

# VARSITY

Friday October 10th 2008

The Independent Cambridge Student Newspaper since 1947

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**MOTD's first female commentator**



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**The definitive guide to Cambridge pubs**



»p15 Music

**Dizzee Rascal: Grime grilling**

## Police whistle returns to Cambridge

Martin McQuade  
Deputy News Editor

The police whistle is returning to Cambridge after thirty years. The whistle, not used in Britain since 1975, will combat errant cyclists.

Whilst traditionally used to call for back up or communicate with other officers, Cambridge police officers intend to prevent the city's students flouting traffic laws. Local constables describe "anti-social" cycling as a "massive problem."

In a city of 30,000 cyclists, it is thought that whistles will help uphold oft-ignored traffic law; the large annual influx of foreign students, unaccustomed to cycle laws, may also contribute to the problem.

PC Steve Hinks trialled a whistle, finding it a real success: "Anti-social cyclists are a huge problem and we constantly have to deal with them."

"When a cyclist is coming towards me, I can stop them by putting out my hand. But if they just go past me the whistle stops them in their tracks. If I were to start shouting 'excuse me' I'd look like an idiot."

Initially, twelve police officers will carry the whistles, which bear a greater resemblance to the modern football referee's whistle than the traditional police version.

Officers in other counties will be paying close attention to the scheme's success. Jim Teversham, of Police Memorabilia Collectors, believes the plan is a good idea: "Cambridge has a unique situation with cyclists. They could be of use in other cities too."

Cambridge Constabulary claims that "members of the public have applauded its use," though how supportive they will be once the piercing noise becomes a regular feature of Cambridge life is yet to be seen.



STEPHEN ADAMS

**Cambridge corpses: zombie film extras take over Grand Arcade »p7**

## Colleges in arms divestment

» Colleges decrease arms investment by £800,000  
» Campaigners fear only a short-term reduction

Michael Stothard  
Chief News Editor

Cambridge colleges have dramatically decreased their investment in defence companies since protests by students in 2006. But campaigners say that much more still needs to be done.

There has been a £800,000 decrease in investment in weapons manufacturers such as BAE Systems over the last two years, according to data compiled by the Campaign Against the Arms Trade.

St John's College was responsible for

**£800k**

Reduction in arms investment by Cambridge colleges.

**£630k**

St John's divestment from arms companies.

78 per cent of the reduction, diminishing its stake in GKN, General Electric and L-3 Communications by £630,000 since 2006.

As of June 2008, a total of 11 Cambridge colleges had investments in companies that CAAT consider to be arms companies, worth a total of £4m. This is down from £4.8m in 2006, which amounts to a 16 per cent decrease. The biggest arms investor is still Trinity Hall, with £1.18m in stock.

Six Cambridge colleges increased their investment in CAAT's blacklisted arms companies. Churchill, Darwin, Downing, Murray Edwards, Queens and Sidney Sussex increased their investments by a total of £425,000.

Ten Cambridge colleges reduced their investment in these companies. But only Jesus, Emmanuel, Newnham, Clare Hall, and Pembroke eliminated the companies from their stock portfolio entirely.

Wolfson, Magdalene, Girton, St John's and Trinity Hall all reduced their portfolio in the blacklisted arms companies, but did not eliminate it. St John's, for example, still has £575,000 in GKN and General Electric.

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## Anglia Ruskin advertising budget more than triples in five years

Jonathan Laurence  
News Reporter

Anglia Ruskin University's publicity budget has increased by 250% in the past five years, *Varsity* can reveal.

The former polytechnic spent

£1.4 million on PR and advertising in 2006-7, up from just £400,000 in 2002-3. In the meantime, the Cambridge-based university has laid off over ten per cent of its academic staff and closed its Geography department.

Dr Trevor Emmett, chair of the ARU lecturers' union, told *Varsity*: "Every pound we spend on advertising is a pound not spent on something else. Some of that money could definitely be better spent."

Dr Emmett also blasted the univer-

sity's widely ridiculed series of publicity campaigns, saying "They're half-arsed slogans that offend the students at ARU and in Cambridge. It's fair to say that some of them are counterproductive."

"The 'Not just an Old University

in Cambridge' ad is bound to annoy people at Cambridge University, and the 'JanARUy campaign' was just a stupid misspelling," he added.

*Varsity* has learnt that Anglia Ruskin spent £35,367 to develop the former campaign, and *Continued on page 4*

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# VARSITY

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Try some tartan.



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## A call to arms

We shouldn't be too excited. Cambridge colleges may have slightly decreased their arms holdings to the tune of £800,000, but we still have over £4m invested in the likes of BAE and GKN. And, whilst it is pleasing to find that ten colleges have either reduced their shares or divested completely, any celebration is tempered by the fact that no fewer than six colleges increased their arms investments. Moreover, any divestment is more likely to have been for commercial reasons rather than ethical ones. Any decrease may therefore yet be temporary.

It's worth pointing out, however, that arms investment is not simply a black-and-white topic. It is, for example, erroneous to think that these arms are sold directly to terrorists and the like. In fact, some of the so-called 'arms companies' are only tangentially involved in weaponry. They make vehicle parts which are only later fitted into military contraptions built by other firms. Many of these weapons are only sold to peacekeeping forces.

But college bursars are naïve to believe that a significant proportion of the weapons that their shares subsidise do not eventually end up in the hands of abhorrent regimes. Amnesty International, for example, recently found that EU-made rockets and military vehicles which had been initially sold to India were later purchased second-hand by the Myanmar government.

What's needed, then, is for all colleges to adhere to an ethical investment policy which forbids stake-holdings in organisations which make more than 5% of their revenue from the arms trade. Bursars will reject this, saying that they need to place the financial welfare of their students above any other moral obligations. However, we, the student body, need to show them that financial anxieties, even in this difficult economic period, should at times be superseded by moral concerns.

This newspaper, for one, does not feel comfortable forming part of a university which turns a blind eye to the more nefarious aspects of its investments. We should be setting a better example.

## VARSITY squash

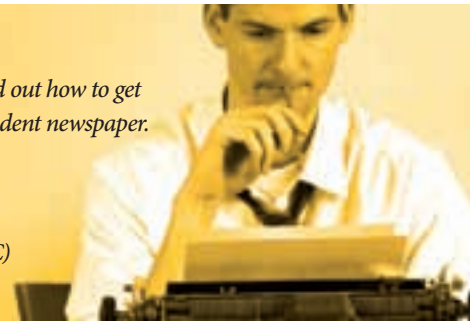
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letters@varsity.co.uk

### Forget about Ents

Sir,  
In moments of nostalgia whilst abroad, I look to Varsity to give me the latest scent of Cambridge. Perhaps you will understand, then, why I breathed a sigh of consterna-



tion at your latest (and recycled) headline, "CUSU Ents in Crisis" [Varsity Issue 677, page 1]. Precariously, I would argue that I speak with some authority on this tired is-

sue, having been CUSU Ents Officer 07-08, a role steeped in petty obstacles and the over-bearing responsibility to pander to egos.

Might I suggest, from the comfort of a settee far from any of these egos and nightclubs, that the student body surrender all hopes of CUSU Ents being a source of entertainment or reliable income, and that it (and the student press, I would add), categorically resign itself to it being a tedious and cyclical vacuum of creativity, profit and fun.

**Yours faithfully,**  
**Michael Albert Brown**  
CUSU Ents Officer '07-'08

### Condom controversy

Sir,  
I find it outrageous that CUSU has unilaterally decided effectively to 'ban' the Union's condoms – not only without researching the fact that they are safe, but also without making contact with the Union at any stage of this process. I cannot express my disappointment with the nitpicking nature of CUSU's response. They're just jealous that the Union got there before them this time, and did so with a catchy slogan.

**Yours faithfully,**  
**George Reynolds, Queen's College**

### Clarifications

In our edition dated October 3rd 2008, we reported on the dispute between Simon Burdus and *The Cambridge University Student Union* (CUSU) and on his resignation as editor of *The Cambridge Student* (TCS) after Mr Burdus had taken over two of CUSU's flagship club nights. For the avoidance of any doubt, we wish to make it clear that it was not intended to suggest in the article that, during the course of this dispute, CUSU threatened to remove financial resources from TCS if Mr Burdus failed to resign, or that CUSU sought to violate the editorial independence of TCS.

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

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# Union reacts angrily to CUSU condom allegations

» CUSU condemn distribution of “unsafe” Union-branded condoms in bitter prophylactic debate

Hugo Gye  
Chief News Editor

The Union insists that its promotional condoms are safe to use, despite claims to the contrary by the Cambridge University Students' Union.

Over the last week, especially at the Freshers' Fair, the Cambridge Union Society has been handing out branded condoms as a promotional tool. The condoms were professionally produced, and packaged in a Union-branded wrapper, with the words “For a more perfect Union”. Over a thousand condoms have been distributed.

However, CUSU has said the condoms do not meet strict enough safety standards. They sent an e-mail to the Welfare Officers of all Colleges' JCRs and MCRs, as well as all Senior Tutors, warning that the condoms were unsafe.

The e-mail said, in capital letters, “PLEASE DO NOT USE THESE CONDOMS.” It went on to explain that the condoms “do not have a kitemark on them, which is the British Standards Institution approval mark, and therefore CUSU do not recommend you use them.” They are offering to swap any Union condoms for more rigorously tested varieties.

The ‘kitemark’ is a sign that a product has undergone independent assessment to ensure that products attain legal standards. The condoms distributed by the Union bore the ‘CE’ mark which certifies that a product is legal, but independent assessment is not always required for a ‘CE’. Many



health organisations recommend the use only of condoms with a kitemark, and recognised brand names such as Durex carry them.

The condoms' supplier, EXS, has also supplied the NHS, although CUSU say that those condoms would almost certainly have been kitemarked.

The Union is adamant that their condoms are safe. A spokesperson said, “We would like to reassure students by confirming that the condoms meet European and British safety standards,

and that we have a test certificate for the batch of condoms in question.”

Union President Adam Bott said in a message to all Union members that he “would have expected better from the body charged with the welfare of Cambridge students. We have no higher priority than our members' continued enjoyment of a safe and satisfying sex life.” He expressed particular annoyance that CUSU did not speak to any Union officers before contacting the Colleges.

Bott says he does not think the publicity stunt has backfired. “I deeply regret any confusion caused to members by this misinformation,” he told Varsity; “but it makes CUSU look like meddling and officious fools once again.”

However, CUSU Welfare Officer Andrea Walko strongly insists that the condoms should not be used by students. She also denies that CUSU is meddling unnecessarily, saying “I just want to look after students' welfare. It's what I was elected to do.”

## Vice-Chancellor to advise Gordon Brown

» Alison Richard appointed as one of Gordon Brown's business ambassadors

Emma Inkester  
News Reporter

Alison Richard was named by the Prime Minister as one of seventeen members of a new UK Business Ambassadors network last week.

Alongside other business and educational leaders, the Vice-Chancellor will work with the Government to promote the UK's international excellence. The ambassadors will also highlight trade and investment opportunities, allowing the UK to remain abreast of potential areas for progression despite the current market turmoil.

Gordon Brown highlighted the “challenging economic climate” as the reason that the Government must take action, joining with the newly recruited ambassadors to promote the UK around the world. He said: “Their business expertise and international experience will provide vital support to UK business interests in

global markets.”

The Business Ambassadors network will focus their attention upon helping small and medium-sized enterprises (SMEs), which sometimes experience greater difficulties launching themselves into the global markets than larger businesses.

Among Dr Richard's future obligations will be attending priority meetings on behalf of the Government, lobbying for market access and leading events for SMEs. She will also undertake dedicated overseas visits or support small business in UK trade missions.

She will be working alongside people such as Marcus Agius, chairman of Barclays, Chris Gibson-Smith, chairman of the London Stock Exchange, and Sir Philip Hampton, chairman of J Sainsbury. Dr John Hood, Vice-Chancellor of Oxford, has also been invited into the fold. Together, the ambassadors are intended to provide the Government with a broad coverage of business experience

and knowledge.

Peter Mandelson and David Miliband are the Secretaries of State responsible for UK Trade and Investment, an organisation which will work closely with the ambassadors. Miliband said: “Our ambassadors around the world are engaged in promoting the UK economy and supporting business internationally. I welcome the additional expertise and resource that the Business Ambassadors will provide to support them in reinforcing the UK's reputation and delivering business success.”

Alison Richard became the 344th Vice-Chancellor of the University in 2003, and is the first woman to hold the position full-time. She took a degree in anthropology at Cambridge, followed by a doctorate in London and a professorship at Yale. Since taking on the role at Cambridge, Dr Richard has launched an ambitious fundraising campaign for £1 billion and developed a bursary fund to combat the new higher tuition fees.

## In Brief

### Nobel for Cambridge man

A Cambridge-educated scientist has won the 2008 Nobel Prize in Chemistry for his work on fluorescent jellyfish. Roger Tsien took his PhD at the University in 1978, and was a Research Fellow of Caius; since 1982, he has worked at the University of California. The Prize was awarded jointly to Tsien and his colleagues Martin Chalfie and Osamu Shimomura for discovering the ‘green fluorescent protein’ (GFP) which causes the jellyfish *Aequorea victoria* to glow. GFP is now frequently used in genetic engineering, as a way of monitoring the success of modifications. Tsien's Prize is the 83rd awarded to a member of the University, more than any other institution; Oxford has 57.

### New Chair endowed

The University has established a Chair in Ancient Greek culture. The A.G. Leventis Professorship of Greek Culture will focus on the cultural achievements of the Greeks and their lasting impact. The first incumbent will be Paul Cartledge, an expert on Ancient Greek politics who has written a number of books both academic and more popular, and has been a consultant on films such as *300*. The Chair was endowed by the Leventis Foundation in Cyprus, which works to promote Greek and Cypriot culture. Professor Cartledge's Inaugural Lecture will be delivered on February 16.

### Cambridge comes third

Cambridge is the third best university in the world, according to THE-QS rankings. The University moves down from the second place it had occupied for two years, amidst a slight general decline for British institutions. The World University Rankings, published by *Times Higher Education* and Quacquarelli Symonds, an education networking company, have been compiled annually since 2004. They are based on a variety of criteria, centring on peer review. In 2007, Cambridge tied with Oxford as second best, behind only Harvard; this year, Yale has moved ahead of both universities as Oxford goes to fourth. Other British universities have also fared worse than before: all but seven of the thirty institutions in the top 200 moved down the rankings, with UCL a notable exception as it went from ninth to seventh. A spokesman for the University declined to comment.



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## Cambridge launches free podcast service

Craig Hogg  
Deputy News Editor

Apple is offering lectures, short films and music from Cambridge free on its iTunes U platform.

Using an area of the iTunes Store offering free education content, visitors from across the world will now be able to watch popular documentaries or listen to podcasts from Cambridge professors and documentary makers. The service allows material to be watched online or synched to an iPod or iPhone.

Downloads include podcasts from the historian David Starkey, who presents a history of the University and town, Sidney Sussex alumna Carol Vorderman and the Foreign Secretary, David Miliband.

Well-known fertility expert Lord Winston and Ian Wilmut, creator of Dolly the Sheep, can be found fronting documentaries in the science section, while the popular 'Naked Scientists' programme presented by Cambridge lecturer Chris Smith has also been made available.

Cambridge's launch of its own section on the media portal came swiftly after Oxford University announced its intention to do the same, prompting rumours of an 'iTunes race'. Bookmaker Paddy Power is offering odds on the relative success of the new services, putting Oxford at 8/11 to be higher in the downloads chart than Cambridge at the end of the month; Cambridge are at evens.

However, this week both institutions have played down the significance of the simultaneous launch of the serv-

ice, dismissing the idea that the ancient competition between the two had been brought kicking and screaming into the digital age.

"It's not just for students and potential students but for the wider public," said Greg Hayman, head of communications at Cambridge. It is hoped the free-for-all format will "lift the veil" on the traditionally exclusive University, making it more accessible to potential students and improve understanding of the university amongst younger schoolchildren.

Visitors to the 'About Cambridge' section can watch videos guiding students through the application process and listen to tips and advice on how best to prepare for interviews. A special 'Initiatives for schools' section has also been created, providing videos on how best to engage schoolchildren in subjects like Engineering, Maths and Latin.

University College London and the Open University became the first English institutions to make educational resources available after the function became available in May last year. However, the days of stiff lectures in antiquated halls are not over quite yet. Although the University has already uploaded 300 podcasts, matching the 150 hours of free audio and video media offered by Oxford, this falls somewhat short of the fuller catalogue of syllabus-based lectures provided by American universities like Harvard and Princeton.

In a similar move, St John's is launching free webcast recordings of its choral evensong services. The weekly broadcasts will be launched at midday on Tuesday.



## Dramatic developments

The Amateur Dramatic Club will next week officially complete its five-year-long building redevelopment. The theatre will unveil a new green room, a refurbished auditorium and two renovated dressing rooms. A new multi-purpose rehearsal room named the Larkum Studio has also been built. Management hope it will help to alleviate the shortage of rehearsal space in the university.

Above, Tim Checkley, President of the ADC, proudly poses in Dressing Room One. "It looks absolutely amazing," he said. "All company members will be ecstatic." In previous years, the ADC had renovated its bar, lavatories and front-of-house areas.

## Anglia Ruskin increases publicity spending by 250%

» Spending on advertising increases as departments close

Continued from front page

spent £38,897 on the latter. The advert 'Welcome to Cambridge, Home of Anglia Ruskin University' – visible in the town's railway station – was produced at a cost of £56,823, according to figures released under the Freedom of Information Act.

It is understood that the adverts were produced by external agencies. The University also spent £37,546 on the slogan 'ClearING', although it "still doesn't take many students through Clearing," according to Dr Emmett. "Clearing used to be a big thing in this uni, and it still is for some departments, but it isn't for most of us," he revealed.

Emmett, who was a member of the ARU Geology department before it was

closed in 2000, also went on to say that "in 2007 the University made eighty of its 600 lecturing staff redundant through a voluntary severance package. It was made very clear that certain portions of academic activity were under threat, especially as the Geography department closed and our French and German provision is also gone." Anglia Ruskin's Geography department shut its doors at the end of the 2005-6 academic year.

But despite his misgivings about the controversial slogans, Dr Emmett said that the University had "probably underspent on advertising in the past," and said that it was "absolutely necessary" that the institution raised its profile in Cambridge and elsewhere.

A spokeswoman for Anglia Ruskin University told Varsity: "Geography was closed in 2006 following a significant decline in student numbers. This decline mirrored changes in the demand for different subjects taking place nationally within the HE sector.

"Our University-wide Voluntary Severance Scheme (VSS) in 2007 had two main drivers: financial and strategic. In financial terms, the scheme was successful in achieving the required reduction of around eighty academic staff.

"From a strategic point of view, it is vital that the University continually reviews its courses and the balance of its teaching provision in order to ensure that the course portfolio offered remains fully relevant."



ARU advertising at Cambridge railway station





# £800,000 decrease in arms investment

» Campaigner says “ethical investment policies are the only way a long-term difference can be made”

Continued from front page

“We are delighted that so many Cambridge colleges have decreased their arms investments, but are sorry to hear about all the colleges that have increased it,” said Simon Hill, a spokesperson for CAAT.

The data comes as a result of a series of Freedom of Information requests put to the colleges by CAAT. The colleges were legally bound to reveal their investment in the seven top UK-based arms exporting companies, and seven other US arms companies.

The university itself refused to disclose its holdings in these companies. It argued that it was exempt, because disclosure could harm the commercial interests of the university and its fund managers.

CAAT is concerned that any reduction in arms investment by the Colleges was done for economic reasons rather than ethical concerns. Their fear is that the figures are just as likely to go up next year as they are to go down.

“I suspect that in most cases it was a commercial rather than an ethical decision,” said Simon Hill a spokesperson for CAAT.

“What’s really important is to move away from the situation where colleges have decreased their investment one year and increased it the next. We need to see colleges committing to ethical investment policies, and taking student opinion and wider public opinion into account,” Hill continued.

Out of the colleges that reduced their investment in arms companies, only Clare Hall has adopted a significant new “ethical investment” policy, say CAAT. Clare Hall’s new policy precludes investment in companies which have a “significant” (five per cent) element of arms.

“Ethical investment policies are the only way a long-term difference can be made,” said Hill.

Most colleges have some sort of “ethical investment” policy, but they differ widely. Many, such as Fitzwilliam, follow the Charity Commission’s advice on ethical investment. This excludes investment in arms companies trading with terrorists or with countries banned to British traders by the British Government.

Six colleges (Selwyn, St Catharine’s, Lucy Cavendish, St. Edmund’s, Fitzwilliam and Clare Hall) have investment policies that prohibit arms trade investment. Some, such as Churchill and St John’s, allow investment in defence but not tobacco.

One college has a particularly impressive sounding ethical investment policy, but it is disputed whether it is actually followed. Mischa Foxell, CUSU ethical affairs officer, said “Magdalene has one of the most advanced policies I’ve ever seen, it’s a pity they don’t adhere to it.”

Magdalene’s ethical investment policy says that it must “avoid involvement in organisations that clearly ignore responsible standards in dealing with... employees, the environment and the communities in which they operate.”

“They invest in BAE though, who are pretty big bads, as well as some dodgy extraction companies like Rio Tinto,” said Foxell.

The senior bursar of Magdalene, Steven Morris, responded that they have a duty to maximise profits to support the college, and all their investments were within the bounds of the law.

“On behalf of the current and future beneficiaries of the College and as a charity, it has a fundamental objective to maximise its return on its investments. After all, the returns from investments are essential in supporting the costs of the world class teaching system operating in the collegiate university and also help to subsidise the costs of accommodation and food for its students,” said Morris.

Five Cambridge colleges increased their holdings in BAE Systems since 2006, which is the world’s second biggest arms manufacturer selling to 130 countries worldwide.

According to critics, past wrongs include BAE’s sale of the Hawk light-combat helicopter to Indonesia during its repression of East Timor and its supply of sub-systems for Israel’s F-16 fighter aircraft. CAAT say that these amount to “human rights abuses.”

A corruption investigation by the Serious Fraud Office into BAE’s arms deal with Saudi Arabia was stopped by the government in the interest of “national security.”

Four Cambridge colleges reduced their investment in BAE Systems. The total reduction amounted to £320,000 more than the total increase.

The information gained from FOI requests is only a snapshot of the colleges’ investments at that time, and therefore does not necessarily reflect broader trends.

Criticism is often levelled at CAAT and CCAT for their blanket divestment policies. “This policy is unhelpful, because it depends on what these companies are doing. Selling arms to the UN, whose sole mission is to promote peace, is one thing. Selling to countries where you know the arms are eventually getting into the wrong hands is another,” said Foxell.

“John’s could use their stake in GKN and General Electric to promote transparency and regulation, rather than just divesting in it. If this does not work then they could divest in protest,” said Foxell.

Many bursars agreed that the issue was not as simple as CAAT make out. “I don’t disagree with everything CAAT says, but as a former serviceman, it seems reasonable to me that countries should maintain and pro-

College	+/-since 2006	Total
Christ’s	£0	£0
Churchill	£110,734	£366,420
Clare	£0	£0
Clare Hall	-£61,500	£0
Corpus Christi	£0	£0
Darwin	£72,367	£337,959
Downing	£85,870	£85,870
Emmanuel	-£43,983	£0
Fitzwilliam	£0	£0
Girton	-£175,678	£381,450
Caius	£0	£0
Homerton	£0	£0
Hughes Hall	£0	£0
Jesus	-£568,548	£0
Kings	£0	£0
Lucy Cavendish	£0	£0
Magdalene	-£91,247	£266,200
Murray Edwards	£96,388	£276,849
Newnham	-£11,000	£0
Pembroke	-£3,879	£0
Peterhouse	£0	£0
Queens	£39,645	£468,116
Robinson	£0	£0
St Catharine’s	£0	£0
St Edmunds	£0	£0
St John’s	-£630,354	£575,711
Selwyn	£0	£0
Sidney Sussex	£50,000	£50,000
Trinity	N/A	£21,323
Trinity Hall	-£70,904	£1,181,096
Wolfson	-£63,478	£11,522
<b>Total</b>		<b>£4,022,516</b>

vide for their own armed forces... Blanket divestment seems to me to be a simplistic policy, there are shades of grey,” said Peter Brindle, the Darwin College bursar.

The other criticism made of CAAT is that the ‘arms companies’ on their blacklist are not necessarily as villainous as they suggest. Companies currently on the CAAT’s list “provide a wide range of goods and services falling outside the simple bracket of the arms trade,” said Brindle. For example, Rolls Royce make commercial jet engines as well as military ones.

CUSU are launching a campaign this term called the Socially Responsible Investment Campaign, to try and get the university to adopt an ethical investment policy. They hope that if the university has a good ‘ethical investment’ policy, the colleges will eventually follow.

“Hopefully there will be protests on Senate House lawn. Student protest is going to be a huge part of the campaign,” said Foxell, who is leading the campaign.

The model for a university’s ethical investment policy is St Andrews. “The St Andrews investment policy is amazing and has done incredible, incredible things. It was achieved as a result of student protest,” she continued.

“It is the responsibility of the Alumni to stand up and say that I am not comfortable in giving my money to a college that does not invest ethically. It is the responsibility of the student body to make it known that their relationship with their college is worsened because of the way it is spending student money,” said Foxell.

Although only eleven out of the 31 Cambridge colleges have direct investment in the companies involved in the arms trade, nearly all of the rest will have indirect investment. For example a FTSE100 tracker fund, which many colleges invest in, will contain shares in BAE as it is part of the FTSE100.

Most colleges’ capital, such as that of Christ’s or King’s College, is in managed funds and FTSE trackers. Many bursars said that they had no control, and no knowledge, about individual stocks held by the fund.

“It’s fair to assume that tracker funds imply indirect exposure to all the companies that make up each index,” said the Emmanuel bursar, Michael Gross, when asked about their exposure to arms companies through their tracker funds.

