

VARSITY

Friday November 21 2008

The Independent Cambridge Student Newspaper since 1945

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interviewed

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Engineer is BNP member

Hugo Gye
Chief News Editor

It has been revealed that a Cambridge technician is a BNP member.

Arthur Nightingale, head experimental design engineer at the Centre for Industrial Photonics in the Engineering faculty, was one of more than 10,000 people on a list of British National Party members leaked online this week.

The list, thought to be have been released by a disgruntled former BNP member, contains the names, addresses and other details of members including police officers, soldiers and a vicar. It has now been removed.

The party has reacted angrily to the leak. It has appealed to Data Protection legislation and the Human Rights Act (which it opposes) to prevent the further dissemination of the list.

Mr Nightingale admits to being a paid-up BNP member. He joined the party after Gordon Brown refused to hold a referendum on the Lisbon Treaty; he says that "the three main parties were all pro-Europe, so I felt I didn't have a choice but to look to the BNP or UKIP." He claims that he is not active within the party despite holding membership.

A University spokesman said, "Political beliefs are an entirely personal matter, as long as they do not affect performance in the workplace."

Soban Khawaja, head of CUSU's Black Students Campaign, says that Mr Nightingale is "within his rights" to be a BNP member, but adds that "if he tries to influence others here, he should either drop his membership or quit his job." Khawaja does not accept Mr Nightingale's reasons for joining, however, arguing that out of the BNP and UKIP he chose the "party of racial hatred".



LAUREN SMITH

White Christmas: crowds flock to see
X Factor star in Market Square »p3

May Week at risk

» Proposed licensing laws may ban garden parties
» Students fear threat to May Week festivities

Martin McQuade
Deputy News Editor

The traditional May Week garden party is under threat from new licensing laws proposed by the government.

Ministers are considering proposals put forward in a Department of Health consultation that would see distribution of free alcohol to women made illegal. "Irresponsible" promotions such as "all you can drink" events would also be banned.

Garden parties, which usually circumvent the problems associated with charging for drinks on the day by asking only for an entry fee, would be forced to adopt new guidelines or shut down.

College bops which distribute free drinks would also be affected by the proposals, which would potentially include health warnings being placed on drinks and an end to "happy hour" promotions.

Any event which uses its College licence to distribute alcohol will be affected, and only those garden parties which operate outside the realm of their College "site licence" will remain unscathed.

In an official statement the Department

of Health has said: "The government's initial belief is that the voluntary code (containing the aforementioned proposals) should be revised with a view to making it mandatory on premises that sell alcohol." It added that "no final decision has yet been taken" on the proposed changes.

The proposals have been met with stern opposition from students. "It's outrageous, yet another example of the ever-growing nanny state encroaching on our personal freedom" says James, a second-year historian.

One JCR ents officer, who prefers not to be named, believes there will be ways around the new legislation, if it does come into force. "We consider payment to have been made when people buy the ticket – and we're not a retail premises. They're called parties for a reason, what next: a ban on having your friends round for a few beers?"

The president of the Crescents drinking society, Tom Cheshire, claims their garden party happen, whatever the change in the legislation. "Whipped cream will still be licked, and people will still get off their tits. It will definitely go ahead."

A spokeswoman for the Department of Health has told *Varsity*, "The government is looking at an open consultation we have held over the summer, and is considering the proposals. We can't comment as to the effect they will have on May Week in Cambridge, though it is possible that allowances will be made on a case by case basis."

2,100
Number of people attending the
Wyverns' garden party this year

Pfizer opens £40 million stem cell research lab in Cambridge

Andrew Bellis
News Reporter

Drugs giant Pfizer has pledged to invest £40 million in a new stem cell research centre in Cambridge.

Around twenty scientists have

already begun working at the unit in Granta Park, which opened last week, and the firm will recruit about twenty more researchers throughout next year.

Pfizer, the world's largest pharmaceutical company, will spend up to

£40 million on the facility's research over the next five years. The centre's research will help develop treatments to prevent disability, repair failing organs and treat degenerative diseases.

Alastair Riddell, chief executive

of Stem Cell Sciences, a Cambridge-based research firm, welcomed Pfizer's investment. "It's a big endorsement of the scientific credibility of the city and of the biotech cluster that we have at the moment," he told *Varsity*. "Clearly Pfizer looked

at various possible locations for their regenerative medical unit to be sited and they've chosen Cambridge."

Ruth McKernan, Pfizer's chief scientific officer, said: "I'm very excited to lead this new research unit."

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VARSITY

**Nominations are open for the 2009 Varsity100.
Any Cambridge student can be nominated at varsity.co.uk/100**

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Private lives in public places

Judge not, lest ye yourself be judged. Following hot on the heels of Nicholas Hammond's half-resignation comes the revelation that a University engineer is a member of the BNP. This will doubtless cause the predictable outrage and we can expect people to call for Arthur Nightingale's dismissal. These people are misguided.

Varsity detests the BNP, and – needless to say – abhors paedophilia in all its forms. These men have made serious errors, and deserve censure. However, these errors have no relevance to their jobs, and both men should stay at the University.

The matter would be entirely different if either of these men were in a position of public responsibility, such as policing, politics or in the NHS. Moreover, if Mr Nightingale were an immigration official, or Dr Hammond a teacher, they would be unable to continue in their respective jobs. But neither man has any professional responsibility outside the University, and neither man can be judged except on how he fulfils those responsibilities.

Some might argue that it damages the University's image to welcome such people, but hopefully the public will realise that forgiveness, perspective and clear judgment are more useful than any knee-jerk reaction. Dr Hammond is a highly respected academic, and there is no reason to believe that Mr Nightingale is not an excellent engineer. They should be allowed to carry on doing what they do well, without being hounded on account of their private lives.

Win a bottle of wine

Complete Varsity's online Wealth Survey at www.varsity.co.uk/wealth for a chance to win

letters@varsity.co.uk Submit your letter for the chance to win a bottle of wine from the Cambridge Wine Merchants. This week there is no winner.

Let's hear it for Hammond

Sir,

I am pleased that Dr Hammond is still employed by the university.

