcoming tournament has not been problem free but at least they can enter the competition on the front foot.



BADMINTON

Badminton women defeat Exeter

 CAMBRIDGE	5
 EXETER	3

CAT MURPHY

Cambridge began Lent Term with the aim of improving upon last year's results. After a difficult first half of the season where Cambridge had faced Bath University twice, the blues looked to get back on track against a talented Exeter team. Knowing a win would put them in the top three of the Premier division, Cambridge arrived full of determination and were handed an early boost when Exeter conceded two of their singles matches due to illness.

This advantage, which gave Cambridge a 2-0 lead, was soon squandered as Cambridge lost both of the opening matches. Exeter made a strong start and the present players made up for their bed stricken teammates as the score was soon levelled at 2-2. Despite some

aggressive play captain Laura Birkinshaw-Miller was left frustrated when the second set of her singles match ended 21-17.

Shivani Ruparell and Nikki Jayatunga were also edged out in a tight doubles match against the first Exeter pair which could have gone either way. When fresher Emily James went down 21-17 21-19 to the consistent Minty Gilders Exeter took the lead for the first time in the match. The score might have looked close at 3-2 but in reality Cambridge had lost all three of the games that were played and it just didn't seem like it was going to be Cambridge's day.

In need of inspiration, the established pair of Karen Hird and Catherine Murphy took to the court and had a convincing win over the second Exeter partnership of Helen Meret and Kat Thorton. Fresh from this victory they immediately faced off against the first Exeter pair. Some ferocious play saw them take the first set 21-6 but an inexplicable lapse of concentration let Exeter back in the game as they took the second set. Spurred on by the home fans, Karen and Catherine dug deep,

winning the decider 21-16 to give Cambridge a 4-3 lead in the tie.

With Exeter still battling for a draw, things were about to get even more dramatic. Determined to avenge their earlier loss, Shivani and Nikki made a strong start to their second doubles match with some fine attacking play. Exeter pegged them back and the first set reached a nail-biting conclusion with the Cambridge pair prevailing 25-23. Thankfully for the cheering crowd the second set wasn't quite so nerve racking as the Cambridge duo looked comfortable in their 21-16 win.

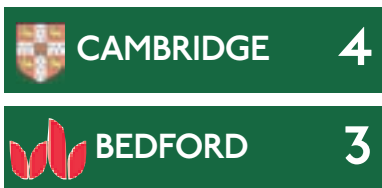
This gave Cambridge a much deserved 5-3 victory and they will go into their match next week against UWIC full of confidence. Captain Birkinshaw-Miller heaped praise on the strong, determined performance of the Cambridge team, and the team seem on course to repeat their Varsity Match victory of last year. Captain Birkinshaw-Miller heaped praise on the strong, determined performance of the Cambridge team, and the team seem on course to repeat their Varsity Match victory of last year.

For a full match report detailing Thursday night's game make sure you visit varsity.co.uk/sport

FOOTBALL

Blues jubilant as super-sub Kerrigan wins it in extra-time

120 minutes later and the Blues eventually managed to knock Bedford out of the cup



VINCE BENNICI

After returning from their winter tour of La Manga, Michael Johnson's side faced the far less glamorous prospect of an away cup game in Bedford. Facing the University of Bedfordshire, Bedford, for the third time this season, the Blues knew what to expect from the side that are currently beating them to the top spot in the league. It was a fairly familiar starting line-up for the Blues, the exceptions being Chris Peacock's insertion in the place of first team regular centre-half, Dan Gwyther, Fresher Ross Broadway in on the right flank for the experienced absentee, Jamie Rutt, and Chris Gotch's selection upfront alongside Matt Stock.

The first time the two sides met Cambridge struggled to adapt to the fluid tactical set-up of Bedford, as well as their physical approach. Johnson and his team were well prepared for both factors, aiming to stifle their opponents through a compact midfield that shielded the back

four. Looking at the remaining sides in the competition, Johnson knew that if they could get past Bedford they would be in a great position to mount a charge on the final.

Cambridge started brightly, controlling possession and limiting Bedford to hopeful long-balls. However, an error at the back by make shift centre-half Peacock allowed Bedford to seize the lead, beating a helpless Stuart Ferguson and undoing Cambridge's good work. In attack Gotch and Stock continued a strike partnership that had flourished in the sunshine of La Manga, Gotch in particular staking his claim to a starting position after impressing on tour.

After spending 10 weeks on the sidelines due to injury, Gotch has grabbed his opportunity back in the first team with both hands, latching onto a through ball and taking a tumble inside the box to earn the Blues a way back into the game. Johnson

conceded that it was a soft penalty to receive, but Mark Baxter was in no mood to grant the referee a reprieve, sending the keeper the wrong way and scoring his second spot kick of the season. Cambridge went from strength to strength after that, controlling the game and using the wings effectively. Marauding full-back Chris Maynard was a persistent threat down the left flank, delivering an inswinging cross aimed at the back post just before the break. Ross Broadway was unable to connect with



Maynard's cross-come-shot, but his presence was enough to help the ball elude the Bedford keeper and creep into the far corner.