A bursar’s only option is to switch to an ethical fund/tracker, but there is a debate about how economical this is. This is important because it is the primary job of the Bursar to protect and build on the investments of the college so it can be the most effective place of education and learning. If a bursar does not do that, another might be found who can.

Gonville and Caius bursar, Julia Collins, said their research found the performance of ethical funds “was not as good as standard tracker funds.” This, she said, was the reason they had not switched.

Selwyn bursar Nick Downer disagreed with Mrs Collins, saying that their current investment policy, which does not include tobacco or arms companies, “has not been a difficult policy to uphold.”

He argued that an “ethical” policy is not necessarily any less economical than a traditional one. “I do not see any conflict between the restrictions of the policy and the wider charitable objectives,” he said.

The reason for this, he said, was relatively insignificant weighting of ‘unethical stocks’ in the FTSE 100. “I could begin to see conflicts arising if we were, for example, prevented from investing in sectors that have a significant weighting in the FTSE 100 or other market indices (banks, oils, extractive industries) but this has not yet arisen.”

The Clare Hall bursar, Joanna Womack, came to similar conclusions. “Over five-year and ten-year periods there was virtually no difference in performance [between ethical and non ethical funds].”

## MythBusters

What Scudamore’s don’t want you to know



Week 1: DNA was discovered in the Eagle

The Eagle is one of Cambridge’s most popular pubs, particularly among tourists. Arguably one reason for this is the story, a favourite of the tour guides, that DNA was in some way ‘discovered’ in the pub. To be fair, the Eagle does not itself claim this: rather, they say that “Watson & Crick used the Eagle as a place to relax and discuss their theories whilst refreshing themselves with ales.”

In the first place, James Watson and Francis Crick did not discover DNA: rather, they discovered the ‘double helix’ structure which DNA uses to replicate itself. Secondly, most of their research was done not in the pub but – as is traditional – in a laboratory, specifically the old Cavendish Laboratory on the New Museums site. At the time Watson and Crick were at Clare and Caius respectively.

The major breakthrough in that research came on February 28 1953, after they had seen the work of radiologist Rosalind Franklin, who had been X-raying DNA at King’s College, London, and who was very close to discovering its structure herself. Watson has said that “the discovery was made on that day, not slowly over the course of the week,” and that afternoon the pair walked round the corner into the Eagle, where Crick announced, “We have found the secret of life.”

So, as you could probably guess, the story is untrue. But it serves to remind us of the importance of Cambridge pubs to generations of work-hard-play-hard dons and students, and the Eagle, as one of the city’s oldest, must have seen thousands of great minds through its doors. Moreover, given the very strong partnership between Crick and Watson, without which they would not have made the breakthrough, it makes us remember the importance of social bonding in academia, and that a chat at Cindies can be as intellectually scintillating as any supervision. At least, that’s what you can tell your DoS.

Hugo Gye

For more on Cambridge’s pubs, turn to p. 12.



## In Brief

### Peter Avery dies aged 85

A Fellow of King's who was one of the world experts on Persian culture has died. Peter Avery was born in 1923, and studied at SOAS. After the war, he taught in the Anglo-Iranian Oil Company, and joined Cambridge in 1958. He has translated Persian poetry such as the Rubaiyat of Omar Khayyam, and published a survey of Modern Iran in 1965. Avery received the OBE in 2001. Ross Harrison, Provost of King's, has said that "Peter's death means the passing of a unique and utterly distinctive aspect of life at King's." A funeral service will be held in the College Chapel on October 24.

### Free lights for bike rebels

The City Council plans to give a free set of bicycle lights to all cyclists caught riding without them. As the clocks go back, police plan to step up patrols targeting illegal cyclists. Any caught without lights will be issued with a £30 on-the-spot fine; when the fine is paid, council officials will fit lights to the offending bike. The special operation will last from October 26 to November 2. Last year, the council found over 50 lightless cyclists in the course of two hours.

### Asbestos in Downing

Asbestos has been found in a Downing staircase. Boarding made from the toxic material was found in a pile of rubbish near the luggage store used by international students, in the basement of a staircase occupied by senior members of the College. The basement will be sealed off for about three weeks, preventing students returning from overseas from accessing their possessions. The College is lending essential items to affected students, and does not believe that there is a general risk of contamination.

### Ghost seen in John's

A third-year St John's student has seen a ghost in his room. The student, who does not wish to be named, occupies one of the oldest rooms in the College, featuring a seventeenth-century mural. He claims that he awoke one night last week to find a spectral female figure sitting on his bed and staring in to the corner of the room. The woman was apparently dark-haired and wearing a white dress. The College was unavailable for comment.

### Sex club denied permission

A sex club in a Cambridgeshire village has been refused planning permission, due to a lack of public transport. Xscape Cambridge, located on an industrial estate about ten miles from Cambridge, was applying retrospectively to change the location's use from an industrial unit to a members' club. South Cambs District Council judged that the club had an "unsustainable location" given its distance from public transport and late opening hours. The club is appealing the decision.



Rain Man features an autistic idiot savant

## Autism linked to maths

Timothy Leung  
Science Correspondent

A Cambridge study has found that autism is almost seven times more common amongst students of mathematics than amongst students of other subjects. The project was led by Professor Simon Baron-Cohen, Director of the Autism Research Centre in Cambridge and Fellow of Trinity College, and involved 792 Cambridge students.

It is hoped that this research could elucidate the mechanism by which autism, a condition associated primarily with an impaired ability to interact and communicate with others, continues to prevail in the general population despite its debilitating effects.

In this study, seven of the 378 mathematicians sampled were discovered to be autistic, whereas in the control group consisting of students in other disciplines, researchers found that only one student was autistic. The study also suggested that autism was five times more common amongst siblings of mathematicians.

Autism is thought to have a strong genetic basis, a conclusion supported by several twin studies comparing the incidence of autism amongst identical

and fraternal twins. Individual mutations associated with autism might confer outstanding abilities such as mathematical genius or exceptional memory, but if a certain combination of mutations is present in one person, he or she will suffer from autism.

The ability of such mutations to bestow positive attributes might provide the answer to the continued existence of autism among some half a million people in the UK alone. Classic evolutionary theory proposes that within the population, mutations conferring negative traits would decrease in frequency over time. Individuals with these mutations lose out in the survival of the fittest, so natural selection should cause the slow demise of autism. However, if these mutations are associated with beneficial aspects conducive to the survival of the individual, then such mutations would continue to thrive within the population.

While the significance of this study might be limited because of the sample size, this research complements other studies which have reached similar conclusions. The association of autism with positive intellectual traits has long been a source of creative inspiration for writers and filmmakers alike.

## Local man found dead near New Museums site

Chris Robinson  
Deputy News Editor

A man was found dead near the New Museums site during the Vacation. Robert Clancy, 58, an aircraft engineer from St Ives, was discovered on September 4 in Parsons Court, near Wheeler Street in Cambridge. It is believed Clancy fell from the outside of a building, and police are not treating his death as suspicious.

The death occurred the night after police raided Clancy's house and seized computer equipment. The police are thought to have closed investigations regarding the seized property.

In a reportedly unrelated incident in August, Clancy was attacked by his

stepson Anthony Meakin, 44, after he accused Clancy of emotionally abusing his mother. Last week Meakin received a suspended sentence of four months in prison and 150 hours of community service.

Clancy's colleagues were stunned and upset by his death. A spokesman said: "It has been a shock and terribly sad. He came to work as normal and all we know is that he received a phone call at work early on and asked if he could have the rest of the day to sort something out. That was the last we saw of him."

"He was a great guy and a very skilled fitter. He got on with everyone and was a very, very good worker. He never brought his problems to work with him."

## Student contributes to fight against HIV

Lizzy Tyler  
News Reporter

A King's student has helped develop a device to stop the spread of HIV from mother to child through breastfeeding.

Stephen Gerrard, who is in his fourth year of Chemical Engineering, was a member of a six-man team which developed a prototype device.

The design is the result of research projects set up by the International Design Development Summit (IDDS) held at MIT in August of last year. The original task set by the IDDS, which brings together engineers and field workers to develop prototype designs, was to create a practical way of heat-treating breast milk.

During this work, the team identified several compounds that could deactivate the HIV virus. Sodium Dodecyl Sulphate (SDS) was found to kill the virus quickly, so the team focussed on this as a key component of the design.

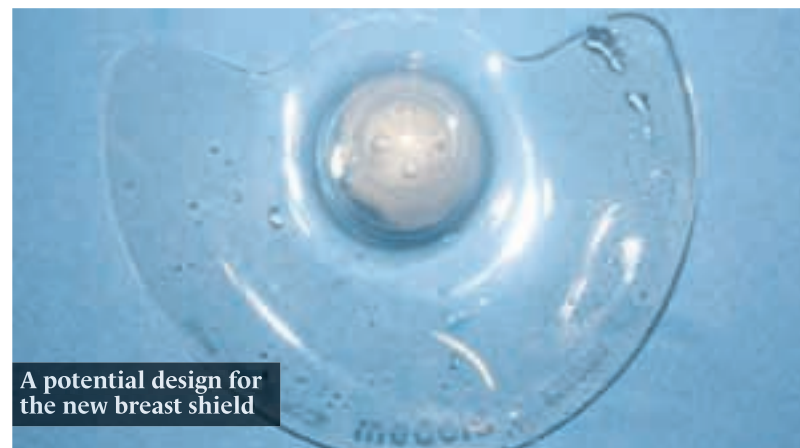
The new design adds a material, such as cotton-wool, soaked in SDS to a shield normally used to aid breast-feeding. The virus is then deactivated as it passes through in the milk, without the need for heat treatment. As 30 to 35 per cent of mother-to-child transmission is due

to breastfeeding, this design could have significant implications for the future prevention of HIV.

Aware of the stigma attached to HIV in some developing countries, the team is considering marketing the device as a way of delivering other medicines and supplements as well. This would not only allow mothers with HIV to protect their child without stigmatisation but may also provide a more efficient and economic way of delivering medicine to young babies. The syrups traditionally used for such administration are expensive and require refrigeration, often difficult to secure in developing countries.

Gerrard is keen to stress that whilst the team "believe that this device shows significant potential, the method still requires more research and testing" before the efficiency of the product is known. "Although we welcome the support that the media has shown us, we do not want to give an impression of false hope as we are still in the initial stages."

The group, which includes students from Imperial College and America, is currently looking for a lab in order to establish the efficacy of the design and hopes to find a pharmaceutical company that may be interested in their prototype. Gerrard plans to do research on the design alongside his degree.



A potential design for the new breast shield

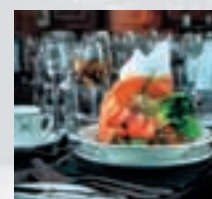
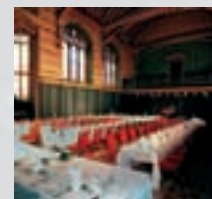
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STEPHEN ADAMS

# Zombies rampage through the city

Lauren Smith  
News Reporter

Zombies invaded Market Square on Sunday afternoon as central Cambridge provided the backdrop for the film *Zombie Daytrip* – a romantic comedy. Around 60 people volunteered to be extras, braving the bad weather in their homemade zombie costumes and authentic zombie make-up.

The director, Amy Leigh Hawes, was inspired to make the film after

walking through the Grand Arcade shopping centre which she described as a “great place” for her Zombie movie. Initially, the film was intended to be a joint venture between friends, but once Amy created a Facebook event, the project “snowballed”. Nearly 1000 zombie enthusiasts expressed an interest, clearly tempted by the declaration that the event was “Open to Rotting corpses who want to see the sights, do some shopping, and maybe grab a BITE on the way”. Amy hailed the day a suc-

cess: “it went extremely well...Everyone was such a trooper and worked really hard as well as having lots of fun and socialising”.

The plot focuses on two zombie lovers, played by Alixandrea Corvyn, a rural development adviser who loves zombie films, and her boyfriend Dave. As she described, the two zombies “meet across a crowded horde and spend the rest of the film looking for each other, finally meeting (and eating!) each other at the end!” For Tim Reynolds, a student at

ARU, “the best part of the day” was gauging the public’s reaction when a group of zombies walked, or rather lurched, towards them. “Some [were] really interested in what we were doing & others just completely ignoring the fact that there was walking dead on the streets of Cambridge”. To catch the zombies in action, visit [www.zombiedaytrip.com](http://www.zombiedaytrip.com). The edited version of the film should be available to watch in time for Christmas while the script and photos and videos are posted on the Facebook event.

## Cambridge Spies



Trinity

### Gentleman?

Intoxicated with sticky beverages and schadenfreude, our protagonist was filming a poor gentleman regurgitating outside a prominent club. Our poorly chap’s lady friend took offence and suggested that he put the talkie stick down. She found it difficult to voice her views eloquently, due to the loud bird noise that was being made by our voyeur whenever she opened her mouth. The furious pterodactyl impressions and poultry-like dancing went on for several strange minutes around her. She became un-amused. The sensory assault eventually prompted her to use physical force and cuffed him on the shoulder. By way of response, our maverick for social convention then hammer-throws the female into the nearest wall. When accused by his friends of behaving in an unacceptable manner, he merely responded that he had a “different take on life, and a pretty interesting one at that.”

Nightlife

### Profitable?

Which prominent young socialites turned up to the most soulful club in Cambridge this week for a newly launched night? None.

Clare

### Banter?

On the mailing list of one of the most prestigious clubs in Cambridge, witticisms were being thoughtfully exchanged. Unbeknownst to participants, they had inadvertently put one of their dons on the mailing list. The problems of truth and justice were initially resolved, before they moved on to the more serious matter of the talent (musical of course) in the fresh-faced members of the University. Pictures were sent, wagers were made. Eventually, needless to say, the subject of a *very* fresh-faced girl who was lost last summer was brokered, in reference to the abuse of the young freshers. Eventually the don replied, suggesting that there might be another by the same name who would greater appreciate their “banter”. Men of old-fashioned views must always be careful of getting too mixed up with technology.

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Not all houses are declining in value

## Cambridge house prices fall

Chris Robinson  
Deputy News Editor

Cambridge house prices have fallen by 14% in the past year, one of the largest falls in the UK. According to Nationwide’s latest quarterly house price index, only Belfast, Sheffield and Bristol experienced larger falls. The average Cambridge home now costs £266,916, compared to a national average of £181,973.

Prices in Southern England have fallen by 10.4% on average, while falling by just 9.4% in the North. Nationwide’s report suggests “house price to earnings ratios have been lower in the North, so affordability pressures are lower, while problems in the financial sector are likely to have the biggest impact in areas within commuting distance of the capital.” Durham was the only city to see prices rise, by 2%.

A number of shops have closed in Cambridge city centre, though many other cities have fared worse.

John Bridge, chief executive of Cambridgeshire Chambers of Commerce, said the Grafton shopping centre and its environs had suffered most. Hard times had been exacerbated by the move of John Lewis to the Grand Arcade. Bridge hoped the possible arrival of a Primark in the Grafton would increase foot traffic.

On a brighter note, a longer-term survey by Halifax has found that prices in nearly half of university towns have outperformed the national average of a 44% rise in the past five years. In the twelve months from June 2007, Cambridge showed above-average property value increases along with Bath, Bristol, Dundee, Durham and York.

The report suggested price rises near universities were partly due to increasing student numbers and building restrictions, though Halifax chief economist Martin Ellis said “we should also consider the flight to quality in difficult times.”



# Varsity Profile

» Week 1: Mike Young, porter/Elvis impersonator

Mike Young has been a porter at King's for the past two years, and in that time has arguably become the most recognisable of all Cambridge's gatekeepers.

He started his career as an Elvis impersonator in 1997, when he was 51, although he is currently taking time out while he recovers from heart surgery and waits for a knee operation. His wife Evie, a professional singer herself, was listening to him singing indoors and suggested he play at a wedding. After that, his act, 'The King Lives On', just "snow-balled". A mere three weeks after his debut, Mike, who had never sung professionally before, was playing to a crowd of 5,000 at the Grafton Centre.

In 2001, Mike moved to Spain, where he was playing to a crowd of 400 to 500 a night for two years, on a ranch owned by a German. This proved lucrative and soon he and Evie were able to build a nightclub and 200-seater restaurant called 'The King Lives On', near the resort of Torrevieja on the Costa Blanca, Spain. The band Black Lace, whose infamous party hits include 'The Music Man', 'Agadoo' and 'Superman', were a regular feature. Mike, his wife and their club were all featured on TV's Living in the Sun. The husband-and-wife team ran the nightclub for six

years before selling it and moving back to the UK in 2006 when Mike, who had worked at King's before, returned to the College.

Mike has a contract with HMV and does shows at their megastores. He has also found the time to have a modelling contract with Microsoft: his body is used on their computerised greetings cards. He has performed over 2,500 times as Elvis and enjoys being recognised and signing autographs. His biggest fan is nine-year-old Jonathan, who first saw him play when he was one. What do his fellow porters think of his fame? "Not a lot," he says, but they do call him Elvis.

Mike, known as 'Grandad Elvis' by one of his grandchildren, lives at Bar Hill near Cambridge, although he was born in Tottenham. His favourite Elvis tune is 'Suspicious Minds'. He has had many careers; he was even a referee in the Premiership before he was injured in a car crash. Mike performed at King's Mingle a couple of years ago and will retire in 2011, when he is 65. He hopes to be back on the road with his UK tour within the next two years, once his health is fully recovered. But keep your eyes peeled: he plans to make his comeback in a local pub in six months' time.

Lauren Smith

2  
Years as a porter

12  
Years as Elvis

2500  
Performances as Elvis

5000  
Largest crowd



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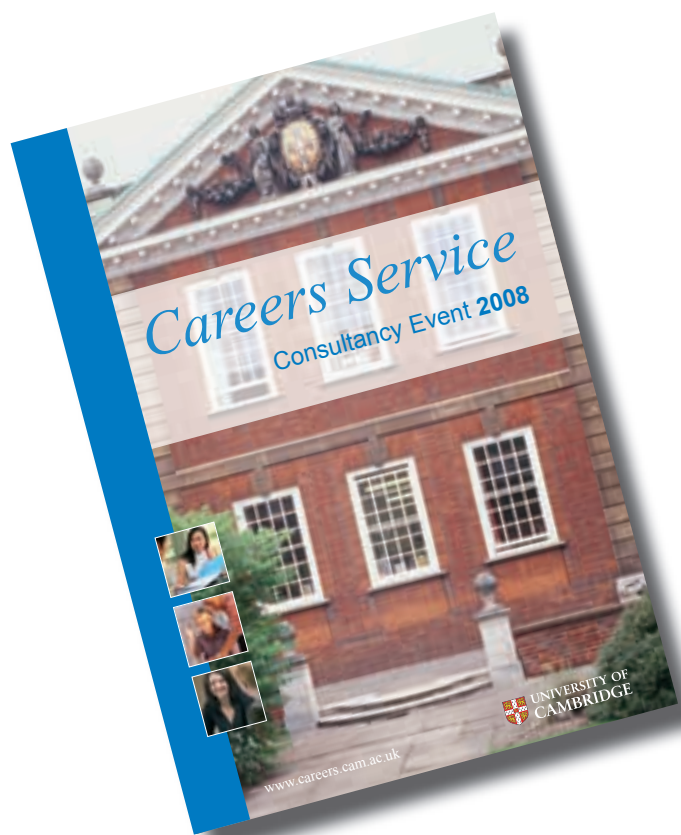
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For full details of participating organisations click on the Consultancy Event in the termly diary via [www.careers.cam.ac.uk](http://www.careers.cam.ac.uk)

**To prepare for the event we suggest you make time to attend our Careers in Consultancy briefing session on Monday 13 October at the Mill Lane Lecture Rooms from 16.00 - 17.00.**

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# MAGAZINE

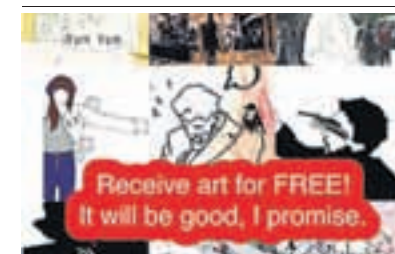


FEATURES, INTERVIEWS, REVIEWS & LISTINGS // ART, FILM, MUSIC, BOOKS, FASHION & SCIENCE  
THIS WEEK IN THE MAGAZINE: DIZZEE RASCAL / ANTHONY CARO / EDWARD GOREY  
CAMBRIDGE PUB GUIDE / TARTAN FASHION SPECIAL / PORK SCRATCHINGS / ELBOW REVIEW

## Signed, sealed, delivered

BORED BY YOUR PIN BOARD? EVERY VISIT TO THE MAIL ROOM LEAVING YOU DEPRESSED? LAST YEAR ALL THIS CHANGED WITH THE REVOLUTIONARY POST ART. BELOW, WE SHOWCASE SOME OF THE BEST AND RIGHT, JANE HALL EXPLAINS WHAT HER PROJECT IS ALL ABOUT

### Hi! Society



#### Week 1: Post Art

##### What is Post Art?

Post Art is a collaborative project which distributes art free via the Cambridge UMS system. It aims to attack the blandness of college pin boards in rooms. Some people really don't bother with theirs. You should make an effort to give people something to look at when they come to visit you!

##### Where did the idea of Post Art come from?

Last summer, I met some Dutch friends (Pietlaap and Marijke Freeve) who are both artists and are heavily involved in the Post Art scene in Holland. I liked the idea that you created a piece of art and swapped it with one other person, beginning to collect their work in the process. You don't know this person and their work could be very stylistically different from yours.

##### Why did you decide to set it up in Cambridge?

The lack of creative endeavours outside of Architecture was a significant motive. Plus I got so disappointed every time I went to the Mail room!

##### What is its particular appeal?

My friend Olga said that there was "something so special about unnecessary, beautiful things." I think that pretty much sums up Post Art's purpose and appeal.

Do you hope to start a revolution in the pigeon holes of Cambridge? The Cambridge Mixtape Project, for example, was inspired by Post Art... The mixtape thing is great, especially as it is so personal between recipients. Post Art can't really be like that, although it hopes to inspire people to reflect on their arty side and maybe contribute to the collective project.

Post Art can only send to 100 people each week due to cost and time constraints. But there are now an extra 30 places going - so sign up quickly! The rest can view all the Post Art on the Facebook group of the same name.



POST ART BY (FROM TOP LEFT): JANE HALL, JOE SAUL, MIRANDA LOSSIFIDIS, LEWIS JONES, ANNA TRENCH, PALOMA STRELITZ, DECCA MULDOWNY, NATASHA AMLADI, MARUKE FREEVE, HOLLY BRIGGS

CANNIBAL ADVENTURE (STARTS HERE): Who should happen to sit down next to you at lunch but your old friend Daisy! "At my philosophy lecture," begins Daisy's unpromising chat, "they asked us a really interesting question. 'How happy are you, on a scale of one to ten, about eating human flesh?'" »p12 Er, how about "not very happy?" »p13 But Daisy doesn't study philosophy.



FOOD AND DRINK SPECIAL

# The Varsity Guide to Cambridge Pubs



## The Empress

**72 Thoday St**  
It's not pretty, it's not flash, and it definitely does not smell nice, but The Empress is the Real MacCoy. If you ever want to while away an evening in a local's local, then halfway down Mill Road you have your answer. There is a large array of pub snacks and an old fashioned Juke Box with hand-written song listings. The spacious room exudes an air of gloomy charm and the flowery upholstery on the benches is reminiscent of Britain during its last great recession. In the boozy haze, you can play darts, shoot pool and drink Ringwood Ale.

## The Champion of the Thames

**68 King Street**  
Awarded the small honour of Best Pub Award in The Varsity Awards 2008 last summer, the Champion has immutable charm and offers an authentic old-man-pub experience. If you're looking to be outside whilst drinking, the Champion is perhaps not your best bet: the outside seating area consists of a small table and two broken chairs squashed against a brick wall. However, as winter sets in, there is no better place to grumble over a pint in the corner.



## The St Radegund

**129 King Street**  
Affectionately known as the 'Rad,' the pub's strong faithful regularly make a pilgrimage to this hallowed ground, the smallest pub in Cambridge. St Radegund was a 6th century French queen renowned for her intelligence and beauty. She despised luxury, founded a Holy Order in Poitiers and was reputed to wear sackcloth underwear. Her legend lives on in the shape of Sackcloth Bitter, brewed exclusively for the pub by the Milton Brewery. The smell of ale hits you as you enter the Rad, as does the landlord Terry if your mobile phone goes off. This is a place to escape the world, a timeless pocket of eccentrics, enthusiasts and priceless pub decor. The raincheck pillar, the pub sports teams and the wall of shame speak of a history of local conviviality. Terry sets the tone: a raconteur, adventurer and charmer; every night he is there and the busy room fizzles with joviality like a wort of fermenting ale. The music selection is jazz, and on Sunday they achieve the impossible and squeeze a live band into the corner of the room. There are four traditional ales, ten Scottish Malts, ten polish vodkas, three Havana rums and no cooked food. The crisps are a little expensive; that aside the Rad is the perfect pub.



## The Blue Ball

**57 Broadway, Grantchester**  
There are few greater pleasures in Cambridge than walking southwards along the Cam to Grantchester. But walking is nothing without a destination, and The Blue Ball, in that respect, is everything one can hope for. An old agricultural labourers' pub a little outside the centre of the village, The Blue Ball (named after a famous Victorian hot-air balloon) is very much a traditional pub.  
It doesn't really serve food. It doesn't even serve lager. What it does serve, however, is the best pint of Adnams around, and at the best price, too: a meager £2.40. A good pub is about company as well as drink, however, and The Blue Ball's landlord John – the former bar manager at Trinity Hall – provides the focal point for a small, loyal and exceedingly friendly bunch of regulars.  
Look out for 'BBD' (Big Black Dave – it's pretty obvious which one he is) as well as 90-year-old war veteran Dennis. Throw in board games, books, a piano, live music on Thursdays, a garden, an open fire, no canned music and the traditional, classic pub game Ring And The Bull (John's record: 43 in a row) and The Blue Ball quickly becomes Cambridge's best kept secret, bar none.