Dr Hammond is a world-class scholar in seventeenth-century French literature and an excellent lecturer, and it would have been a dreadful loss to the MML department and university had he not returned to teach.

It goes without saying that I do not condone his criminal activities. But I think it is very important to remember that there

is a huge difference between someone who views, or has viewed, child pornography and active paedophiles that are genuine threats to society.

Dr Hammond never acted on any of the 'desires' that have been attributed to him, and those of us who are acquainted with his character know that he never would have done.

Most people experience some form of sexual curiosity, or even fetish, without the embarrassment of them being made public. The difference in this case was that the curiosity was socially unacceptable and that

illicit channels were used to satisfy them. It is an important difference, and one for which Dr Hammond has paid the price.

It is now time to move on and let him get on with his job, without allowing past mistakes, and public opinion, to be used as excuses for further marring the career of a valued member of staff who continues to be a credit to the university and to academia.

Faithfully yours,

Name and address supplied

Hounding Hammond

Sir,

I am completely appalled with the decision to let Nicholas Hammond return to work as a French Professor. That decision is an insult to all sexually abused children and their families in this world. The British

courts already failed to provide justice by not sentencing him to spend a single day in jail. This sends the wrong message to Cambridge students, the community and all of United Kingdom. It suggests that possessing child pornography is not a big deal and that the justice system will be easy on those who prey on the most vulnerable and innocent of our society. I'm from Montreal, Canada and I work for my alma

mater. I would vehemently oppose letting Nicholas Hammond return to work if he worked for my University. I hope your Vice Chancellor will change her mind for the sake of the students, staff, and professors of Cambridge. Yours faithfully,

**Kevin Fong
Montreal, Canada**

Correction

In our article "Lucy Cavendish clinical medicine student dies" (Issue 682, Friday November 7) we wrongly stated the date of Hazel Sopp's memorial service. This will in fact take place on Saturday November 22 at 2pm at Lucy Cavendish.

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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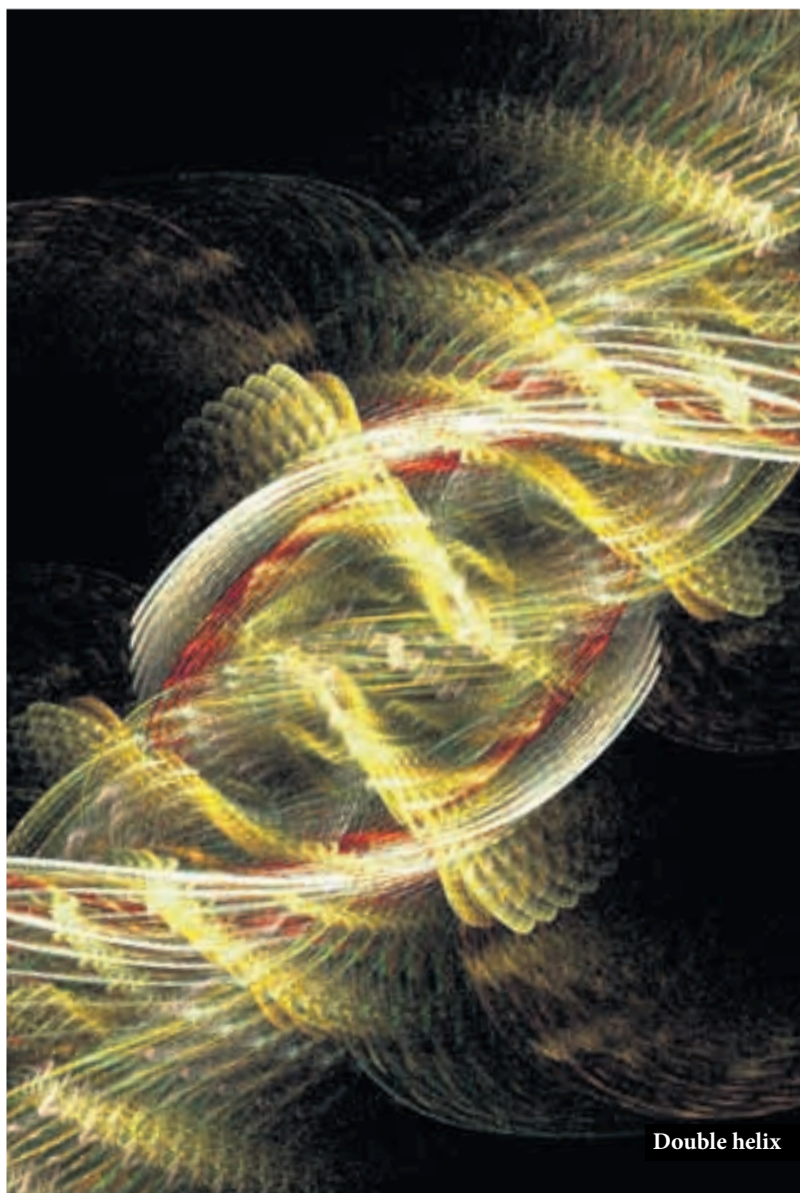
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LAUREN SMITH

Market Square filled with Christmas cheer on Sunday evening

Hundreds of people flocked to Market Square on Sunday to see Cambridge's Christmas lights switched on. The big illumination came after a day of celebrations, including a performance by Laura White, who was controversially booted off *The X Factor* only a week before. Miss White, who is currently top of the single charts with her fellow *X Factor* finalists, sang two songs, 'American Boy' and 'Chasing Pavements'. The city centre manager, Emma Thornton, said: "It went fantastically. We had more people than ever before." The festival marked the beginning of Cambridge Yuletide, the centrepiece of which is the ice rink erected annually on Parker's Piece and widely used by both students and townspeople.



Double helix

Work starts on £40m stem cell centre

» *Pfizer sponsors controversial research*
» *UK aims to lead world in new technology*

Continued from front page

"While there is still a lot to understand about how stem cells can be used therapeutically, we believe it is one of the most promising areas of scientific research."

Stem cells are unspecialised cells with the capability to develop into cells with highly specialised functions. Scientists hope to harness this ability to allow them to test new medical treatments and repair damaged cells.

