Dons respond to prostitution report

» CUSU President calls national press coverage ‘ridiculous’

» Former prostitute: advert in local newspaper got me started

Katy Lee
News Editor

Varsity’s investigation last week into how far Cambridge students will go to make money has provoked a concerned response from the University and a storm of interest from the international press.

The investigation found that almost one in twenty Cambridge students write for Oxbridge essays, 520 of whom pay to participate in a website through which students offer dates for cash, and a very small group go much further, working as exotic dancers and prostitutes.

The story has received coverage from the BBC and national newspapers such as the Sun, the Telegraph and the Guardian, as well as newspapers from Italy, India and Mexico. A photograph of a scantily clad “vice girl”, with nothing but the Cambridge crest to preserve her modesty appeared alongside the Cambridge crest to preserve her modesty appeared alongside a sensationalised account on the Sun’s website.

The Cambridge Evening News has published extensive coverage over the past two days. One of the students profiled in the investigation told Varsity that it was after responding to an escort agency advert in the back of the CEN that she first got involved in prostitution. Despite Varsity’s repeated attempts to discover whether this claim could be true, the newspaper has refused to comment.

CUSU president Mark Fletcher is worried that the press have misunderstood the services offered by students working for Take Me To Dinner, formerly known as Oxbridge Escorts. “This has led to the ridiculous suggestion that hundreds of Cambridge students could be working as prostitutes. This is so far from the truth it is obscene.”

“We have no way of knowing whether various aspects of the article in Varsity are in fact true. The claim that ‘hundreds’ of students are involved is highly unlikely and the result of pure speculation. We are most concerned by the report and College Senior Tutors would do everything they could to give support to students well before any found themselves in such a situation.”

Oxbridge Essays claim that students pay hundreds of pounds for model answers which they then do not submit as their own work. We think that claim, along with similar claims made by other essay websites, is very surprising and would question its accuracy.

“The University and Colleges strongly discourage students from writing essays for companies such as Oxbridge Essays.”
Higher funding a ‘matter of urgency’

Richard cereal calls for more money for British graduate students

We must improve funding for UK postgraduate students as a matter of urgency,” she said.

She went on to suggest that an improvement to their rewards and career prospects would provide further incentives to British applicants. Such a change would be “important for the long term economic health of this country”, as well as for Cambridge University.

Richard also warned that “we must be alert to the danger of unintended consequences driving our UK undergraduate numbers down”, suggesting that tuition fees and inadequate government support could be discouraging British applicants to Cambridge at undergraduate level.

She emphasized that Cambridge should be a “magnet” for the best British students, as well as attracting the most talented young people from overseas.

Simon Ford, secretary of the Graduate Union, agreed that Cambridge has a responsibility as a British university to provide for British students.

He told Varsity that “increases in the pay scale of those taking up professional research positions” could provide an incentive to potential postgraduate students.
UK universities ‘failing to integrate foreign students’

» Report comes as Vice-Chancellor heads recruitment drive for international undergraduates

Camilla Temple
News Editor

The University has been forced to examine its attitude towards international students as a result of recent research highlighting the failure of British universities to help international students integrate with those from the UK.

Over 30,000 international students in Britain were questioned in the survey and their experiences were compared with those of 5,000 international students studying in Australia, the Netherlands, South Africa and the United States. Integration between international and home students was found to occur much more easily in these countries than in the UK.

UK universities fail to promote “mutual understanding and social interaction between UK and international students” according to Keith Herrmann, deputy chief executive for the Council for Industry and Higher Education, which commissioned the research.

Gillian Wallace, Cambridge University’s international officer, justifies the lack of specific welfare specifically for international students - who make up over a quarter of all students in the university - by claiming that “their welfare is not always separate from other forms of student welfare. The colleges and in particular the tutorial system are the main ways in which international students are supported.”

Wei Shen Aib, a Natural Science student at Queen’s, complained that international students “are left alone to handle the situation” and there was “not really” any help with adjusting to a new environment. He knew of few who simply “did not integrate” and relied on cultural societies to make friends of the same nationality.

The university’s report made over 25 different recommendations for improving the experience of international students. Problems highlighted in the report include students having to pay £1500 in fees the lack of specific welfare specifically for international students - who make up over a quarter of all students in the university - by claiming that “their welfare is not always separate from other forms of student welfare. The colleges and in particular the tutorial system are the main ways in which international students are supported.”

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To others, it’s calculating risk

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Shake. Stir. Stimulate.
The Cambridge Union
Don Air takes off

> New airship will take passengers from Oxford to Cambridge in under an hour

**ANGELA FANSHawe**

Planes were unveiled this week for an airship to transport passengers between Oxford and Cambridge.

It is hoped that the SkyCat hybrid air vehicle will be able to transport up to two coach loads of people between the cities in under one hour and at a cost of approximately £10 for a one way journey.

Gordon Taylor, of Hybrid Air Vehicles, feels the airship could fill a gap in the transport market by providing the first direct route between the cities since the “varsity line” trains closed over thirty years ago.

According to the company’s website, the craft combines “lighter-than-air airship technology and air cushioned hovercraft technology”.

This means that the SkyCat can land on a range of terrains, including snow and water. It is also an environmentally friendly mode of transport as it consumes just a small amount of diesel or biodiesel fuel.

Oxbridge students have expressed mixed opinions about the service. One student from St Hugh’s College, Oxford, told Varsity, “I don’t understand why you wouldn’t just use the train like everybody else. I guess I would think about using it. I think that the potential price is very good but it does sound a bit dangerous.”

But Mr Taylor is confident of the airship’s safety record. “Our teams have been working for more than 35 years on full-scale airships and nobody even sprained an ankle. It’s a very safe form of transportation,” he said.

Although the proposed model is still under development, a number of prototypes have already been flown successfully.

At the moment, funding remains the pressing issue. With an estimated cost of tens of millions pounds, Hybrid Air Vehicles needs investment for the project to be successful.

They are currently looking to obtain finance from the government, private institutions, and the universities of Oxford and Cambridge.

But a Cambridge spokesman said, “The University has not been approached by this company. We would need to see a detailed proposal with analysis of likely passengers take-up before we could comment further.”

The idea does seem popular in local Huntingdonshire, a district of Cambridgeshire which has redundant airbases that are potentially appropriate for the project.

Corinne Garbett, of Huntingdonshire District Council, expressed hope that the plans would have benefits for the local community.

“The manufacture of component parts for the airship industry would complement our current business sectors and provide high-value jobs for the district.”

Flying between Oxford and Cambridge is not a new idea. A commercial plane travelling between the two cities was proposed by the teenage entrepreneur Martin Halstead in 2005.

By 2006, the airline Sky Commerce had taken up the idea. The first service was cancelled due to lack of demand just two months after its 22-minute inaugural flight.

The proposals for the new airship are currently being developed by the company Hybrid Air Vehicles in Bedfordshire, but it may be up to three and a half years before it is ready for public use.

The company has yet to obtain sufficient funding and permission to use the relevant airspace.

John’s 80s ent axed after dessert debacle sours celebrations

**ALEX GLASNER**

St John’s freshers’ week was cut short after the cancellation of the main event. The night, which had a 1980s theme and was scheduled to take place on October 6, was supposed to mark the end of freshers’ week and the start of academic work.

The college Dean, Peter Linehan, is alleged to have cancelled it as a result of disorderly behaviour in the college.

It appears that the Dean’s attention had been drawn to students drinking from bottles in college corridors and taking part in the notorious “penning” rituals. The activity is familiar throughout the University but in its Johnian version a penny is dropped on a victim’s dessert, which must then be eaten without using their cutlery or hands. One fresher saw this as an unfair requirement and reported the incident to the Dean.

Linehan, a known disciplinarian, is understood to have called a meeting with the JCR at a time when several of their members had scheduled lectures. Angered that none of the committee attended, Linehan is understood to have cancelled the ent immediately. The Dean was not swayed by the JCR’s argument that a DJ had already been booked. It is not clear whether Fellows of St John’s College supported his decision. When asked why he had cancelled the ent, Linehan said that he could not “discuss disciplinary matters”.

In an email to Johnian undergraduates on the afternoon of the scheduled ent, St John’s JCR President Martin Kent informed students that the ent had been “canceled due to unforeseen circumstances”. Since then, the John’s JCR have erected a wall of silence, refusing to talk to our reporters.

Christ’s College also had an ent scheduled for the evening of October 6, at the Cambridge Union.

Many Johnians are reported to have joined this party spontaneously and in full 80s costume, action which the JCR did not sanction. Of equal surprise is the fact that the DJ booked for the John’s ent, DJ Munchie, turned up to the Union. Most students expressed relief that Christ’s had been planning a party on the same evening.

“We were just thankful for a place to go,” said one Johnian.

Opinion in the college was divided on the issue. One fresher, who asked to remain anonymous, described the move as a “ludicrous decision”. Some students have also privately criticized the decision to demand time out of the JCR’s academic timetable.

This is the first time in undergraduate memory that St John’s have been forced into the cancellation of an ent. Asked whether future events might suffer the same fate, Linehan stressed that “it has not proved necessary to do so before”.

**Access to The Other Place**

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Baylis: screen kids for trauma

EMMA INKESTER

A Cambridge academic has argued that children should be screened for traumas that could hold them back for life.

Dr Nick Baylis, co-director of Cambridge University’s Well-Being Institute, suggested that children should be tested once a year for “emotional shrapnel” in the same way that regular eye tests are administered.

Speaking to the Headmasters’ and Headmistresses’ conference in Bournemouh last week, Dr Baylis warned that traumatic incidents in early life could leave a “nasty dent” on children’s emotional repertoire. This could trigger negative emotional response patterns throughout life.

He joined to bereavement, anger or isolation as possible causes of future suffering, and insisted that special care must be taken to alleviate their effects.

As a solution, the academic suggested that primary and secondary schools set aside a day each year in which pupils undergo psychological testing for emotional traumas, with the eventual aim that “they spot for themselves when they’re trapped in an emotion”.

He assured delegates that the day would “pay for itself ten fold in terms of their public achievement and personal wellbeing”.

Baylis, who describes himself as a “well-being scientist”, told Varsity that his proposal is based on work he has done in both high security prisons and top public schools. “My work isn’t based on any particular study, it’s based on my experience as a professional in the field, of what might be going on in the lives of young adults and what might be helpful,” he said.

He stated that Britain is “very short of ideas” on how to help young people become able adults, untroubled by anxiety or addiction.

Baylis went on to argue that a “formal study of lifetimes” should be part of the national curriculum. He believes that the study of celebrities who have dealt with head-wounding successes would mean that pupils’ own lives could be informed by “what’s worked well for those who’ve gone before them”, enabling them to experience “joie de vivre” rather than simply “muddling through”.

But Baylis’ theories have met with scepticism from other Cambridge academics. Michael Lamb, head of social psychology and lecturer on childhood development, has expressed concern about the possible narrowness of Baylis’ suggestions.

He warned that children vary widely in their capacities to cope with experiences, and stressed the importance of recognizing the necessity of treating “individual vulnerabilities” with specialist care.

“I’m not sure that schools have the resources and expertise to do the kinds of ‘checks’ that are being suggested here,” Lamb said. “Instead, schools can and do play an important role as part of the ‘team around the child’ providing integrated multidisciplinary attention to children’s diverse needs.”

Professor Lamb cited the death of eight-year old Victoria Climbie in 2001 as a catalyst for increased emotional intervention in schools. The young girl died of abuse and neglect whilst living with her aunt, and an inquiry culled for much more stringent care to be taken by England’s teachers.

Baylis suggests that this care should now be extended using very specific measures and timescales.

“I challenge anyone to give me evidence that a widespread problem with unrecognized and untreated emotional traumas does not exist,” he said. The onus should be on schools and colleges to prove that they do not need to run the sorts of ubiquitous educational training days for emotional awareness that I would so dearly like to see trialed.”
Oxbridge plan nationwide ‘access bus’ tour

KATY LEE
News Editor

CUSU and the Oxford University Student Union are to join forces to encourage applicants from comprehensive schools to apply for Oxbridge.