## The Live and Let Live

**40 Mawson Road, Cambridge**  
Pete, the grisly gem of a landlord, will personally give you a refreshingly un-boorish and informative beer-tasting sesh at a moment's notice. Anyone who ever claims to know anything about beers is a liar but some, like Pete, live the lie better than others. Staunchly independent, The Live and Let Live is a no-nonsense affair, its cosy interior and largely academic clientele belying its serious commitment to coriander beers and the like. Equally, it's clearly a pub capable of forging its own legend, given Pete's mystique, and that of the co-licensee, rumoured to be singularly-named Haggis. The pub started serving in 1874 when, as the legend goes, Parliament was planning to pass a bill allowing members of the public to serve beer without a license. Landlords petitioned Parliament to protect their livelihoods with the slogan 'Live and Let Live,' and the legend was born. Pete will tell you this is all "bullshit." The regulars are welcoming; the Umbel tastes like coriander; the kitchen is haunted: what's not to like? Watch out for their long awaited beer festival running from October 22-25.



## The Free Press

**Orchard Street**  
The Free Press dates back to the 1880s. Part of it was once home to a printing press that published a free Cambridge newspaper; it only lasted for one issue, but the name survives. The classic newspaper cuttings on the walls pay tribute to this heritage. It's a no-nonsense establishment: no phones, no music, no Itbox. The pub is famously small, as is the beer selection, but this only adds to its appeal. The food offers restaurant quality classics without gastropub pretension, although curried langoustines or wild boar may make an appearance. You could happily live in a place like this; bring on retirement.



## The Elm Tree

**Orchard Street**  
Just down from the Free Press lies this recently converted ale mecca. Ten guest ales compete for your attention, but the pain of choosing is numbed by shot-glass tastings. Don't be scared — the barmen know their stuff, as the ponytails attest. Exotic beer bottles provide decoration (Israeli Carlsberg is a personal favourite), and soft, cozy furnishings are the perfect escape on a rainy day. Lchaim!



CONTRIBUTIONS BY ROB PEAL, DANIEL COHEN, DAVID ALLEN, WILL PINKNEY, KATY KING AND ALI WEDDERBURN  
ILLUSTRATION BY JANE HALL AND PHOTOGRAPHY BY LIZZIE ROBINSON AND ZING TSJENG



## The Ancient Shepherds

**5 High Street, Fen Ditton**  
If you want a Sunday afternoon walk to a pub, and need a change from Granchester, follow the Cam north to Fen Ditton. The windy walk will clear your head, and you can then make it all fuzzy again with ale. And these Shepherds truly are ancient; the pub is housed in three cottages dating back to 1540, and has been serving beer since 1805. There is a menu on the wall from 1930: this place exudes history and character. It is also manages to straddle the pub divide by being both a drinking pub, and a great place for a meal.

## The Pickerel Inn

**30 Magdalene Street**  
A former opium den and brothel, The Pickerel Inn claims to be the oldest pub in Cambridge. The decor is that of a traditional English pub, with a low wood-beamed ceiling, a roaring fire and lots of cosy wooden alcoves. With a wide selection of real ales and a good quality bar menu, this pub is popular with both students and locals.

## The Cambridge Blue

**85-87 Gwydir Street**  
Last Saturday, Terri and Jethro of the Cambridge Blue celebrated their first anniversary in charge of this truly formidable institution. It was a riotous affair, with the enthusiasm of its locals making the evening all the more buoyant. The pub is on a terraced street originally built to house railway workers, and was formerly the Dewdrop Inn, a horrific Victorian pun. But renamed and reinvigorated, the Cambridge Blue has a serious dedication to eclectic alcohol. In one year this pub has served 600 different ales. It has a fridge of 80 International Beers from Mexico to Tasmania and can offer 25 different single malts. During the day, the pub serves wholesome pub food and there is a huge beer garden for those rare occasions that Cambridge is blessed with sun.

CANNIBAL ADVENTURE (STARTS ON PAGE 11): "Not normally," says Daisy. "But my crime novels lecturer had misread the listing for Hannibal Lecter, and thought he had to give a Cannibal Lecture instead. He gave out free samples at the end. In fact, you should try this burger – it's Aberdeen Angus." »p16 Hang on, where's your Scottish friend Angus? »p17 He's just gone to get some more chips.



## Peal's Meals



## Week 1: Pub Snacks

I plead leniency as I stretch the brief of Peal's Meals to snacks. Before you cry madness, it is worth remembering that many of the best pub snacks hold their own as meals. A packet of crisps, some scampi fries and a fruit-and-nut mix has all the necessary nutrients and goodness of a home-cooked meal. In keeping with the ale-flavoured theme of this week's Varsity, here is a rundown of the three best salted and packeted accompaniments to a big foamy pint.

The best pub snacks illicit as much horror in observers as joy for consumers, and few achieve this dichotomy better than the Pork Scratching. Loved and loathed in equal measure, this greasy, salty and often hairy lump of pig skin can elevate a pint at a pub into the realms of the sublime. Made from leftover pork rind in the Black Country, scratchings are an admirable example of the waste-not-want-not austerity of spirit that is so lacking in today's age of opulence and waste. Thankfully, it is not as unhealthy and artery-clogging as olive-munching naysayers would have you believe. A 28-gram serving contains 17 grams of protein and 9 grams of fat (same as a packet of crisps), of which 43% is the unsaturated type found in olive oil.

It is a truth universally acknowledged that South Africans are a difficult people. So thank heavens for their one redeeming feature, Biltong. Along with their anal temperament and superficial charm, invading South African barmen have brought this rather special meat in a bag. Originally designed by Dutch settlers as a transportable snack which would keep for days in the hot interior of South Africa, it now graces the pub tables across Britain. Biltong consists of fillets of beef flavoured with various herbs, salts and spices. It has the texture of leather and the smell of old curry, and tastes absolutely divine.

Lastly, the ultimate pub snack: a pickled egg mushed up in a packet of salt and vinegar crisps, a pleasure to consume and a horror to behold. Pickled eggs are preserved in vinegar, and, whilst eating it, you can take a perverse glee in thinking that you were probably taking your GCSE's when it was laid. Unfortunately, our budget can not quite stretch to a scratch-and-sniff section but take my word for it, the smell is divine. As you plunge your hand into the egg, crispy mush, friends tend to desert you, but who needs friends when you have the world's best snack. The flavours make a wonderful medley: eggs with crisps, vinegar with vinegar. Smelly and offensive, the illicit pleasure of egg and crisps is everything a good pub snack should be.

Rob Peal

# Fix up, look Sharpe

STAUNCHLY RESISTING THE CHANGING OF THE TIMES, JAMES SHARPE LAYS OUT SOME POINTS OF ETIQUETTE TO COINCIDE WITH THE RELEASE OF BRIDESHEAD REVISITED. FOR THE YOUNG FOGUEYS OF THIS WORLD, GOOD MANNERS AND SARTORIAL FINESSE HAVE NEVER BEEN MORE URGENT



LIZZIE ROBINSON

The Young Fogeys are about to make themselves felt once more. For the last few years they have been something of an endangered species. But with the release of the new film version of *Brideshead Revisited*, I have no doubt that boat-ers on the Cam, Savile Row tweed on King's Parade and champagne at noon in the court will soon be back in fashion. For the select few, anyway.

Unlike other student groups, the Young Fogeys have had a surprisingly short shelf life. Coined by Alan Watkins in 1984 to describe those affected by the original television serial, the Young Fogeys have not really been seen in force since the ascent of New Labour.

Hopefully, however, this sorry state of affairs will not continue for much longer. Young Fogeys may have allowed themselves to be defeated for the past decade, but disdain for all that's modern is about to come back in fashion. We all may now love the National Trust, bemoan the follies of modern architecture, and shop around for only the best sausages and cheddar cheese (even if it is at Waitrose), but is everyone wearing hats? Where are the trilbies and fedoras; the bowlers and the panamas?

Of course, the modern *Brideshead Revisited* is more like a cheap takeaway version of the seven courses (first, soup, fish, entrée, meat, pudding and cheese) that delighted our collective palate first time round. But that does not necessarily matter. Individuals will still be seduced by the style.

And when the Young Fogeys have control of your dress and manner, they have your soul. It is just a small step from that to declaring that you will never again listen to any music composed after Brahms, suddenly fall in love with Victorian gothic and have a decisive conversion to Roman Catholicism (or High Anglicanism), though you will remain cool about the intricacies of Christian dogma.

The Young Fogey may be a backward looking creature, reminiscing about the time when students could keep ferocious dogs outside their room. Despite enjoying the odd party, they prefer the solemn slouch in a leather armchair with a warmed glass of brandy, proclaiming the wonders of ancient Greek sculpture, reciting Shakespeare's best (in other words, less well-known) soliloquies, and writing the most insipid verse since Milton.

Hold on to your hat and grab your cane, the man-about-town is going out for another walk.

## The Young Fogeys' guide to etiquette

### Sex and Romance

Before actually dating, it is always necessary to flirt. Flirtation is like a wine tasting: one may taste everything that is there even if one only really prefers white burgundies. It is the joy of sampling and then settling. And trying a playful red rather than the ordinary dry white brings with it an unrivalled anticipation. And it is anticipation that is the main ingredient of flirtation. Public kissing should never be entered upon. Although it is no longer considered indecent, it is still bad manners. If you had an ice cream, would you proclaim to the ice cream-less people your fortune and then gobble it down? Of course not: the height of rudeness. You hire a hotel room to go further. Why should kissing be different?

The first rule about bedtime is that the human body is ugly. Certainly for the first few times, people are undoubtedly self-conscious about their sags and wrinkles. This is highlighted if the two parties (we are assuming two) are forced to undress at staring distance. It is quite curious that an action that should epitomise intimacy should, for the most part, be conducted separately. Here is the second rule: everything should be done together. So undress each other. Depending on the temperament, it is perfectly acceptable for this to be conducted roughly if both parties are that way inclined.

The after act is often the most overlooked: see the other person out. They should not be forced or indeed expected to leave by themselves. It is the little gestures that count.

**"EVERYONE KNOWS THAT ONE WEARS CORDUROY WITH BROWN SHOES: COUNTRY DRESS OBVIOUSLY. BUT THINK AGAIN: CORDUROY IS COUNTRY; BLACK IS TOWN. IN ONE FELL SWOOP ONE HAS TRANSFORMED A SARTORIAL CRIME INTO A POLITICAL STATEMENT."**

### Clothing

Sartorial code allows the individuality of an individual, rather than what they're wearing, to stand out. It allows people to pay attention to who they're talking to.

Eccentricity in small things is folly; in big things it is genius. Small eccentricities mean you do not know the rules; large eccentricities mean you know the rules and that you are making a statement, e.g. corduroy with black shoes.

Everyone knows that one wears corduroy with brown shoes: country dress obviously. But think again: corduroy is country; black is town. In one fell swoop one has transformed a sartorial crime into a political statement.

If the handkerchief is white, you have every right to tar and feather the said individual for his wilful disregard of the dress code. It is stages like this that separates the eccentric from the simpleton and from the anarchist.

### Greetings

When you meet someone, we all know that the handshake is the thing. Be firm, but not aggressive; and be friendly, but not limp. Also, please ensure that you do not shake up and down, nor maintain your hold for too long: it is a handshake not an orgy. If you are feeling continental, by all means kiss. But it should be quick and above the left cheek in mid air. Two kisses is like a four buttoned suit: one too many.

It should be "how do you do?". Everyone knows that you just say that: you don't want to know how people are. If you say that you're bad, you've ruined the mood. If you say you're good, where do you go from there?

You shouldn't just go up to someone and ask for their name: it's very rude. It's something very personal for them. You should be talking to this person as though you've known them for quite a while.

### Cinema

Whoever invented popcorn will join Judas, the noble and the conspirator in one of the mouths of Beelzebub. The crime: betraying the God of film.

You should not need to say anything during the film. Even if you are suffering a heart attack, you should be in enough pain not to say anything.

### Drink

You can't go wrong with port.



# Dizzee New Heights

THE TWENTY-THREE YEAR OLD DIZZEE RASCAL, BRITAIN'S MOST POPULAR RAPPER, HAS MANAGED TO COMBINE COMMERCIAL SUCCESS WITH CRITICAL ACCLAIM. ON THE EVE OF THE ST JOHN'S MAY BALL, HE CHARMS AND THREATENS DANIEL COHEN

St John's is not the kind of place where one expects to meet Dizzee Rascal. It provides a striking visual contrast to the tower blocks of Bow where he grew up, and whose world he described so vividly on his debut album *Boy In Da Corner*. Dizzee had been booked to perform at the St John's May Ball. On my way into the college, everyone was bemused that he would be performing at such an affair. Dizzee was not unprepared, though. He had played at a ball in Oxford, and found it "fun... You'd expect them to be really uptight, but it's a good night out." This is consistent with his inclusive approach to performing live. He sets out "to entertain the people, obviously. To make the people get as loose as they can 'til the point where they do not give a fuck about how they look, or how anyone's seeing them." His approach has changed little over the course of his career, "except now there may be a few more sixteen-year old girls at the front," he boasts. And, on this night, a few more people in black tie.

When Dizzee broke through in 2003, he was the first rapper from the grime scene to receive national attention. Broadsheets rhapsodized about the new sound and predicted that its unique, distinctly British style would provide American rap music with an effective rival. Five years later, however, it remains a niche interest. He isn't comfortable being associated with the genre – when asked if he considers himself a grime artist, he replies: "I see myself as an artist. Period."

His concerns appear to lie partly with grime's commercial limitations, but also with its musical parameters. He's always been capable of writing pop songs – the audaciously simple 'Fix Up, Look Sharp', from his debut, remains his most famous – but this has become increasingly important to him. Since *Boy in da Corner*, he feels that he's "got better lyrically, better at my craft in general," but also that he's "getting better at writing pop songs, more pop-friendly songs." This can be seen with the uninspired 'Dance Wiv Me', but it seems that Dizzee has found a model in Southern rap, which often has its eye on the club. He has long expressed admiration for this particular genre of hip-hop, and he has collaborated with the legendary Texas rap duo UGK. For Dizzee, the appeal of such music lies in the fact that "it's probably the closest to slavery and all that as well, because

we all came to the South first. It's just a lot of black heritage there, and it really comes across in the music... the south, it feels back to basics." Dizzee's rapping shares something with this: although technically accomplished, and blessed with an immediately recognizable yelp, he prefers direct story-telling to metaphorical trickery.

This puts him in opposition to much of the music on his American

**"MAYBE GORDON BROWN SHOULD GO AND BUY MY ALBUMS. HOW ABOUT THAT? I PAY TAX."**

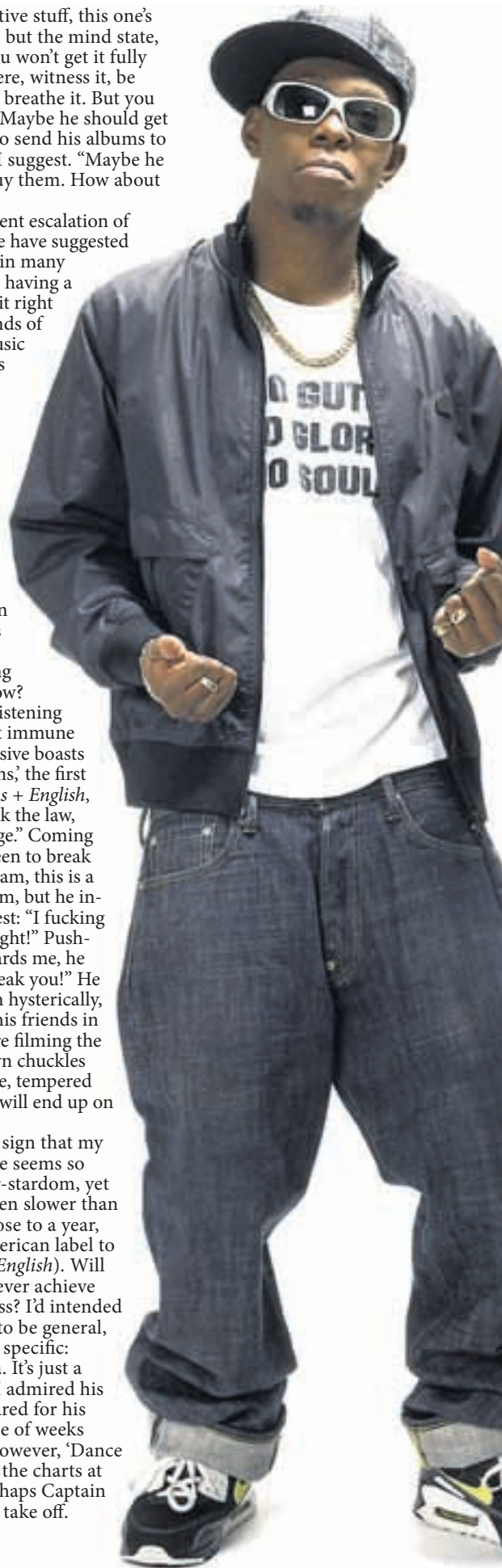
label, Definitive Jux. Home to artists like Cannibal Ox and Aesop Rock, whom Dizzee confesses to never having heard before he signed, it is known for its dense, often opaque lyrics. What Dizzee shares with his label-mates is a taste for introspection. Alongside tracks laced with paranoia and braggadocio, songs like 'Do It' ("sometimes I wake up wishing I could sleep for good, and if I had the guts to end it all believe I would") stand out for their vulnerability. Is honesty something that he searches for in his lyrics? "Yeah, that's the most important thing for me, it puts across my personality. I learn about myself through it as well, and people learn about me, and people can connect because it's real." Why do many other rappers find this difficult? "When you're making a song, it's easy to create a persona for yourself because it's entertainment. It's easy to become someone else through your writing. For some people it's not about soul-searching: it's about writing about who they could be."

Part of Dizzee's lyrical honesty lies in his depiction of life in inner-city Britain, which he never glamorises. Shortly before Tony Blair stood down last year, Miles Johnson wrote a piece arguing that he was wrong to ignore artists like Dizzee, who say far more about Britain today than Oasis or Coldplay. Is there a place for rappers cooperating with politicians, acting as public spokespeople? "We kind of are. I think that's what's been a major part of my success, especially with *Boy in Da Corner*, is the social commentary. You can get a real feel for where I come from – i.e. London city, UK – through the music. If you listen to it, you can really find out –

not just the negative stuff, this one's killing this one – but the mind state, the mentality. You won't get it fully unless you go there, witness it, be there, live it, and breathe it. But you can get an idea." Maybe he should get his record label to send his albums to Gordon Brown, I suggest. "Maybe he should go and buy them. How about that? I pay tax."

Amidst the recent escalation of knife crime, some have suggested that the violence in many grime videos was having a copycat effect. Is it right to make these kinds of links between music and violence? "It's one link. I can't pretend that it's not real... I don't think it's the major one, though, 'cos it's just mirroring itself." He points instead to "man's desire to be a bastard to the next man. That's always been there. The Mafia's been around for how many fucking hundred years now? What were they listening to?" Dizzee is not immune to making aggressive boasts himself. On 'Sirens', the first single from *Maths + English*, he claims: "I break the law, I will never change." Coming from a man so keen to break into the mainstream, this is a preposterous claim, but he interrupts my protest: "I fucking mean it! Yeah! Right!" Pushing his head towards me, he adds: "And I'll break you!" He proceeds to laugh hysterically, and is joined by his friends in the room, who are filming the interview; my own chuckles are more tentative, tempered by fears that this will end up on Youtube.

I take this as a sign that my time is up. Dizzee seems so hungry for super-stardom, yet his ascent has been slower than predicted (for close to a year, he lacked an American label to release *Maths + English*). Will a British rapper ever achieve worldwide success? I'd intended for my question to be general, but his answer is specific: "Yeah, I'm gonna. It's just a matter of time." I admired his ambition, but feared for his chances. A couple of weeks after we spoke, however, 'Dance Wiv Me' entered the charts at number one. Perhaps Captain Rusko really will take off.



## From the Archives



### Week 1: Varsity, Oct 13 1962 "Nightclubs Blossom Out"

Two more "night clubs" aimed at the undergraduate market open in Cambridge this week. And the pioneer in the field, Daddy's, is to run twice weekly as part of an ambitious development plan.

One of the new entries promises "no jeans or scruffy pullovers", and it will be run by the International Centre on Fridays at the Victoria Ballroom. The other, run by five undergraduates, aims to lure customers with the promise of "foreign girls".

Daddy's new night will compete with Tropicana, which has established itself over the past year as the most reputable and consistent of the clubs.

The night club phenomena is a recent one. All operate in the same way. Patrons pay for music by a local band and the use of a bar. Some have imported guest artists.

Two years ago, Daddy's was being run by a Jesus man, Jonathan Hargreaves, who quickly built it into a profit-making concern. And others have been climbing on the lucrative band-waggon ever since.

Although University regulations forbid undergraduates to make money while in residence, no action has been taken by the authorities. And the clubs provide a form of entertainment which the University otherwise lacks, even if 'Night-club' is an extravagant description for institutions which have to close promptly at midnight.

There is unlikely to be enough trade to support the established clubs and the new ones; and with Daddy's alleging that it will be running nightly within two weeks, there are bound to be casualties. This week has seen negotiations, rumours of mergers and bids for personnel.

Doyen of the proprietors, urbane Jonathan Hargreaves, who went down from Jesus a year ago, was back in Cambridge this week to finalise administrative details and to launch a new administrative drive. He has moved his premises from the Dorothy where its place has been taken by one of his new competitors, of whom he says, "They are very rash young men." Hargreaves' machine includes 10,000 specially printed book-matches, 12 female employees and a white-suited commissionaire.

Tropicana say they are unworried by the fact that Hargreaves' new night will conflict with their own. One of the shareholders, Piers Brendon of Magdalene said yesterday, "We are not in the least concerned. We offer a kind of music and atmosphere that is still unique. Though our competitors are smoothly run and gimmick-ridden, they will find it very hard to compete." He added, "You can't do everything with book-matches."

## Dizzee Times

- 1985 Dylan Mills is born in Bow, East London
- 2003 *Boy in da Corner*, Dizzee's first album, wins the Mercury Music Prize
- 2005 *Showtime*, Dizzee's second album, is released
- 2007 His biggest selling album, *Maths + English* reaches number 7 in the charts
- 2008 'Dance Wiv Me', Dizzee's collaboration with Calvin Harris and Chrome, enters the charts at number 1

CANNIBAL ADVENTURE (STARTS ON PAGE 11): After reading the lecture handouts, you find that there are indeed such cases. For example, the 1985 case of Wilson v Addenbrookes involved someone in a coma who was intravenously fed tomato soup. Which means that they were a vegetable eating a vegetable. »p18 But the tomato is actually a fruit. »p20 "Enough!" you shout. "I don't want to be a cannibal!"



Time In

Our weekly suggestions for making the most of your spare time

**Joe Kinnear's meltdown, YouTube.com.**  
As the latest man to take on the hardest job in Britain, Joe Kinnear has earned the right to be a bit stressed. In this press conference meltdown, the Newcastle manager uttered 52 expletives in 13 minutes, including over 30 "fucks", and several "c\*nts."

**Harry Redknapp gets hit by a ball, YouTube.com.**  
A serious sense of humour failure from the Basset-Hound-faced manager. Whilst doing an interview on the training field, a player's kick hits him with a ball. Harry snaps at him "you fucking hit me" and totally ignores the interviewer until he fumes "no wonder he's in the fucking reserves."

**John Sitton goes mad, YouTube.com.**  
The ultimate manager breakdown, all the better for being utterly surreal. Having taken over Leyton Orient in 1994, his team go down a miserable 3-0 at half time. Sitton fires one player in the dressing room, then offers his defender to a "right sort-out" telling him, completely inexplicably, "you can bring your fucking dinner."

**Kevin Keegan would love it, YouTube.com.**  
This man is just too passionate for the twentieth century. He publically condemns Ferguson's intimidation tactics and then famously declares "I would love it if we win." Keegan finds it hard to hold back the tears, and so will you.

**Steve McLaren goes Grolsch, YouTube.com.**  
What on earth is this man thinking? Having started a job in Holland at FC Twente, he is interviewed by Dutch TV and speaks English in a Dutch accent with bad grammar. This is car crash TV, how can a man be "how-you-say" so very stupid?

Time Out

Week 1: Fen Ditton

Follow the Cam north from the boardwalk opposite Magdalene, across fields and through cow-patted meadows, and you will eventually stumble upon the quintessentially English village of Fen Ditton. Its houses are thatched and made of crumbling brick. Its people keep to themselves. Its post office is genuinely called 'Ye Olde Post Office Stores'. Or rather, was called. It closed down a couple of years back. In fact, that's all you need to know about Fen Ditton. Its small population cannot sustain one post office, but manages to spend enough on drinks and porky scratchings to keep four pubs in business within 1000 metres of each other. If you're the kind of person who rates pints over post, this is the village for you.

But which pub to choose? The Plough is the most well-known drinking hole. Its river bank makes for the perfect spot to watch the rowing world struggle by as you quaff another frothy pitcher. For those of you who prefer more of a challenge, head for The Kings Arms. Much like Edward and Tubb's shop in Royston Vasey, this is a local pub for local people, with the drinking area seemingly just a spruced-up living room. The Ancient Shepherds is a brilliant country pub, providing leather sofas, fine ales and great Sunday roasts. Finally, if you enjoy generic pubs with no redeeming features, go to The Blue Lion.

*Bike to Fen Ditton in 20 minutes along the cycle path following the river.*

# Caro on sculpting

EMMA HOGAN INTERVIEWS ANTHONY CARO, THE FATHER OF MODERN BRITISH SCULPTURE

Sitting opposite me, Sir Anthony Caro could be mistaken, perhaps, for an ordinary elderly man, with his clipped white beard and traditional tweed suit. You wouldn't necessarily think that he has created, and is continuing to create, groundbreaking sculpture. His pieces, often gargantuan in scale, can tower over a spectator while at the same time inviting you to explore and to interact with them. His vast body of work is included in galleries around the world and in the collections of the Tate and the Fitzwilliam. Yet here he was, talking to me over a large cup of tea in the North London studio he shares with his wife, Sheila Girling.