The UK has been seen as a world leader in stem cell research, partly due to funding restrictions imposed on American research in 2001 by George Bush. However, Barack Obama is committed to allowing state funding for research, and British scientists admit that the US is likely to overtake the UK in this area.

Pfizer's announcement forms part of a global \$100m programme, Pfizer Regenerative Medicine, which will also see 30 researchers employed at a similar unit in Cambridge, Massachusetts. The British unit will focus on therapies for neural and sensorial disorders.

"Pfizer Regenerative Medicine represents a great opportunity to focus world-class research in a field that holds considerable promise for bio-

medical science and for the treatment of many debilitating conditions such as diabetes and neurodegenerative disorders," Rod MacKenzie, head of worldwide research at Pfizer, said in a statement.

The University might also benefit from the new research centre. Pfizer says it will work alongside academic researchers and biotech firms in Cambridge, with more details to be announced in the coming months. "A significant proportion of our research will be done through scientific collaboration," a spokesperson said. "Cambridgeshire ideally positions us in one of the strongest biotech regions in Europe. [Researching in Cambridge] will provide an innovative and specialised scientific base in a vibrant academic area."

Granta Park, a science research park to the south of Cambridge, is home to several medical research and biotech firms and is already the base for Pfizer's global drug delivery research. John Grainger, the park's managing director, said: "We are very pleased that Pfizer Regenerative Medicine has chosen Granta Park as its European home and look forward to working with the new team joining the already 2,000-strong park community."

In Brief

Hammond leaves Caius

A don convicted of possessing child pornography has resigned as a Fellow of Gonville and Caius. Nicholas Hammond, a University Reader in the Faculty of Modern and Medieval Languages, was given a twelve-month suspended sentence earlier this year for downloading over 1,500 illegal images. It was recently announced that he would keep his University teaching post. However, his decision to resign his Fellowship follows weeks of heated debate within Caius, including a special meeting of all the College's Fellows. Sir Christopher Hum, Master of Caius, issued a statement saying: "The College wishes to thank him warmly for the significant contribution which he made to teaching and to College matters over a period of thirteen years."

Union elects Senior Officer

The Cambridge Union Society has elected a new Senior Officer. Magdalene's Henry Walton beat three other candidates to replace Sébastien Ginet, who controversially resigned after it emerged that high-profile speakers such as Jude Law would not be addressing the Society. Walton has insisted that "members' enjoyment is of utmost importance and this will not be affected by Union politics." Meanwhile, the President of the Oxford Union has faced a disciplinary hearing after advertising a number of speakers who were not in fact booked. He was found not guilty of deliberate deception by the disciplinary panel, however, and is not expected to resign.

New climate change MBA

The Judge Business School has launched what it claims to be the world's first climate leadership degree from a top-ten global business school. The course leader, Stephen Peake, hopes to show future leaders the role the business world needs to play in confronting climate change. He says that the aim "to reduce greenhouse gas emission by eighty per cent by 2050 may seem overwhelming," but the course enables "future business leaders to see that a more productive role for business is to lead in the best way it can." The course explores the impact of climate change from technological, political and business perspectives, but Dr Peake claims that scientific knowledge is crucial to our understanding of climate change.

Caroline Cummins

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MythBusters

What Scudamore's don't want you to know



Week 7: Newton was sitting under the tree outside Trinity Porters' Lodge when the apple famously fell on his head

It is not a myth that Newton was inspired to formulate his theory of gravitation after watching an apple fall from a tree. It is a myth that this moment of inspiration occurred whilst Newton was sitting outside Trinity College. The apple-falling incident, as it really happened, was recorded by John Conduit, Newton's assistant at the Royal Mint and husband of the great physicist's niece:

"In the year 1666 he retired again from Cambridge to his mother in Lincolnshire. Whilst he was pensively meandering in a garden it came into his thought that the power of gravity (which brought an apple from a tree to the ground) was not limited to a certain distance from earth..."

Note, you seekers of truth, that the moment of revelation took place in "Lincolnshire", not "Cambridge". Also, it was not the existence of gravitational forces that Newton suddenly apprehended. Rather, Newton's revelation was about how far the force of gravity extended and that it could be holding to moon in orbit.

The truth about Newton's tree is not so simple. Various trees around England have claims to being the bearers of the famous apple. The King's School, Grantham say that they are in possession of the tree: they claim that the tree was purchased by the school, uprooted and replanted in the headmaster's garden. The staff of Woolsthorpe Manor, which is owned by the National Trust, claim that Newton's tree is in their gardens. Trinity College make no such claim. All they say is that a descendant of a tree from Newton's orchard grows outside Great Gate, below the room he occupied during his time here. Presumably a seed was purposefully planted in Newton's honour.

But, no, Newton was not sitting outside Trinity when the apple-induced moment of revelation occurred. Perhaps it should be a salutary lesson to tour guides and punters that not all Cambridge's famed alumni are famed for things that happened in Cambridge. Byron, for example, died in the Greek Civil War, and this did not take place on the Backs; Oliver Cromwell did not sign King Charles' death warrant in the UL; and Jeremy Paxman did not present *Newsnight* from the *Varsity* offices.

Natasha Lennard

Outrage at topless image in Cambridge magazine

Natasha Lennard
Deputy Editor

The student magazine *Vivid* has caused a stir with its page three image. The photograph depicts a model, wearing just a pair of knickers and stockings, reclining over Clare Bridge. Her legs are splayed provocatively, and her breasts are clearly visible.

The image's publication has been condemned as sensationalism. As the furore surrounding the topless image gains momentum, there is increasing concern about the impact this publicity may have on the model, who is a Homerton student. CUSU Women's Officer, Natalie Szarek said: "This highlights the disparity between a situation in which a student gives consent over her body and the way that a society with entrenched norms of objectification takes that consent and exceeds its initial conditions." It is thought that the photograph was included in the magazine by its editors with knowing irony and an aim to mimic a tabloid trend.