CUSU and OUSU have ever worked together on a joint access operation. “We’ll be taking a bus of students from the two universities on tour, and we hope to answer questions about student life, applications, and finance,” says Charlotte Richer, CUSU access officer. “The aim is to reach students directly to break down the myths and the stereotypes surrounding Cambridge. CUSU felt that the project would have more impact if it was a joint scheme with Oxford – the problems facing the two universities are the same.”

The project will cost, but according to Richer OUSU are prepared to pay half of the bill. She hopes the project will promote greater cooperation between two universities with a long established rivalry. “Access isn’t a competition. In many respects we can achieve more by working together,” she told Varsity.

The advantage of having students from both universities is that there will be information about both of them available. It may be that the course they want to do is better at Oxford or at Cambridge. If you want to do a joint honours course, you would go for Oxford. If you want to do a general Natural Sciences degree, then Oxford might not be suitable for you.”

Richer has rejected claims that the initiative is a response to strong criticism of Oxford and Cambridge in the national media, after a report by the Sutton Trust revealed that a third of the universities’ students come from just 100 elite schools. “One of the frustrating things about the Sutton Report is that it suggested things that we’re already doing. It highlighted the need to focus on access, which is something that CUSU’s been doing for quite a few years now.”

Clare
Finalist gets an eyeful

The morning after a somewhat spirited evening spent with her boyfriend, one extremely anxious new female student hurriedly made her way to the college nurse with what one could only describe as an unusual eye complaint. During the course of the evening her rather hapless young man, slightly miss-time his release, aimed accurately into the ophthalmic area. A shriek of horror and pain ensued as our heroine’s vision was unexpectedly obscured. The nurse was reportedly highly sympathetic. She assured the young lady that, while some redness and discomfort may occur, what had entered her eye was most likely completely harmless - and had the added benefit of being rich in nutrients.

Trinity
A most unchristian boshing

A young lady of upstanding character and formerly unsavourable virtue took an unexpected and most regrettable moral tumble this week when she succumbed to the intoxicating fumes of alcohol. More than usually uninhibited, our protagonist was lured into further depravation by what can only be described as an opportunistic sconderul. Not only was her vow of premartial chastity overturned in the passion of the moment, but the entrance of her hitherto unfulfilled boyfriend put paid to any further pleasure. The jilted swain proceeded to beat the guilty rascal to a pretty pulp in recompense for his shock and dishonourable conduct. Good show.

On the outstanding art collections in the country

Mark Fisher, Britain's Best Museums and Galleries

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We Must Abolish Private Education

For all its eloquent turns of phrase and broad, literal vocabulary, Ed Cummings’ article on admissions (An Unsurprising Elite, 28th September) was intellectually lazy and conclusory.

As such, the article’s mismatch between its rich and dark content and its attempt to undermine its own argument: it proves that you can polish a turd, cannily with the help of a private education.

Cummings fatally confounds the ‘best schools’ with ‘the best students’. The mere fact of going to a very expensive school does not in itself confer merit. With sufficient help and coaching, even a mediocre student can achieve five As at A-level and summon the meretricious system by buying success. That’s unjust. A good education should be a right, not a very expensive privilege. We must abolish private education. Edward Malbry St John’s College

An Incomplete Document

The visit by Bjorn Lomborg, author of the ‘Skeptical Environnmentalist’ to the Union was interesting, though controversial.

One member of the audience asked why he had not mentioned the effect of global warming on agriculture and water supplies in his talk. Lomborg replied to this by saying he did not have time to address everything. He added that the growing population of the world would cause a water shortage anyway. Yet surely climate change will only make this worse?

Lomborg seemed pessimistic about ever preventing climate change. He stated that the Kyoto Protocol costs $180 Billion per year and will only delay global warming by 5 years. I found his use of economics confusing. How can you put a price on a human life in the future?

However, as well as his pessimism about preventing climate change, he seemed optimistic that global development and progress will generate enough wealth to solve all the problems caused by climate change. This poses the question; how will this development occur? Given that there is no ‘tipping point’ and the risk of positive feedback mechanisms caused by climate change. This poses the question; how will this development occur if there is no ‘tipping point’ and the risk of positive feedback mechanisms caused by climate change?

After Lomborg’s talk it struck me that he had not mentioned the idea of a climate ‘tipping point’ and the risk of positive feedback mechanisms caused by climate change. I had the opportunity to ask Lomborg after his talk why he had not mentioned this at all. His response was that he did not mention it as the science was not definite on this issue, but he did admit that it is likely such a ‘tipping point’ does exist. This struck me as a glaring omission from his argument.

Helena Wright Secretary, Cambridge People and Planet

Girton JCR Stands Strong

Please find below a list of the JCR Committee members which undersigned the following statement. The entire Committee has signed which clearly shows that the rumours about the JCR Committee threatening to step down are not true.

“I am not in anyway planning to step down from the JCR Committee and I support Karoline Klose as President of the JCR at Girton College.”


Karoline Klose
Girton JCR President
Letter of the week will receive a battle of wine from our friends at Cambridge Wine Merchants

CONFESS TO YOUR EXPERIENCE

Anything to declare? Sniffed some scandal? Post your secrets to us or email confess@varsity.co.uk All submissions remain totally anonymous
For years, Spanish art has been marginalised and left out of the textbooks. Marjorie Trusted defends a "repulsive" art of agony and ecstasy.

"Religious art in Spain was designed to appeal directly to the emotions."

Why is Spanish art still today marginalised and left out of the textbooks? Does it not figure at all in Spain has a peculiar style? There is no pre-twentieth-century Spanish sculpture that represent the Saviour and various saints in the most repulsive style?

In the National Gallery, the viewer is off his or her feet in front of Zurbaran’s St Francis or Berruguete’s great St Michael, both in the National Gallery, with their expressive emotions and dark dramatic intensity; Alonso Cano’s Vision of St John in the Wallace Collection, with its startling bright qualities and superb realism, and last but not least the magnificent and gigantic Valencian painted altarpiece dedicated to St George, and dating from the fourteenth century in the V&A. In addition many great Spanish sculptures are housed at the V&A, such as an extraordinary painted terracotta figure group by one of the few woman sculptors of the seventeenth century, Luisa de los Roldán. Now perhaps we can re-discover these important Spanish sculptors who had been brought up in a post-Reformation culture, where responding to such images was verging on idolatry.

Conversely, Italian art, which is always top of the tree in the study of art history and for tourists (whether today’s tripippers, or the Grand Tourists of the eighteenth century), may be Roman Catholic, but its style is usually far more classicising, the sculpture often white marble, rather than naturalistically-coloured wood, embellished with gilding. In one sense both the sculpture and painting are descendants from the art of the ancient Romans, more controlled and more consciously works of art, rather than devotional images. Most art-lovers make a point of visiting Italy, but Spain was always perceived as trickier, and was not part of the Grand Tour. The mere fact of having travelled at all in Spain has a peculiarity which is denied to the more hackneyed countries of Europe. So wrote the great writer and traveller in Spain, Richard Ford (1706-1858) in 1846. The practical and indeed political difficulties of visiting Spain could be offsetting. It was riven by civil wars during the nineteenth century, and this perceived general lawlessness and disorder made foreign visitors fear at best logistical problems, and at worst violent attacks by bandits. The British under Wellington had fought the Napoleonic troops occupying Spain and Portugal in the Peninsular War earlier on in the century, but in a sense that conflict merely confirmed the general British view that here was a country vulnerable to attack and civil mayhem. More recently the upheavals of the Spanish civil war of the 1890s, and the subsequent Fascist rule under General Franco meant that Spain remained beyond the pale for much of the last century.

For years, Spanish art has been marginalised and left out of the textbooks. Marjorie Trusted defends a "repulsive" art of agony and ecstasy.

The 2006 Velázquez exhibition at the National Gallery in London showed that Spanish art can be extremely popular in this country, and anyone remotely interested in painting finds the Prado one of the greatest treasure-houses in the world. It is almost always packed with visitors. Few however visit churches in Spain, except for Gaudí’s Sagrada Familia in Barcelona, or San Lorenzo el Esclavador, where the Habsburgs are buried, and where a magnificent altarpiece by Pompeo Leoni and others looms up within the great sixteenth-century interior. Perhaps now though the very characteristics of Spanish art which nineteenth-century observers found disquieting can be re-discovered. Many Spanish works of art which will sweep the receptive viewers off their feet are in London: Zurbarán’s St Francis or Berruguete’s great St Michael, both in the National Gallery, with their expressive emotions and dark dramatic intensity; Alonso Cano’s Vision of St John in the Wallace Collection, with its startling bright qualities and superb realism, and last but not least the magnificent and gigantic Valencian painted altarpiece dedicated to St George, and dating from the fourteenth century in the V&A. In addition many great Spanish sculptures are housed at the V&A, such as an extraordinary painted terracotta figure group by one of the few woman sculptors of the seventeenth century, Luisa de los Roldán. Now perhaps we can respond to emotion, drama and religious intensity without fear of being contaminated by Spanish tyranny, or Spanish madness. We can respond to colour and realism without being anxious that this will mean we don’t truly understand the Venus de Milo or the Belvedere Torso. Enjoy!

Marjorie Trusted is Senior Curator of Sculpture at the Victoria and Albert Museum.

"Perhaps now the very characteristics of Spanish art which nineteenth-century observers found so disquieting can be re-discovered."

"If what use to students?"
Supply-side narcotics
Dealing with the drugs trade has got to start at home

I'm confused. The ruling class is trying to tell me something, but I'm not sure what.

On the one hand, we're all meant to be terribly alone. Thatcher said that there is no such thing as society. Sarkozy says that the answer to your problems has nothing to do with the state. It's all about the individual.

On the other hand, there's a fundamental conflict of collective interest between those who work for wages, and those who pay them.

“We're all meant to be terribly alone.”

The good liberal citizen replies, “I trust me.” If you want anything, shut up and work for it. If you've got a problem, it's probably your own fault.

But there is another tendency in official discourse. The drug trade is not just a symptom of something else; it is the problem itself. The state should be doing something about it.

I remember having an acquaintance who was perfectly charming, but rather decorative in a library. I think he had “given up the glory of the animal” and the polish condensed into stodge.

Of course, I'm not saying we don't need to talk about the drugs trade. We have not talked since.

The Chartist Peter Bussey. Bussey, history – with which I am sure you are familiar – he had “given up the glory of the animal” and the polish condensed into stodge.

The state is not failing but tediousness. Implicitly, those who simply conform, declining to engage themselves. Yet their crime is not failure but tediousness.

I'm not sure whether it's fashionable to read Forster any more. A shame, because much of his brilliance, glee and outrageousness of days past have themselves been condensed into stodge.

You may wonder quite how the glory of the animal and the polished sophistication of an epigram snuggle together. When Forster used the phrase, he did not mean that Leonard Bast was unwire for no longer shitting in forests; he meant that any free spirit, any individuality, any of the qualities that stood him out of the ordinary, had been lost in a mire of unremitting dreariness. Implicity, those who simply conform, declining to probe and question, are not fulfilling themselves. Yet their crime is not failure but tediousness.

I remember having an acquaintance who was perfectly charming and rather decorative in a library. The state is not failing but tediousness.

I'm not sure what the moral of this is. Head calendar, perhaps. Definitely be stylish. Never trust a Chartist! But then again, it hardly matters: writing with a moral is hardly consistent with style over substance.
It is assumed in Britain that the state should subsidise higher education for all. However, this assumption is flawed. The state should only subsidise education based on merit and ability, not on financial need. This will lead to a more meritocratic system, which is desirable. The state should focus on providing opportunities for all, rather than subsidising education for those who can afford it. A free education is the only way to ensure that every citizen has the opportunity to achieve their full potential.
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Environmetal Sound

Bjorn Lomborg, the controversial author of “The Sceptical Environmentalist” who has denied the severity of global warming, talks to Hannah Price about Al Gore, global warming and charges of scientific dishonesty.