The Blues continued the second-half by maintaining their ascendancy in the game, Blues captain, Johnson, forced into switching himself for Jack Hylands with twenty minutes to go. Hylands provided fresh legs to a tired midfield, while Danny Kerrigan replaced Gotch upfront. Kerrigan was finally fit after recovering from a six-week injury sustained while

playing College football, however he showed he had not lost any of his sharpness by scoring a fine solo effort. A Cruyff turn took him away from the Bedford defender out wide, his pace ensuring that he was never going to be caught. Kerrigan had other chances to bury the game but an inspired keeper kept Bedford in the game. With under ten minutes remaining on the clock a back post header pulled a goal back for Bedford and ensured a nervy ending to the game. As the Blues attempted to see the game out, Bedford poured forward, the concession of a needless free-kick on the edge of the area in the dying seconds cruelly punished by a drilled strike from a Bedford midfielder.

The final whistle heralded the onset of extra-time, as well as the possibility of penalties, the squad sickened by the loss of a 3-1 lead in a game they had marshalled for large portions. However, the resilience of this year's Blues side is becoming something of an idiosyncrasy, grit and determination ensuring that the 11 men in Light Blue recovered their composure in time for the first period of extra-time, thirty minutes which would determine their fate in the cup. With two minutes remaining of extra-time, Bedford were desperately clinging on, holding out for the lottery of penalties – Danny

Kerrigan shattered their dreams though after he reacted quickest to a deflected shot from Hylands that hit the bar. Scenes of pandemonium ensued, Johnson saying that he had never seen such jubilation in his time as a Cambridge footballer, describing the entire performance as one of the best of the season, showing the spirit that exists in the tightly knit group of players. It was a good day for both Blues sides, the Falcons demolishing De Montfort 10-1; two results which merited a night of celebration and inebriation in The Mahal and Cindies, the unity within the squad visible both on and off the pitch.

Cambridge University AFC (4-4-2)
Goals: Baxter (pen), Maynard, Kerrigan (2)
Subs: Hylands (Michael Johnson), Kerrigan (Gotch)



Varsity Bio



Name: Max Wolke
Sport: Football
College: Fitzwilliam
Height/Weight: 180cm/76kg

RESULTS:

Standing Jump: 228.6cm
Limbo: 100cm
Bag Throw: 332.7cm
100m: 13.19 secs
Bleep Test: Level 12.9

SuperSports Score: 26.723

Varsity SuperSports

7 Sports. 5 Events. 1 SuperSport.

The Events

Five events put our athletes through their paces, testing vital sporting attributes like Strength, Speed, Stamina and Flexibility. We record the results for each athlete then send them off to the Mathmos in the Varsity office who cleverly work out an overall SuperSports score for each

competitor. The five events are: Standing Jump, Limbo, Bag Throw, 100m sprint, and the Bleep Test. The standing Jump tests dynamic lower body strength, the athlete jumping as far as they can from a stationary position. The Bag Throw tests upper body strength, the athletes tasked

with hurling a large cylindrical tackle pad as far as they can - awkward as well as heavy. 100m sprint is designed to discover speed, while the Bleep Test is all about endurance. Finally, Limbo tests flexibility – and is generally just quite amusing to watch.

Week 1: Football

This is Week 1, Sport 1, of Varsity Sport's newest competition. Each week we're taking a male and a female competitor representing a major Blues sport and putting them to the test. Five events assess specific sporting attributes: speed, strength, stamina, and flexibility will all be measured.

The first sport to accept Varsity's term long SuperSport challenge was Football. Max Wolke was a regular for the second team in his first year, making his way into the first team set-up this year after a series

of impressive performances, culminating in a place on the Blues' Christmas tour to La Manga. Cat Murphy, who also plays Badminton for Cambridge, has been a regular in the Women's Blues team, playing in the last two Varsity matches.

A slippery surface affected the performances of both competitors, especially in the Bleep Test, the wet running track at Wilberforce Road's Athletic track making sharp turns a difficult prospect (To see Max Wolke's acrobatic tumble look at the video online). Murphy suffered in particular, falling awkwardly during the Bleep Test, recovering in time to make the next bleep, but unable to last any longer than level

10, something which she put down to an over-indulgent Christmas break. Wolke fared slightly better, eventually tiring out on level 12 bleep 9, a result he was confident he could better in drier conditions.