Responses from Cambridge students on the day of the magazine's publication were mixed. Amelia Garnett, a first year NatSci from Newnham found the image "vulgar" and "pointless". One female Downing third year commented, "I think it's a bit of fun; Cambridge is usually so stuffy". Her friend, a female Catz student added, "I would have loved to see the look on the faces of passing tourists during the photo shoot". Most students, whether they responded positively or negatively, questioned the purpose of the image.

Vivid has featured 'page three' girls

before – notably a lingerie clad student posed draped over the Union chair in issue two. However, such previous images, although of a seductive nature, were significantly less explicit than the one featured in this edition, the fourth issue. The magazine, an independent publication run by Cambridge students, is largely constituted of comment pieces of a political and satirical nature.

The model, who is pictured anonymously in the magazine, has declined to comment on reactions to the photograph. The *Vivid* editors have also refused to offer a statement.



Doctored version of the original *Vivid* image



PATRICK KINGSLEY

Corpus Clock in high demand

» Two reproductions of the clock ordered

Lizzy Tyler
News Reporter

The famous Corpus Christi clock is to be reproduced for two private buyers at a reported cost of over £1 million each.

The four-foot-wide timepiece is the culmination of seven years of research and construction by John Taylor and is Cambridge's most recent tourist attraction. It draws hundreds of fascinated visitors every day, not only in Cambridge but on YouTube, where a video of it has received over 750,000 hits. It is the largest clock in the world that uses the 'grasshopper escapement' mechanism, including a large 'Chronophage' at the top, which is shown eating away at time.

The two reproductions are currently under construction by Dr Taylor and his team, with help from the local artist Matthew Lane Sanderson and Cottenham's

Huxley Bertram Engineering. One of the clock copies will be rhodium-plated with a silver dial in the centre, making it worth more than the original. These two new pieces were privately commissioned by a customer in the UK and one abroad.

Other private buyers, as well as some shopping malls and even NASA, have expressed an interesting in commissioning copies of the clock. Dr Taylor commented that it was relatively easy to tailor-make reproductions to a customer's requirements, within reason.

He was also keen to stress that "they are pieces of art, they are sculpture that entertains" and therefore could not be mass-produced in their current format. However, there is a possibility that a smaller version could be devised using a less complex lighting system and would be available for use in people's homes at some point in the future.

Break-in at Market Square

» £20,000 worth of watches stolen

Craig Hogg & Michael Stothard
Varsity News

Thieves armed with sledgehammers raided a Market Square jeweller on Wednesday, escaping with watches worth £20,000.

At five o'clock in the evening three men, finding the door of Mappin & Webb locked, hammered forty times at the window of with two full-size sledgehammers and one smaller one to break the glass.

Despite the repetitive assault, concentrating on three different areas of the shop window, the thieves only managed to make a small hole in one area of the glass. Most of the reinforced glass fractured, but did not break.

Even so, the hole was large enough for them to make off with seven watches. They then fled the scene across Market Square into a getaway car parked nearby.

"We heard this repetitive banging noise, maybe forty times in all, so we went out the shop and saw three guys hammering at the shop windows," said a local shopkeeper.

"The hammers were so big they

couldn't even lift them. It was quite funny really, they looked ridiculous. They did not seem able to make a hole in the glass. Eventually they just ran away," the shopkeeper continued.

One policeman on the scene said, "I'd be very surprised if they were able to take anything, given that they were only able to punch a very small hole in the glass." On arriving at the scene the police made the hole in the glass larger, and then made another hole for analysis of the glass.

Detective Constable Natalie Marriott, from Parkside CID, said: "There would have been a lot of people around at this time of day and I am keen to speak to anyone who saw this robbery take place.

"There are no clear descriptions of the men but they are believed to have been wearing dark clothes and had their faces obscured by scarves or balaclavas. We believe the robbers ran across the Market Square before getting into a car so anyone who was in this area may have seen something significant."

Anyone with information should contact DC Marriott on 0845 456 456 4, or Crimestoppers, anonymously, on 0800 555111.



The shop window on Wednesday night

PATRICK KINGSLEY



Cambridge President Henry Pelly with his Oxford counterpart Colin Smith

In Brief

Bus smartcards introduced

Cambridge buses will soon be implementing a smartcard system similar to the Oyster cards used on London public transport. Machines compatible with the cards have just been installed on buses in the city centre, and will be fitted on rural services lines this weekend. Although not currently ready for use, it is hoped that customers will be able to pay for travel with smartcards by Easter next year. Andy Campbell, managing director of Stagecoach Cambridge, described the Smartcard as a "bus pass for life".

Beth Staton

Bike drug dealer convicted

A man has been sentenced to forty months' imprisonment after being convicted of selling crack cocaine and heroin in Cambridge. Ramon Jackson, 37, admitted to charges of supplying and intent to supply drugs after he was arrested by police officers on June 14 this year. The officers witnessed Jackson cycling towards a car with a man and woman inside to make a handover in Water Lane, close to the river in the Chesterton area of the city. When taken to the police station, Jackson was found to be in possession of crack cocaine and heroin as well as £2590 in cash found in a sock in his bag.

Louise Nixey

Oxford accept 2009 Boat Race challenge from Cambridge

The Boat Race season has kicked off, as Oxford accepted Cambridge's challenge to a rematch following the Light Blues' defeat last year. As is traditional, the losing crew offered to take on last year's champions. The challenge ceremony took place at the Portland Gallery in London last week, and saw Cambridge captain Henry Pelly, who studies Environmental Design in Architecture at St Edmund's, extend an invitation to Oxford's Colin Smith, an MBA student at St Catherine's. The 2009 Oxford and Cambridge Boat Race, sponsored by Xchanging, will start at 3.40 on Sunday March 29. It will be televised live on ITV. The 2008 race attracted a peak audience of 7.6 million people.

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In Brief

Tesco plans new store

Following the rejection of Tesco's appeals last week for permission to open a store on Mill Road, the supermarket is planning to open an Express store in the Cambridge Leisure Park, off Hills Road. After 386 days of action by local businesses to keep a new Tesco away from Cambridge, this move has given Cambridge traders a "kick in the teeth", said Ugur Adis, leader of the Trader's Alliance and owner of Essentialz in Hills Road. Traders fear that the combined effects of the credit crunch and the aggressive march of the supermarket giant will cripple their businesses. However, as this is a private deal with the park owners, XLeisure, Tesco seems set to open their fourteenth branch in the Cambridge area.