With both the climate and our politicians getting hotter under the collar, Bjorn Lomborg is telling us all firmly to “Cool It!” - as his new book is suggestively titled. Public focus on our precarious environment is fiercer than ever, but Lomborg warns that “a democracy where everybody is screaming means only the loudest people get heard, it does not mean the best arguments get heard.” It would be too easy to brand Lomborg as a “global warming sceptic”, one of those so vilified by Al Gore in his award-winning documentary “An Inconvenient Truth”, but speaking to the Dane shows that this is emphatically not the case. Whilst he firmly upholds that climate change is “real and man-made”, he articulately emphasises with heavily referenced statistics that “it’s often not the catastrophe it is made out to be”.

Continues on next page
Environmental sound... Continued from p17

At a talk last week organised by the Union and SciDoc, he even applauded Gore for bringing the matter to the attention of policy-makers. He does assert, however, that “we need to find much smarter ways to deal with climate change”. Problems arise because cutting carbon emissions makes “us all feel good, warm and fuzzy inside”, but in reality the strategy is “fairly costly and does very little real good”. It is a controversial stance, but then again Lomborg is no stranger to the heated arena of environmental policy. After an academic career as a social scientist, rather than a natural environmentalist, he found fame and controversy following the publication of his book “The Skeptical Environmentalist”, in which he claimed that the popular panic about global warming was massively exaggerated. In the wake of the book’s 2004 publication and wide media coverage he was both unsuccessfully investigated for scientific dishonesty and also named as one of the “100 people who shape our lives” by Time magazine. As well as jetting around the world (and Cambridge) to promote his new book, he runs the Copenhagen Consensus; a group of top economists who meet to pragmatically analyse solutions to global problems. Rather surprisingly, their last deliberations showed we would get greater value for money by tackling HIV AIDS and malnutrition than climate change, a conclusion still strongly supported by Lomborg today.

Reform of global warming policy is necessary because, as Lomborg vividly paints it, we are stuck between two distinct political scenarios. In one, “the George Bush scenario”, we “focus on cutting CO2 and don’t care very much about the environment”. In the other, “the Al Gore strategy”, we are going “to be more and more concerned about the environment” but also consequently much less rich, having spent $180 billion cutting carbon emissions. He argues that there is virtually no difference in their actual effect on our environment. In the former, we can hope that renewable energy use will go “up to 14% instead of 13%” of our total energy use by 2030, while in the latter it “would go all the way up to ... 16%”. For this reason, Lomborg is trying to provide “smart strategies” to deal with global warming, such as promoting very long-term investment in the “research and development in non-carbon emitting technologies”. The economic focus of his arguments is what has made him so prominent, especially since government policy in Europe and the US has begun to shift towards long-term, financially prosperous means of climate preservation.

Lomborg strongly states that “quite frankly we have got to realise that most things we can’t do very much about” and that “not everyone should be looking into (climate change)”. It is news that will be unwelcome to those increasing numbers eagerly planting trees and recycling their household waste, but Lomborg reiterates that tackling global warming effectively relies on policy-makers rather than the public and “we should make our society such that people do what is smart but they don’t actually have to consider it”. For instance, he says “I don’t have a car. I have never owned a car, but I live in a country where you have a 180% tax on cars.” It is a clear price incentive to get off the road. He admits “I am actually vegetarian, which means I emit much less CO2 but this is because of moral reasons - because I don’t want to kill animals.” When confronted with people proud of being carbon neutral, he likes to retort “well, I have saved 1000 people from malaria”, insisting, perhaps a bit smugly, that “somehow I would actually argue that is a lot better”. His message to all of us is similarly pragmatic; you can “change your light bulbs, it’s not going to save the world”. His message has also often been obscured by invasive and by past claims of scientific dishonesty. “No one would ever call me names,” he says “I think if we had a polite conversation about this and if we all recognised that we were trying to make a good argument, people would believe me very differently.” As it is, he coolly accepts that global warming is such an “emotionally charged argument” that personal attacks are part of the package. In his response he acknowledges that there is “no such thing as a true number” and that of course I would be very unlikely that I would be all right and they would be all wrong. But if not sure, but I hope at least it could be argued that I am a guy who tries to bring a smarter sense of our conversation to the table.”

At the moment, Lomborg argues that policy is not only “pushing people to do something that is costly and has relatively little benefit very far down the road” but has been promising much more than it can deliver. His suggestions will fare much better, he claims, but in order to explore them fully, we first “need democracies dependent on consideration, not screaming”. And regardless of who is “right”, it is difficult to argue that Lomborg’s meticulous, statistically-based take on environmental issues can do harm to the quality of the debate. As he rather sensibly concludes, “if this is really a century-long problem, it is unlikely we are going to make good judgements with panic”. Perhaps it really is time to “cool it”. 

Statistic of the week

The Fresher Lubricant Ice-Rink

I suspect not, but I rather hope that Cambridge is unique in its method of welcoming new students with complimentary party bags of condoms and lubricant. It is not quite like anything more likely to make one want to run off and shag, unprotected, everything breathing than being handed a bag of condoms packed in patronising guff about ‘responsibility’ and ‘disease’. Particularly if it is handed out by some ropey-looking do-gooding no-hoper who is quite blantly in need of an unprotected shag or two herself (don’t tut, it’s always a girl). But whatever your views on sexual health, you have to concede that lube is a bit of an odd product. It seems to have been designed purely to encourage deviancy – “everything about it screams ‘Your body doesn’t naturally facilitate what you have in mind!’” That said, on the encouragement of the late Mrs Dangerhands I myself stretched (and apt) the relationship between my body and the Sky+ remote to a much better use, namely the construction of the world’s first skate-free ice rink. Let’s say there’s 6000 fresher, each given 15ml of the stuff. That would give you about 2mm of lube all over the floor, you get a wonderful 45 square metre ice rink, with no need for ice (hence environmentally friendly), no need for skates (hence safer) and no need for any other methods of fresher integration. You heard it here first.

Profile of the Week

Charles Marshall

2nd Year Historian, St. John’s College

Friend count: S73

Embarassing wall post: Did you bring me back a little black baby? (Duncan McCombe)

Embarassing photo:

Lamefactor: 10

Interests: Anything, Nothing, Brooding, Fetishes, Make Believe, Shipping Forecast

Harry Potter

House: Gryffindor

Religious Views: Devout Roman Catholic

Al Gore has been an outspoken critic of Lomborg’s theories

happens. As a retiree, I spend most of my time with the local women’s group in the morning and the local men’s group in the afternoon. We have a good time, and we’re happy to be able to make a positive difference in the community.
This is You

**Competitive Drinker**

Banter (capital B)

63rd (4th) VK apple of the night, mate

"Chew it, fresher"

**“Ironic” Nazi salute**

The wounds of failed lungs

Vomit left from initiation

Penis, flapping gently amidst spilt kebab lettuce

** Embarrassing formal footwear from school days**

Girl (comatose) you're off to “score” with

**Dignity**

**Going Up Going Down**

**Men**

- Ali G was right about us all along. And now his cousin has proved absolutely indefatigably undeniably true.
- Evidence that men are better than women at activities like furniture flat-pack construction, science and thinking.

**Poverty**

- Being a student’s not so bad after all. Rolling crap fags, drinking cheap cider. Like being a gypsy, only legislated and subsidised by the government.

**Radiohead**

New album from the world’s best band, pay as much as you want! Er, that’ll be nothing then.

**800 glorious years**

- The Sun: Former Cambridge Students include Prince Charles, Mummy movie star Rachel Weisz, Blue Peter host Konnie Huq and Countdown’s Carol Vorderman. I reckon Isaac Newton must have just missed out.

**Undergraduatetelly**

We watch TV, so you don’t have to.

I don’t say this lightly – indeed I rarely say anything lightly; the future Mrs Reicher doesn’t like it (she claims that constant frippery "puts her off her stride"; whatever this "stride" is - I’ve never seen it, although we haven’t shared a bed in over a month anyway thanks to an operation she had on a nasty hernia) but the time has come to tackle the game show.

It was always there, lurking at the back of my mind, as I expect it was yours too, nagging away like the last pitta that nobody will eat, or my aunt Patricia who has never been married (though you’d have thought four children might testify otherwise). Britain has been responsible for some pretty curious cultural decisions over the years - Australia springs to mind, together with Hull, the Natwest Tower, Queen, The Queen, JMW Turner, William Hague, Kelly Osbourne, Genghis Khan (not strictly British) and Sir Trevor MacDonald. A pretty stonking list of naughtiness, I think we can agree, even if you’re one of those people who will watch the "Mirror Pride of Britain Awards" (with Jude Law) and cry for any reason other than shame at being born within the last twenty-five years.

But nothing on that list, remarkable though it is, comes close to its comedy understatement of human achievement to the audacious, jaw-slaickering world of televised trivia. It is a murky world, in which no contestant is too stupid, no prize too demeaning, and no host too speedy to invite suspicions of deviancy. A world unto its own, you might well say, in which for half an hour the values of human civilisation are distilled diminished and inverted into an easily digestible slot (a bit like a walk to the Grafton centre, in that regard).

Although to be fair, even within the broad palette of the genre, some colours are duller than others, with Mastermind squashing proudly stop the pile, weeing casually down into the open mouths of the likes of ITV Play (with Brian Dowling), a programme which was so dangerously moronic, even for the morons, that it actually had to be withdrawn from service, just on the offchance that somebody watching learnt something and promptly died, in scenes eerily reminiscent of the 19th century sugar crisis.

"Ok, Ricky from Wolverhampton, here’s the question – does a diet of Skol Super, Mayfair and old betting slips make you a) clever and sexy, b) ugly but wealthy, or c) a bit dead?" Pause.

"Oh no, Ricky, I’m afraid that’s the wrong answer, call again!" And the worst thing is that you know they will. And these are the games of shift, bear in mind – we haven’t even approached the epic, art-house heights of the games of chance. The Price is Right, anyone? Wheel of Fortune? Programmes presented by syndicate of plastincine paedophiles, with wax in their hair and their dignity a long, long way behind them. I mean come on - the last civilisation to use a gigantic rotating wheel to decide anything where the Sumerians, BC, and even they could probably get at least Stephen Fry to do the spinning. Perhaps there’s a case for some government intervention. I mean on the one hand I’m always delighted to watch people having a wrestle in the studio at the bottom of the gene pool, but on the other hand the task of being your erstwhile television correspondent is made measurably harder when you perpetually have to run the risk of your brain turning to jelly and running out of your ears, forcing you to degrade and take up Theology (Part II), which would be an outcome that nobody wants (least of all the future Mrs Reicher, who has threatened not to come on a mini-break to Bruges with me unless I get at least 66)

Game shows are hard to describe because they work against your brain on such a plethora of levels simultaneously. So, watch, and then jump off a house.

John Reicher
Bookworm
Farewell to the uncool geek.

Glasses all from Optical Express: Bulgari £140, Prada £170, Gucci £150, Guess £120 (from left). Black hat stylist's own, 1940s cherry hat £75 Boudoir Femme. Shoes all from TopShop: Silver lace-ups £40, Chocolate flats £45, Leopard print buckle shoe £55, Gold trainers £65. Gloves from Boudoir Femme.
Bookworms

Farewell to the uncool geek. Say hello to geek chic.

Hey presto, the worm has turned.

In a season defied by smartance threshold for mistakes). (and you have a very low-tolerance threshold for mistakes).

Marc Jacobs’s winter collection is all about classic prim, very lady-like, dark hats with a splash of colour (the kind of thing you see in the window of Sally Ann) which transform what would otherwise be quite boring dark suits, while Dior’s hats are crazy, often playful nineteen forties style numbers, worn with long, loud evening gloves. These transform what would otherwise be quite boring dark suits, while Dior’s hats are crazy, Marc Jacobs’s winter collection is all about classic prim, very lady-like, dark hats

But wait a minute. Something’s happening to the shapeless coat and the geeky look. Suddenly it’s de rigueur, the height of cool, the new take on couture, the sickest, the nangies, the heaviest look on the thoroughfares of The Ridge in October 2007. So it’s move over designer babies—time to visit the UL and take a leaf out of your nerdy sisters’ books.