Caro was a revolutionary young sculptor, taking his pieces off their plinths and bringing them down to a more human level. But he started by reading Engineering at Christ's College ("the less said about that, the better"), going on to work for Henry Moore and then on to teaching at St Martin's, where his illustrious role-call of students included Gilbert & George, Richard Deacon and Richard Long. "I taught a lot of people... many of them have gone in totally different directions. But they all take sculpture seriously. And I hope they question the assumptions of what sculpture is meant to be."

Talking to Caro, it becomes clear he dislikes any sense of a status quo – "what 'Daddy' tells us to be right" – and, especially, any belief in sculpture as a "monument": "my work is like the intimacy of two people talking to each other." People might find it odd, then, that the young rebel and inspirational teacher has seemingly turned into the respectable Senior Academician at the Royal Academy of Art, and that his current major project since 1999 has been to restore a bombed-out church in the little town of Bourbourg, twelve miles east of Calais.

However, Sir Anthony does not seem to have mellowed with age. He has not stopped questioning, indeed hammering at, the authorities – whether the Royal Academy, or the French church. The Chapel of Light in the Church of Saint Jean-Baptiste is unlike anything you will ever see in an ordinary church. Two massive, curved oak towers flank the choir, while the Creation theme is created in the Chapel's abstract niches and through two sculptures either side of the nave. The steel and terracotta sculptures are magnificent in their brutality – even half-finished, in the surroundings of Caro's studio, they leapt out, demanding attention. Typically, Caro hopes that the Chapel will become an open, welcoming place where people of any denomination can go to rest and to think, rather than just

being exclusively a place to pray. Again he is trying to bring his work back down to a human scale, reasserting his belief that "sculpture is very much to do with the body. It's physical, it's to do with our size, our height, our stretch."

Even as a recently-appointed Academician, in the institution where he once learnt as a young student from archaic, brown casts of classical sculptures, Caro has caused a stir with his refusal to conform to any sense of authority. Standing up against some of the more questionable pieces included in the Royal Academy's collection, Caro told me that he has come across an odd sea-change in the way that the art world responds to new sculptors, and particularly certain artists' reliance on shock tactics: "You must keep culture moving. You can sound like an old fogey if you complain about the stuff that is shown. But, recently, when I became an Academician, I did complain. When I was younger, the RA was the stronghold of reactionary art; now it is the other way: it's just fashionable. When I complained all these old buffers with white hair got up and exclaimed that "you must keep up with the times." But you must not if it's bad art... Modern art often has been shocking. But in the olden days, the Establishment was always on the side of being shocked, and now they are determined not to be. The wilder you are the more acceptable it is. I think the Tate Modern is going to look very silly in a hundred years time. People will look at it and just laugh. But you can't tell. Old people have always said this, and are frightened of saying it – they thought Picasso was complete nonsense."

However, in many ways Caro's work can also be shocking: he has been known to use large slabs of industrial materials (such as rusted steel and bronze) and put them at odd, jarring angles or upside down; in ways that they were not intended to be. He has also worked with ceramicists and paper-makers, creating both small-scale and large-scale art. His work appears outside as well as inside, dominating the landscape wherever they are placed, be it the courtyard to the RA or a niche in a twelfth-century church. Though he claims to be "a very bad maker, hopeless," and relies on others such as Patrick Cunningham (who has been with Caro since 1969) to work out the practical intricacies of engineering, this has helped him have a fresh, uncluttered eye when it comes to making sculpture. Unshackled by practical constraints, Caro starts with an idea, and then works with what is in front of him. As he explained to me: "[the materials] begin to speak to me."

Hearing him talk, it is obvious that his work really is his life: "you do not have hobbies if you do art." An extraordinary drive has got him where he is today, coupled with a belief that art "is much better when it stays in an uncomfortable situation, not hallowed in any way. As soon as it gets the Colgate ring of confidence, we are in trouble. It wants to be up for revolution, for change." Somehow, it is not hard to believe that Caro will continue for a while yet to lead that revolution.



NICHOLAS SMIRNOFF

## Caro Timeline

- |        |   |
|--------|---|
| 1951-3 | Works as assistant to Henry Moore                         |
| 1953   | Begins teaching at St Martin's College of Art             |
| 1960s  | Begins making abstract sculpture                          |
| 1966   | Represents Britain at the Venice Biennale                 |
| 1975   | Major retrospective at the Museum of Modern Art, New York |
| 2005   | Major retrospective at Tate Britain                       |





GERAINT LEWIS

# Gorification

**EDWARD GOREY'S ILLUSTRATED BOOKS OF EDWARDIAN PASTICHE INSPIRE A CULT FOLLOWING. AS HOIPOLLOI BRING ONE OF HIS BEST LOVED WORKS, THE DOUBTFUL GUEST, TO THE CAMBRIDGE STAGE, ANNA TRENCH INTRODUCES HER HERO**

Alphabets detailing infantile homicide, erotic adventures involving saucepans and sofas, indescribable creatures and obsolete objects, fur coats and sailor suits, blank stares and limp wrists, Edwardian interiors and Surrealist landscapes, the absurdity of being and the non sequiturs that shape it: welcome to the world of Edward Gorey.

His may be a macabre world (he collected postcards of dead babies), but it is also hilarious. Dead children are not inherently funny; but in the melodrama of Gorey's imagination, they're side-splitting. Poor little Fanny, for example, is "sucked dry by a leach."

Yet, however intriguing his narratives may be, what captivates one first is Gorey's drawings. In these rectangles of eerily composed scenes, dozens of inky textures are created through painstaking straight- and cross-hatching; no detail – from the individual hair of a sculpted moustache to the floral designs of a William Morris carpet – is brushed over. Although there is a theatrical quality to Gorey's work, it is lifelessly staged. There is no depth or surface, and perspective is misleading. The plane never reaches beyond the few centimetres which his effeminate characters stand on. These limp-limbed figures belong on the care-

fully designed pages they float through.

So it was with some trepidation that I greeted news of a stage production of Edward Gorey's best loved work, *The Doubtful Guest*. But if anyone is suited to the task, it is the Cambridge-based theatre company Hoipolloi. Like Gorey they are fascinated by the tension between the dark and the comic. *The Doubtful Guest* consists of fourteen couplets narrating the arrival of a large nosed, hairy creature in a striped scarf and white basketball pumps at the country house of an Edwardian family. It is unknown and unwelcome and causes domestic havoc by hiding towels, ripping books apart and dropping objects of which it grows fond into an ominous pond.

I asked the artistic director of the Hoipolloi company, Shon Dale-Jones, why they decided to bring this guest to the stage. "I'm fascinated by the situation," he explained. "The very simple idea that everything is organised, everything is fine, everything is under control, and then the arrival of this strange creature upsets everything. I love the tension between us trying to pretend things are under control when actually they're not." Hence the mannered poses, pristine suits, stiff upper lip, even in the face of this thing wrenching the horn from the new

gramophone. "In terms of theatre I really like that too. It's a completely rehearsed thing, but Hoipolloi love working to improvisation even when we come on stage. I love the tension between doing things which are completely rehearsed and which are absolutely spontaneous."

But what is this thing? What is the doubtful guest? "For me it's the thing which we don't understand, the thing which isn't controllable. It's as simple as the thing which knocks over the cup of tea or the thing which takes someone's life when they're not ready to die. It's as small or as big as that. One thing that just gets in the way. Everything would be fine if it wasn't for this thing." But one only has to set eyes once on this 'thing' and we adore it. "That's what's so wonderfully complex! The family talk of this presence, this force that creates such a disturbance, and the audience get quite frightened, quite disturbed, but it's a loveable thing!"

Gorey attended almost every performance of the New York City Ballet between 1953 and 1983. He said choreographer George Balanchine was the "great, important figure in my life... sort of like a God." It is not hard to find visual proof of this influence in the erect posture and precise gestures of his effeminate men and women. Hoipolloi are a particularly

## Profile

*Edward Gorey was born in America in 1925. After attending Chicago School of Art for a term he worked for three years as a war time clerk in the army before going to Harvard, where he majored in French. He "adored" Flaubert, claimed he had read all of Agatha Christie "about five times" and would have "killed" to draw like Edward Bawden. An eccentric but elusive figure, he was always recognisable by his oversized fur coat, massive beard and white tennis shoes. Some of his works appear under the pseudonyms Ogdred Weary, Mrs. Regea Dowdy, Raddory Gewe and Dreary Wodge. He died in 2000.*

movement-based company, and worked with a ballet coach to perfect the carriage of Gorey's characters, as well as working tirelessly on the costumes and set design to fit his Edwardian world.

Gorey once proclaimed "forget it kids, I don't collaborate." But sadly he's been dead for eight years. I don't think he has much to worry about though, this doubtful guest looks like it's found the perfect home with the Hoipolloi family. *Catch The Doubtful Guest at the Cambridge Arts Theatre from October 15-18*

## Next Big Thing



### Week 1: Dancing Brick

At this year's Edinburgh Fringe two recent graduates could be found performing; Valentina Ceschi of Oxford and Thomas Eccleshare of Cambridge. The pair met when training at L'École Internationale de Théâtre Jacques Lecoq, the same French school of theatre attended by the founders of Hoipolloi (see left). Eccleshare and Ceschi were both taught by Jason Turner, an early member of Hoipolloi, while at Lecoq.

Together, the pair are the current line-up of Dancing Brick, a theatre company founded by Eccleshare, along with a friend, in his final year of Cambridge. When I meet them in Edinburgh, towards the end of the run of their play *21:13*, they have received positive critical praise and have been playing to sell-out audiences. The play mixes beautifully performed physical scenes with comedy, exploring our reliance on language as an Italian girl meets an English boy on a railway platform.

What inspired the piece? "Attending an international school in Paris showed us the comedy that can come from interactions with people who don't share your language."

They emphatically made clear that the play was written rather than devised. "For us, devising implies a bunch of people going into a room and messing about, there's no room for depth or metaphor. Everything in the play was written, even if it was only a sentence describing our actions."

For Tommy, an interest in the more physical side of theatre developed in his first year at Cambridge, when he appeared in a production of Berkoff's *East*. He went on, in his final year, to write a physical play with friend Dan Mansell, which they then took to the Fringe. Tommy's dramatic interests seem unconventional for the conservative Cambridge drama scene. I ask him what he thinks of drama in Cambridge, anticipating a possible rant; instead, he is very positive. "It was only after two years that I realised just how unique Cambridge is: because there's so much money available, you can literally do any drama that you want to. It doesn't need to be an ADC mainshow – you can put your play on anywhere." Asked for advice for aspiring dramatists, the two paraphrase James Cameron: "Put on a play; then you won't be aspiring anymore."

*Dancing Brick are currently expanding 21:13 for a European tour, before working on a new adaptation of The Third Man.*

Ed Kiely



*It joined them at breakfast and presently ate  
All the syrup and toast, and a part of a plate.*



*It betrayed a great liking for peering up flues,  
And for peeling the soles of its white canvas shoes.*

**CANNIBAL ADVENTURE (STARTS ON PAGE 11):** "Yeah alright I'm not actually eating Angus's flesh," admits Daisy. "I'm earning some pocket money by doing subversive advertising for Burger King. I was just working Aberdeen Angus into the conversation. You know Burger King do Aberdeen Angus burgers now?" **p22** They do? Awesome! **p23** If anything, this underhand advertising puts you off Burger King.



# the VARSITY WEEK



THE VARSITY WEEK: YOUR COMPLETELY COMPREHENSIVE PULL-OUT GUIDE TO THE NEXT SEVEN DAYS. STICK IT ON YOUR WALL.

## Music

**Friday 10th**  
**Transmission with Lord Auch**  
Junction: 8pm - 1am (£7/£6 adv)  
Transmission, a weekly mini-festival showcasing local and national bands, launches with appearances from Lord Auch, Lonely the Brave, Acusis, Whybirds, and Trailing Cable.

**Saturday 11th**  
**Andy Bowie Jazz Quintet**  
Cricketers: 8.30pm (free)  
Sax-led modern jazz from Ellington to Shorter in a new, larger venue. Forget the fruit machines. This is all the entertainment a pub needs.



**Sunday 12th**  
**Dirty Pretty Things**  
Junction: 8pm (£15 adv)  
This is, as it stands, one of your very last chances to catch Carl Barat's post-Libertines band. After this tour they will split up, preferring to explore "new things" (knowing these guys, it's bound to involve reckless musical innovation).

**Wednesday 15th**  
**Zebrahead**  
Junction: 8pm (£11/£9 adv)  
The group (above) from Orange County CA, formed in 1996, have just released a new album - Phoenix.

**Thursday 16th**  
**Balkan Beat Box**  
Junction: 8pm (£14/£12 adv)  
Featuring a former member of Gogol Bordello, these guys meld Mediterranean melodies with hip-hop and dub to create music of reputedly high booty-shaking potency, though dubious authenticity.

**Delirious**  
Corn Exchange: 7.30pm (£13.75 adv)  
The band play songs from their new album 'Kingdom of Comfort'. It's their 11th studio album, but their most real and risky to date, but still with those catchy melodies.

## Theatre

**Friday 10th**  
**Phoenix Dance Theatre**  
Arts Theatre: 7.45pm (£10)  
Inspiring, contemporary dance.

**Henry V**  
**Correspondence Devils: Footlights**  
**The Philosopher's Wife**  
**Stoning Mary**  
(see last week's listings for details of above)

**Saturday 11th**  
**A Midsummer Night's Dream**  
King's Chapel: 8pm (£5 on the door)  
Pembroke Players return from Japan for what promises to be a memorable performance. See pick of the week.

**Vagina Monologues**  
Corn Exchange: 7.30pm (£19)  
Does exactly what it says on the tin.

**Devils: Footlights**  
**Henry V**  
**Phoenix Dance Theatre**  
**The Philosopher's Wife**

**Sunday 12th**  
**The Philosopher's Wife**  
**A Midsummer Night's Dream**

**Monday 13th**  
**Wolfson Howler**  
Wolfson College Bar: 8pm (£6)  
Headlined by Dan Antopolski, Perrier-nominated comedian.

**A Midsummer Night's Dream**  
**Tuesday 14th**  
**Hero**  
ADC: 7.45pm (£6)  
Cambridge born and bred, this show has toured to wide acclaim. See pg 20.

**Smoker**  
ADC: 11pm (£5)  
Classic comedy. If you enjoyed or missed Devils, this is for you.

**Wednesday 15th**  
**Nevermind the Alcock**  
ADC: 11pm (£4)  
Comedy impro from 'the Rumplestiltskins of theatre'.

**The Doubtful Guest**  
Arts Theatre: 7.45pm (£10)  
Gorey's satirical classic. See pg 16

**Thursday 16th**  
**Nevermind the Alcock**  
**The Doubtful Guest**

**Friday 17th**  
**Life x 3**  
ADC: 11pm (£4)  
Comic dissection of modern marriage.

## Talks and Events

**Friday 10th**  
**Varsity Squash**  
The Maypole Pub: 7 - 9pm  
Want to get involved in making this paper? Come to the Varsity Squash, meet the editor and his team, and enjoy a half price Varsity Cocktail (ambiguously named, but no doubt delicious). We'll be upstairs at the Maypole Pub, Portugal Place.

**Monday 13th**  
**Who wants to Live Forever? The impact of extreme ageing and the future of life extension research.**  
Pharmacology Lecture Theatre, Tennis Court Road, Cambridge: 7.30pm  
For the first time ever there are more pensioners than under 16s in the UK. Join a distinguished panel of experts to discuss the effects on individuals of an ever growing ageing population, and the life extending technologies and medicines that are furthering the phenomenon.



**Tuesday 14th**  
**The Moral Sciences Club**  
Dirac Room, Fisher Building, St John's College: 5.15pm  
(£1 for junior members, £2 for others.)  
The Moral Sciences Club is a Cambridge institution: philosophers including Russell and Wittgenstein presented papers there in their time. This term's first meeting has Cambridge's own David Sedley speaking on Plato's Theory of Change.

**Thursday 16th**  
**Emanuel Ungaro Workshop**  
XVIII Jesus Lane. The Shop: 10.30am-12.30pm (£10)  
World renowned fashion designer Emanuel Ungaro is holding a workshop for a group of 25 individuals. Attendance is on a first-come first-served basis, the only requirement is that you have an arts project to work on and be able to discuss (anything from part of a course to a hobby). Email thestitchup@googlemail.com if you would like to take part.

CANNIBAL ADVENTURE (STARTS ON PAGE 11): But that's not right either. Because if you think about it, what exactly is a vegetable? Potato roots, cabbage leaves and celery stalks are all from very different parts of the plant, but they're all called vegetables. And since fruits are part of plants as well, the judge concluded in that famous trial that the tomato was both a fruit and a vegetable after all.

## Going Out

**Friday 10th**  
**Taxman**  
Clare Cellars: 9pm (£4)  
John McCain favourite Taxman is an up-and-coming De&B DJ with a to-the-point Myspace: www.myspace.com/taxmanganja. Support comes from student DJs Sonic Assault!, who threaten aural violence.

**Saturday 11th**  
**Warning featuring Grooverider**  
Junction: 10pm (£13)  
Fresh out of a Dubai prison, where he served six months for possession of cannabis, this is drum 'n' bass DJ Grooverider's first set in the UK since returning. He'll be playing early - 11PM - and will be joined by such titans of the genre as Chase & Status, Subfocus, Andy C, and Shy FX.

**Sunday 12th**  
**Bamboozle**  
Soul Tree: 9pm (£4)  
New student night, with Dirty Pretty Things DJing after their gig. Cheap drinks and great music - check the Facebook group for ticket details.

**Monday 13th**  
**Fatpoppadaddy's**  
Fez: 10pm (£4/3/2)  
This long-running night is a melting-pot of Indie, DnB, Hip-hop, reggae...

**Renacimiento**  
Soul Tree: 10pm (£3)  
International music night

**Tuesday 14th**  
**Rotation**  
Fez: 10pm (£5/free)  
A new urban music night which looks remarkably similar to Ebonics, its predecessor. Hip Hop, Garage and R&B are on the menu. Laydeez get free entry before 11.30: make sure you claim it, otherwise you're hit by £6 after.

**Thursday 16th**  
**Evil 9**  
Fez: 10pm (£5)  
This Brighton-based pair are usually identified as breakbeat, but their influences are varied: their Fabriclive CD featured songs by The Clash and Mystery Jets. With a strong reputation as both producers and DJs, they should do a good job of working the crowd, while premiering tracks from They Live!, their forthcoming album.

## Sport

**Saturday 11th**  
**Blues Golf v Worplesdon**  
The Blues started their season last weekend in the Midlands, succumbing to a narrow loss at Little Aston whilst the Blackwell fixture was abandoned due to rain. They'll be looking for an improved performance this weekend, weather permitting.

**England v Kazakhstan**  
ITV 1: 4.30pm  
Fabio Capello's charges will be desperate to maintain their high levels of performance from September's 4-1 success in Croatia. Theo Walcott, the hat-trick hero in Zagreb, is likely to keep his place on the right-side of midfield with Michael Owen pushing for a recall to the squad.



**Wednesday 15th**  
**Blues Girls Hockey v Oxford**  
Wilby: 2pm  
Captain Rosie Evans will lead the Blues Hockey Girls into their opening match of the season with a home fixture against Oxford at Wilby.

**Blues Girls' Lacrosse v Oxford**  
King's Pavilion, Fulbrooke Rd: 1pm  
The Blues Girls' Lacrosse team had an outstanding campaign last time out, winning all of their competitive fixtures including a convincing victory over Oxford in the Varsity match. New captain Georgie Hurt faces the task of maintaining the standards in the BUCS League opener.

**Thursday 16th**  
**Forest Green v Cambridge United**  
Forest Green, 19.45  
Follow your local team as they look to continue their encouraging start in the Blue Square Premier at Forest Green. New manager Gary Brabin (above) has led his side to just outside the playoff positions and with Forest Green hovering around the relegation zone, Brabin will be looking to take all three points.

## Art and Classical

**Ongoing Exhibitions**  
**Fitzwilliam Museum:**  
• Japanese Pottery (booking necessary)  
• Palaces in the Night - Whistler's Prints  
• Chinese Imperial Jades  
• Tomb Treasures of Ancient Georgia  
• Greeks, 'Barbarians' and their Coins  
• Picasso Prints - Dreams and Lies

**Kettle's Yard (all free):**  
• Conversations  
• Paul Coldwell: 'I called when you were out' (2-4pm)

**Friday 10th**  
**Schubert, Mahler, Brahms**  
West Road: 7.30pm (£5)  
Fresh from the last night of the Proms, Roger Norrington conducts the Royal College of Music Symphony Orchestra in Schubert's evergreen unfinished Symphony no 8. Philip Tidd is the soloist in Mahler's Kindertoten-leider, a cycle for voice and orchestra.

**Saturday 11th**  
**Handel's Messiah**  
West Road: 7.30pm (£9)  
David Temple conducts the widely-acclaimed Hertfordshire Chorus in Handel's masterpiece, by turns majestic and triumphant, poignant and personal. If you've never heard it in full, now's your chance.

**Thursday 16th**  
**Buxtehude and Bach**  
Trinity Hall Chapel: 9pm (£5)  
Trinity Hall's director of music Andrew Arthur showcases the music of these two German masters, as part of a recital to launch his CD 'The Buxtehude Influence'.

**Savadi**  
Little St Mary's: 8pm (£12)  
A programme of sacred and secular narrative works by various early seventeenth-century Italian composers, played by talented instrumentalists and vocalists from all over Europe.

**Curington, Mozart, Beethoven**  
West Road: 8pm  
The University Music Club performs Beethoven's infamous Fifth Symphony, alongside Mozart's Violin Concerto No. 5; and the world premiere of 'Conic', for wind and string quintet by David Curington, currently a fourth-year mathematician studying at Cambridge.

## CUR 1350 Radio

**Daily**  
**CUR Breakfast (except weekends)**  
8-10am  
The Breakfast Team put together some top notch entertainment for starting the day.

**Friday 10th**  
**CUR1350 Loves Fridays**  
7-9pm  
Join Simon "Ginge" Ruggles as CUR1350 Goes LIVE in the mix on a Friday Night, bringing you two hours of massive dance music, our Big In My Box Floorfiller and all those club listings and offers you need to know this week!

**Porque Estan Bailando?**  
9-10pm  
An hour of Latin sounds.

**Restless Funk**  
10-11pm  
Music showcase heavily featuring psychedelic disco and dub, rock, techno, jazz and many other indescribable sounds.

**Saturday 11th**  
**CUR1350 Freshers' Guide**  
8-10pm  
Does exactly what it says on the tin. Guides freshers.

**Sunday 12th**  
**The CUR 1350 Music Show**  
7-9pm  
The CUR1350 Music Show is here to bring you the best of current music. With all the music news you could want, The Ultimate Cambridge Gig Guide and, of course, your co-presenters Will and Phoebe. Make sure you tune in!

**Thursday 16th**  
**Bleep Radio** 8-10pm  
Two hours of the very best in House Music brought to you by DJ Davey Hampton and The Bleep Team. With regular weekly guest mixes from artists such as local DJs and producers to some of Clublands biggest names.

## Film

**Gomorrah**  
Arts Picturehouse  
Fri - Mon, Weds & Thurs: 12.15; 15.00; 17.45; 20.45  
Tues: 15.30; 18.15; 21.00  
A hard-hitting drama that brings out the brutality of the Neapolitan Mafia. Five stories are craftily laced together; based on Roberto Saviano's bestselling book. In Italian with subs.

**Brideshead Revisited**  
Vue  
Fri - Mon: 17.40  
Arts Picturehouse  
Weekdays: 12.15; 15.15; 18.00; 20.45  
Saturday: 12.00; 14.45; 20.30  
Sunday: 13.15; 16.00; 18.45; 21.30  
It wants to be Atonement. It isn't. This suggests that it could be quite good. It isn't.

**How to Lose Friends and Alienate People**  
Vue  
Weekdays: 12.50, 15.20, 17.50, 20.30  
Weekends: also at 10.10  
Friday, Sat and Weds also at 23.05  
Simon Pegg and Kirsten Dunst team up with Jeff Bridges in this adaptation of Toby Young's book.

**Mirrors**  
Vue  
Fri - Mon: 13.40; 16.10; 18.50; 21.30  
Little to reflect on in this disappointing horror from one of the genre's rising stars, Alexandre Aja.

**Taken**  
Vue  
Fri - Mon: 14.30; 16.45; 19.00, 21.15  
Action thriller with Liam Neeson. Slick, but otherwise vacuous.

**I've Loved You So Long**  
Arts Picturehouse  
Fri - Tues: 16.00; 18.30  
Weds: 14.15; 19.30  
Thurs: 14.30; 18.45  
Already a winner of two prizes at the Berlin Film Festival, Kristin Scott Thomas shines in this tale of sisters rebuilding their relationship. See pg 22

**The Foot Fist Way**  
Vue  
Fri: 12.35; 22.20, Sat: 22.20, Mon: 12.35  
A mixture of chuckles and cringes is what you expect from a martial arts comedy. It's what you get.

**The Duchess**  
Vue  
Fri - Mon: 15.00; Fri & Mon also 20.50  
Bullet Boy director Saul Dibb coaxes a genuinely good performance out of Keira Knightley.

## Pick of the Week

**A Midsummer Night's Dream**  
11th - 13th October  
King's Chapel: 8pm (£5 on the door)

The Pembroke Players' Japan Tour replaces their previous tour to Germany, and is the only Cambridge tour to visit Japan. This year the cast and crew visited over 9 Japanese venues in the space of three weeks, playing to over 4000 people, and travelling some 11912 miles. The small cast and limited design promises to create a dynamic and exciting revival of Shakespeare's classic. The Tour has returned to Cambridge and, after a few nights to get over the jet-lag, will be ready to perform a show which will be by now well polished. King's College Chapel, where drama was first performed in 1564, will provide a magical setting.