Tom Martin

Robinson fire investigated

A fire in a Robinson kitchen is being investigated by the police. Clothes that were being left to dry in the kitchen were put on top of the hobs and covered in cooking oil, which resulted in a fire that caused "considerable damage". The fire alarms sounded at midnight on November 13, and the fire was then put out without causing harm to any students or any other part of the College. "We have already carried out extensive investigations, no one had yet come forward to take responsibility for the incident," said the College. All the students from that staircase are being questioned about the incident.

Oliver launches restaurant

Jamie Oliver is opening a new restaurant in Cambridge. 'Jamie's Italian' has received planning permission to open in the redeveloped Cambridge Guildhall and is scheduled to launch at the end of next year. The restaurant, part of a chain, is "inspired by his passion for Italy" and aims to offer "authentic, affordable and great quality Italian food on the high street". The council said they believed that the restaurant would be able to withstand the credit crunch. They also hoped that the restaurant would help bring more people to the area around the Guildhall, and onto King's Parade and Bene't Street.

Oxford rugby party in 'bring a fit Jew' furore

An Oxford rugby team is under investigation from the University after people complained about its plans to hold a 'bring a fit Jew' party. Following intervention by the Oxford University Students' Union, the theme was changed to 'bring a fit girl'. However, several students complained to the Jewish Chaplain, claiming that some people had dressed up in stereotypical Jewish costume. The chaplain said "I am disappointed in students of this intellectual calibre." The team captain denies that anyone dressed offensively and defended the original plan, saying, "I can understand why it might have offended some people but it would have been an awesome social." Another player added that the theme was "fairly good banter" but conceded that it was "not in touch with moral values of society".



Protests in 2005 after funding cut to Architecture threatened closure of the department

LUCY BARWELL

Architecture anticipates government report

» Previous Research Assessment Exercise led to funding cut for School of Architecture

Lizzy Tyler
News Reporter

A report due to be released next month could affect the future of a number of the University's departments.

The Research Assessment Exercise (RAE), a government-run study into the research standards in British universities, will release its next report in December. The last report released caused considerable repercussions in some of the University's departments, particularly the School of Architecture.

The School was awarded 4 out of 5 for its research, rather than the 5 or 5* that the majority of other departments received. This resulted in a £350,000 cut in research funding, as the RAE is used by the government as a means of

deciding the allocation of funds. Consequently, the school was threatened with closure in late 2004.

Almost 2,000 students protested against the closure and, after serious discussion by senior members of the University, the School was kept open. Major changes were announced, including a renewed focus on research, with a new professor and lecturer in sustainable design. The Vice-Chancellor Alison Richard said at the time that she hoped "the radical restructuring accomplished in recent weeks, and commitments by the school and the university, will enable the department to excel in every respect".

Whether these changes have succeeded in boosting the School's rating remains to be seen however. Nick Bullock, the head of the department, commented that they were "both anx-

ious and cautiously optimistic" about the upcoming report. A new focus on research into sustainable design and a restructuring of the teaching system, to bring in 'design fellows' from the national field of cutting edge design so that researchers are not distracted by teaching, are two changes that he hopes will enable them to do well in the RAE report. Bullock was keen to stress that they must "square commitment to research with the absolutely rock-solid teaching of design that is at the heart of the department".

A second-year architecture student commented that whilst the school "is definitely getting better", there are still changes that need to be made. "It seems that the University is too involved in staff appointments. It would be good if the department could have the final say, they know what's best for

the students."

Physiology was another department to receive 4 in the 2001 report; however, as part of a much larger department, there was a less dramatic effect on funding. There was little talk of closure, and time alone will tell if there have been changes enough to boost their star rating.

A CUSU education spokesman commented that "CUSU is monitoring carefully the outcome of this round's Research Assessment Exercise," and stressed that whilst research is a fundamental aspect of the University, the importance of teaching should not be forgotten. "One of the greatest things about Cambridge is the variety of its teaching and diversity of its student body. Closing small subjects, those most at risk from bad RAE scores, fundamentally damages this."

Cambridge physicist 'best female scientist in Europe'

Karolina Saar
News Reporter

A Cambridge physicist has won a prestigious prize for female scientists. Athene Donald, a professor of experimental physics, has received the 2009 L'Oréal-Unesco Award for Women in Science.

The programme has been promoting women scientists since its launch in 1998. Each year five female researchers, one on each continent, are honoured for their contributions to science.

The laureates are nominated by a network of over 1,000 members of the international scientific community, and chosen by a jury consisting of prominent researchers from a range of academic fields.

The Cambridge scientist, who specialises in soft matter physics, was recognised by the jury following her success in academia and as a promoter of science. A spokesperson for L'Oréal told Varsity, "Athene's award is testament to the outstanding contribution she has made to science. At L'Oréal, we were also struck by how she inspires young female scientists to combine work with family life and reach the highest echelons of science".

Prof. Donald herself stresses the im-



Athene Donald, prize winner

pact such awards can have on promoting female researchers. She has also drawn attention to the dilemmas young female scientists face when trying to combine research with motherhood and family life. She told Varsity, "These prizes are a good opportunity to showcase the diversity and success women can bring to the field of science".

Professor Donald is currently working on an interdisciplinary project as the Director of the New Physics of Medicine initiative at the University.

University receives £82 million gift for new lab

» Money given by Gatsby Charitable Foundation

Natasha Lennard
Deputy Editor

The University has received its largest gift since the launch of the 800th Anniversary Campaign. £82 million has been donated for the construction of a plant science laboratory in Cambridge.

The money has been provided by the Gatsby Charitable Foundation; the building is being designed by award-winning architects Stanton Williams, and will be situated in the Botanic Garden.

On November 19 Vice-Chancellor Alison Richard and the founder of the Gatsby Foundation, Lord Sainsbury, attended a groundbreaking ceremony. Construction on the site has now begun and is due for completion in late 2010.