There was a time, not so very long ago, when the good student looked … well, stodgy. You know the kind of thing: pale face, nerdy specs, shapeless coat, and who knows what went on under the coat? These lovely worms who rarely crawled up into the light to view the landscape were thrown into sharp relief by those glamorous creaturis whose shine and sparkle took them everywhere except the library.

Virgo

The smock-and-leggings disaster this summer was perfect for you. Earthily, quick and straightforward, it was hard to go wrong (and you have a very low-tolerance threshold for mistakes). In a season defined by smart

Leo

Ruled by the sun, you are ablaze with colour this winter. You yearn to turn find that guiding light, inquisitiveness and vitality, inquisitiveness and vitality, inquisitiveness and vitality, inquisitiveness and vitality. (it’s less shocking then you’d imagine). Your time is coming, much to the dismay of others, and this coming summer is a Romantic epic that is well-worth anticipating.

Cancer

Being the nurturing style, you will want to be out supporting your friends this term; whether this means holding their hair back for them in Cindy’s loss or having tea-breaks in the UL. Tailoring can constrain you in this, and a fluid, trailing sweater or cardigan on the barely-approachable Olympus will let you float through this term.

Sagittarius

You may be magnetic, elusive, sexy and determined; but this season everyone’s going for subtlety. This means you’re left out in the cold. However, good grooming and classic leather brogues will last you well into your 30s, when your style will blossom into the black orchid everyone knows you’re clutching shut.

Scorpio

You may be magnetic, elusive, sexy and determined; but this season everyone’s going for subtlety. This means you’re left out in the cold. However, good grooming and classic leather brogues will last you well into your 30s, when your style will blossom into the black orchid everyone knows you’re clutching shut.

Taurus

Hard-headed and intuitive, Taureans are better off using their under-estimated reasoning powers as a coherent whole. Go for a Jil Sander-like severity and velvet you risk alienating your companions. Try a Christo-like severity and velvet you risk alienating your companions. Try a Christo-like severity and velvet you risk alienating your companions. Try a Christo-like severity and velvet you risk alienating your companions.

Aquarius

Tailoring seems staid to you. You are on a high with techno-fabrics, and find your kicks at Marni, where smock dresses have a plastic sheen that will filter down to the high street with a more sporty tone. You’ll favour stripped-down accessories and layer cheap t-shirts over appropriate side of shear will let you float through this term.

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Aries

Your style is brisk and uncompromising. In a season inked in black, you shrewdly decided to use colourful accents to subdue austerity. Giambattista Valli’s red statement skirt and black cashmere jumper are your guiding lights.

Rip what you sew

Benj Ohad Seidler

Remarking that one should dress for one’s age, shape or situation in life is a hackneyed adage that rings shrill from the mouths of such ‘style-oracles’ as Trinny and Susannah. Forget about conventional sartorial rules and shroud yourself in the fabric of your character. If the night adorns itself with its stars then so can you, with this week’s fashion horoscope.

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Gemini

Vitality, inquisitiveness and good communication skills mean you are one of the few signs ready to tackle volume and tailoring this season. Try shopping in places like Debenhams to find an edge of unreliability.

Libra

People see you as elegant and most definitely a thinker, so you’re more attractive for your ideas than their execution. You like to use your mind to tackle problems, and you’re one of the few signs ready to tackle volume and tailoring this season. Try shopping in places like Debenhams to find an edge of unreliability.

Scorpio

You may be magnetic, elusive, sexy and determined; but this season everyone’s going for subtlety. This means you’re left out in the cold. However, good grooming and classic leather brogues will last you well into your 30s, when your style will blossom into the black orchid everyone knows you’re clutching shut.

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Leo

Ruled by the sun, you are ablaze with colour this winter. You yearn to turn find that organized, cheerful character that’s had a bit of a discon- certing summer. Dior’s merry Parisian romp should give you guidance on how to embellish primly and look like the lady or gentleman you know you are.
I really love my college, but...

We all know about the Tompkins table, but which is the college that Cambridge actually thinks is the best? Our team of intrepid reporters set out to ask students one simple question - which is the college, other than your own, that you would most like to be at, and why? The results make for intriguing and sometimes surprising reading. Words by Ed Cumming, almost all of the work by Nicola Hale. This is the inaugural Cumming Count.

The Dining Room, with Tom Evans
Le Fleur

There has been an awful lot of coverage of the Tompkins table this year. There always is, but it’s never really very interesting, because it has never been clear what it actually tells us about college life. People have always claimed that there is a top three, somewhere, but if there is, it’s never been clear why.

It gives a certain reputation - certainly - most people now know that Emmanuel is good academically. But despite the fall from grace this year, most would also still argue that Caius is strong in that area. Despite coming a long way down the overall list, Clare has come back fast. It was good to see the sea bass well-cooked and the cabbage - too often a vegetable with the sea bass - cooked perfectly. Adrian can read Latin. It follows naturally that all colleges are not created equal. Some are good for sports, some for history, some for music, some for teaching. But these late late times, and previous lack of form, mean that the moment’s over for the inaugural Cumming Count. Will it be good for teaching? Of the colleges we’ve covered, the one that we think was the overall winner with the least amount of competition was not the Cumming. Perhaps the winners will come in the columns to come.

In the other starter, the grapefruit was unmissable, but the fish was left to win. It was good to see the lamb well with the smoked salmon. It was good to see the fruit and pistachio were singed in the oven. In the main course, the Gambas al ajillo were anything but their usual, and opened in the mouth. But nobody ever died. We were all very pleased with said chat. It was good to see the girl who said that to us seemed very pleased with said chat. It was all very funny to watch.

The laminate table at which we were seated was exposed and pubby and, incidentally, high enough to be a mountaineer. Looking at our table, I recall that there was a mezzanine in the room, with a door leading to the grounds. The hearse among us would play a tune called ‘Shanmung’, which involved jumping from the mezzanine into a side that someone had found in a skip outside. The greatest threat was the flies, but there were many. The greatest threat was the flies, but there were many. Because it would be funny to do something silly they closed all the windows. But we couldn’t do that, so we just went out and asked 110 random people one simple question: ‘Aside from your own, which college would you most like to be at, and why?’

The results put paid to the notion that ‘that college’ is good for sports, and ‘that college’ is good for history. It’s not a cut and dried answer, but it’s a good question, and one which the University authorities might be locally in wont.

And then, the bin. Colleges which didn’t get a single vote. Take a bow...
Eco ways

Allegedly the environment is in trouble. But regardless of whether you are for or against global warming, is there anything that we, as hapless and largely incompetent students, can actually do about it? **Hattie Middleditch** tried to spend a day as eco-friendly as possible...

I woke to my solar powered alarm clock early, because that’s what eco-warriors wake, before casually throwing on a seasall’ organic cotton v-neck and skirt. These “bright and breezy”(whatever that means) basics, as advertised on the “seasall website”, are 100% organic cotton. Who knew fashion could be both stylish and ethical?

I was also very lucky that Cambridge is so well-suited to walking. A pedestrianised centre means that cycling or walking to lectures is virtually obligatory. I grabbed a fair-trade frappe for breakfast and sauntered on smugly to the Sidgwick site, clutching my pad of recycled paper and pencil (available from the Green stationary company) in hand. Mobiles were banned, although by the end of the day times a little hygiene must be sacrificed for the cause, I have to confess my green day was really more convenient.

Out in town there were fewer amusing things to be done to abuse the environment, although I took a fair amount of glee from picking up an entirely full box of recyclable glass and putting it into a conventional bin, just because I could. The gear was fairly unpleasant, but after a while I was able to sleep from the pangs of soyainduced hunger stabbing at my belly.

For me it was a bridge too far – it is no way to spend a day, let alone a life, continually worrying about whether or not your shoes are made out of hemp or your donuts are carbon neutral. But similarly, if you care at all you ought to pay a fixed kitchen fee, then don’t go to your own hall, and pay a fixed kitchen fee, then the wasted food constitutes an equally appalling environmental crime.

The brainwashing has worked, entertainingly, but after a while I was able to sleep from the pangs of soyainduced hunger stabbing at my belly. I thought about the greenest thing you could do in Cambridge, and concluded that a protest at Stansted was probably the way to go. It’s only an ambitious cycle-ride away, and by chaining yourself to the runway (how do people do that, exactly?) just think of the horde of eager holiday-makers you could delay. And a stroll in incarcarnation, as well as being in itself very green – you don’t consume much, I’m told – would also help to harass Stelios from his plans to turn the world orange.

So there it is; a brief in-sight into what a green day in Cambridge is like for the average student. While I’m all for the cause, I have to confess my green day was really pretty boring. It’s a shame – it oughtn’t be the case, but constantly thinking about the environment takes the edge off more things than you’d imagine. I’m not the only one – there must be hundreds out there eager to do their bit, but only when it becomes a tad more convenient.

**Hattie Middleditch**

...while **Ted Decomines** attempted exactly the opposite.

Ever mindful of the task in hand I actually began the previous night. Before I slept I did a round of the flat, turning on all radiators, hobs, micro-waves, Toasters and lights, while leaving the taps running (hot and cold), the fridge and windows wide open.

All of this served to get me off to a flying start even before I woke up, by which time the kitchen was an odd mixture of hot, cold and radiation. Still, I was wrecking the environment, and that was what mattered.

It was only really gesture politics, but I also smoked more or less perpetually from dawn until dusk, which was even more unpleasant than you’d imagine it to be (you have no idea how demoralising it is to smoke whilst brushing your teeth).

After a breakfast of Japanese import-museli, and some tea which I made (boiling a full kettle to do so), allowed to cool and then warmed again in the microwave, it was time for lectures.

My rooms in King’s are too far from the Sigwick Site, but if you’re destroying the world, you want to do it in style. So I booked a taxi, and then another one, to take my books. They both stood waiting outside, engines running, for quite a while before I emerged, wearing head-to-toe Nike it is to smoke whilst brushing your teeth).

“*I booked a taxi, and then another one, to take my books. They both stood waiting outside, engines running, for quite a while before I emerged, wearing head-to-toe Nike*”

Ted Decomines

Ted Decomines

Ted Decomines

Ted Decomines
Jossie Clayton talks to legendary British actor Jim Broadbent about portraying terminal illness on the big screen, the Harry Potter “constitution” and how he plans to grow old profitably.

B

efore I met with Jim Broadbent, I asked a few people what came to mind when they considered him as an actor. The responses were associated with a tellingly varied set of films. Some friends were delighted at the prospect of discovering insiders’ secrets about Bridget Jones and Moulin Rouge!, while others cited Iris as one of the most poignant films ever made and many mentioned The Borrowers as their favourite childhood film. I could go on to mention Gangs of New York, a short role in Only Fools and Horses (he turned down the part of Del Boy) and Lord Langford but I think the point is clear: Broadbent is an actor who has based the success of his entire career on his diversity and his ability to bring something new to each script.

“I like the unpredictability (of acting),” he tells me, and it turns out that it’s a job that suits his “very low boredom threshold” perfectly. I wondered whether he can even call it work and the answer was “no, because it’s a game, really, not a job.” The original “perilous profession”, so called because of its inevitably short contracts, drama offers the type of lifestyle where “your whole world can change” according to what project is round the corner. Such a nomadic and unstable interpretation of Broadbent’s “hobby” is very different from the impression I got of the man himself. He is quieter and more measured than I had thought such an influential actor on screen could be in real life, proving that perhaps art can only mimic life to a certain extent. Across our coffee table (he insisted on buying the tea), I realised that it is precisely this reservation, humour and modesty that have earned him the longevity which many in such a fickle industry can only dream of.