**Varsity Squash**  
Friday 10th October  
The Maypole Pub: 7-9pm

The Maypole is at the end of Portugal Place, near the ADC and a stone's throw from Jesus Green. And on Friday night there's going to be a half-price Varsity cocktail brewing. Come along to find out the ingredients, and while your taste buds are working overtime you can quiz the Varsity team on the paper, and find out how to get involved. We'll all be there, so whether you want to compose a crossword, snap a photo or script a feature, there will be someone to ask. And there's a free drink for anyone whose antics fill next week's Cambridge Spies.

**adc theatre** To win a pair of tickets to ADC's mainshow, turn to our competition on page 21

## KETTLE'S YARD

### Love art? Love music? Come to Kettle's Yard.

**Art:** A house with a collection of early twentieth century art displayed in a unique and beautiful setting and a gallery that presents an international programme of contemporary and modern art exhibitions.

**Music:** There are several concert series with major discounts for students.

**Picture Loan Scheme:** this scheme allows students to borrow, at low cost, works of art to put on their walls.

**Where & when?**  
Find out more, and borrow a work of art, at the Student Squash  
**Monday 13 October 4-6pm** – free ● **Kettle's Yard**, Castle Street, Cambridge CB3 0AQ ● tel 01223 748100  
mail@kettlesyard.cam.ac.uk ● www.kettlesyard.co.uk

Or find us at our stall in the CUSU societies fair.



View From  
The StageAshley Riches,  
Hero**What's it all about?**

*Hero* is the story of a lucky-charms salesman in Ancient Greece who has always felt he was destined to be a hero. But when a real hero turns up to save the town from imminent destruction, his attempts seem rather pitiful. Fortunately he finds a magic stone; he gets his girl, fulfils his dream, and does all those things that he thinks heroes are meant to do. Of course, it doesn't turn out quite the way he planned. The protagonist must choose whether, in the end, he wants to be a hero at all, and what on earth that means anyway, if anything.

**Tell us a tale.**

The show is based on a school trip Ben and I went on. We stayed in a hotel in Athens. There were no safety rails on some of the balconies, the air-con didn't work [problem in Greece], there were four beds placed side-by-side in single rooms, there was a gunfight in the street one night, and there were squatters with campfires just outside the entrance. Say no more. At that moment the character of Balaska was born. Next to him then we had to put the nicer-than-nice Telephos, and leaving them to see who would come out on top.

**Your role?**

I wrote the book and lyrics as a starting point for the creative process. Matt Eberhardt [the director] and Ben Nicholls [musical director] definitely should take the credit for the show as it turned out!

**If you'll like this, you like...**

Any classic musical theatre. It's along really classical lines in terms of its structure: there are big love songs, rousing chorus numbers, a bit of token tap-dancing and a healthy dose of comedy. It's especially suited to those who wish the classic musicals had a bit of a modern twist, and were a bit more aware of their own conventions. It's aimed at anyone who wants to relive their Disney years, with good guys, bad guys, unlikely accents, plot-twists, and heart-felt singalong tunes.

**What's in it for me?**

Johnny Kanagasooriam's performance as Balaska, the fez-wearing, accent sporting, wheeler-dealer slave trader who wants to make it good as hotelier. James Mawson's appearance as a tapdancing Hades in a three-piece suit and a top hat is one of the absolute must-sees.

**Show Details:**

*Hero* is showing at the ADC at 7.45pm, Tuesday 14th to Saturday 18th. Students £6 (£7 Fri and Sat). Go to [varsity.co.uk](http://varsity.co.uk) on Tuesday morning for a review of the press performance.

## THEATRE

**Henry V**

ADC, 7-11 October

Dir: Marieke Audsley; Cambridge American Stage Tour

★★★★★

The Wooden 'O' may be a thing of the past but the muse of fire very much remains. Made famous by Kenneth Branagh's rather nationalistic 1989 film, *Henry V* is now one of Shakespeare's best-known and best-loved history plays. Fresh from a summer tour in America, CAST have brought their show back to Cambridge – with vengeance. We have come to expect great things of this annual theatre event and Marieke Audsley's stunning production certainly does not disappoint.

Rob Carter in the lead was fearsome, captivating and vulnerable by turns. The famous monologues were handled with deceptive ease, presenting a truly human king. This was the performance of an actor who surely has a great future ahead of him. In Carter's mouth, Shakespeare's language became as immediate

as modern English. He held the audience in the palm of his hand and their attention in a vice-like grip. Henry's glorious speech, 'Once more unto the breach, dear friends', was delivered with such passion and earnest that the audience themselves were primed for battle.

Audsley turned the limits of a touring production into a virtue. From the necessary absence of a set was born a cornucopia of vibrant characters – a petulant Dauphin, a proud Welshman and a knowing French nurse. Actors doubled and tripled up parts and played all with an insatiable energy and wonderful imagination. In the place of costume came precise accents and finely detailed facial expression. In the place of a large battle we were offered an electrifying physical sequence, painstakingly synchronised. The often awkward final

scene was a delight – like a French fancy after a full and wholesome meal, it left a sweet taste in the mouth.

The French characters were perhaps a little too heavily caricatured and there was no real reason for the cast to be on stage while the audience was arriving. But I am being pedantic. It is rare to see Shakespeare done so well anywhere, never mind in Cambridge. The play is embraced in all its nationalistic, blood-thirsty glory. Shakespeare's words are brought to life by a highly intelligent, and flawlessly professional set of actors.

The CAST production is always a highlight of the theatrical calendar but this year they have excelled even their own high standards. It's not often that we are so marvellously carried away, as in a dream, by this 'little touch of Harry in the night'. *Lizzie Davis*



ADAM HOPWOOD

**Richard Alston Dance Company**Featuring: *The Men in My Life*

Arts Theatre, 7-8 October

★★★★★

Richard Alston is one of Britain's leading modern dance choreographers. He has been at the forefront of the modern dance scene since the late 1960s. This programme has been designed to provide a retrospective of his work, marking the fortieth anniversary of his first piece. Alston was originally drawn to dance by watching ballet and this influence is still very apparent in his work – which is far from the raw, understated and abstract image which modern dance is often seen to convey.

The first piece, *Shuffle It Right*, is set to the infectious songs of Hoagy Carmichael, and Alston's choreography draws inspiration from the 1940s swing dancing which the music demands you slip into. Alston seems to enjoy working with songs rather than purely instrumental music. Appropriately he exploits Carmichael's humorous and wry lyrics with witty flourishes which adorn his beautifully fluid and energetic choreography.

The central piece is made up of eight snippets from various works created throughout Alston's career for male dancers. *The Men in My Life* gives all the male dancers in the company a chance to really shine. This is something in which Alston has taken an interest, with much of his work, as male dancers have traditionally been slightly sidelined and reduced mainly to supporting female dancers.

The earliest piece in the series

is noticeably different to his later works. There is no music accompanying the understated movements, which explore and study space in a meticulously probing way, akin to the movements of birds. The pieces of music in the other extracts have clearly been chosen by Alston for the sensations and images which they evoke, which he then captures beautifully in his choreography. In one work he uses Handel's *Water Music*, to study the stately movements and poses of the eighteenth century, and in another he uses an extract from Stravinsky's *Petrushka* to explore claustrophobia and frustration.

*Blow Over* is set to Philip Glass' *Songs From Liquid Days* and is Alston's latest work. In comparison to some of his earlier pieces, the choice of music, the costumes made from silver and black faux leather and the use of occasional strobe lighting root this piece firmly in the 21st century and embody a futuristic feel. The choreography has not, however, been influenced by the monotonous repetition of Glass' music, and the dancers' outstanding technique means they become utterly mercurial. The piece forms a fitting ending to a showcase of Britain's best dance. *Georgia de Grey*

If you missed this, Phoenix Dance Theatre are at the Arts Theatre on October 10th and 11th



## FIRST NIGHT THEATRE REVIEWS ARE PUBLISHED ONLINE AT VARSITY.CO.UK/REVIEWS

★ Company should be ashamed   ★★ Serviceable elements, but little overall success   ★★★ Very good show spoilt by a few weak moments  
★★★★ Level of success outweighs its few faults   ★★★★★ Among the highlights of the term   ★★★★★★ One of the best you'll see at Cambridge

### *Far From the Madding Crowd* by Thomas Hardy Arts Theatre

Dir: Kate Saxon; English Touring Theatre

★★★★★

The characters were present and correct. The costumes were sufficiently 19th century. The sound effects would have shamed *The Archers*. And yet there was one glaring flaw in the ETT's production: it wasn't Hardy's book.

Adapting a classic novel for the stage is fraught with difficulties: the highest praise that can be bestowed is that the play inspires a return to the book. On this level, Kate Saxon's production succeeded – I am itching to immerse myself in Hardy's prose world. But this is very much a back-handed compliment. If an adaptation falls short of the original text (as adaptations of classics almost inevitably do) the question remains – why bother? This production attempts to be both a homage and a reinterpretation, and succeeds only in the former.

Phil Cheadle's Gabriel Oak, a hard-

working, honest and loyal farm-worker, is superbly nuanced – inarticulate and clumsy when we first encounter him, Oak becomes the loyal friend everyone wishes they had. He is, unquestionably, the star of the show. Rebecca O'Mara does well with the complex character of Bathsheba, a wonderful feisty proto-feminist, presenting her flaws whilst maintaining the audience's sympathy. Both are aided by well-placed, atmospheric folk music and Libby Watson's wonderfully versatile set.

So much for the highlights. In an attempt to put her own stamp on the classic tale, Saxon inserted movement sequences into the main action. By and large, these were amateur, awkward and repetitive: the rest of the action is realistic and the costumes were not designed for ease of movement.

This was a production which suffered



from a desire to be both a realistic enactment of Hardy's tale, and a more abstract interpretation of it. Cheadle and O'Mara's finely detailed performances clashed awkwardly with the ill-advised movement sequences – something which even the actors seemed aware of. Similarly discordant was Sergeant Troy's accent (Adam Croasdel): whilst Troy was West Country,

along with the rest of the cast, when we first encountered him, he quickly slipped into an American twang. And stuck with it.

With two strong leading actors, Saxon should have played to her cast's strengths. The adaptation is good, the leads are strong, but my advice? Read the book instead. *Lizzie Davis*



### *Devils*

ADC, 7-11 October

### Footlights

★★★★★

*Devils* is a well-practiced, predictably humorous show in the revamped ADC – which, for a theatre that announces its reopening to be 'dramatically different', looks quite a lot like it did last year. *Devils* followed the usual patch-work format, presenting a diverse series of sketches, artificially yet artfully strung together by scraps of music, delivering a collage of jokes of varying quality with unvarying success.

The vignettes covered a lot of ground, staging all kinds of characters and scenes from over-articulate British eight-year-olds to inarticulate Texan hicks. But the five actors succeeded best when they gave in to their Cantabrigian geekiness and let loose volleys of wordplay. The opening vignette – a scene of horse-play on an equine theme – and a later encounter between foul-mouthed businessmen in a lift, both let the actors' quick sense of rep-

artee sparkle. (Also, anyone who points out that the word 'teamwork' contains 'Ewok' has my undying comic respect.)

Part of the success of the 'businessmen' sketch was due to the other Footlights forte: a talent for unsubtle and uproariously funny sexual innuendo. This was also the strength of Big Laura, a butch, smoking, sex-starved cafeteria manager, who was probably the best character to appear last night. Although, of course, there was also Cordelia, an unexpectedly demure foil to the rest of the show, whose blank, blinking stance and understated femininity were superbly carried out by the consistently wonderful Alastair Roberts.

Moments of darker humour were welcome but more awkwardly delivered. When an otherwise very entertaining sketch about a game of imaginary darts closed with the main character being hit

in the face by an escaped projectile, one had the feeling that the team was trying a little hard to end on a python-esque note.

The weakest link in the team seemed to me to be their only female member that night, Amy Hoggart, whose characters, all avatars of teenage awkwardness, seemed to blur into one another: some of the lines would have deserved belly-laughs, but her rather flat delivery left us only in sniggers.

Nonetheless, the crew were on good form, and the audience was loving it, with a laugh pretty much guaranteed for every line, even in the more mediocre moments, a sure sign of a satisfied and sympathetic crowd. Although I did find myself wondering, as they collapsed in hysterics around me at a repetition of the word 'blueberry', whether I'd missed something.

*Elodie Olson-Coons*

### *Correspondence* by Claire MacDonald Junction, 8-9 October

Dir: Patrick Morris; Menagerie

★★★★★

*Correspondence*, its director claims, "evokes a world we know to exist but one we cannot name." But after the lights spark then sputter out, exposing a near-bare stage featuring a man, a woman, and a bench, it is clear that it evokes a world we can name, after all. Once any director starts talking about "carving out the space between worlds", the audience seems doomed to the dispiriting, joyless form that is The Challenging Modern Drama.

Believe it or not, though, I actually liked it. It's in its nods to Buñuel that the play is at its weakest: that dreaded harbinger of Surrealist whimsy, the accordion, makes frequent, unnecessary interludes into the soundtrack, and it's full of absurd, unexplained actions. The man, imaginatively called Man, pours

his coffee in a trail onto the ground, then mops it up again. "That's bizarre", the play seems to say – but hey, so's life.

Once you get past this (admittedly discouraging) hurdle, though, a fascinating puzzle emerges. The two-strong cast, Jeremy Killick and Cathy Naden (right), are realistic and unfathomable. They initially appear to be filmmakers or maybe even playwrights, constructing the narrative of two strangers meeting on a train. But as the train's noises become more audible, and the pronouns shift from 'he' and 'she' to 'you' and 'I', it is clear that a deeper undercurrent is stirring. It becomes impossible to separate the imaginary characters they are discussing from their own, equally imaginary, lives. Memories recur, are warped and

altered; the audience becomes another cast member, trying to construct a narrative for the characters onstage.

Four stars are, I think, merited. It's all a bit heavy-handed to be awarded five (or the ridiculous new six): the arbitrary nature of meetings and conversations on trains has been done elsewhere, and better. But this is brave, confident theatre, and at under an hour, it's hardly a waste of anyone's time. It's no walk in the park: part if not all of the pleasure is in trying to work out quite what is going on, and why. But unless you're doing Management, you're here to think, and it beats swimming through Freshers at Cindies. Just remember to wear your Surrealist hat. Or umbrella. Or lobster.

*George Reynolds*



## Analysis



### Week 1: Whistler's Prints

James Abbott McNeill Whistler (1834-1903) is most renowned for his painting *The Artist's Mother* (1871). A new exhibition of prints at the Fitz shows a different and more socially relevant side of his work, reflecting how he sits astride a period of great artistic upheaval.

Provocative new concepts were confronting the traditional approach to art maintained by the salons of Europe. Charles Baudelaire led the way with his notions of Realism and the depiction of modern life, closely followed by the Impressionists, devoted to capturing the essence of their subject. Aestheticism was close at their heels, challenging the Victorian idea of a moral purpose to art.

Although he never conformed to a particular artistic movement, Whistler's prints reveal subtle echoes of these developments in their depiction of European cityscapes. The 'Thames Set' shows the influence of Gustave Courbet's stark realism and lack of idealization in paintings such as *The Burial at Ornans* (1848-50). Whistler captures scenes redolent of Baudelaire's urban modernity, satisfying his plea for the modern city as a rich source of artistic inspiration rather than abstract visions of beauty. The exactitude of his line reflects the philosopher's call for realism.

Whistler defined his oeuvre into 'three periods', describing the 'Thames set' as "crude and hard." But he began to develop a mature regard for tone in his controlled hatching technique, achieving a more refined realism than Courbet. He depicts a Dickensian London in subtly designed compositions. The lithotint, *Nocturne: The River at Battersea* (1878), has an atmospheric wash which anticipates the second stage, 'Impressionism'. In these prints of Venice he adopts a lighter, more broken stroke, reflecting Impressionist concerns of atmosphere and movement. Akin to Monet and many other Impressionists, he delights in the everyday fabric of the city and his compositions are allusive, often not reaching the edge of the plate.

Returning to London, Whistler became acquainted with Oscar Wilde and Aestheticism. He called for "art for art's sake", confronting the utilitarian principles of Ruskin and Matthew Arnold. This 'third stage' manifested itself in his prints of Amsterdam. He combined his preoccupation with tonal effects and impressionistic devices with a minuteness of detail, preserving a sense of truthful depiction alongside his new concern for synaesthesia. In these final prints he proves himself a singular artist, taking inspiration from the artistic approaches being established around him while defining his own mode of representation. *Lotte Johnson*

*'Palaces in the Night: The Urban Landscape in Whistler's Prints' is at the Fitzwilliam Museum until January.*

**CANNIBAL ADVENTURE (STARTS ON PAGE 11):** You should really have used a knife – they're way better for slashing. Stabbing's slow and ineffective. Daisy learnt this in the lecture, and before you know it she's tucking in to your thigh. Luckily she spits it out straight away. "You're not as tasty as Angus," she says. But you don't mind, because you've got a thick skin. "Yeah, that's rank too," says Daisy.



Albums Every  
Right-Minded  
Person Should Own



Takk  
Sigur Ros (2005)

**T**akk (2005) was the fourth studio release of the Icelandic four-piece and is justly recognised as a masterpiece, selling over 800 000 copies to date. It features ‘Hop-pipolla’, the song that rightly defines Sigur Ros to most people. Yet there is much more to this soul-stirring album.

This album came into my possession at a time when lyrics in plain English and power chords could not define my emotional state (even Morrissey couldn’t get it right). I found comfort in the gibberish (*Sigur Ros* use their own language ‘Volenska’ in many songs) and the unintelligible Icelandic. The language barrier does not detract from understanding the music; it enhances it. Birgisson’s vocal melodies become another instrument, weaving in and out of epic strings and stately percussion, ethereal piano and sonorous guitars, to create a soundscape of enough power and beauty to rival even the landscape of their homeland.

However, *Takk* is not just an album of simple splendour, and there are moments of darkness. Tracks such as ‘Saeglopur’ have an aura of being influenced by the lengthy night of Icelandic winter. A heavier use of guitar in the middle, followed by a gradual mellowing; the instruments dropping out one by one until it is left to the strings to announce the coming of daylight, and hope, once more. The seamless blend to the following track completes this impression. ‘Milano’ has a two minute introduction of simple piano melody with string accompaniment and develops into ten minutes of sheer luxury in sound.

To truly appreciate the majesty of this album, it needs to be heard live. One of my most life affirming moments came this summer when working at festivals. It was the end of a particularly gruelling eight hour shift in the woods and I was missing *Sigur Ros* on the mainstage. Suddenly the woods were silent, as ‘Heysatan’ followed by ‘Hop-pipolla’ drifted across the lake. It was almost spiritual, a paralysing moment.

Every right-minded person should own *Takk* because of its sheer scale and exquisiteness. It transports you from the rainy bus-stop, the traffic jam or your tiny bedroom to the epic Icelandic landscape. It is almost grandiose, yet unassuming. There is the subtle impression that *Takk* is an escape not just for the listener, but also for its creators. It is uplifting and challenging and perfect. It is not just music. *Takk* is utterly unique.

Charlotte Binstead

LITERARY, FILM AND CLASSICAL

Poems of the Week

The Thief

In the dark he was imagining  
His hand would close  
Around something silver.  
But it came out blue,  
Nails and all.  
Proud of his wingspan,  
He’d hovered on the balcony,  
Knee up, nonchalantly frozen  
Apart from the eyes racing  
Surreptitious, round the room.  
Shrilling alarm bells barked  
At dogs who laughed in reply.  
And the view kept changing  
Every time he leaned over.

Kate O’Connor

Before the War

Envelopes come through doors  
And are full of monsters,  
Paper headaches, tests of strength;  
The simmering, straining armistice.  
Envelopes drop to the floor  
And are full of falsehoods.  
For the price of gas  
We will begin to risk everything.

My head is full of monsters  
My head is full of falsehoods  
TV news channels tell me  
That the world is a lost cause  
But they are still, somehow, cocooned by peace

Edd Mustill

Underwear

In our winter, you were my coat:  
lined with love, buttoned up with barbarity.  
I put my hood up against the world.

Now the heavy weather’s passed,  
you are hidden in a trail of lace -  
lace to caress these curves you shaped,  
gossamer stockings to skim my shivers,  
a c cup cage to keep him out.

So you’re still there,  
seconds before flesh.

Hannah Bass



I’ve Loved You So Long  
Dir: Philippe Claudel  
Starring: Kristin Scott Thomas.  
★★★★★

**T**he music in *I’ve Loved You So Long* is quite irritating. A kind of Richard Thompson style of lilting guitars, smothered with echo, which might work well in some kind of emotional cowboy picture, but not here. That the music makes this film only very good, rather than great, speaks volumes about the fragility of the film-making process.

*I’ve Loved You So Long* has a very good script, is well directed and shot, and features a stunning performance from Kristin Scott Thomas. She hardly talks, and yet her visage says so much – her eyes are worn and hollow, and she is forever only half well dressed: suit trousers and a long overcoat speak of someone attempting, but failing, to blend into ordinary life. But one note struck off key (or, rather, several) in

terms of the music taints the whole experience. Every time a moment of genuine emotional depth occurs, the guitars are back, pleading with us to be sad. As if we aren’t already. It seems as if the film makers don’t realise what a powerful creation they have begotten.

Kristin Scott Thomas stars as Juliette, a woman just released from prison for an unspeakable crime. She is, surprisingly, welcomed back by her sister, Lea (Elsa Zylberstein). She tries to get a job. She falls in love. Lea’s husband is wary of her presence in their luxurious middle class life. And that is, essentially, all that happens. A lesser writer would have Juliette torn as to whether she can take on a lover. He would have her fight furiously for her right to be employed.

But here, she silently soldiers on. She sleeps with a man in a bar. He asks her if she enjoyed it and she replies that it wasn’t great, but that it doesn’t matter. Will he fly into a rage? Will he break down in tears – the stereotypical tortured gigolo? No, he just shrugs and leaves. The reason that *I’ve Loved You So Long* works so well is that Juliette’s pain and guilt don’t dominate the film – it is populated by a vast canvas of characters all of whom have their own worries and triumphs. Grandfathers, teachers, policemen, swimmers and social workers are all convincingly portrayed. This could almost be real life. But then the music tears our eyes away from the silver screen, and into the darkness of the auditorium. This isn’t quite real life. It’s just great film-making. **Fred Rowson**

Gloria and Motets by Francis Poulenc  
Dir: Stephen Layton; Polyphony, Trinity College Choir, Britten Sinfonia  
Hyperion; Out Now  
★★★★★

**T**he composer Francis Poulenc rediscovered his childhood Catholicism in 1936, apparently the result of a friend’s death in a car crash. Before then, he had been a member of ‘Les Six’, the band of French composers who took the Roaring Twenties by storm with their jazzy harmonies and risqué ballets. Poulenc’s 1924 ballet, *Les Biches*, was something of a coming-out party, featuring three attractive young men surrounded by flirtatious women: the men, however, are more interested in one another.

What resulted was a composer “half bad-boy, half monk”, at once “dapper and ungainly, wicked and pious, a slipshod perfectionist”. His *Gloria* brings all of these qualities to the table. With it, Poulenc wanted to explore “peasant devotion”, and the cheekier sides of reli-

gious observance: he thought of frescoes of angels sticking out their tongues, or monks playing football.

The opening brings a brassy swagger that is as if the Britten Sinfonia’s magnificent trumpets are heralding praise to God with a tauntingly loud raspberry. ‘Laudamus te’ gives a sense of chattering peasants on their way to church, giving way to great depth of feeling in a sudden change of mood at ‘Gratias agimus tibi’. This emotion again emerges from the pompous strut of the rest of the work in a pained orchestral outburst during ‘Domine Deus, agnus Dei’. The quieter, tender moments that feature the soprano Susan Gritton tend to wallow slightly, but these are made up for by the brilliant choral contributions of Polyphony and Trinity College Choir.

Take, for example, the declamatory opening to the final movement, ‘Qui sedes’, which heralds the return of that opening brass motif, and a massive dissonant chord. The joyous passage that follows leads to a wonderful radiance on ‘Amen’, and a great sense of respectful pleading towards the conclusion of the work, with Gritton soaring above the choir. What this performance brings, however, is a sense of unease, a slight nervousness in giving praise to God.

The shorter, a cappella works that fill the disc are the preserve of Polyphony, on this form one of this country’s best choirs. The best of the motets is *Tenebrae factae sunt*, especially the chromatic effects around the words ‘et inclinatio capite’: as Christ bows his head on the cross, the music slowly droops in



sympathy.  
This disc’s Gramophone award nomination is well-deserved, even if the sound is slightly fudgy at times.  
David Allen

CANNIBAL ADVENTURE (STARTS ON PAGE 11): Well they do, but it’s not very good Aberdeen Angus meat, so it’s not really a mark of quality, such as Champagne, or Parmigiano Reggiano. Then a breathless man from Burger King runs in. “Daisy! Don’t eat that burger!” he shouts. Daisy immediately vomits everywhere. “It WAS human flesh?” she screams. But it just turns out that it was a minced mouse.



# CONTEMPORARY MUSIC

## Dig Out Your Soul

Oasis

Big Brother; Out Now

★★★★★

There was a point in 1997 when there was reason for genuine excitement. New Labour were due to come to power, offering hope of reform across the board. *Oasis* were about to release *Be Here Now*. It was, we believed, going to be the masterpiece to follow two albums which had defined the last five years.

Over ten years later such optimism, on both accounts, appears foolish. Hindsight makes it easy to see that *Oasis*' limited scope would struggle to develop. A string of bloated and mediocre albums has left me with as much hope for the latest release as a city banker on his way to work.

So it comes as quite a surprise when this album almost wakes me out of a slumber. The pre-album promises of a more stripped down sound are kept.

The opening four tracks, including the single 'The Shock of the Lightning' grind along with an energy reminiscent of 'Rock and Roll Star'.