The new Sainsbury Laboratory will offer state-of-the-art facilities for the study of plant development. The site will also house informal meeting places, a cafe, and informal study areas. The laboratory is also specifically designed to fit well with and complement its surroundings. The University said that the new development will be "experienced as a series of landscaped spaces... every

aspect of the building will take into account the fact that the surrounding Botanic Garden provides the setting and the inspiration for research".

The University Herbarium will also be housed in the new building. The collection of over one million pressed and dried plant specimens includes those collected by Charles Darwin.

Director of the Botanic Garden, Professor John Parker, said of the new project: "The Garden looks forward in the 21st century to maintaining its position with the study of plant diversity in the most modern way. The laboratory will be dedicated to the advancement of curiosity-driven research. However it is hard to imagine that increasing our knowledge of the fundamental mechanisms of plant development is not going to have a very significant impact on the improvement of agriculture in years to come."

Dr Richard thanked the Gatsby Charitable Foundation, saying: "Cambridge has a strong record in the study of plant biology - a science which is now accepted as critical for our planet. This makes the Gatsby Foundation's gift to the University both natural and transformational - we are truly grateful."

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Varsity100

Nominations are now open for the 2009 Varsity100. An online nomination form is available at varsity.co.uk/100

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The Varsity Wealth Survey 2008

Varsity is conducting a survey into the distribution of wealth amongst Cambridge students.

Who's been sponging off their parents? Who's got more bang than buck? Help us find out all this – and more – by answering a very short online questionnaire here:

www.varsity.co.uk/wealth

Ten lucky entrants will win a bottle of wine.

OBITUARY

Gerard Duveen, 1951-2008

»Fellow of Corpus Christi and leading social psychologist

On a warm July afternoon, a large gathering filled a garden at Corpus Christi College in Cambridge. However, this was not one of the usual College social occasions but the 'living funeral' of the College Vice-Master. Following the diagnosis of an untreatable cancer, Gerard Duveen held a party. An open invitation was circulated. Friends, family and academic colleagues came from far and wide to celebrate Gerard and to make their farewells. It is an old cliché that the principal actor is typically absent at a funeral or memorial, but not so for Gerard, a psychologist of everyday life, who created this unusual social occasion for us to say our farewells to him.

Gerard was a leading figure in social psychology who made major contributions to our understanding of cultural knowledge – social representations – and the role of such knowledge in the development of personal identity. He was a notable and influential teacher, especially of graduate students and, indeed, many of his past students came to that farewell gathering to express their gratitude to Gerard for his teaching and wise counsel.

Following a joint Philosophy and Psychology degree at Surrey (1974), Gerard did an MSc in Rudolf Schaffer's Department of Psychology at Strathclyde, before doing his PhD at Sussex. His thesis title, 'From social cognition to cognition of social life: An essay in decentration', focused on the topic that remained central throughout his career. After some short-term teaching and research posts, Gerard returned to Sussex as a Research Fellow associated

with Barbara Lloyd, and their very successful and productive research collaboration produced a string of papers as well as two influential books, *Gender Identities and Education* (1992) and the edited volume, *Social Representation and Development of Knowledge* (1998).

In 1989, Gerard was appointed to a lectureship in the Department of Education in Cambridge and four years later the post was transferred to the Faculty of Social and Political Sciences, where he remained until his death. He was a Director of Studies and later Vice-Master of Corpus Christi College.

In Cambridge, Gerard continued to work on the development of social representation, particularly focusing on the relationship between representation and identities. In many ways, Gerard's thinking and teaching were much more part of the continental tradition than of mainstream Anglo-American psychology. His twin intellectual father figures were Jean Piaget and Serge Moscovici. Indeed, his chapter for the *Mélange en l'honneur de Serge Moscovici* was titled 'Genesis and Structure: Piaget and Moscovici'. Gerard played an important role in bringing work from the French school to the attention of English speaking audiences and was responsible for a number of translations, especially of Moscovici's work. In addition to membership of the editorial boards of a clutch of English language journals, he served both *Psychologie et Société* and *Rassenga di Psicologia*. A multi-linguist who published in French, Spanish and Portuguese – as well as English

– he was as much at home in the academic corridors of Paris as of Cambridge.

A quiet and totally unassuming person, Gerard did not draw attention to himself or his own work. Academic promotion came late and he was appointed to a University Readership in 2004. His great strength, and indeed influence, was in the more personal context of post-graduate teaching and research supervision.

Gerard did his share of administrative work, including a stint as Head of Department of Social and Developmental Psychology, but his real passion was graduate teaching. He set up and initially did much of the teaching for the MPhil in Social and Developmental Psychology, and always had a very active group of PhD students. Some colleagues viewed Gerard as an academic administrator of the old school, characterised by quiet diplomacy rather than bureaucratic efficiency! He did come to use e-mail but only when it suited him and was always very selective in responding to incoming messages. Many were ignored! Gerard's office and college rooms were notorious for piles of paper that covered all horizontal surfaces.

Gerard could seem rather distant and reserved on occasion, but his friends and the students knew a warm and generous person, not least with his broad knowledge of psychology. He could also be startlingly open and direct about the most difficult of topics, as he was in talking of his own illness and its inevitable consequence. He will long be remembered and missed.

Martin Richards & Michael Lamb

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Varsity Profile

»Week 7: Lord Wilson of Dinton, Master of Emmanuel

36

Years in the Civil Service

4³/₄

Years as Cabinet Secretary

6

Years as Master of Emmanuel – and counting

50,000

Approximate number of people under him in the Home Office

He may have been Secretary to more War Cabinets than anyone in history. He may have led Thatcher's Economic Secretariat for three years, and he may have been Head of the Home Civil Service during the 9/11 attacks. But after thirty-six years as a civil servant, Lord Wilson of Dinton's career surely reached its apotheosis in 2002, when he was appointed Master of Emmanuel. He was re-elected earlier this year for a historic second term.