Broadbent’s involvement with any production, whether it be on the TV, stage, radio, big screen or in his own writing, rests almost entirely on the extent to which he is drawn in by a script. His latest film, And When Did You Last See Your Father?, offers what death-bed scene might bring another Oscar to Broadbent’s already drooping shelf. It is a wonder that the prospect of awards, glamour and all of the glittering hype that surround such performances has yet to go to his head. “Once you’ve had a couple (of awards) you sort of take it with a pinch of salt and you know that it’s not the be-all and end-all. On the whole it’s not a particularly healthy state of affairs but it is a way of getting involved and getting the films to be seen.” The many awards that Iris received did exactly this, and it is now used to help carers get a clearer idea of what coping with Alzheimer’s is like.

Though the fame game therefore plays no major part in Broadbent’s determination to play new and more challenging roles, his new appointment as Horace Slughorn and an upcoming involvement in the latest Indiana Jones film prove his compatibility with multi-million pound projects. He is thrilled to be joining the “very commercial” machine that perhaps he wasn’t sure he could come up with really. What if you’ve got any choice in the matter, really. It’s not 9-5 and I’ve been very lucky but most actors spend a lot of the time not working. So if you’ve got any options, take them!” It has in many ways been a blessing that the “wise people at drama school” were right about the fact that Broadbent would only come into this icon of British cinema? I am once again greeted with the longevity which many in the industry, for whom he admits it is a lot tougher, this should garner more and more work as he gets older and it is with a dry wit that he considers “every falling hair as another casting opportunity.”

So aside from some fortune-bringing booking, what next for this icon of British cinema? I am once again greeted with patient humility: “I think I’ll wait and see what other people come up with really. What other people come up with is generally more interesting than I do.” For once, it is impossible to believe him.

Jim Broadbent: Filmography

1997: The Borrowers
1998: Little Voice
1999: Topsy-Turvy
2001: Bridget Jones’ Diary
2002: Moulin Rouge!
2003: Gangs of New York
2005: Robots (voice)
2006: Longford
2007: Art School Confidential
2008: Dirty Tricks

1999: The Chronicles of Narnia: The Lion, The Witch and the Wardrobe
2003: Bright Young Things
2004: Vanity Fair
2006: Longford
2007: Art School Confidential
2008: Dirty Tricks

1999: Indiana Jones and the Kingdom of the Crystal Skull
2004: Harry Potter and the Half-Blood Prince

Jim Broadbent: Filmography

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2008: Dirty Tricks

1999: Indiana Jones and the Kingdom of the Crystal Skull
2004: Harry Potter and the Half-Blood Prince
Oh, we do like to be

**Josh Farrington** and **Verity Simpson** debate the pros and cons of the

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**Track: The Model**

**Lost on:** Neon Lights, Computer Love

**Artist:** Kraftwerk

Yes. Not once, but twice did German man-machines Kraftwerk give away one of their most distinctive songs as a B-side to a far inferior A-side. Showing a distinctive pop-nous, they were right about everything.

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**Track: Unchained Melody**

**Lost on:** Hung On You

**Artist:** The Righteous Brothers

Yes I know, I hate this soulless dirge too, but it’s impossible to deny its commercial success. Number one in the British charts by four different artists (Jimmy Young, The Righteous Brothers, Robson & Jerome, and Gareth Gates), and reputedly Simon Cowell’s favourite song, it was considered so boring during the Righteous Brothers’ recording that one of them (Bill Medley) isn’t even singing on it. Yet somehow, radio DJs saw through the lack of verse, chorus, or pleasant tune, and recognised an unlikely pop behemoth beneath – playing it over its now forgotten A-side, Hung on You.

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**Track: Bigger Boys And Stolen Sweethearts**

**Lost on:** I Bet That You Look Good On The Dancefloor

**Artist:** Arctic Monkeys

It is a truth universally acknowledged that a girl will always choose a man who is bigger and richer than you. It’s this philosophical mantra that inspires this bittersweet ode from the stinging pen of Alex Turner. Back in the days before waves of unremitting scenester backlash drowned their every offering, we shouldn’t forget is how good these early singles (Fake Tales of San Francisco et al) were, and how strong the B-sides they backed them up with were as well. All that hype happened for a reason, and this was why.

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**Track: Acquiesce**

**Lost on:** Some Might Say

**Artist:** Oasis

It was quite a shock to realise that the proto-human Mancunians Noel and Liam Gallagher knew a word as long as acquiesce. In fact, they didn’t know what it meant, as they later admitted. Despite this, the song was an absolute cracker. Found as a bonus on the 12-inch release of Some Might Say (not even the conventional single or casseken), this song proved their God-given (or perhaps chemically-induced) confidence, chucking away songs with casual abandon, only to be found years later in pride of place on B-Sides compilation The Masterplan and contract fulfilling Best Of, Stop the Clocks.

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B-Side the A-Side

B-side, while Varsity picks the best of the bunch

I’m not ashamed of my first single. It was the Manic Street Preachers. If You Tolerate This, Then Your Children Will Be Next. Okay, not their best, but I can honestly say that I have no recollection of its B-side. I didn’t listen to them then, and I certainly don’t listen to them now. The CD B-side is dead, and its ashes have been scattered over iTunes, where a phoenix has risen from them to take on the form of a sort of ‘pick and mix’ attitude to the purchase of music. You hear a single somewhere, and if you like it enough you buy it on iTunes (or you download it from your music savvy friend) and that’s it. That’s why so many B-sides that were actually worth listening to passed under the radar and were, at first, wasted. And why should mp3s and downloads be condemned and blamed for the death of the B-side? If it’s such a good song, release it as an mp3 and watch the sales fly in. If people can listen to 30 seconds of an excellent track, which may not have had exposure on a single CD, they’re more likely to buy it. Well, thank god these ten B-sides were saved from the reject pile. In many cases, they proved themselves superior to their A-sides and became classics. And you can buy them on iTunes too.

**Track:** Queen Bitch  
**Lost on:** Rebel Rebel  
**Artist:** David Bowie

Even if you claim to dislike David Bowie, on account of being a little bit scared of his weirdness (it’s alright, everyone else feels this too), you can’t claim not to like this track. If you do, you’ll be lying in the face of well, pretty much every respected music opinion, ever. Written for Lou Reed and the Velvet Underground, it has been covered no fewer than ten times, by artists varying from Seu Jorge to the Arcade Fire. If nothing else, the title should appeal.

**Track:** Maggie May  
**Lost on:** Reason to Believe  
**Artist:** Rod Stewart

It didn’t take long for radio DJs and fans to realise the great gruff Rod’s mistake and get the ludicrous listings of this single reversed. But despite this oversight, the ballad of the hooker with the heart of gold had already snuck into the British charts. Now it’s a staple of karaoke, school discos, and even inspired a fantastic filthy short story by legendary music writer Lester Bangs – not bad for a B-side then.

**Track:** How Soon is Now?  
**Lost on:** William, It Was Really Nothing  
**Artist:** The Smiths

One of the more surprising entries to the B-sides list, this one. After all, how could How Soon Is Now? The Smiths’ signature song, be used only as a B-side, to William It Was Really Nothing of all things? Thankfully, Morrissey and co soon realised the error of their ways, and Johnny Marr’s experimental guitar workout (and firm fan favourite) became an A-side in its own right a year later. How smart was that? Oh, it was really nothing. I’ll stop now.

**Track:** Eleanor Rigby  
**Lost on:** Yellow Submarine  
**Artist:** The Beatles

Well, we couldn’t not include at least one Beatles song, could we? Of course, any band who produces work as consistently good as The Beatles couldn’t avoid having a clutch of nigh-on-perfect B-sides, but this is the pick of the bunch (some might say Rain, but this is better). Later included on Sgt. Pepper’s Lonely Hearts Club Band, it’s instantly recognisable, and infinitely brilliant. Bigger than Jesus, and definitely better with a piano and a handful of chords.

**Track:** Talk Show Host  
**Lost on:** Street Spirit (Fade Out)  
**Artist:** Radiohead

A classic by anyone’s standard, the fact that this repetitive, atmospheric haunt was used up as the second B-side to Radiohead’s equally brilliant hymn to existential despair, Street Spirit (Fade Out), shows that the mighty Radiohead have talent and tunes to spare. Nagging away on the soundtrack of Baz Luhrmann’s Romeo+Juliet, you might not know what it is, but you will know it instinctively as the background music to pain and disaster.
You can buy Radiohead’s new album at whatever price you think it’s worth, whether it’s a tenner, 2p or nothing at all. Ed Cumming explains why they may still be set to make a killing.

The news that Radiohead are planning to release new album In Rainbows on the internet, charging people as much as they are willing to pay, has been seen as an act of career suicide. But a quick look at the facts shows that all is not entirely as it appears. Although it seems like they might not make any money from the release, once you look at the numbers it becomes apparent that they might well stand to do better from this potentially “free” release than if they put the album out on a conventional CD.

A survey by the NME last week suggested that fans were, on average, prepared to spend about £5 on the new Radiohead CD. This doesn’t sound unreasonable. It is less than the price of an album on iTunes, and it’s roughly half to a third of the price people would spend on a physical release CD in a shop. When people are asked to name a perceived “fair” cost for an already-priced album, a third is often the chosen value.

People’s willingness to pay might make more sense, were it not for the confusion in our heads about the costs of making a CD versus those of releasing an album online. According to the Almighty Institute of Music Retail, a research group, a conventional CD costs approximately £3.60 to manufacture, distribute and put in a shop. These expenses explain why it’s cheaper to buy music from an internet site like iTunes.

Radiohead, however, have gone even further in cutting the costs involved. As one of the world’s biggest acts, they scarcely need to pay for advertising, and indeed any such expenses they might have incurred have been entirely eliminated by the media attention surrounding the new pricing (all publicity is good publicity after all). By releasing through their own website they also avoid incurring costs from iTunes (or whoever), and after separating from former label Parlophone, there are no pesky record-label overheads either.

Though people might be paying less than they would have done otherwise, every penny will go to the band. You could argue that this is just how it should be, but that would do a disservice to the labels and promoters, who incur great expenses nurturing new artists, the majority of which never makes it to Radiohead’s level, or even to iTunes. A handful of bands at the very top subsidise this industry — it might not be fair on them, but then again Radiohead would never have reached where they are now had someone not been prepared to take a financial risk on them earlier.

Whilst it’s admirable to allow punters to pay what they think the music is worth, there’s a case to be made that Radiohead’s approach is on slightly questionable grounds. This in itself would matter less had Radiohead not made it so clear that they are an ethically minded, responsible group with their previous commitment to charitable causes. Revolutions, no matter how well intentioned, always risk causing upset in areas that were never considered by the original plotters. In this case, what might appear as a blast of egalitarian self-sacrifice may eventually provide a deadly blow for some of the grass-roots bands who will never survive without the benefit of the label system, and who could never self-promote in the way Radiohead could. It might perhaps be better to charge a fair price, one which reflects the fact that not all bands enjoy their superstar status.

The Royal Ontario Museum stands tall in leafy downtown Toronto, positioned neatly between Bloor Street and Queens Park, slap bang in the middle of the University of Toronto campus. Its futuristic design seemed like the perfect venue for the Democracy Talks showcase, a series of documentaries which forms part of the Toronto International Film Festival. It was in a pokey little cafe across the street from the prominent ROM that I met two Cambridge graduates who were headlining the bill with their film about the controversial President Musharraf of Pakistan, Dinner with the President: A Nation’s Journey.

Sachithanandam Sathananthan (or Satha for short) and Sabiha Sumar are two Cambridge graduates who headed the Toronto Film Festival with the groundbreaking film Dinner with the President: A Nation’s Journey, recently shown on BBC4.

Ravi Amaratunga met them to talk about Pakistani politics, the ups and downs of film-making and the benefits of a Cambridge education.