This early hope is followed by the more inevitable disappointment. 'To Be Where There's Life' and 'The Nature of Reality' are written by Gem and Andy Bell. Both tracks see the band becoming a dull pastiche of themselves. They plod along at that stultifying mid pace, threatening to get going but remaining incredibly boring.

Luckily Liam's song writing continues to develop from the embarrassment of 'Little James' in 'Standing on the Shoulders of Giants'. 'Ain't Got Nothin' is brutally simple but has a pulse which drags you along. 'I'm Outta Time' is Liam's inevitable Lennon-esque contribution. Despite

this predictability it has tenderness both lyrically and in Liam's voice. When he stops trying to sound like a 'Stars-In-Your-Eyes' Liam Gallagher, he rediscovers a lost soulfulness.

'Falling Down' is the album's stand out track. The rolling drum pattern is a clear nod to the Chemical Brothers track 'Setting Sun' which Noel sung on. That song was almost a cover of the Beatles 'Tomorrow Never Knows'. Here the drum sits under rather than over the track, providing a cyclical rhythm which will have stadiums dancing rather than singing along.

*Dig Out Your Soul* is a title which sounds like a call to arms; a band desperate to unearth a lost vibrancy. In parts they have been successful, stylistically at least. The cream of this album will certainly make a welcome



energetic addition to *Oasis*' live set. Yet overall the highly promising start is let down by some dross near the end. Perhaps it's an autobiographical concept album? *Tom de Freston*

## Elbow - Live

Corn Exchange

Monday October 6th

★★★★★

As the sun set over the other stage at Glastonbury, as *Elbow* finished their set with a fifteen-piece string section and a crowd that was still singing along 10 minutes after they had left the stage, it was one of those spine tinglingly beautiful festival moments. They have always been one of the most consistently good British bands, which makes it all the more embarrassing when their drummer cocks up the first song tonight, and they have to start again. "Sorry," Guy Garvey (right) rather sheepishly apologises, "we haven't play live for a while."

Fortunately tonight's crowd isn't exactly the most difficult to please, and soon with the wistful beauty of 'Mirrorball' ("We kissed like we invented it"), and the soaring strings

and hypnotic timbre of Garvey's voice, they are captivated once again. The haunting, ethereal quality of 'Fugitive Motel' sounds as fabulous as ever: "I blow you a kiss it should reach you tomorrow/ As it flies from the other side of the world", while the brilliantly titled tour de force of their last album, 'Loneliness Of A Tower Crane Driver', soon follows.

It's not all gloom tonight however, as mention of the Mercury music prize elicits a huge roar of approval. "I suddenly feel I should wear brighter colours," Garvey jokes, "I've just discover something called cocaine – it's brilliant." *Elbow* have, in fact, never looked like a rock band – most of them seem to find it a struggle to shave, let alone dance- but when you listen to them, it just doesn't seem

to matter. As they launch into some of their rockier stuff, 'Leaders of the Free World' reminds us that they have always had the ability to write a killer bass line with a lyrical adeptness to match - "Passing the gun from father to feckless son/ We're climbing a landslide where only the good die young." It's just that they'd rather write something that will bring a tear to your eyes, not a head-butt to your neighbour. The cliché of old-timers finally getting the recognition they deserve has already been heaped on them far too much, but as they launch into the glorious gospeltinged 'One Day Like This', and you realise how many brilliant songs they have in their back catalogue that didn't even get a look in tonight, you can't help but agree. *Henry Donati*

## Skeletal Lamping Of Montreal

Polyvinyl Records; Out Now

★★★★★

At some point during 'Hissing Fauna, Are You the Destroyer?', *Of Montreal*'s last album, Kevin Barnes, the founding and fronting member of the band, transformed from a skinny white man to a sexually-confused, middle-aged, black man.

When listening to *Skeletal Lamping*, rather than seeing an ordered set of confessions or revelations laid out to control Barnes' feelings or curb his woes, one is instead placed in the firing line of a barrage of bewildering musical genres and ever-changing lyrical styles, simply leaving behind a smouldering heap of confusion. It doesn't seem like his black man has been much help in sorting Barnes' life out, but to be honest, you don't really need to care.

Much like listening to some schizophrenic tutu-toting tribute act, Barnes' fixation with not being marginalised means that after a pleasant glockenspiel intro layered with falsetto vocals, a song may transform into a piece of stabbing metallic unpleasantness, and then drift into a racing hyperballad about rape. Barnes admitted that he didn't want to make an 'obvious' album, and in producing this collage of searing and unpredictable pop songlets, you may think that he has certainly succeeded in his aim. But haven't we seen it all before?

The inconsistency in melody, genre, lyricism and pretty much everything else is nothing new for *Of Montreal*. And this time, Barnes has actually managed to concentrate

for long enough to think of a theme to tie the whole thing together. Well, alright, maybe he didn't have to think for that long to come up with Sex, the element that seems to tether all the songs on this album to reality. But whereas on previous albums one had to playfully wade through dollops of surrealism in order to even begin searching for any common meaning, this time the surrealism is more or less confined to one or two dream sequences (yes), leaving the licentious phallocentric lyrics to pump you on their own.

So even though it may be wise to have someone with earplugs sitting with you while you listen to this album due to the feverish hallucinations it is likely to provoke, be sure



not to tell them about it after "the experience", since they'll probably think you're a little strange.

*Andrew Spyrou*

## Take Five Climaxes



## Five of the Best

*Ben Hur* (1959)

All hopes for our hero are brought to the greatest climax in the ten-minute chariot race. Watch it a hundred times and you'll still be on the edge of your seat.

*Rugby World Cup Final 2003*

A brilliant final that looked won and lost throughout, before a triumphant and suitable apotheosis for England fans as Jonny kicked his famous goal.

*Lady Chatterley's Lover* (1928)

Lawrence's infamous tale of sex and love brought its publishers, Penguin, to court for obscenity. One of the key issues was its deliriously sensual and emphatic depictions of sexual climaxes.

*Elgar Cello Concerto* (1919)

Composed in his secluded Sussex cottage, the piece begins with a gentle meandering motion before climaxing in a three-octave ascending scale of tortured beauty.

*Edgbaston Ashes Test 2005*

Freddie's over, Harmy's slower ball. A pantheon of heroes. Warne trod on his stumps but the Aussie's sniffed victory. And then, to crown it all - well, we all know what happened next.

## Five of the Worst

*The Millenium*

London's fireworks failed; the Dome proved the most frivolous expense of £789 million since... well, ever; and the Millenium Bug, the most promising infestation since the Black Death, whimpered into obscurity.

*Large Hadron Collider* (10 Sept 2008)

Man's most likely means to discover the meaning of life stalled on the day of the official launch, and halted a little more permanently a couple of weeks later.

*Guy Fawkes* (5 Nov 1605)

The sight of the Houses of Parliament shaken by explosions would have been a treat for any seventeenth-century passer-by. Instead the thought of centuries of toffee apples had to suffice.

*An Unsuitable Boy* - *Vikram Seth* (1993)

Having just spent 1474 pages finding out what a suitable boy might be, it's a little vexing when we see the patient research wasted on our heroine.

*Lewis Hamilton Debut Season* (2007)

The fresher had his name on the crown until his Chinese meeting with the gravel and his Brazilian 1st-lap madness.

## Competition adc theatre

Next week's topic is one-liners: send your worst and best to reviews@varsity.co.uk by midday on Monday, and you could win a pair of first-night tickets to the ADC mainshow.





Pearl wears jacket, £400, Diesel; dress, £59.99, River Island; polo neck, £5, New Look; shoes, stylist's own. James wears shirt, £12, Topman; jeans, £40, Cheap Mondays; waistcoat, jacket, scarf and boots all stylist's own.

# God save the Q

CANNIBAL ADVENTURE (STARTS ON PAGE 11): "Mmm! Something smells good," you exclaim just before you bite. "Your mum smells good," says Daisy. "Oh thanks darling," says your mum, who was visiting and decided to see what hall food was like. "I'm wearing a little something I like to call perfume." The burger does smell good though. And it tastes even better.





Pearl wears headband, £25, Topshop; t-shirt, stylist's own; belt, £14.99, River Island; skirt, £30, Miss Selfridge; tights and boots, model's own. James wears jacket, £79.99, River Island; shirt, stylist's own; jeans, £30, Cult; shoes as before.

# Queen

TARTAN'S BACK IN ALL ITS FORMS – FROM GENTRIFIED PLAID TO PUNK. SWAP YOUR BALLET PUMPS FOR STEEL-TOE DOG MARTENS AND MAKE A STATEMENT WITH BOLD PRINTS AND COLOURS. THINK SID AND NANCY WITH A TOUCH OF QUEEN MUM

Models James & Pearl, Styling by Joanna & Ben, Photographed by Zing

CANNIBAL ADVENTURE (STARTS ON PAGE 11): "If you're on a diet," Daisy asks, "then why aren't you drinking Diet Coke?" Well, for a start, you're drinking Coke Zero, which is the same thing, but with a different name – like man-size Kleenex. "Shut up!" says Daisy. "But I am still hungry, so I'll finish the burger after all." You're relieved, but depart consumed with curiosity as to what Angus tasted like.





# Eastern Promise

**THIS SUMMER PEMBROKE PLAYERS TOOK A MIDSUMMER NIGHT'S DREAM TO JAPAN. FINN BEAMES TELLS US ABOUT THE EASIEST AUDIENCE HE'S EVER HAD.**

Gazing up through the hollow atrium of a 30 storey building, with only the largest pendulum clock in the world and the light taps of polished shoes to break the silence, I felt a little overpowered by Tokyo's size (massive) and my anonymity (I live in the countryside). However, all it took to waft the smokescreen away was a young gentleman, who, having clearly mistaken himself for some sort of gangster, strode proudly across the sparkling floor sporting baggy jeans, a pristine, peaked cap and a t-shirt bearing the legend "still hoppin', still messin', still poppin'."

I do not mean to encourage laughter at being lost somewhere in translation, but they do write some total bollocks on their clothes. Half of them, like our friend who is undoubtedly still pursuing all three of those admirable pastimes, are probably genuine attempts at 'cool'. Unfortunately, many more try to offer really quite profound advice. "Make every possible effort." "Being slightly bold is Just Good."

Social responsibility stands out in Japan. You don't refrain from smoking on some streets because it's bad for you or for other people, but because the height of a burning cigarette at the end of a relaxed arm might be level with a child's head. After a commercial exchange there is a small contest about who can thank the other the most. Another activity that apparently ties in with this is standing and applauding while every member of

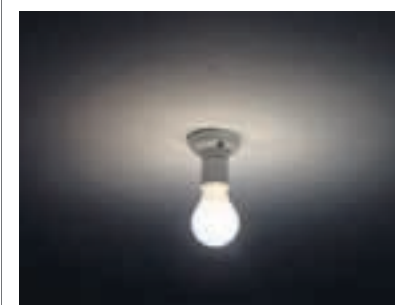
the Pembroke Players walks, one at a time, into a room.

We were touring *A Midsummer Night's Dream*, and our performances were invariably followed by excruciating receptions. I don't think I've ever felt part of such a mutual social exhibition – I was constantly in awe of the culture, but simultaneously seemed to be provoking quite a lot of awed responses. The second of Pembroke's now annual Japan Tours, which has taken the place of the tour to Germany, prompted such glittering comments as "better than Oxford" (probably true) and "better than Peter Brook for the RSC" (probably less true).

Despite feeling very small in Tokyo, on stage we played in venues seating two thousand spectators, dined with mayors and government officials and posed for endless group photographs. Compared to the initial tour in 2007, we played twice as many theatres and travelled to five different cities – it's growing rapidly and everywhere we performed wants the tour back next year. After years of Cambridge tours being dominated by C.A.S.T. and E.T.G., it looks like there's a new kid on the block, and one with a very promising future. If you want to see what Japan saw, catch us in King's College Chapel next week.

*Pembroke Japan Tour's Production of A Midsummer Night's Dream is showing for one last time in King's Chapel from Saturday 11th to Monday 13th at 8pm.*

## The Day That Changed My World



### I decided to eat again

How many psychiatrists does it take to change a light bulb? Only one, but the light bulb has to want to change. It's an old joke, but I like it. Nobody recovers from a mental illness without wanting to do so. At 13 years old, I was dangerously ill with anorexia. Then came the epiphany that getting better was worth the struggle; I chose to change – just like the light bulb. I was sitting on the floor underneath the window in a hospital psychiatric ward, listening to the rain outside and thinking about which of my usual devious strategies I'd use to avoid eating this time; how I'd get through another day in this prison, with its malicious sanctions and punishments.

Suddenly, that light bulb switched on. It dawned on me that I didn't have to feel like this. What if I stop resisting the treatment? Then the panic set in. I'll have to start eating; watch the reading on the scales climb higher and higher; get fat; what if I never stop eating again? The petrifying loss of control. The humiliating, shameful defeat. Breaking the cycle of starvation promised mental and physical terror. But I'd already caused such pain and destruction for those around me, and all were begging me to stop. Once I'd realised I had the choice to comply, it was the only thing I could do.

Then fear gave way to relief, happiness. It was a false euphoria; I started questioning my decision within the hour, and spent the next two years in a state of constant oscillation, committed one minute, not the next, living from hour to hour. But even in my darkest moments, that light was never completely extinguished. Eventually, things got easier, as age brought with it a new perspective. I decided to turn the diaries I'd kept throughout that period into a novel, and together with an agent, developed my random thoughts into something of value. "Monkey Taming" was published in July 2006. I was elated. Experiencing such intensity lead directly to my early publication. I've always written, and I'm always writing, but I only want to produce things worth saying. That's why having graduated from Cambridge, I've gone to India, in search of more powerful emotions, more material for more books. The compulsion to starve myself has been replaced by an appetite for life, and a light and freedom that are feeding my drive to write.

Contributor: **Judith Fathallah**  
Interview and article by  
**Moya Sarner**

Would you like to be interviewed for this column? Please contact Moya Sarner (mts31)

## Great Works Of Art In Cambridge

### #11: Tarquin and Lucretia by Titian

Fitzwilliam Museum

A brutal rape which never ends. It's not the kind of interruption you expect in the sleepy calm of the Fitz, but that's what you get when you're arrested by Titian's 'Tarquin and Lucretia' c1570.

Is there a moral complexity in the depiction of a rape in a painting for a patron (Prince Phillip II of Spain) who was said to 'enjoy' the erotic seduction of Titian's nudes? No. The flesh here is alluring, the properties of paint harnessed and celebrated to evoke its tangibility. Yet it would be myopic to end interpretation there. The seductiveness gives us a visceral understanding of the cause of Tarquin's sadistic desire.

Every aspect of the painting expresses the abhorrent nature of the act. It is an image which disturbs, not titillates.

Lucretia's hand vainly attempts to fend off Tarquin's violent sexual approach. It does not sit comfortably in space. It is neither on his chest nor explicitly off it. It hovers in a void, a moment in flux. The hand seems constantly in the process of being about to touch. Its awkward spatial coordinates make us desire adjustment, the easiest of which is to place it more directly onto his chest. The mental adjustment is then corrected by the visual truth of its non touch. As such an optical pulse is created; the hand seems to be oscillating between being on his chest

and just off his chest. Whilst still it is as if her desperate and futile attempt to hold him off is tragically looped.

The same is true of Tarquin's right knee. It is pushed between Lucretia's legs, forcing them open. Yet the formation of her hips is incorrect, they are twisted too far around. Again we correct them, pulling the hips back around and the leg further out. This time it is the knee which seems to repeat its violent push between her legs.

The power of such drama is supported by the emotive colouring of his stockings and loins; deep crimson and violent red, sexual energy and rage. These confirm the inner beast which the madness in his eyes illustrates more literally.

The last dramatic repetition is from the knife, drawn with two economical dashes of paint. The optics of the medium seems to create a kind of repeat threat which has a similar feeling to the flashes of the stabbing action in Hitchcock's *Psycho*.

Tension is created by the challenge to the stillness of the painted moment. It feels like the stillness is constantly being pressured, the moment constantly in the process of being about to happen. It seems like a moment held in flux, flickering, pulsing, breathing and waiting for the scream. **Tom de Freston**

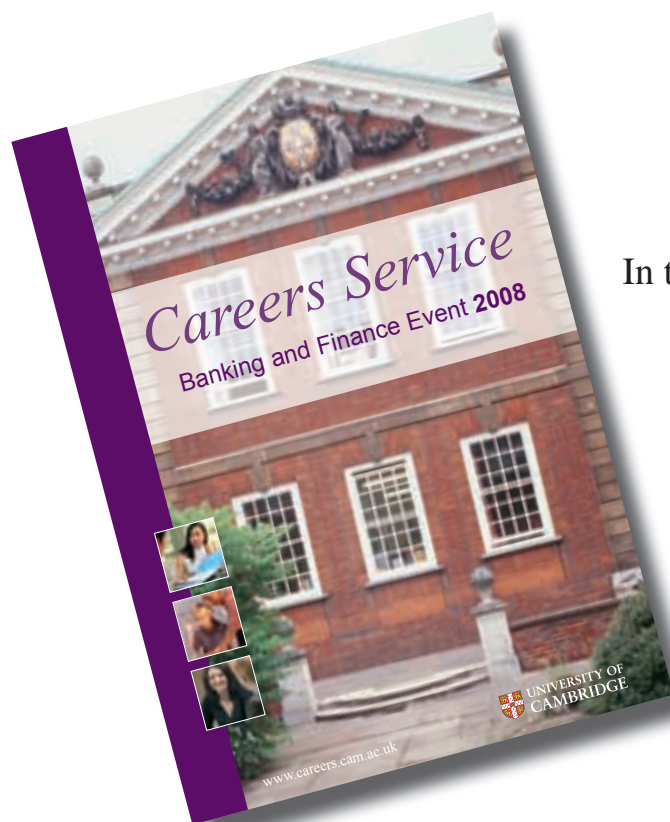




# Careers Service event



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## Banking and Finance Event 2008

In these difficult times Banking and Finance remains an important career destination. 65 financial organisations are attending, offering a range of career opportunities including Accountancy, Actuarial, Asset & Investment Management, Commodity and Derivatives Trading, Corporate Banking, Equity Research, Finance & Technology Development, Hedge Funds, Independent Financial Advisers, Insurance & Re-insurance, Regulatory Bodies .....and Investment Banking,

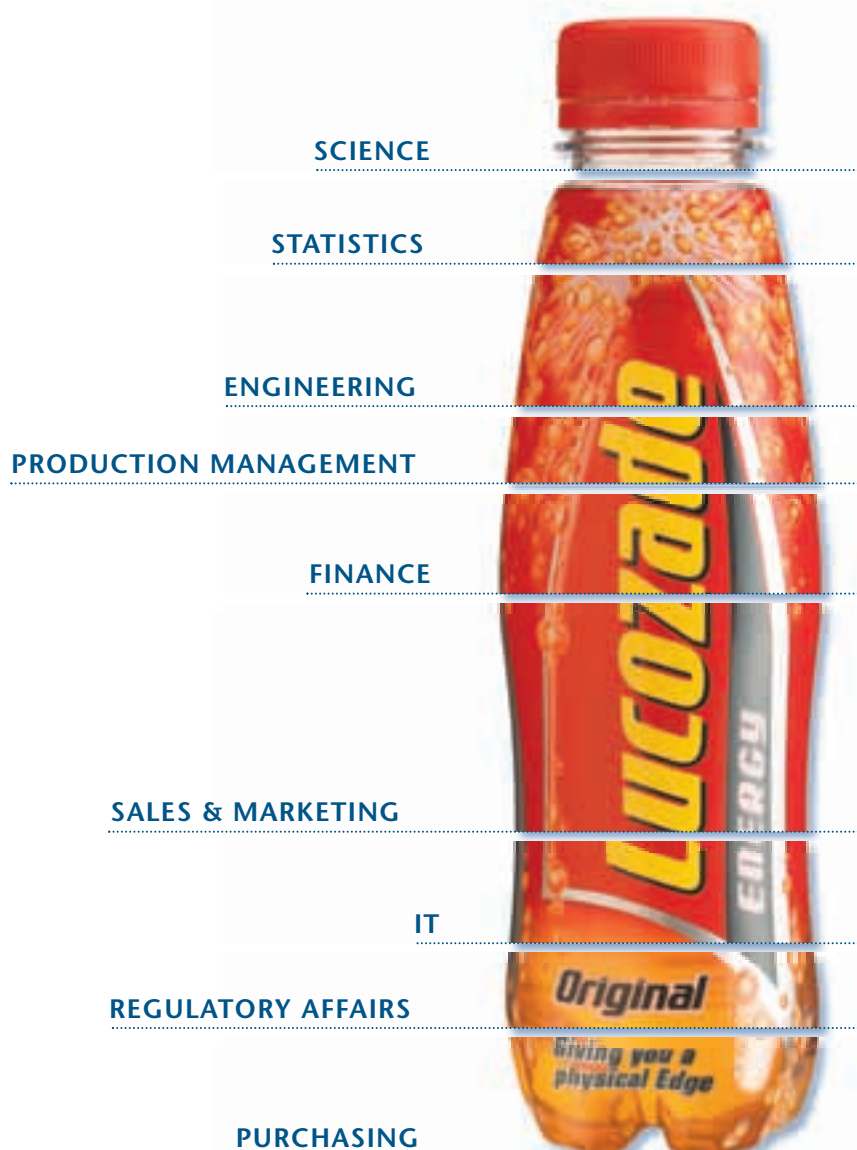
Wednesday 15th October, 13.00 to 18.00  
University Centre, Granta Place, Mill Lane, Cambridge

For full details of participating organisations click on the Banking and Finance Event in the termly diary via [www.careers.cam.ac.uk](http://www.careers.cam.ac.uk)

**To prepare for the event we suggest you make time to attend our Investment Banking briefing session to be held on Monday 13 October in Mill Lane Lecture Rooms from 15.00 – 16.00.**

Entry is restricted to current University of Cambridge students (and recent alumni) – bring your University id card with you to this event  
A cumulative, depersonalised attendance level from different years and courses allows us to improve our events in the future.  
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## The Soapbox



**Week 1:**  
*Charlie Galustian on  
Cambridge's gay scene*

You know something's not right when the highlights of your night are the cigarette breaks. The gay 'scene' in Cambridge is a pile of complete wank – unfortunately not literally. For a student population of 17,000, the physical presence of facilities serving the gay community in the town is shockingly inadequate. Oxford has at least four devoted gay bars and pubs, Manchester has Canal Street, Leeds has several venues including a multi-story bar/club complex and the London universities have use of the illustrious neon establishments to be found in Soho. We have what seems to be a rotating 'opportunity' at whatever club can be bothered to put up with the faggots for one night a week, and a glaring absence of any bars or pubs, aside from the rather draggy non-student orientated and miles out Rose and Crown. What is particularly problematic is that the 'scene' isn't large enough to cater for a more alternative crowd as well as the mainstream. In the kind of gay club I'd like to go to, there should be piercings, Mohawks, drag queens, leather, Goth theatricality, freaky Weimar-Republic-inspired cabaret and lewd things performed on podiums, all being played out in a pit of aberrant sexuality with a wry smirk and a single arched eyebrow. A fit of stereotypes, yes, but at least ones that defy the major stereotype that all young gays have to grapple with – insipid campy. I can't stand the bland-lip glossed queers with generic blow job mouths who've capitulated and thrown their personalities away by conforming to an easy 'type' that makes them feel they belong somewhere.

Ultimately I'm fed up of having to get so wasted that I can't think to be able to bear the weekly fag out that I drag myself to (excuse the pun). I'm sick of watching my straight friends experience the ups and downs of ordinary relationships while I remain alone simply because there is nowhere gay people can go to meet each other and try and connect on a level that isn't drunken dancing, shouted bits of small talk over terrible music or casual sex. In the course of life, heteros (or 'dirty breeders') run into each other just doing ordinary stuff. Our catchment field is much smaller. I would sacrifice all of my aforementioned darker yearnings if there were simply a place where I could go and have a drink and maybe bump into someone who I begin talking to because they seem interesting, not just because they're gay.

**Mark Wolfson**



## Get over the rainbow

*The homogeneity of homosexual culture*

Whilst driving through the warren-like streets of Jerusalem this summer, the unexpected appearance of a rather striking flag baffled me. For in the heart of the ancient city – the epicentre of a religious tornado – fluttered the iconic rainbow colours of gay pride.

As two thousand activists gathered to march a contested route through the city, I experienced a profound disappointment with the 'gay world'. The highly politicised Jerusalem rally that day was a far cry from the ordinary pride events held around the world. With many in the LGBT community (Lesbian, Gay, Bisexual and Transgender/Transsexual) now free from persecution, these parades have become exhibitions without inhibitions: fairy wings, baby oil and glitter. The ridiculous has become normalised, a self-perpetuating ghetto mentality without the excuse of societal segregation.

Though even mild criticism of gay culture often invokes accusations of homophobia, or perhaps in my case, self-hatred, it is nevertheless necessary to challenge the excesses and self-indulgence of the gay world. When homosexuality was still illegal, gay pride was a symbol of hope to millions. That flag and those rallies were emblems of solidarity with the fundamental human rights of the LGBT community. The corruption of these progressive ideals which we witness annually in these outrageous and bizarre specta-

cles is a stain on the memory of those who did so much to challenge the then pervasive institutional bigotry.

Whilst disapproval of the highly stereotyped gay culture should be voiced, it must not detract from the real issues which continue to plague those outside of the heterosexual persuasion. It is an abomination that civil

decade, political and legal equality will be achieved. It is in the social sphere, then, that problems can be envisaged. It seems that perceptions of 'gay' and 'straight' culture are more pronounced than ever before, with Gay Pride the apotheosis of queer society.

What, then, is this notion of gay pride that is repeatedly extolled?

*"Although even mild criticism of gay culture often invokes accusations of homophobia, it is necessary to challenge the excesses and self-indulgence of the gay world"*

marriage – an irreligious ceremony – remains conspicuously unavailable to homosexual couples. Social stigma regarding homosexual couples adopting children seems not to have abated despite legislation passed some six years ago. This is both tragic and ironic in the face of a widely lauded demise in the traditional 'nuclear family'.