After graduating from Clare in Law, Richard Wilson joined the Civil Service in 1966 and worked in a plethora of different government departments. When posted to the Department of Trade and Industry in October 1973, he was expecting to deal with long-term planning of energy policy. "It was a stable world, and oil was cheap. But the weekend before I started, the Arab-Israeli war broke out, which led to price of oil quadrupling, the three-day week, and the fall of the Heath government. I found myself writing 'There is no energy crisis' in speeches I was composing by candlelight."

During his twelve years in the Department of Energy, he worked on the controversial development of nuclear power with Tony Benn, and conducted the privatisation of Britoil, which "made [his] name in government".

Heading the Economic Secretariat in Thatcher's Cabinet Office from 1987 to 1990 was, he recalls, "the most extraordinary time": he was closely involved in implementing the poll tax, "trying to make that impossible policy work", and

participated in the formation of the National Curriculum.

As Permanent Secretary of the Department of the Environment, he was in charge of a committee co-ordinating the first government efforts to meet the problem of climate change. "Though faced with public scepticism and doubts in government as to whether it was a real problem, Mrs Thatcher was the first politician in the world to recognise the importance of global warming - though it's certainly not part of her image."

In 1994, he became Permanent Under-Secretary of the Home Office under Michael Howard, and then Tony Blair's Cabinet Secretary and Head of the Home Civil Service in 1998, before retiring from government in 2002. His most memorable moment? No hesitation: 9/11. "I was making my way through the list of people we needed to alert – the Palace, the police, air traffic control – taking action to protect London. All whilst watching everything unfold in the States on television, and looking out of the window, wondering if a plane was about to come down the Mall."

Being Master of Emmanuel is, he assures, "a great privilege", and a lot less stress. "When my secretary tells me we've got an awful problem, I'm thrown back to my days in government, when an emergency sometimes meant a terrorist attack. When she reveals that 'The ducks have got into the road', I cannot tell you what a joy it is. This is a lovely place, and the things being done here are things I support: research, learning, and education."

Moya Sarnier



University to give new staff £250,000 for housing

Cædmon Tunstall-Behrens & Hugo Gye
Varsity News

The University is set to hand out £250,000 to help new staff buy houses. The payment is part of shared-equity scheme designed to attract top-quality lecturers. The scheme, whereby the University buys up to fifty per cent of the value of a house for incoming academic staff, was launched in 2002 to ensure that potential new recruits would not be put off by the

price of living in Cambridge. Originally, a maximum of £150,000 was available, but this will rise from January 1, to reflect the city's rising house prices. The shared-equity agreement involves sharing the cost of a new house between staff and the University, with the staff paying a subsidised interest rate on the University's share of the house. The employee can gradually increase their stake in the house thereafter. Only "relatively senior staff" can qualify for the scheme, according to a Univer-

sity spokesman, and the house purchased must be within twenty miles of Great St Mary's church. So far, twelve members of staff have used the scheme. Indi Seehra, director of human resources, said, "Although house prices are not going up by as much now, there was a long period in which they did increase, and the attraction of the scheme became eroded very quickly." She added that "Cambridge has become like part of the London commuter belt now, it's relatively difficult to buy a property here."

The announcement follows news that Cambridge is home to the most expensive street in the East of England. Brooklands Avenue, near the railway station, has average house prices of £940,714, according to a Halifax survey taken from Land Registry information. The street is home to the Accordia housing estate, which won the Stirling Prize for architecture last month. However, Savills' estate agent has queried Halifax's findings, claiming that Latham Road and Chaucer Road are worth more.

Cambridge Spies



Trinity Naked Brunch

A Byronic hero, well used to waking up to see underdressed sleeping beauties after a night of merriment, was particularly shocked this week when the beauty in question was of questionable gender. Although a woman's coat lay next to the unadorned as he slept in the living room, he was most certainly a he. Some choice questions soon revealed that the beauty had returned the previous night with a lady who, too coy to do the bad thing in her own good room, decided to use our hero's living room instead. For some enigmatic reason she left him there during the night, but did not leave his clothes. Maybe this kleptomaniac seducer keeps mementoes of her victims, or maybe it was punishment for the discrepancy between his passion and his performance. Never one to judge the misdemeanours of others, our protagonist dressed the still-drunk intruder in some old rags and sent him on his way.

Nightlife Having a barf

A dancefloor regular at Cambridge's finest, this idiosyncratic mover was working his usual high octane magic, limbs a-flailing and hearts a-wooing. After settling upon his target for the night, he led her to the corner of the room. Sweet nothings effused from his rosebud lips, before a little effusion of vile something ran from his lips onto her back. Unable to stem the tide, the whole of his consumption from that evening poured onto the poor lady's dress. Unsurprisingly scarred, she ran away, ran very far away.

Emmanuel All on show

The College's venerable drinking society was enjoying a challenging evening with the ladies of leisure from a nearby college. One particular challenge was for the two societies to swap clothes before making their way to the bar. The merry transvestites who had adopted dresses were made to do so in a Scottish fashion. Consequently, whenever legs did cross or breezes did blow, much was on display to the roaring approval of those present.



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We would like to invite you to come along to our Career Presentation and Drinks Reception to learn more about the training offered at Bristows. The Presentation and Drinks will be held in the Darwin Room at The Pitt Building on Monday 24 November at 6.00pm until 9.00pm.

BRISTOWS

Edit this paper (or sections herein)

Applications are invited to edit and section edit Varsity in Lent 2009.

Application forms are available for download from varsity.co.uk/jobs

The deadline for editorial applications is today.

The deadline for section editor applications is this coming Wednesday Nov 26.

Any student is encouraged to apply. No experience is necessary.

If you have any questions, please email the current editor, Patrick Kingsley, on editor@varsity.co.uk.