“We discovered another irony: this army general has set out to empower the disenfranchised, particularly women”

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Sachithanandam Sathananthan (or Satha for short) and Sabiha Sumar are the husband and wife team which co-directed and produced the film, and I began by asking Sabiha how she would describe the piece. “The background to the film is General Pervez Musharraf’s coup in 1999. Musharraf has since claimed to democratize society. Satha and I were allowed to sit down and talk to Musharraf over dinner and discuss ideas about democracy, women’s rights and fundamentalism in a country caught right in the middle of the West’s ‘war on terror’. We compare what Musharraf himself has to say with my own journey travelling and meeting the various voices of Pakistan.”

Saba was keen to point out the central theme of the film, the concept of an army general bringing democracy to the masses in a positive way. “I would say that this idea really spurred the film. Satha and I were really intrigued by the idea of a President in army uniform delivering democracy to the masses...indeed during our discussion about his vision, his intentions, his political as well as personal past we discovered another irony: this army general has set out to empower the disenfranchised, particularly women.”

I asked them both about the most revealing aspects of the film-making process. “For me personally I guess what really struck me was how I am viewed as a patriotic yet independent female Pakistani.” Indeed, during the film Sabiha encounters a meeting of the MMA – an alliance of religious parties in a tribal parliament. During a moment of heightened tension the meeting is dismissed as many of the tribal leaders cannot stand the idea of being addressed by a woman in such a manner. Despite Sabiha’s pleas of a common outlook for Pakistan, the bitter taste of a polarised society lingers on. Satha explains that for him the film necessitated the re-examination of the nature of Pakistan.

“For me it was an odd experience. A Nation’s Journey was only tagged onto the end of the film in post-production and we found that the original questions which we scripted – both
The complexities of Pakistan really surfaced during our journey, and the need to redefine our concept of democracy seemed all the greater at each encounter.

The film’s reception has been positive, and further success seems to be forthcoming. “We’ve showcased it at Rotterdam, Hanover, and it’s going to be screened at Sundance. I think the reception here in Toronto has been pretty representative so far – members from the Pakistani (or South Asian, more generally) diaspora living in western countries, and other people who had no idea of who Musharraf was have both told us how informative and touching the story has been.” Satha adds that they have “also just signed a deal with ITVS and ZDF in Germany to turn the piece into a documentary, so we’re pretty excited.”

Dinner With the President: A Nation’s Journey is by no means the duo’s first production. “We usually make fiction-orientated feature films bringing up many of the issues the documentary addresses. For example in Silent Waters, we see a woman’s struggle in the newly declared Muslim state of Pakistan in 1979.” Sabiah chuckles and explains the circumstances of the film’s initial reception. “Actually there is a pretty funny story with that film. It was my second film, which Satha produced, and I didn’t find out it had won the Pardo d’oro at the Locarno Film Festival until the very last minute, because our so called agent at the time had actually forgotten about the whole thing! Well you have to laugh don’t you? Film-making is a pretty tough business, and though all of our films have got warm receptions at all the festivals we’ve shown them, getting them distributed is really hard and eking out a living is a tough business.” Satha explains further: “Yes, the lows are pretty low, but the highs are great, and there’s no denying it’s an addictive process.”

I then asked them about the circumstances of their meeting, which surprisingly didn’t actually happen at Cambridge at all. “I did my PhD in political thought just as Satha was leaving, and our paths didn’t cross till a good few years later,” Sabiah explains. “My time at Cambridge was pretty study-orientated and I went to Karachi afterwards to take a position in marketing and to do some journalism on the side. My articles were pretty well-received, and by chance one guy from a film production company in Germany suggested I embark on a film.” “And you needed a producer so married me.” “I think we both know it was a little more involved than that!” Sabiah retorts.

Satha is grateful for the skills he gained at Cambridge, and explains how they have helped him with his film-making. “Well I did my PhD in Land Economy, and I still write papers in journals in South Asia quite regularly, so in that sense my time at Cambridge was invaluable. For this project I co-directed for the first time, and I structured the film as I would one of my papers. Intense research beforehand, and then drawing all the different strands together in the blind hope that it will turn out OK, and it always does.”

I finish by asking them if they have any advice for budding Cambridge film-makers. “As Sabiah said, it’s a really tough industry, and you put your heart and soul into a project only to see it at the mercy of distributors, and it’s disheartening. But I’d say don’t wait for funding to come to you. Get out there and make your first film and see what happens. It’s uncertain, testing and at times unbearable, but at the same time incredibly exciting. If you have the passion and enthusiasm that only youth can bring then you really have nothing to lose and everything to gain. Sabiah is equally encouraging. “Getting your films out there is definitely important I would say – and once the ball is rolling, it’s rolling.”

“Dinner with the President” – the title of their recent feature, Rafina, for ZDF and ARTE, due to be released in late 2008.
Medea
Cambridge Arts Theatre

Theatre ★★★★★

According to the programme notes for Medea, theatrical “directness and vitality” were the proposed governing principles of the fledgling Cambridge Greek Play at its inception in 1882, and Annie Castledine’s production of Euripides’ tragedy, performed in the original language of a 2,500 year-old text, possessed those qualities in abundance. By choosing to incorporate additional onstage seating, while also making use of a thrust stage which intruded into the comfortable sanctity of the audience, Castledine’s production achieved an immediacy of staging which provided an appropriate platform for the representation of the raw, uncompromising emotions which we associate with Greek tragedy.

By setting her production in 1912 England and by casting the chorus as a group of suffragettes, Castledine had clearly opted to highlight the play’s concern with ideas of female liberation. Regularly hitching up her dress and continuing to enjoy a lingering frisson with Jason, Marta Zlatic’s Medea was a sexual force of nature and a purveyor of a rebellious sexuality, which the prudish suffragettes could only marvell at and occasionally avert their eyes from. In contrast to the “civilization” of the Greeks, Medea is a “barbarian”. According to the speaker in a foreign land, her situation was a metaphor for the alienation of women in a patriarchal society. In Castledine’s hands, she became a kind of feminist Prometheus, desperate to be unbound, and achieving liberation only through the manipulation of means, by killing her children to revenge her husband’s infidelity. Misha Verkerk as Jason single-handedly captured the arrogant masculinity of Greek society (quick to dismiss women as mere sex-objects) while it is the unfaithfulness of men, rather than women, which is asserted by Medea. In this sense, Castledine’s production was fascinated with the exploration of feminine liberation, whilst also testing its parameters.

Stylistic representation was always going to be of particular importance, and the cast, under the guidance of Castledine and collaborator Clive Mendus, achieved an impressively bold stylized physicality. The chorus, always exhibiting great physical poise, moved in a shoal-like group whilst speaking many of their lines in an exaggeratedly sing-song tone, and throughout the production achieved an impressive solemnity of rhythm. This, in turn, was complemented by the actual music provided by an onstage trio of musicians. The language barrier was easily hurdled by the talented cast. Robert Lloyd-Parry’s Augeus even achieved a comic warmth of characterisation, appearing as an old English duffer, in spite of the Greek. Virginia Corless, as the Messenger, gave the story of the princess’ death by poisoning an exalting breathless vitality. Most importantly perhaps, Marta Zlatic and Misha Verkerk as Medea and Jason showed an effortless command of the language, and their final showdown after Medea had killed her children was as powerful and heartfelt as anything I have seen performed in English.

There was an innovative, assured and poetic production, not to mention an impressive feat, for which all involved deserve enormous credit. It could perhaps have had more of an impact if the protagonists’ operatic emotics had been turned up a notch or two but, all things considered, it was a rare treat for a Cambridge audience.

Ed Rice

Alcock Improv
ADC

Comedy ★★★★★

Alcock Improv and the year’s first Smoker stood side by side this week as the latest episode of Cambridge Comedy kicked off with a bang. Or at least a loud whirring sound. Whilst Smokers are of course normally an inanimate bastion of dedication in lending any budding comedians (or at least a select few) a forum in which to perform, this week’s Committee Smoker was exceptionally undertaken only by its founder, Ed Rice Committee And Friends. This is a Committee bereft of several of its established members, but which stepped into the breach with panache and conviction.

It started off well but the show was something of a mixed bag: at times genuinely funny and surprisingly political, elsewhere the hints of a smug complacency detracted from the edginess. It seemed to have been a forerunner of previous Smokers. Indeed, one might whisper, at the right time and right place, that the several gags at the expense of the disabled/stupid inferior sort or effete Uncle Toms; and surely “Comedy” could be better used to deflate, not swell, the Cambridge ego?

It did not help, perhaps, that much of the material had been done before, and done better: it might be time to move on to prevent what was originally experimental from becoming stale and over-rehearsed. Yet at the same time, it was in discovery that many sketches suffered, trailing off towards the end, undermined mostly by the group’s lack of written material, which had the potential to be provocative, imaginative and very funny but which often fell slightly short of the mark.

When it worked though, it worked well: notably a parody of a Coldplay song, In your face, by a snubbed musician with acceptance issues; a dry comment on camouflage socialism; a sketch involving a pair of jeans so skinny one wondered if their real purpose was to act as a muscle support; and a piece satirising the stereotype of a bookish, boorish, to suggest the literary worth and light-reading possibilities of a dictionary, that included a humorous, if bizarre, demonstration of how quiet a resistant a dust jacket can be. Whilst this piece was weakened by being distastefully and unnecessarily executed mimicking the voice of Paris Hilton, it was a superbly amusing, if bizarre, demonstration of how quiet a resistant a dust jacket can be. Whilst this piece was weakened by being distastefully and unnecessarily executed mimicking the voice of Paris Hilton, it was a superbly amusing.

Alcock Improv the next day did not lack in originality. A bold group of five actors ready to respond to anything the audience might throw at them, their show was reminiscent of a drama lesson. It started off with a group of actors kneeling down, each a piece of paper, reading through songs, general improvisation and culminating in a surreal scene where central to the crux of the narrative derived from the fact one cast member had his or her head in a bucket of water at all times, from which the others had to find “realistic” excuses (“I was drowning”) to leave the stage and extricate themselves. Desperate flailing arms as they danced with death and pushed the boundaries of health and safety protocols prompted rousing laughter.

Tom Hensby held the show together with considerable flair, conspicuous for his indefatigable energy, huge range of personas (crackpot tea lady a highlight), and a quite remarkable ability to think of his feet to hilarious effect, producing such gems as rhyming “Paris Hilton” to “stilts” (“needs to eat some”), having been prompted with “cheese” two seconds earlier and whilst playing blues on the guitar. Along with Mark Gardiner, these two patently most experienced of the group kept the show on the road when some of the games dragged slightly or if the impromptu sketches failed to take off. Generally, though, the performance was always exciting and often hilarious, perhaps most appealing for its fresh and unpretentious style and the fact they were all, clearly, loving it. The Footlights should watch their back.

Alexandra Reza
**Control**

You may be familiar with the Curtis story, written into the rock history books following the lead singer's tragic suicide in 1980 on the eve of the band's American tour, at the age of only 23. Even if you're not so intimate with the band or their music, Control offers not only a magnificent insight into this young troubled soul, but an emotional portrait of a bleak late 1970s Macciespace, and, more importantly, an unfolding of the human condition.

Director Anton Corbijn shot the film in stunning high con- trast black and white – perfect for the harsh, bleak back- drop of North England dur- ing the dawn of the Thatcher years. Curtis' 'descent unfolds naturally, first with epileptic attacks, then with the break- down of his marriage, Curtis became entwined by his own nihilistic emotions, which eventually consumed him – to the point where he simply couldn't be moved by the 'Love Will Tear Us Apart video to the Sex Pistols gig in 1976 at the Manchester Free Trade Hall where the band were said to have first met. Typically British humor in- terprests Curtis' downfall: "I don't like the name Buzzcocks," reflects bass player Peter Hook (played ever-so-cooly by Joe Anderson), "It's got the word cock in it – I just wouldn't stand for it, that's all." Control, for both the avid Joy Division disciple, Post-Punk newcomer and casual filmgoer is simply a visual treat, with dark and brooding moments to rival Von Trier. The atmos- phere of the film flies perfectly with the roomy and lonely sound that Joy Division them- selves created. The film re- sounds with the emotive agony in Curtis' own menacing lyrics and haunting voice: 'impending gloom, innocent love and unavowable hopelessness all rolled into one.'