It is abundantly clear that the rights of gay couples remain incomplete; it would be foolish to claim otherwise. But progress does continue and it is conceivable that within the next

I – for one – am neither proud nor embarrassed to be gay. It would be akin to being proud of one's height, eye colour or tongue-rolling ability. Though many engaged with the LGBT community recognise its inherent diversity, holding such obvious and immoderate events as gay pride heightens the dangerous appearance of homogeneity to a potentially unaware wider society.

As a consequence of these often outlandish displays, stereotypes are being created not only in the minds of those

outside of the LGBT community, but also among those within it. I, for one, do not wear pink hot pants or leather tank-tops, nor do I partake in any form of a drug culture. Yet these are the labels with which we are so often stuck and which we – myself obviously included – so easily stick to others. A degree of conformity to a 'gay ideal' has become almost expected.

As LGBT rights continue to be integrated into society, the gay community needs to break out from its self-imposed isolation. The nature of sexuality means that bars and clubs intended specifically for non-straight clientele are necessary. But the creation of 'gay ghettos' – Soho and Canal Street to name but two – creates an air of rejection, separation and division which cannot be conducive to heightening our understanding of each other. What results is self-exclusion by many gays from wider society, and the barring of wider society from integrating with members of the LGBT community.

Maintaining an independent subculture is folly in a society which has done so much to right the historic wrongs committed against those who were not heterosexual. Indeed, it is high time that pride was felt not in our sexuality, but in our progressive society. For if this does not happen, the unnecessary excesses of gay pride may well bring about a most hubristic of falls.

**Rob Peal**



## An ailing industry

*Bemoaning the demise of British pub culture*

Five pubs close every day in Britain. The closure rate is 9 times faster than in 2006, and 18 times faster than in 2005. In 2007 1,409 pubs had one last gasp from the keg before keeling over. With 50,000 pubs in England, it would only take 35 more years of such high mortality rates for every last King's Head, Nag's Head and Bricklayers Arms to disappear from our streets.

This is a major threat to the culture and heritage of Britain, but the government does nothing. Actually, it does less than nothing. Taxation on drinks remains punitively high, and although thousands of oak-panelled centres of local communities are dying every year, the Government refuses to save this timeless institution so intrinsic to national life.

This September, the bailiffs arrived at the Bun Shop on King's Street to close it down. It may not have been the most salubrious establishment and many will not mourn its loss, but we should mourn what its loss represents. There used to be eight pubs on King's Street, and a Prince of Wales on Hobson Street. The famous King's Street Run involved having a drink at each of those establishments. The Hash House Harriers took over the challenge in 1982, but with the amount of pubs reduced to five, they had to double up on three of the pubs to make up the numbers. The Harriers still attempt the run each year, but if King's Street's pubs keep disappearing it hardly

seems worth keeping up the pretence. It is now harder than ever for pubs to keep the right side of solvency. The smoking ban has ruined the pint and

but culture is organic and cannot be legislated. No citizenship lesson, local community centre or national day could ever evoke the same sense of

*"Beer sales are at their lowest level since the Great Depression"*

cigarette combination that has kept after hours workers smiling since Columbus. In March the Government increased tax on beer by 9% pushing many pints above the £3 mark. Coupled with this, supermarkets insist on selling alcohol as a loss leader, and their alcohol sales have as a result risen 4%. So it is no great surprise that the pub industry is being led to the slaughter; beer sales at the pumps are at their lowest level since the Great Depression, with a 10% drop since last year.

The pitiful irony of this is that at the same time, the government are attempting to bolster national identity and local community. The arrogance of Westminster is astonishing. Centralised government has the cheek to dictate to the provinces how their communities can be saved, without once considering the possibility that it is they who are killing them. Ham-fisted directives spew out of Whitehall,

national identity from an hour spent at the pub. However, there are now less village pubs than at the time of the Domesday book. As the chief executive of the British Beer and Pub Association Rob Hayward says "brewing is a major industry, beer our national drink, and pubs a treasured part of our national culture."

And have the government ever considered that protecting the interest of pubs may well prevent binge drinking? At local pubs it is very hard to puke of the floor, flash your tits or group passers by and get away with it. Heartless city centre mega bars have the anonymity to indulge such behaviour, but pubs can prevent it.

These laments cannot be dismissed as mindless patriotism. Any traveller to Spain will revel in a tapas bar. The same goes for a café in France, a shisha bar in Syria or a diner in the States. These emblems of national culture are treasured by locals and visitors alike. No one could evoke this nation's culture with such humour, warmth and scepticism as George Orwell. In 1946 he wrote a description of his favourite pub, the Moon Under Water. Two minutes walk from the bus stop, it had an uncompromisingly Victorian interior completed with jovial conversation, two log fires, board games, wholesome food, draught stout on tap and family parties in the back garden. The Moon Under Water is gasping for air across Britain, and we must not let it sink.







Katherine  
Waters



## No country for old men

*It's time to review the law on Gurkha settlement rights*

All British Army personnel are entitled automatically to the right to stay in the UK and to draw a regular army pension. But for Gurkhas who retired before 1997, it is different. This was when Gurkha HQ moved from Hong Kong to England. The rationale

tradictory. Steven Kovats of the Home Office recently remarked that "having a Victoria Cross is not necessarily a strong tie bringing the entry application into policy", yet in 2007 this was precisely the criteria which allowed Mr Tul Bahadur Pun to settle in Britain.

*"I took an oath on the Union Jack and said in the oath I would fight and give up my life. So I left my wife and family in Nepal and fought wherever they decided to send me."*

is that those who retired prior to the move had not spent sufficient time in the UK to develop "strong ties" to the country. Settlement rights were therefore undeserved.

Last week, Mr Justice Blake condemned this anomaly as "irrational and unlawful" and lambasted the visa application procedure as "so unclear as to permit conflicting decisions". He then demanded an "urgent revisiting" of the law. But to get to the point of reappraisal has been lengthy and arduous.

Upon even the lightest scrutiny the current law does not hold water. For a start, training is not taken into account. Some of the best military training fields for the British Army are in Britain; the chance that a Gurkha will not have received training in the UK is slim at best.

It has also been proven to be con-

Mr Pun's application for entry to the UK was refused in Kathmandu because he "failed to demonstrate strong ties with the UK" despite earning the Victoria Cross in 1944, which also earned him an invitation to the coronation of Elizabeth II. It was precisely the award of the VC which secured success for his subsequent application.

Liam Byrne, Minister of Asylum and Immigration, summed up his success this way: "Mr Pun's heroic record in service of Britain which saw him awarded the Victoria Cross... should not only be recognised but honoured". Not all Gurkhas receive the Victoria Cross, but one word in Mr Byrne's statement is crucial: "of". It was Mr. Pun's service "of Britain", not "in Britain", which earned him the right to reside in the UK.

The point is that Mr Pun, whilst not in Britain, was serving Britain, and

this ratified his application. Under the military covenant, servicemen must be ready to "make the ultimate sacrifice for their country". To appropriate Mr Byrne's turn of phrase, this should be "honoured"; Gurkhas should have the right to die for "their" country. This means settlement rights should be automatic.

The media has concentrated, quite understandably, upon those Gurkhas who received the Victoria Cross. In March this year, Gurkhas gathered outside the Houses of Parliament to symbolically hand in their medals to the Prime Minister. But this in some ways obscures the issue. As he handed in his medals Madan Gurung, of 24 years' service said, "I took an oath on the Union Jack and said in the oath I would fight and give up my life. So I left my wife and family in Nepal and fought wherever they decided to send me. [I gave] all of my life to the army and the crown service".

It is the minimum of 15 years' service in the Gurkhas which should be rewarded, not single acts of

outstanding bravery. In both cases, the serviceman is risking his life; in both cases, it is for Britain. A Victoria Cross is received for acts of heroism during service but that does not make unadorned service any less heroic.

The issue of Gurkha settlement rights has long been a sore spot for the British Army and within its own ranks has been a frequent source of embarrassment. The prestige of the Gurkhas is renowned and their toughness respected. When news of Mr Pun's rejected application made it onto the British Army Rumour Service website, [www.arrse.co.uk](http://www.arrse.co.uk), a campaign was immediately launched from within the army itself. It is commonly believed that the pressure exerted was crucial to the success of his second application.

Mr Justice Blake has given the Ministry of Defence a three-month deadline to review the law on Gurkhas' settlement rights. In light of the military covenant and his own remarks, what he expects to come out of the review is obvious. "Rewarding long and distinguished service by the grant of residence in this country [...] would be a vindication and an enhancement of [the military] covenant." After allowing such a divisive issue to languish for so long, his deadline is not only a wake-up call, but a rather rude one.



## Spk yr brains

*Chatroom chinwag between  
Wifi Wendies and Broadband Brians*



Week 1:

*Ian Blair*

I for one am glad the man's gone, that business with that brazilian was exceedingly hairy, a rather delicious irony given the word's associations with pubic baldness. And it's good to see Boris asserting himself; if there's one thing Tories do well its ending careers. Although Ian Blair will probably just walk into another equally well-paid job, probably in America where they'll confuse him with Tony or something ROFL.

*ToryBoy123, Ealing  
posted Thurs 11:23:17*

I can't believe you're joking about the events at Stockwell that ended an innocent man's life. Ian Blair had to take responsibility for the shooting of Jean Charles de Menezes, and it's good to see him finally doing so, albeit three years too late. I don't really see what Tony Blair's got to do with it, though if we're talking former men of power culpable for grave and irredeemable crimes.

*Solidarity\_priest, Bermondsey  
posted Thurs 14:54:12*

We're not.

*The\_laughter\_in\_slaughter,  
Grantham  
posted Thurs 17:35:31*

@ Solidarity\_priest: Well said. We're all a bit safer now he's gone. What's Tony Blair got to do with it though? I can't be bothered to read all the way back. Is he getting Ian Blair another job or something?

*Politicalgalxxx, Bristol  
posted Fri 12:22:51*

I can't BELIEVE what Politicalgalxxx is saying about Tony Blair getting Ian Blair another job. Ian Blair has had enough wet blanket support from New Labour already without being gifted employment by the leader of the gang. It's sycophantic nepotism like this that brings down this country. An absolute disgrace. Labour should be ashamed. Thank god for havens like this where we can have informed and reasoned discussions to expose the TRUTH. You can't get us here, Brown!

*Ministryoftruth2008, Eccles  
posted Fri 12:34:43*

I read that a lot of Asian officers say he's a racist. How reassuring – as soon as one Blair vs. Brown conflict ends, another one begins!!!!1

*Toryboy123, Ealing  
posted Sat 11:45:19*

Are Tony Blair and Ian Blair related?

*Politicalgalxxx, Bristol  
posted 18:50:01*



## The Varsity Debate



# Should colleges stop investing in the arms trade?

*Five colleges have already prohibited investment in the arms trade. But should College Bursars really be protecting citizens in war-torn countries at the expense of the financial security of their students?*

## Yes

Mischa  
Foxell



*The University should set an example as it has the power to galvanise public opinion*

Would we support our University if it provided weapons technology to an abusive regime, made corrupt deals with the money we pay for our tuition, or spent its research budget developing torture techniques? If we would not, then why should we sit idly by when the University provides money through investments to arms companies who do these things?

Trinity Hall had more than £1.75 million invested in arms companies in June 2008. St John's College had £575,000. A study in 2005 showed that when the college investments were combined Cambridge University held more shares in the arms trade than any other UK Higher Educational Institution and that at least 13 colleges had more than 1.6 million shares of direct investments in an industry that flourishes on conflict and torture. Only six colleges (Selwyn, Catz, Lucy Cavendish, St. Edmund's, Fitzwilliam and Clair Hall) have investment policies that prohibit arms trade investment.

Cambridge Arms Trade Divestment campaigners, as a general rule, are not against the existence of the arms trade. Most of us want UN peace-keeping forces in war torn Darfur to have enough helicopters and equipment to be able to protect the camps that house millions of displaced people and to keep the peace between the government forces and the armed militias which have devastated the region. We'd also like the Ministry of Defence to keep developing high quality protection against chemical and biological warfare. We don't campaign for the abolition of the arms industry, but for an arms industry which adheres to basic moral standards.

We object to the behaviour of those arms companies who have no objection to providing weapons to every side in the conflict in Darfur or torture instruments to regimes such as the Governments in Zimbabwe and Burma. Over the past decade BAE Hawk jet fighters, among other weaponry, have been sold to Indonesia, Saudi Arabia and Zimbabwe, countries notorious for their devastating human rights record. In December 2006 the UK government stopped a Serious Fraud Office investigation into corrupt allegations surrounding BAE Systems' arms deals with Saudi Arabia, citing its reason as 'national security'. In 2008 seven Cambridge Colleges (Trinity Hall, Churchill, Darwin, Downing, Magdalene and Gonville and Caius) had direct share holdings in BAE systems. Many others may hold indirect investments in BAE. Do we

really want our Colleges' money to be funding corrupt a corrupt company which provides arms to abusive regimes?

If Cambridge colleges divest from their shares in the arms trade it will not stop arms companies manufacturing or selling arms. Cambridge, however, because of its prestige as an internationally recognised educational institution, has influence that extends beyond the value of its financial holdings. If Cambridge University and the colleges publicly divest their shares in the arms industry it will attract media attention, galvanise public opinion and create increased pressure on the government and the arms industry to increase regulation and reduce corruption.

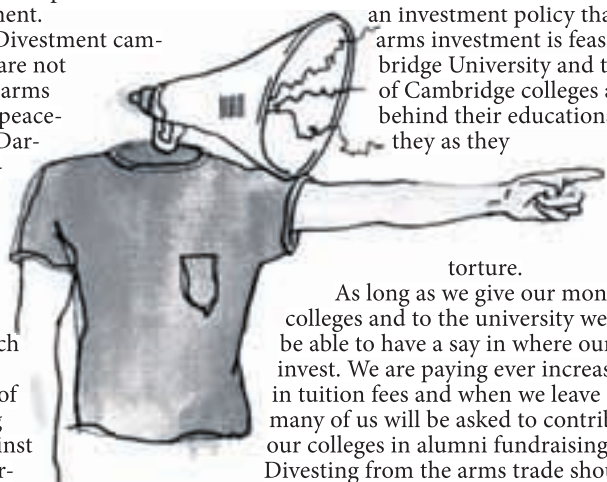
Manchester and St. Andrew's universities and five colleges in Cambridge have already divested from the arms trade and have investment policies that prohibit future investment. All these institutions show that having an investment policy that prohibits arms investment is feasible. Cambridge University and the majority of Cambridge colleges are lagging behind their educational peers as they as they

continue to let their investments fund conflict and

torture.

As long as we give our money to the colleges and to the university we should be able to have a say in where our colleges invest. We are paying ever increasing sums in tuition fees and when we leave Cambridge many of us will be asked to contribute to our colleges in alumni fundraising drives. Divesting from the arms trade should not be economically disadvantageous to colleges; research by the Ethical Investment Research Service EIRIS found that significant portions of the market (up to 20%) can be excluded from an investment universe as part of an ethical investment policy without affecting financial performance. The Co-operative bank, which has a stringent ethical investment policy and will not invest in any company that provides armaments to oppressive regimes or manufactures torture implements, is competitive with banks without an ethical policy and last month the Co-op bank even bucked trends in the financial sector by increasing profits despite the credit crisis.

Last year the University celebrated the 200th year anniversary of the abolition of the slave trade, an industry that profited from gross abuse of our fellow human beings. Cambridge is now proud to speak of its place in that campaign at the same time as it funds another industry dealing in human suffering and destruction.



Tom  
Bird



## No

*The anti-Arms Trade brigade is riddled with politics, prejudice and pedantry*

As world markets fell, one investor at least was smiling. Charles Norton manages the Vice Fund, a rigorous mutual fund that focuses on cigarettes, gambling, alcohol, and defence. It's been performing pretty well. During a recession, people may spend less, but they drink, gamble, and smoke more. War, meanwhile, offers a government's best diversion from domestic issues. This is not, however, some Satanic desire to invest in "sin stock". "All we're trying to do", explains Norton, "is capitalise on attractive businesses that have demand characteristics not predicated on overall economic health." Colleges should do the same.

It is easy to vilify those who profit on the misery of others, like the "spivs" who short-sold shares in Bradford & Bingley. Yet such vilification often serves only to distract attention from the cause of that misery. Short-sellers certainly hope for the demise of a company, but they do not bring that demise about. Nor can colleges' investment in the arms trade be blamed for war. It is time for the ideologues to face the facts.

The Government plans to increase the defence budget to £36.9bn by 2010/11. "The Budget," reports the MOD, "will be some 11% higher in real terms than in 1997, and represents the longest period of sustained growth since the 1980s." It is this investment, not that of shareholders in individual companies, that the Campaign Against the Arms Trade should protest against. Guns don't kill people, governments do.

And by targeting British companies, CAAT merely threatens British jobs. That might not prick activist consciences, but others will feel the pinch. As Bernie Hamilton of Unite, the UK's largest union, explains, "An enormous amount of work has been done to maintain Britain's leading edge in the defence industry. This has created valuable, high skilled British jobs." Mass unemployment is not an attractive prospect in the midst of a credit crunch. Unilateral action, which is all college disinvestment would amount to, might be principled but is not prudent.

Those principles, however, are by no means as clear-cut as the protestors like us to think. Precisely this is their sleight of hand. It's a little like someone asking you if you disagree with murder and then proffering a pro-life petition. It all depends on what you mean by "life". Campaigners pretend to make this into a debate about ethical investment in principle. Their real aim is to define what "ethical" means and

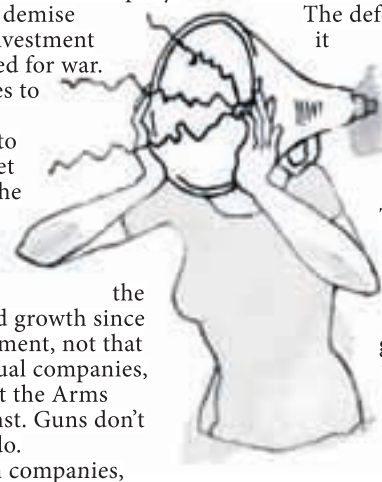
it is here that they fail to convince.

From the disapproving tone adopted in the literature, you might expect Rolls Royce sells rocket launchers to children. In fact, the blacklisted company manufactures jet engines, some of which find their way into fighter planes. "Rolls Royce also produces marine propulsion systems that are in use by 70 navies globally," whines the CAAT website. In other words, it also produces propellers used in ships worldwide. And don't think the Campaign will let you pick sides in the Middle East. Caterpillar comes under fire for providing bulldozers to Israel which were used to demolish "Palestinian homes." Beneath the surface of the anti-arms-trade brigade is a confused set of politics, prejudices, and pedantry. Why, for instance, exempt computer companies from the list when they provide the technology without which modern warfare would not be possible?

The defence industry is as regulated as it is complex. All companies are subject to UK Export Control Act which provides transparency and accountability. The Government dictates both what is produced and to whom those products are sold. To try to effect change through the stock market is to undermine democracy and replace it with plutocracy. Money should not set the moral compass. If it is greater regulation the campaigners want, they should express their views at the ballot box and not to the bursar. His job is to ensure the greatest return on the College's capital.

But most disturbing of all is the myopic refusal of campaigners to accept that defence spending can ever be necessary for the greater good. The Government does not pump £30bn into the arms trade lightly. The state's basic role is to protect its citizens from each other and from outsiders. Defence companies like BAE Systems help it to achieve its most important function. If the disinvestment campaign had had its way at the start of the twentieth century, we'd be conducting this debate in German. The truth is that the protestors would make conscientious objectors of us all.

There is more subtlety to corporate responsibility and foreign policy than the campaigners let on. The ideologues cannot be allowed to hijack the debate, particularly when British jobs and national security are at stake. Then again, college disinvestment in the arms trade would detract only from the performance of portfolios. Non urinat in ventum.





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# TAKE CHARGE OF YOUR LIFE

...with the Springboard Undergraduate Women's Development Programme

*Springboard*

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## What is Springboard?

Springboard is an award-winning Personal Development Programme for women that enables each woman to set her own agenda for both her career and her personal life.

## What does Springboard involve?

The Springboard Programme consists of four one-day workshops. A second, key component of the programme is the Springboard Workbook—you will be given a free copy of this specially written book to work through in your own time.

## What will I gain from Springboard?

You will learn how to:

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- Develop your self-confidence in order to make things happen
- Be assertive and communicate effectively
- Set and achieve your own goals
- Plan for your future career

## Workshop 1

We will look at what you want to achieve, as well as your skills and experience. This workshop will help you to identify your individual learning style and how to make the most of this. Essential time management skills will also be introduced.

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Offers practical help with the goal setting and action planning needed to achieve your ambitions. You will also practice assertive behaviour, positive communication and active listening.

## Workshop 4

Focuses on networking and the presentation skills needed to promote a positive image. We then review the entire programme and discuss how to continue beyond the workshops, into your future.

## Springboard Schedule 2008/09

You have a choice of two timetables for the programme:

**Timetable A:**  
Friday 05 December 2008  
Friday 09 January 2009  
Monday 12 January 2009  
Thursday 12 March 2009

**Timetable B:**  
Thursday 08 January 2009  
Friday 09 January 2009  
Saturday 10 January 2009  
Thursday 12 March 2009

## How do I apply?

To join this year's Programme, just complete the application form on:

[www.admin.cam.ac.uk/offices/hr/equality/springboard](http://www.admin.cam.ac.uk/offices/hr/equality/springboard)

**Closing date for applications is 14 November 2008**

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## What is Navigator?

Navigator is a Personal Development Programme that has been specifically designed for male undergraduates at the University of Cambridge. Navigator enables each man to analyse his goals and then set the agenda for both his career and personal life.

## What does Navigator involve?

The Navigator Programme consists of four one-day workshops. A second, key component of the Programme is the Personal Journal, which will help you take stock of your life and support you practically in making things happen.

## What will I gain from Navigator?

Navigator will give you the tools you need to:

- understand and build on your learning style
- put your skills into action
- influence and negotiate; give and receive feedback
- be confident and gain recognition
- plan for your future career

## Workshop 1

Introduces you to the Navigator programme—its aims, objectives and methods. The workshop also introduces the concepts of personal learning styles, types of intelligence, communication and feedback skills.

## Workshop 2

This workshop asks you: What are your values? What does it mean to be male in modern culture? What are the qualities of good leadership?

## Workshop 3

This workshop considers models of politics, power and authority; how to gain recognition; emotional Intelligence; assertive behaviour and positive communication.

## Workshop 4

The final workshop covers ways to look to the future, action planning and goal setting, as well as effective networking. The Programme closes with an evaluation of the progress you have made so far.

## Navigator Schedule 2008—2009

There will be one Navigator Programme running this academic year which consists of four one-day workshops

You will be expected to attend all four workshops.

Confirmed workshop dates will be announced on:

[www.admin.cam.ac.uk/offices/hr/equality/navigator](http://www.admin.cam.ac.uk/offices/hr/equality/navigator)

## How do I apply?

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Cambridge University TM Society

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Transcendental  
Meditation**


*"Consciousness and  
Brain-functioning"*

**Monday 13th October**

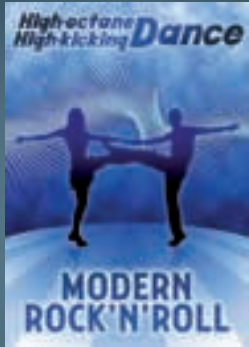
**Senior Parlour,  
Gonville and Caius  
College  
8:00pm**

Enquiries: 07719 424 322

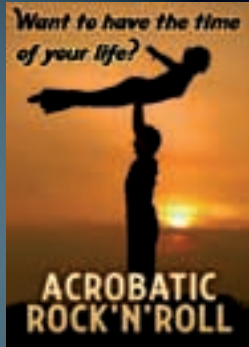
Beginners' classes every **Tuesday**, Parkside Community College Hall



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**7.45 - 8.45pm**



**8.45 - 9.45pm**

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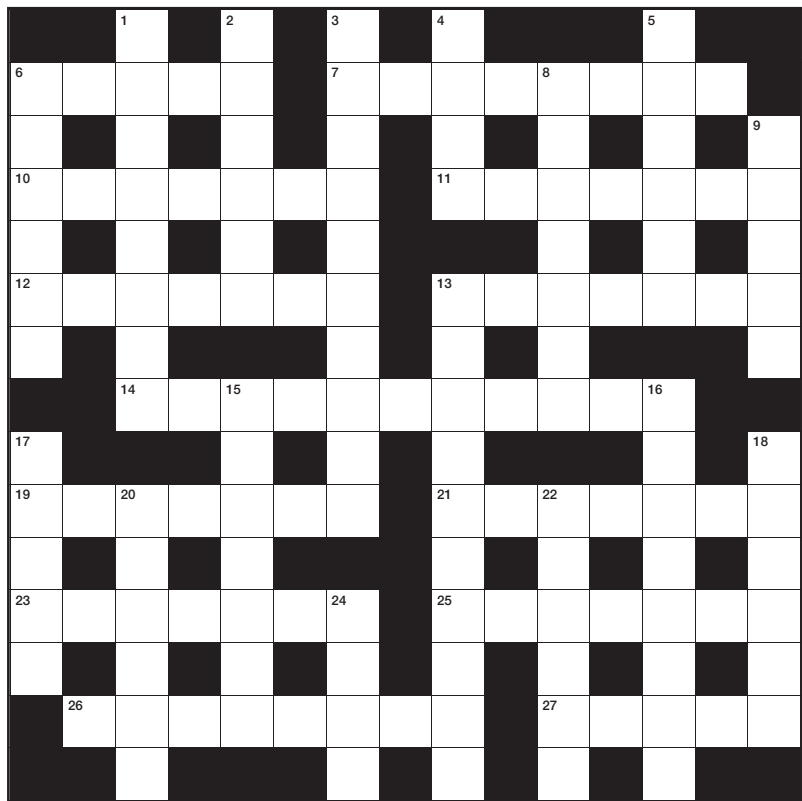
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# Games & puzzles

## Varsity Crossword

no. 487



### Across

- 6 Composer's ear embraces Lesley  
Garrett, at first (5) kitchen (7)  
7 Finished wolf rejected too much  
(8) 12 To kill, for instance, a revolution-  
ary art singer (7)  
10 Funny doctor follows court order  
at first (7) 13 Mild toe rot hasn't occurred re-  
cently (3,4)  
11 Listen, you short mess: use it in the  
fast (11)

Answers to last week's crossword (no. 486)  
Across: 1 Damascus, 5 Brecht, 10 Fly-half, 11 Cartoon, 12 Stamp, 13 Idealists, 14 Architecture, 18 Shut your face, 21 Cryogenic, 23 Error, 24 Icicles, 25 Against, 26 Steamy, 27 Behemoth. Down: 1 Defuse, 2 Mayday, 3 Stag party, 4 Unfaithfulness, 6 Rural, 7 Cross out, 8 Tungsten, 9 Scientific name, 15 Cycle lane, 16 Psychics, 17 Quayside, 19 Pronto, 20 Crotch, 22 Golem.