Both competitors did well in the 100m sprint, in spite of the weather Wolke managed to run 13.19 seconds while Murphy posted a respectable 15.41 seconds.

In this intriguing term-long battle of the Sports, Football has been represented well, but will the scores of Wolke and Murphy be enough to secure Football the Varsity SuperSports title?

Find out this term in Varsity SuperSports, next week: Rugby.

Varsity Bio



Name: Cat Murphy
Sport: Football
College: Robinson
Height/Weight: 167cm/60kg

RESULTS:

Standing Jump: 167.6cm
Limbo: 100cm
Bag Throw: 200.6cm
100m: 15.41 secs
Bleep Test: Level 10

SuperSports Score: 19.272



You can watch videos of this week's competitors by checking out: varsity.co.uk/sport

The Falcons thrash De Montfort with a double figure scoreline

Footballp29



The Hockey girls score goals but the score ends equal

Hockeyp30



SPORT

RUGBY



John's set for another undefeated season

Despite a close match, Jesus couldn't muster the strength to upset the status quo

ALICE HARDY



The victorious John's side celebrate on the Jesus pitches after the match

	ST JOHN'S	26
	JESUS	22

ED THORNTON

This week saw two of the most important games in Division 1; by the end of the season the teams will look back to these fixtures as the big ones. Jesus will remember how they came so close to creating history and finally ending St John's' winning streak. Girton and Trinity, on the other hand, will undoubtedly remember this week for the pressure it has put on the bottom of the table.

In a close-fought match, Jesus were denied giant-killing status as their comeback fell short of the mark and John's walked away with yet another win. In front of a sizable home crowd, Jesus showed up some weaknesses in their opponents' game but lacked the power in the

forwards to convert their determination into points. The ball came out on the Red Boys' side regardless of who had the put-in almost every time the two sides went down for a scrum. John's were dominant in the lineout too, winning their own ball and disrupting much of the rest. If Jesus were able to iron out the inequality in the set piece they might have a chance against the title holders, but as it stands their backs were left fighting a losing battle.

Jesus scored first when Ian Childs slotted his team a penalty in the first few minutes of the match, but John's didn't look too worried, with Adam Rimmer, one of their injured players, recalling "I can't remember the last time we scored first against Jesus but we always win it." This confidence was less obvious at half time, by which point the away team were only leading 12 points to 10. Yes, Ben Wilson had scored one nifty try from the back of a ruck and set up another, but Rob Stevens' fly-hack over the John's backline and resulting try was a painful reminder

of John's' sporting mortality. Scrum-half Jon Cross' pass went to ground and it looked as if Jesus had just squandered another points scoring position until Stevens' weighted kick took the ball over the opposition and gave the home side seven unexpected points. What's more, if Childs had managed his penalty just before half-time, the home side would have been on top.

The second half saw the handbags come out on a couple of occasions as tensions were running high. The first scuffle started when Jesus scrum-half Jon Cross sustained a neck injury after being spear tackled. It was obvious that there were a few boys on the pitch who were willing to risk a sin-binning for a cheap shot. Despite this mess no cards were shown and the game continued. Jesus started to look tired and soon they were trailing by 16 points. The tries were formulaic: the heavier John's pack would punish their opposition to within a few metres of the line, a gap would open up in the backs and the ball

would be grounded under the posts. John's showed their strength in depth too as they replaced U21 centre Rickard for Blues man Ilia Cherezov.

There was still time for a comeback though, and Jesus were planning on using it. Their tactic of giving Rob Stevens the ball and hoping he scored started to pay off for Jesus as their favourite winger managed two in quick succession. The first was particularly impressive as Stevens took the ball in his own half and beat half-a-dozen players; after the match he commented, "I'm sick of scoring tries and still losing." Despite the final whistle stopping the Jesus comeback short and giving John's the match, Stevens went on to say "John's next defeat is getting closer, they are beatable and Downing proved it last term." It is true that, whilst they are unbeaten, John's have had a relatively tough season, on more than one occasion allowing the crowd to expect an upset. With few younger players in their

squad too, next year is set to be even tougher.

At the other end of the table Girton beat Trinity 29-12 in a game which could save them from relegation. The home side scored five tries in a well-rounded performance, with Seb Graves grabbing two tries and the man of the match award. What makes Girton's win all the more impressive is that their inside centre was forced to spend ten minutes in the sin-bin. It's true that Trinity fans might have disagreed with the referee's decision to award one of the Girton tries but in the end seven points would not have made a difference.

The points from this match still leave Trinity just above Girton in the table, but both sides will need to endure a menacing sprint to the finish. They have both yet to play John's and while Trinity must face Jesus, Girton have the equally difficult task of taking on Downing. Division 1 will be the place to watch for some hard-fought games: the battle to stay out of the relegation zone is going to be a tough one.