**The Decemers:**

**The Junction**

The opening number, Born In The Mariner's Revenge Song with theatrical sea-shanty the whole set, that climaxed the Wife set a panoramic scene for the human condition. As well as perfectly sincere. remaining tongue-in-cheek (in a socially conscious purpose. The best songs on this record possibly the most well known tune of Desmond's triumph. The attention to detail really does pay off, from the piano hammering of Every- way I had hoped for. But the Stereophonics have unfortu- nately retreated into repeating themselves. There is little on this album that hasn’t been heard before, and many of the songs seem like either add-ons or cast offs from their last two albums. This is not all as bad as it sounds, although opening number, Soldiers Make Good Targets, is a solid tune full of grungy distortion and unintel- ligible yet wonderfully Kelly Jones vocals, but it would have been far more at home on their last album among the other, grungy, distorted, wonder- fully shouted tracks that gave Language, Sex Violence, Other? its angry sense of scope and push. The best songs on this album are those that you fail to place among their previous rep- ertoire. Desmonds effort is that I can happily (and often I'm sure as hell has no clue what to do with the royalties he got from Take Four Jazz Men who laboured from the slurs and scale slid- ing Qiyou in Toyland, and lets you hear just how mischievous, beauti- ful, sonorous version of an instrument the saxophone can be. Time Out was Desmond's frustration of not being able to write anything in the stupid key of rock, so he took an arrangement of Brubeck's to force the pieces of Desmond's effort into a song that I can happily (and often not, to do the annoyance of many put on repeat and listen to all day. Sceptical? So was the Quartet. Vol. 2, and apparently joked that he would be able to buy a new electric shaver with the royalties from Take Four Jazz Men who laboured from the slurs and scale sliding Qiyou in Toyland, and lets you hear just how mischievous, beauti- ful, sonorous version of an instrument the saxophone can be. Time Out was Desmond's frustration of not being able to write anything in the stupid key of rock, so he took an arrangement of Brubeck's to force the pieces of Desmond's effort into a song that I can happily (and often not, to do the annoyance of many put on repeat and listen to all day. Sceptical? So was the Quartet. Vol. 2, and apparently joked that he would be able to buy a new electric shaver with the royalties from Take Four Jazz Men who laboured from the slurs and scale sliding Qiyou in Toyland, and lets you hear just how mischievous, beauti- ful, sonorous version of an instrument the saxophone can be. Time Out was Desmond's frustration of not being able to write anything in the stupid key of rock, so he took an arrangement of Brubeck's to force the pieces of Desmond's effort into a song that I can happily (and often not, to do the annoyance of many put on repeat and listen to all day. Sceptical? So was the Quartet. Vol. 2, and apparently joked that he would be able to buy a new electric shaver with the royalties from Take Four Jazz Men who laboured from the slurs and scale sliding Qiyou in Toyland, and lets you hear just how mischievous, beauti-
**pick of the week**

**Friday 12 Oct 2007**

- **The Heartbreak Kid**
  *Ves, 14.30, 17.40, 20.30, 23.10*
  **Stop Making Sense**
  *Arts Picturehouse, 21.30*
  **The Counterfeiters**
  *Arts Picturehouse, 12.00, 14.10, 19.00, 21.10*

- **Zodiac**
  *St John’s, 19.00, 22.00, £2.50*

- **And When Did You Last See Your Father?**
  *Arts Picturehouse, 12.45, 15.00, 19.00*
  **Control**
  *Ves, 15.20*

- **Tuesday 16 Oct 2007**
  - **Motortown**
    *ADC Theatre, 19.45, £5 on the door*
    **The Tale of Lancott**
    *Sebastian von Ludendorff ADC Theatre, 20.00*
    **The Changeling**
    *Cambridge Arts Theatre 19.45*

- **Invasion**
  *Ves, 15.00, 17.50, 20.15, £5*
  **The Singer**
  *Arts Picturehouse, 17.00*

- **Black Book**
  *St John’s, 21.00, £2.50*
  **L’Amore Molesto**
  *Arts Picturehouse, 17.00*

- **More Film...**
  **My Life as a Dog**
  *Entering the Cannes Film Festival, so it’s certainly worth going to see why.*

**More Music...**

- **Gravenhurst**
  *Fitzwilliam Museum, 13.15 - 17.00, Clare Hall*
  **The Changeling**
  *ADC Theatre, 19.45*

- **The Grenos Boys/Josh Weller (Eddie’s Brother)**
  *Clown’s Cafe, 20.00, Free*

- **Something a little bit different**
  *Sun Sat Oct 13th, Queens’ College Fitzpatrick Hall, 21.00 - 00.45*

**Talk by Stephen Unwin**

- **Russia**
  *Triinity College, Old Combination Room, 22.00, Free*
  **Stephen Unwin**
  *One of the country’s leading theatre directors, and founder of the English Touring Theatre, comes to Cambridge to speak to the Trinity College Literary Society about his upcoming production of ‘The Changeling’.*

**Mystery Jets**

- **Sun 14, Fez, 22.00 - 03.00**
  Remember the Mystery Jets? Yeah, well, only just. That’s right. The singer’s Dad played guitar. It’s always nice to have a gimmick isn’t it? That, and all their Ed Pie island new-prog schtick. Didn’t anyone ever fall for that? Well, their DJ set might be better.

**Outgoing**

- **The Get Down**
  *The Soul Tree £4 before 11*
  **Generator**
  *Kambar, 22.00-03.00, £3*
  **Friday Fez**
  *Fez, 22.00-03.00, £5 before 11*

- **The Soul Tree**
  *The Meeting, 22.00 - 00.45*
  **The Indy Thing**
  *Newham, Old Labs, 20.00, Free*
  **This Filthy World**
  *Arts Picturehouse, 23.20*

- **Ed Harcourt/The Veils**
  *The Graduate, 19.30, £12.50*
  **Chris Laurence Quartet**
  *Kettle’s Yard, 19.00, £12.15*

- **Jefrey Lewis**
  *Portland Arts, 20.00*
  **Antarctic Volcanoes**
  *Scott Polar Research Centre, 22.00*

- **Cambridge Philharmonic Society**
  *West Road Concert Hall, 19.30; Stavokach, Zimmerman, Vaughan Williams, Mika. One of them is not true.*

- **Manager**
  *Armed Forces, 22.00 - 03.00, £5*
  **Ebonics**
  *Fez, 22.00 - 03.00, £6*

- **Saturday 13 Oct 2007**
  **My Life as a Dog (Mitt Liv Som Hund)**
  *Newham, Old Labs, 20.00, Free*
  **This Filthy World**
  *Arts Picturehouse, 23.20*

- **Tuesday 16 Oct 2007**
  **Motortown**
  *ADC Theatre, 19.45, £5 on the door*
  **The Tale of Lancott**
  *Sebastian von Ludendorff ADC Theatre, 20.00*
  **The Changeling**
  *Cambridge Arts Theatre 19.45*

- **Soho Dolls**
  *The Graduate, 19.30, £5 Good name. Very good name.*

- **Art Speak, Drop-in session**
  *Fitzwilliam Museum, 13.15 - 13.45*
  **Turn up, tune in, look at art, talk about art, leave again. I’ll be good for you.**

- **Friday October 19 2007**
  **The Get Down**
  *The Soul Tree £4 before 11*
  **Generator**
  *Kambar, 22.00-03.00, £3*
  **Friday Fez**
  *Fez, 22.00-03.00, £5 before 11*

**My Life as a Dog**

- **Hungary**
  *Where he finds an array of weird and wonderful characters. This isn’t exactly a feel-good film (after all, it has it’s fair share of death and destruction), but it is worth seeing, mainly for its eccentricity. It was nominated for two Academy Awards and won a Golden Globe, so if it’s good enough for them, it’s certainly good enough for us.**

**More Music...**

- **Gravenhurst**
  *Fitzwilliam Museum, 13.15 - 17.00, Clare Hall*
  **The Changeling**
  *ADC Theatre, 19.45*

- **The Gentle Art: Friends and Strangers in Whickham’s Prints**
  *Fitzwilliam Museum, 10.00 - 17.00*
  **More than just the crux of a Mr Bean film.**

**Talk by Stephen Unwin**

- **Russia**
  *Triinity College, Old Combination Room, 22.00, Free*
  **Stephen Unwin**
  *One of the country’s leading theatre directors, and founder of the English Touring Theatre, comes to Cambridge to speak to the Trinity College Literary Society about his upcoming production of ‘The Changeling’.*

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Dear Aunty Amy,

HELP ME!! I really fancy my neighbour's boyfriend. He's everything a guy should be as well as slightly more. Tall, dark, and fine-looking: he's so special, plus he looks really cool when he smiles (lol, I know). My mates say they're completely in love. But I'm in love with him too! Whenever I see them together or hear them have sex through the walls my heart aches and I want to die a bit.

Please help and don't judge.

I really trust you Amy, From Laura

Oh Laura,

I think I see your problem: you fancy your neighbour's boyfriend. Now, you must know that this is totally morally wrong. Luckily (for me) I've never experienced this myself (not a reflection on your fellas, all those in V staircase) but I can imagine it would be ghastly and I did once write a song about something similar.

People less sensitive than me would probably say something like: “Grow up Laura you selfish monster and stop perving because your thoughts are frightening”. But they're not who you've written to, are they?

This heart is not so rational as we would like and your feelings are normal. Unfortunately they must be completely obliterated ASAP. You remind me of a school friend I used to have called Nicky “Squeezeford” (not his real name) whose “rude feelings” were called ‘CHARACTER ASSASSINATION’. Think of everything you don’t like about your friend’s boyfriend and dwell on them for a moment. The wonderful thing about Assassination is that once you’ve got the hang of it, you can practise it on anyone.

Soon enough you’ll be feeling far less fond of him and stronger and more confident in yourself. If your thoughts wander back to his lovely eyes, playful hands and soft, shiny hair (or his legs), I’d recommend trying Grounding Techniques. Pick up a cross-word or mindless card game and completely immerse yourself, bringing your thoughts back down to the immediate here and now.

And lastly my love, don’t forget to include indulgent treats in your new schedule as you won’t forget how much you deserve them. I like tea and baths and anything comforting, but choose whatever you want: if it makes you feel good, it can’t be that wrong can it?