- 19 Initial part of the Bible greeting  
Shakespearean hero (7)  
21 Criminal crustacean's head ex-  
changed for Bond's head (7)  
23 Opens up toppings (7)  
25 New spoken dance strangely full of  
subtleties (7)  
26 Tweak adequate song (4,4)  
27 My head, semi-backwards, acts  
silently (5)

### Down

- 1 O! an image distorted to look  
favourably on oneself (8)  
2 Cry, almost, as tide returns ac-  
knowledge (6)  
3 Precarious handle also exit (5-3-2)  
4 Dandy, be gold (4)  
5 Sob in a curious Oriental tree (6)  
6 Do away with stumble-free jogging  
(6)  
8 Everyone's right to let Dom go? (7)  
9 Antique sounds like an antique  
letter (5)  
13 Crazy rodent surrounds title,  
highly decorated (10)  
15 Let out to occupy property once  
more? (7)  
16 Inside agnostic at a combustible  
secret graveyard (8)  
17 Most, including myself, are quite  
wet (5)  
18 Evens out ratings (6)  
20 A reclusive person, she owns an  
American university? (6)  
22 Composer's breast supports royal  
boat (6)  
24 Orgasm utilised to conceal gratui-  
tous filth (4)

Set by Hisashi

## Sudoku

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

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

### The Varsity Scribblepad

### Last issue's solutions

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

## Kakuro

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

			27	14	3	25			
		16							
		24							
	9								13
8					17				
4					8				
				10	14				
		22							
			16						

## Hitori

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

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



## PREVIEWS AND REPORTS

# Preview: Varsity football

» *Fresher talent compensates for loss of veteran Matt Stock*  
» *Small team plans to play to feet*

Jamie Ptaszynski  
Sport Reporter

Football is the most followed game on the planet; the last World Cup final was watched by more than half of the entire human population. It is actually only the second most popular participation sport in the world: fishing comes in a strong first, but I feel that is bending the meaning of the word sport a little. Here at Cambridge, many would argue that it comes second again, this time to rugby. Maybe that's because of the high percentage of private school 'rugger-buggers', maybe it's because rugby players are more conspicuous under the dull lights of Cindies, or maybe it's because when Jon Dawson walks past, you have to strain to break back out of his gravitational field. Anyway, you certainly notice it more.

For the past two weeks there have been trials held for those keen to play university-level football. The captain and left winger Jamie Rutt, veteran of two Varsity match-

es, doesn't seem too worried by the loss of a few senior players, including last season's star Matt Stock and is already excited by a couple of new additions to the scene. A number of freshers are very promising and the overall size of the turnout implies that the squad will have a good strength in depth. There is scepticism about those newcomers with apparently impressive footballing CVs, as the standard of semi-pro leagues varies hugely. There are also doubts about whether it is really possible to balance a full time education with such a commitment and still perform to a high quality. Jamie Rutt's main aim is to wrinkle out some of the talent that is hidden within the college system, and he thinks he's already found a gem in Stephen Harrison, who has impressed for Christ's over the years. Chris Maynard is another one he's watching closely, with an eye to filling the berth on the right side of the defence.

The last chance to impress will be on the field at Emma on Saturday from 10-12am. As far as expectations are concerned, we could be in for a treat.

Because of the smaller physical stature of the team there is a very obvious need to get the ball down and play to feet, which should create a much more attractive style of football. The team has a long run of over twenty matches to perfect these plans, with the highlight obviously being the game

## 5-3

The final score of last year's Varsity match. Matt Stock, now departed, scored 4 of Cambridge's 5 goals.

against the dark blues on March 29th. Put that in your diary now. Last year's contest at Craven Cottage was a feast for those who attended, Cambridge eventually running out winners by five goals to three. If Rutt's team can continue to provide such quality and entertainment, maybe he'll be known as the man who brings Cambridge football back into the limelight.



SOPHIE PICKFORD



# Gliding high

» *Light Blues rampant as Cambridge win inaugural Varsity gliding match*

Varsity Sport

The first ever Varsity Gliding fixture was finally held on Saturday September 20th. The competition had been scheduled to go ahead in June but the poor weather conditions forced the teams into abandoning the fixture. When the match finally came around, it was a hard fought contest but Cambridge came out on top by

558 points to 396.

The Oxford team were the first to launch but they failed amass any real height and stay up for long enough to worry the Cambridge team, who duly followed suit with a disappointing first launch. Adam Spikings launched in the Discus glider and fared much better, soon climbing away with captain Rebecca Ward close behind in the CU glider. Ward's opposite number, Sebastien Cassel responded well for Oxford with a height gain of

over 3000ft, the highest scoring flight of the fixture at that point..

But Cambridge's Graham Bell in the Discus and Peter Buchlovsky in the Pegase out-soared the entire field, putting Cambridge firmly back in the lead. Bucklovsky's flight was particularly impressive with an overall height gain of 600ft, dwarfing Oxford's previous attempt and proving the difference between the sides as Cambridge ended up worthy winners.

SOPHIE PICKFORD

# Early setback for netballers

» *Royston prove too streetwise for new-look squad*

Varsity Sport

The university netballers returned to Cambridge last week for pre-season training but narrowly lost in their first game, going down 24-21 to an experienced Royston side that included Cambridge coach and ex-England captain Jo Moxham.

Fourteen of last year's squad along with some new recruits returned to Cambridge early and have been following an intense training regime, marshalled by Rugby Blue Patrick Crossley. A mixed squad of eleven were put through their paces during the friendly on Monday night, but the team looked rusty in the opening exchanges. In the first phase, they seemed unable to adjust to the high tempo of the match play and were comprehensively beaten. New captain Har-

riet McGrath, though, will be happy with how her side responded, getting the better of their more experienced opponents in each of the subsequent three quarters, finishing very strongly with an 8-3 win in the final phase. A narrow 24-21 margin was probably a fair result in what proved a good workout for the squad.

Clearly the focus for the season will be the Varsity fixture in February where the Light Blues will be looking to avenge the 30-25 defeat in last year's corresponding game. Their first competitive fixture is against Nottingham at Cherry Hinton this coming Wednesday and the squad will no doubt be looking to do what they couldn't in Monday's friendly and indeed in the Varsity fixture last year and that is to start strongly. With trials at Trinity Old Fields on Saturday, the squad may yet have some new faces before Wednesday's game where they'll be looking to make a positive start to the season with a victory.



## Sport in Brief

University

Golf

The Blues started their season with a narrow defeat to Little Aston. They were due to play the following day at Blackwell but the day's play was rained off. A disappointing start to the season but captain Benoit Ramsay will have positives to take from the first fixture back.

University

Hockey

The Blues girls hockey team got off to a solid start to the season, beating Sudbury 2-1 last Saturday. Cambridge were quick out of the blocks, and first half goals from Hannah Rickman and Anna Stanley set the tone for a convincing victory.



## Sport Feature: Jacqui Oatley



Jacqui commentating at Goodison Park

# Breaking stereotypes

WOMEN HAD GONE TO THE MOON AND OCCUPIED 10 DOWNING STREET BEFORE JACQUI OATLEY BECAME MATCH OF THE DAY'S FIRST EVER FEMALE COMMENTATOR. SHE TALKS FOOTBALL, FEMINISM AND FIVE LIVE WITH VARSITY SPORT EDITOR BEN RILEY-SMITH

"I don't have an issue with sexism." It's not a statement you would expect to hear when interviewing Jacqui Oatley, Match of the Day's first ever female commentator. For many, Ms Oatley is a modern feminist icon. When the BBC televised her commentary between Fulham and Blackburn on April 21 2007 she entered a world which for five decades has been

be boiled down to 'she sounds a bit different' — takes thick skin, and Jacqui's skin is thicker than most. "That's life," she shrugs, "you've just got to get on with it."

Determination and a strong resolve featured prominently in Jacqui's sporting childhood. "PE at school was the biggest thing in my week," she recalls. "Even if I was physically

her football interest from her working life. Playing for Chiswick Ladies Football Club throughout the week was enough. But on September 10 2000 this all changed. "It was the first game of the season away at Egham in the Greater London League," Jacqui recalls. Bursting with enthusiasm after a bright start, she tried to control a wayward ball on the right side of midfield. "I overstretched trying to keep the ball in play and my left knee bent the wrong way when I was stretching on it. My knee cap slipped out to the side of my leg," rupturing numerous ligaments and leaving her "lying on the ground screaming into the turf." Tendon realignment, knee reconstruction and ten months on crutches later, Oatley faced the damning reality that she could never play football again. Her sporting days were over.

As horrific as the injury was, Jacqui remains philosophical about the whole incident. "If I hadn't had that injury then maybe I wouldn't have had the impetus and motivation to go on and change career." Faced with a life without sport, Oatley decided on a radical change in direction. Quitting her job, selling her London flat and relying on the generosity of her friends for accommodation, Jacqui decided to use all her money to fund evening courses, work experience and eventually a full year's education in sports journalism. And so began the slow climb up the commentary ladder. First came hospital radio — "all the old people who had requested Frank Sinatra got quite a shock" — then the non-league sports bulletin for Leeds radio. Her lucky break came when she was asked to commentate on Wakefield & Emley versus Work-sop Town. It went badly. Having been up since 3am for her daily sports bulletin Jacqui faced the challenge of talking about players with no names or numbers on their shirts from a

poorly positioned press box with only Wakefield's injured captain by her side to help. "It was the hardest thing I'd ever done in my entire life." As tough as it may have been, she was clearly good at it. It would not be long before she would be recruited for BBC Radio's Five Live and eventually for Match of the Day.

Working in such a male-dominated

## 1872

No. of members of the Facebook group "i press 'mute' when the female commentator is on Match of the Day"

world, surely there would be hostility from some quarters inside the profession? Not according to Jacqui. "I've never had any problems because nobody thought I was trying to jump the gun. They saw I wasn't coming in, fluttering my eyelashes and trying to get work that way. I was willing to do the very basic jobs, to shadow people and learn absolutely nothing while I was doing it." Similarly, Jacqui rubbishes the suggestion that, given that she and Gabby Logan are the most prolific female football broadcasters, only attractive women make it to the top. "I don't think that for a second, in fact I think it probably counts against you. When they are cutting to you on a Saturday afternoon to give an update on Derby versus Southampton the last thing anybody is thinking about is whether you're blonde or not."

How, then, does Jacqui explain the reality that women have gone into space and 10 Downing Street sooner than they have commented on BBC's Saturday night football highlights? She suggests that it is a problem of supply, rather than prejudice. "The

most important thing is that I don't know anybody who's ever wanted to do it. It's not like I've come through the last few years and found all these women desperate to commentate but not getting a chance. I've never seen that. All the female reporters I know can't think of anything they would like to do less than commentate on Match of the Day. You're putting yourself up there to be shot at and that's not something people naturally want to do."

For Jacqui this is not a problem. Throughout her life she has pursued her interest in sport despite the hardship of what society deems 'normal'. "I am a proper weirdo!" she freely admits. "I haven't really done anything conventionally in my life". Yet the biggest complement you can pay Oatley is actually to highlight her normality. Take out gender and her career is identical to most other successful commentators. She rose from the bottom, progressed through the ranks of local radio to Five Live where, like all commentators on BBC's national football radio show, she is chosen occasionally to cover the less important Premiership matches for Match of the Day. As you talk to her it is undeniably clear that she has the sporting knowledge and analytical ability to rival even the sharpest pundit. This fact highlights the sad reality — that it is only the presumptions and prejudices of society that make Jacqui Oatley's career abnormal.

"ALL THE FEMALE SPORTS REPORTERS I KNOW CAN'T THINK OF ANYTHING THEY WOULD LIKE TO DO LESS THAN COMMENTATE ON MATCH OF THE DAY. YOU'RE PUTTING YOURSELF UP THERE TO BE SHOT AT"

monopolised by men with sheepskin coats and questionable facial hair. Yet despite thriving in a career dominated by gendered stereotypes, Oatley has no particular issue with sexism. "It's just prejudice, and if people are prejudiced, then good luck to them. That won't bother me."

Then again, perhaps we shouldn't be surprised. After all, if she did have an issue with sexism, Oatley would never have got to where she is today. Just type 'Jacqui Oatley' into Facebook and see what comes up. "I press 'mute' when the female commentator is on Match of the Day" — 1872 members. "Get that commentating tart off Match of the Day" — 332 members. "Make MOTD female free...f\*k off Jacqui Oatley" — 681 members. "I'm sure you know your stuff sweetheart, but leave MOTD to the professionals" — 114 members. These Facebook groups are rife with testosterone-fuelled condescension, laced with a hostility that is usually reserved only for groups about Margaret Thatcher. To handle such aggressive yet vague criticism — the argument of most of these groups can

sick in the morning with some kind of bug, I'd hide it from my mum and pretend I was okay because I couldn't bare the thought of missing PE." Soon her sporting focus turned to football, when one day she stumbled upon a live match on the telly. "I just thought to myself: 'I love this sport.' That was it. I was addicted. I went out and bought football magazines and read them literally cover to cover. Suddenly I had footballers all over my wall instead of pop stars." It was less easy to convert this interest into action. With her all-girls school refusing to teach the sport, Jacqui would have to wait until attending Leeds University to have her first proper training session. While theoretically studying German, it was football that took up most of her undergraduate time, as she mixed an intensive playing schedule with her religious support of Wolverhampton Wanderers.

Despite her love of sport, sports journalism was never an option Jacqui considered upon graduation. Working as an account manager for an intellectual property company in London, she was happy to separate

## Timeline

- 1975 Born in Codsall
- 1986 Studies German at Leeds
- 2000 Ends sporting career by rupturing ligaments in football match
- 2002 Returns to university to study journalism
- 2007 Becomes first female MOTD commentator





Dan  
Quarshie

Sport Comment

# Why the ethics of doping is riddled with hypocrisy

Any follower of professional sport will be all too familiar with doping. Athletes Marion Jones and Dwain Chambers and baseball legend Barry Bonds are just three high-profile performers whose names have been tarnished. Those who speak of poor role models and devaluation of competition have well-founded arguments. Athletes who are forced to compete against rule-breakers rightly feel indignant (we need only think of the normally reserved Paula Radcliffe's overt disgust at the mention of the word doping).

If you breach rules to improve your performance, winning glory, fame and cash in the process, you are labelled a 'cheat'. Once caught, the doper's ignominious fall from grace combined with an inevitable ban is seen by most as just deserts, and many would argue that this is not punishment enough. Most onlookers see the matter as black and white: there are those who 'cheat' and those who do not. Those who do are branded as immoral, disgraces to their sport and letdowns to those who stay 'clean'. But in reality, the issue is not as clear-cut.

First of all, obvious though it may seem, only those who are caught are subjected to media scrutiny and public humiliation. As the Marion Jones case suggests, it is possible to take banned substances and avoid being caught for some time. Indeed, given the obsession with using science to enhance performance, there is little doubt that as doping police try to find ways to

suggest that there are not career-long dopers who have not and never will be caught.

Secondly, many substances that are banned by professional sporting associations are neither illegal to possess, nor to take – that is to say that the list of prohibited drugs is arbitrary to a degree. At this point, an example might prove useful. An athlete can

legal – creatine bears no restrictions, while anabolic steroids are a 'controlled substance' whose consumption is perfectly legitimate on an individual basis. The different stances on the two drugs appear to be predicated in part upon safety. Sustained creatine usage has been proven to be relatively safe, whereas steroids have been known to cause heart problems, infertility and hormonal imbalance, not to mention the dangers associated with administering injections.

A professional sportsman who is willing to bear these risks is not necessarily gaining an advantage that cannot be obtained through other, permitted measures. Of course, one can argue that steroids are more effective in stimulating muscle growth than creatine, but where does one draw the line. Is it right to tell athletes 'You can use drugs – just as long as they're not too effective!'? Also, there is the argument that creatine is found in food (such as meat) and could be obtained through regular nutrition. Increased anabolic steroid levels cannot be achieved through dietary adjustment – they are lab-isolated hormones that

mimic testosterone and stimulate protein synthesis. Protein, though, is found in a normal diet – steroids are a more efficient way of doing what so many athletes do anyway. Think of them like a suped-up protein shake if it helps.

So, many performance-enhancing methods are condoned; think of pre-match codeine injections to mitigate injuries, electrolyte-laden drinks to aid muscle contraction, and even specially designed clothing to optimise body temperature. To call people immoral for using performance aids, banned though they may be, is unfair when so many similar products are permitted. Wanting to perform better is not immoral. Nor is using banned substances inherently unethical. It is wrong because it is often dangerous and because it contravenes a set of rules which, arbitrary though they may be, must be adhered to. Those who have been caught out because of doping have certainly been misguided and made errors of judgement, but to deem all other athletes as victims of their villainy is a viewpoint that is naïve and in need of revision.

*“Those who have been caught out because of doping have certainly been misguided and made errors of judgement, but to deem all other athletes as victims of their villainy is a viewpoint that is naïve and in need of revision”*

catch offenders, drug developers are working just as hard to create ways to avoid detection. The latter have the advantage: the authorities have to follow their lead and hence will always be a step behind. There is nothing to

load themselves with unnatural levels of creatine, a muscle-hydrating food supplement that increases muscular mass. Anabolic steroids, however, which produce a similar end result, are banned. Neither substance is il-

# Inspired Blues force cup upset

»Saunders' underdogs progress after deserved win

Becca Langton  
Sports Reporter

The Cambridge Men's Blues hockey team faced a fierce battle in the second round of the England Hockey Men's Cup when they were drawn against Holcombe HC. Holcombe finished last season in third in the National South Division, the division from which the Blues have just recently been relegated. On a day when only the staunchest of hockey fans had ventured out to cheer on the Blues, the torrential rain and driving winds put only the opposition at a disadvantage. Cambridge started strongly, asserting their dominance within the first ten minutes. Pressing Holcombe hard through the middle, the Blues forced their opposition into a series of errors from which they were unlucky not to take advantage. Cambridge threatened on almost every penalty corner, Dave Madden continu-

ously exposing Holcombe's vulnerability. His carefully placed drag flick brought a diving save from the keeper at the right-hand post with the Blues unable to convert the rebound. With a host of talented new freshers in the Cambridge side, including England junior Dave Bell, the Blues continued to dominate, building from the back four and allowing the natural pace of the midfield to carry play into the Holcombe twenty-five. Following a searing run from the halfway point, striker Jonny Knight gave vice-Captain Stuart Jackson a well placed ball at the top of the circle, and Jackson, going for goal, was unlucky to edge the far post. Although the opposition looked menacing on the break, following a committed tackle by Captain Dave Saunders it was Cambridge who were able to consolidate their advantage. Jez Hansell converted a left slip on the half-hour mark, demonstrating an enduring reliability, with an absent keeper and



SOPHIE PICKFORD

a well-placed slap shot into a gaping goal.

The second half saw no reprieve from the driving rain. Cambridge took Craig Seiben's half-time team talk to heart and started with the same domination that had defined the first 35 minutes. The home side's aggression paid off in the 45th minute when Dave Bell placed a meticulous finish at the right post, completing a well-worked movement down

the left wing. Sitting comfortably with a two goal advantage, the Blues began to come under increasing pressure. Holcombe finally found their stride, forcing keeper Chris Robinson into a number of desperate saves but were unable to build on their territorial advantage. Jez Hansell once again showed his experience, slowing the game down to allow the Blues to re-organise and regain composure. The final whistle gave jubilant Cambridge

passage into the third round where they will play the University of Birmingham at Wilberforce Road on the 2nd of November. Delighted coach Seiben said, "I don't think they can play with any more guts than they did today. The hunger was there."

**Star Man:** Dave Saunders – committed in every tackle and instrumental in maintaining the positive momentum that carried Cambridge to victory.

# The Week Ahead

## University

### Hockey

The Blues Hockey Girls start their season at home to Oxford at Wilby. New captain Rosie Evans will be looking to start the season with a victory after a solid campaign last time out.  
Wilby, Wednesday 15th October, KO 14:00

## University

### Lacrosse

After an incredible season last year, the Blues Girls Lacrosse team start this season at home to Oxford hoping to maintain their one hundred percent record.  
Queens' College Sports Ground, Fulbrooke Road, Wednesday 15th October, KO 13:00

## National

### Football

Gary Brabin takes his Cambridge United side to Forest Green looking to consolidate their play-off position. With Forest Green struggling near the relegation zone, the U's will be hopeful of three points.  
Watch it at Quinns', Thursday 16th October, 19:30

## National

### Football

England vs Kazakhstan at Wembley. Fabio Capello will be hoping his side can build on their excellent 4-1 win in Croatia against minnows Kazakhstan, ranked 131st in the world rankings.  
Watch it at The Avery, Saturday 11th October, 16:30

## International

### Formula One

Lewis Hamilton enters the Japanese grand prix with a seven point lead over fierce rival Felipe Massa. Tune in early to see if the Brit can keep his lead as the season nears its climax with 3 races to go.  
Watch it in on ITV, Sunday 12th October, 06:00



# Sport



**Jacquie Oatley**  
»p30  
*MOTD's first female  
commentator*



SOPHIE PICKFORD

## Captain's Corner



**Tom Morris**  
*Cycling*

Since cyclist Chris Hoy became the first Briton for a hundred years to win three medals in a single Olympic games, Blues cycling captain Tom Morris has seen a general rise in interest in the sport. "The GB team this year have done much to raise the sport's profile and I'm noticing more people coming over from other sports keen to try their hand at something new." Clearly, the increased interest in the sport can only be good news for Morris and the Blues but that said, he is realistic as to the reasons behind Great Britain's success in China. "British Cycling is very good at producing a few champions every year by investing heavily in a select group of people. This is what was evident in Beijing, not increased grass roots involvement."

Clearly a physically demanding sport, Morris is quick to stress the dedication required to compete. "Cycling is a tough sport to be good at. The first team have to really pile in the hours. Over the winter, we will be riding at least 300 miles per week. This consists of two 3-4 hour rides at weekends, supplemented by two or three rides of 2-3 hours during the week. We also do two 1.5 hour evening turbo training sessions during the week, and a couple of hours' strength training in the gym."

With the 25-mile time trial Varsity match in May to prepare for as well as a gruelling season of BUCS races, Morris is optimistic about the year ahead. "Last season we were the most successful university cycling team in the country. The team is even stronger this year, so I'm optimistic that we'll have some great results, in Varsity and beyond."

# Blues leave it late to shine

» *Superb late try lights up otherwise uninspiring rugby fixture against Blackheath*

**Andy Ryan**  
*Sports Reporter*

The Blues required a late try to shade this close contest at Grange Road. The game had all the hallmarks of an early season clash, strewn with errors and with neither side able to assert control.

A scrappy opening period was broken by a moment of quality from Blackheath. Winger Ranako Daley chipped and gathered superbly before laying off to full back Martin Ilema for the score. Cambridge pushed hard for an instant response. This effort looked set to be rewarded but desperate tackling stopped the move just short of the line and possession was lost.

When Cambridge did breakthrough, it was with almost a carbon copy of the opening try. An aimless kick was picked up by James Richards who produced a

<b>Cambridge</b>	<b>21</b>
<b>Blackheath</b>	<b>20</b>

*Tries: Lewis, Broadfoot, Richards;  
Cons: Broadfoot (3)*

smart chip before setting up Chris Lewis to finish.

Blackheath restored their lead through a penalty but a second penalty opportunity was spurned. A promising Blackheath move faltered close to the line, with the ball being knocked on. Cambridge then regained the momentum through an explosive burst from scrum-half Rhidian McGuire. His break took the play up to the Blackheath twenty-two and a Cambridge penalty soon resulted. Broadfoot was unlucky to see his effort rebound off

the inside of the post.

A short time later, it was the fly-half who provided Cambridge's second try. He dived through a half-gap, before a combination of impressive pace and poor tackling saw him over the line. His conversion sent Cambridge in at half-time with a 14-8 lead.

A chance to extend the gap was lost when a routine penalty kick was pulled wide. A solid period of Blackheath possession followed and this ended with a simple try being scored by Frank Neil. The visitors were gifted the chance to move clear when Didi Akinluyi's fumble left them free to stroll in for the score.

It took time for the Blues to rally but finally they began to apply pressure. It looked like the best chance had gone when Cambridge spilled the ball from a line-out, just yards out. Yet, moments later, came a try worthy of winning a bet-

ter game than this one. The Blues backs produced a flowing move of slick passes which ended with James Richards going over. Crucially, Richards showed the foresight to not ground the ball when he stumbled and managed to get it down closer to the posts. This gave Broadfoot good position for the vital conversion which he duly completed.

A late Blackheath onslaught was not forthcoming. Cambridge finished the game off clinically with some effective possession rugby.

This was not rugby at its most attractive but the crowd certainly enjoyed the closeness of the contest. The Blues know they will play better but they can take heart from the way in which they managed to pull out a result.

**Star Man:** Sandy Reid – a tidy and effective performance from the John's centre

**bamboozle**

presents

*Dirty pretty things*

[dj set and aftershow party]

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