On that note, Much love from, Your Aunty Amy
Cambridge Recruitment Events

Presentation: Friday 12th October 2007, 7pm
Saltmarsh room, Kings College, Cambridge

Workshop: Friday 19th October 2007, 7pm
Ramsden Room, St Catherine’s College, Cambridge

(Spaces limited for workshop, please send short CV to cambridgeworkshop@parthenon.co.uk)

Oxford Recruitment Events

Presentation: Friday 2nd November 2007, 7pm
Headley Lecture Theatre, Ashmolean museum, Oxford

Workshop: October 26th, Friday 19:00 Oakshott room,
Lincoln College, Oxford

(Spaces limited for workshop, please send short CV to oxfordworkshop@parthenon.co.uk)

Applications

CV and Cover Letter to:
undergrad@parthenon.co.uk

Rena Panayiotou
The Parthenon Group
39 Sloane Street
London SW1X 9LP
020 7201 0460

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Time: 18:30. To register for this event please log onto http://www.shell.co.uk/careers/presentations
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Results

Rugby.
U21s v Birmingham, won 15-6
U21As v Norfolk, won 16-5

College First League:
St. John’s 6-0 Jesus
Downing 6-4 Magdalene
Girton 7-5 Homerton

Upcoming Fixtures

Upcoming Fixtures

Town
13/10, Vauxhall v Wanderers
13/10, Yarmouth v Nomads
13/10, Squanderers v Cambridge Nomads III
13/10, Redmire v March II
14/10, Mens Blues v Whitacebook

Women’s College division 1, week 2:
St Johns v Churchill (A)
New Hall v Magdalene (H)

Women’s College division 2, week 2:
Emma v Canis (H)
Corpus v Selwyn (H)
Sidney v Robinson (H)
Pembroke v Trinity Hall (H)

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Women’s College division 2, week 2:
Emma v Canis (H)
Corpus v Selwyn (H)
Sidney v Robinson (H)
Pembroke v Trinity Hall (H)

Tues 16 Division 1:
Magdalene v Homerton
Girton v St John’s
Jesus v Downing

Tues 16 Division 3 Pool A:
Emmanuel v Queens’
Churchill v Christ’s

Thurs 18 Division 2:
Trinity Hall v Trinity
Caius v St Catharine’s

Thurs 18 Division 3 Pool B:
Fitzwilliam v Robinson
Emmanuel v Queens’
Churchill v Christ’s

Golf.
Men’s Blues 4-1 Little Aston
Men’s Blues 1-3-5 The Wigans GS

Hockey.
Men’s Blues 0-7 Exeter University
Men’s Blues 0-1 Robinsons
Women’s Blues 0-2 Canterbury II
Wanderers 2-2 Saffron Waldron, Nomads 2-3 Stevenage
Squanderers 3-3 Rutland
Bedouins 4-1 Wisbech II

Games & puzzles

Varsity crossword no. 471

Kakuro

Hitori

Sudoku

Set by Fafnir

Across
1 Class on board; allowance for part of a tablespoon (10)
5 Goddess is repeated (4)
9 Plant informant (5)
11 Lay down the law: section is oversize (9)
12 Thither heartless adept after devils manifest (12)
14 Lik a elephant, perhaps? (9)
17 Seamstress carries unpleasant material (6)
18 Constituent part of pivot er- rant (4)
19 Escape hurriedly after a trip to the barber! (5,5,3)
20 Winningly in hat: try plum duff! (12)

Down
1 Indicative, audibly of course! (10)
2 Reportedly remained dull (5)
3 Bad tempered, ill-tempered Celt pines (9)
4 Should be hard, leaving the first part until last (5)
6 Following will, debtor is less deep (9)
7 Walk setter up street beforehand (4)
8 Detain confused idiots above: Franz Ferdinand, for example (12)
10 Cups! Claire, I’m about halfway round (12)
13 Stated star’s morals (10)
15 Statement is absolute article of church (9)
16 One who criticism sound of farm machinery (9)
21 Group of cats preceding an American autumn (5)
22 Long amount of time heading North (5)
25 A note Queen at a distance (4)

24 Limited infant, as the dreamer (9)
25 Take out guns, leaving initial talk (5)
26 Look askance back at dance (4)
27 Important parts: the switched talk (5)

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The classic allrounder

»Varsity Sport chats to the former England international

ED PEACE & NIALL KAFFERTY

Another week, another glorious performance from the long shot. Pipedreamer stormed up the Newmarket hill in impressive style to win the Cambridgeshire at 5-1, and despite disappointing performances from Fulham and Authorized on Sunday, the team’s profits are already closing in on the £90 mark. This week we’ll be looking to the latest round of football international to keep the momentum going.

Keep focused. Clean Sheet. Three points. No excuses. That been England Head Coach Steve McLaren’s message all this week, in the hope that his players can provide similar performances to those that saw England comfortably beat Israel and Russia last month. One of McLaren’s toughest selection decisions is whether to play the out-of-form goalkeeper Paul Robinson. His recent displays will have left many readers wondering whether he could even catch the most recent home of freshers’ fl u. However, even with ‘hitter-fingers’ in goal, England have managed ten clean sheets in their last 11 competitive games, and it is hard to see an Estonian team, who have only beaten Andorra and Luxembourg in their last matches, from getting on the score-sheet. A few quid on an English clean sheet should guarantee a small profit.

We’ll be hoping England are more successful. The game ends this week’s long shot. While England have players returning, Estonia have players going. The Honourable Mr Opi is injured and Indrek Zelisma has recently retired. Although England relied on Beckham last-time out, Owen is on fire now, so the Three Lions should have no problems figuring out their opponents, and they look good to equal the 3-0 they manages in Tallinn.

Even the most hardened football fan will have noticed the dramatic goings on at the Rugby World Cup. England’s victory against Australia was probably as much of a shock to the Red Rose as it was to their opponents. But if there is one thing we can take from England’s performances at this world cup, it is to expect the unexpected. With that in mind, we’ll be turning our attention to South Africa Vs Argentina, which should prove a far more reliable contest for anyone wanting a fl u shot. South Africa were far from convincing against Fiji in the quarter finals, and the Pumas’ powerful forwards will be relishing the prospect of tearing into the Springboks. South Africa’s class should be enough to see them through to the final, but it’s hard to see it being by more than a 10 point margin.

Rugby Blues

On Monday October 8, the Rugby Blues travelled to Loughborough in a bid to improve their domestic season. Defeats over the summer against Japanese sides and a fairly disappointing loss against a strong Trinity College Dublin team last week meant that the Blues were looking to raise their game.

The team certainly didn’t disappoint, an impressive display of rugby from all positions on the pitch meant that the team went home victorious with a score of 27-20. Such a win was particularly impressive given that the team was missing some of their more experienced players such as Dawson and last year’s captain Blakely. As a result a relatively young side was fielded and they more than stood up to the task. Hamish Murray performed particularly well as replacement kick, converting all 5 of his attempts and Greenwood scored 2 tries. With such obvious depth and talent in the squad, the prospects look good for Cambridge Rugby.

“The chairman of selectors rang me up... I told him to piss off!”

when he got his international call up, which meant that he didn’t actually get to play in his last Varsity match, although I don’t think he was that bothered about it: “I’d literally just finished my finals that same day, when the Chairman of Selectors rang me up. I thought it was my mate prank calling me so I told him to piss off!”

SOPHIE PICKFORD

The resurgance of Cambridge Rugby

The Blues team showed a significant improvement in their victory against a very capable Loughborough
A champion wobble  
>>Jesus show that John’s are vulnerable

Henry Steannard  
Sports Editor

In any other competition, in any other year, this preview would write itself. St. John’s, undefeated since Michaelmas 2005, and having swept to three successive league and cuppers doubles, must surely be favourites for this year’s title. The other teams in the first division seem to think so – with several captains stating that second place behind John’s is the highest position they could hope for. But Will Mayne, the surprisingly self-effacing captain of St John’s, is more cautious in his predictions however. The back-heavy team, which “strong club ethos” where “hatred is upper environs of college rugby is always vanquished by a more settled college side. John’s certainly are vulnerable this year. Traditionally a pack-based team, the Red Boys will not benefit from rules intended to speed up the game and take some of the importance away from the set piece, although Mayne recognises that the professionalism of college

last eight of last year’s first-choice XV, alongside totemic centre Scott McLennan to the Blues, which, combined with two injuries in the pack, means that they begin this season almost with a new team.

“That said, we get good players,” Mayne said, and there can certainly be a case made for success simply breeding success, with keen rugby players looking to study somewhere where they can play regularly at a high level, the beauty of the college league is that success can only ever be transient, as the very top players are snatched off by the university.

Indeed, it says something about the overall quality of the league when every single captain interviewed point-blank refused, or was very reluctant, to pick out any star players in their squads. It says even more about the value of team-spirit to college rugby that the Hughes Hall cuppers side, supercharged with Blues, is regularly vanquished by a more settled college side.

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news from the river

varieties.co.uk/sport

Friday October 12 2007

ST. JOHN’S
JESUS
HOMERTON

Team Colours Captain Last Season Key Girton Most like Vanquished Varity Production

DOWNING Black/White James Saunders 3rd Girton France 3rd

GIHORTON Green/White Andy Russell 4th Downing England 5th

HOMERTON Black/White Jon Cripps 1st (dev 2) Magdalen Argentina 6th

JESUS Black/Red Ed Wright 2nd St. John’s Australia 1st

ST. JOHN’S Red/White Andy Mayne 1st Jesus South Africa 2nd

MAGDALENE Navy/Purple Matt Tulpe 2nd (dev 2) St John’s Wales 4th

John’s completed a ‘triple double’ against Trinity but Jesus are expected to run them close this year.

This past week provided the new members of the squad with their first insight into what university rugby means and what their year will be. Despite any prevailing misconceptions, academia comes first and practice, and managing the independent timetables of twenty-plus athletes is no easy task. Training is usually squeezed into the darker corners of the day to accommodate lectures and supervisions; thus, in the midst of winter, the sun is still a long way from rising when we wake up at quarter to six to head to Goldie, and has long since set when we return to Cambridge from an afternoon row in Ely.

Now the preceding sentence might cause some confusion to anyone at this University who has no idea what or who Goldie is. Goldie is our boathouse in Cambridge. It is the heart of the club, in both the physical and historical sense. We conduct all our land training sessions here, whether it is private tutorials with a coach in the indoor rowing tanks, or early morning weights sessions as a team. Anyone who has rowed for his or her college, knows Goldie is a place to be familiar with how crowded the river Cam can become. As home to just under forty unique boat clubs, Goldie is fast becoming a thing of the past. Where Cambridge needs is two more boats training on its river every day. We do our part to alleviate the congestion by conducting all of our actual on-water training in Ely, where we keep a second boathouse and all our boats.

Long story short, it was a busy week. Long story short, it was a busy week. Some doubles, must surely be favourites for this year’s title. The other teams in the first division seem to think so – with several captains stating that second place behind John’s in the final standings was realistically the highest position they could hope for. But Mayne, the surprising self-effacing captain of St John’s, is more cautious in his predictions however. The back-heavy team, which “strong club ethos” where “hatred is upper environs of college rugby is always vanquished by a more settled college side. John’s certainly are vulnerable this year. Traditionally a pack-based team, the Red Boys will not benefit from rules intended to speed up the game and take some of the importance away from the set piece, although Mayne recognises that the professionalism of college

training sessions a week and one group fitness session. It’s pretty tough with what there is not being a university sport and trying to combine study with sport is a difficult finding places to train so we’ve had to resort to practicing on Jesus Green and playing our matches at Queen’s pitches. There’s little support for sports such as ours and we suffer as a consequence.

Inside track on Oxford

We lost the Varsity Match last year by only 10-9. We know that Oxford have lost a lot of their good players and this year will be a fresh side. We’re in a similar situation, but the new people coming through are looking really strong; they lack Varsity experience, but as two of them played in the world-cup over the summer, they definitely know what they’re doing and we should destroy Oxford this year.

Problems

Along with the lack of training facilities the team is also lacking funding. So far this year we haven’t secured any sponsorship and are therefore relying on our own self-donations to keep going. It seems a shame that there isn’t a universal sponsorship of all University sports, as surely that would be an attractive proposition for big companies.

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Lax Blues lack lustre

Lacrosse ladies feel the strain against an impressive and very well drilled Loughborough side

Hurt could not prevent the heavy defeat in their pre-season warm up

making her debut for the Blue's side, Downing Fresher and former England Under-19 Captain Georgie Hurt dominated play in last Saturday's friendly against Loughborough, spending more time in possession of the ball than any other player on the pitch. Despite a sterling performance from the young player, Hurt could not prevent the heavy defeat in their pre-season warm up match. Observers have tipped her for big things on the University and International scene with her team mates describing her effect on the Blues side as being "truly exceptional", but still she could not do enough to stem the tide of the Loughborough attack.

Carnegie-Brown described herself as being "very much satisfied" with the performance and told Varsity that the match had been a chance for the entire squad to gain "valuable match experience" ahead of the start of the BUSA league next week. The first team will face Bristol, who finished one place ahead of Cambridge in third in the Premier Women's South League last year, on Saturday 17 and are hoping that this will be the start of a campaign that will lead them back to the trophy. Last year Cambridge thrashed the Bristol side in a tense away match in October, before having to concede defeat to them at home a month later. This year the Blues will be hoping to reverse last year's return result on their road to next year's Varsity Match, where they hope to overturn their defeat this March.