Positions include News Editor, Comment Editor, Features Editor, Arts Editor, Reviews Editor, Sport Editor, Fashion Editor, Science Correspondent, Theatre Critic, Music Critic, Classical Critic, Film Critic, Visual Arts Critic, Literary Critic, Food Critic, Photographer, Illustrator



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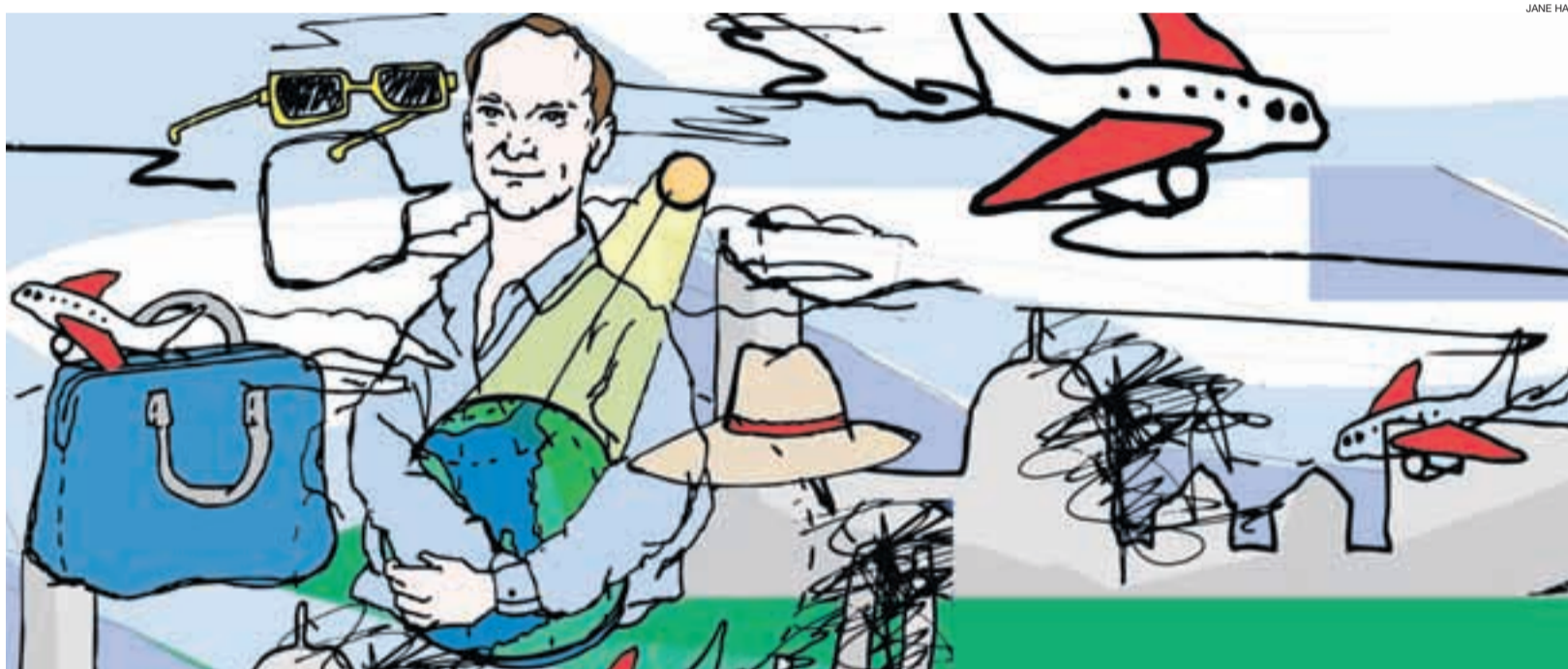
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MAGAZINE



FEATURES, INTERVIEWS, REVIEWS & LISTINGS // ART, FILM, MUSIC, BOOKS, FASHION & SCIENCE
THIS WEEK IN THE MAGAZINE: AN INTRODUCTION TO CAMBRIDGE EVENSONG / PINGU
LEPERS / PUBLIC ENEMY / NEW HALL ART COLLECTION / WHITE WINE / POEMS OF THE WEEK



JANE HALL

Agony Uncle

AN EXPERT ON ETHICS AND THE ENVIRONMENT, LEO HICKMAN COULD BE FORGIVEN FOR BEING GLOOMY. YET, AFTER DISCUSSING BACKPACKERS AND PREACHING, HE GIVES MIKE KIELTY REASONS TO BE CHEERFUL

By the standards of any journalist, Leo Hickman has to deal with particularly sobering subject matter. As a writer on environmental and ethical issues for *The Guardian*, his remit covers the threat of climate change, the decline of eco-systems worldwide and the damaging effects of international travelling. As if contemplating those issues was not enough, he also produces a regular 'Ask Leo' column on the newspaper's website, in which he plays the role of Agony Uncle for anyone who wants advice on how to live a more eco-friendly or 'ethical' existence. Have a look at some of his recent columns and you'll find that his readers have asked him questions ranging from "Is there a way to convert energy from our rowing machine into electricity?" to "Is it ok to feed pigeons?" All in all, he has a fairly demanding job description.

With all the doom-laden news that he deals with everyday, you might expect Leo Hickman to be thoroughly stressed out. Yet, when I meet Leo ahead of a talk that he is giving at the Forum (see right) on his latest book, *The Final Call: In Search of the True Cost of Our Holidays*, he cuts a relaxed

and laid-back figure. He offers me the room's only chair, lies back on the bed and chats happily about the unusual amount of cycling that goes on in Cambridge. It's difficult to imagine anyone less likely to preach a depressing sermon. Indeed he chuckles at the idea that he might be considered the supreme figure of authority on environmental and ethical issues: "I rarely come down and say 'this is my command', like Moses."

The Final Call is an investigation into the impact of different kinds of holiday around the world, including skiing in Chamonix, backpacking in Thailand and voyages on cruise ships in the Caribbean. Leo stresses that "the book was written with a view to me being silent", with the emphasis placed on the responses to tourism from local people in these destinations. I put it to him that his work must require something of a balancing act between providing warnings or advice and at the same time not alienating his reader. His technique, he replies, is not to preach but to dissect the problem at hand and to present people with a variety of solutions: "You don't get very far if you come across as the lecturer."

When it comes to student travellers, Leo is a sympathetic listener. He describes a gap year that he spent backpacking around Australia, Indonesia and India as "probably the best memory of my life other than my kids being born". Yet he's also careful to emphasise that student backpackers who go off-the-beaten-track must be wary of the impact they can have on remote communities and environments: "You're taking your Western ideals, your Western habits, your Western thinking and pushing them on to the forests of Borneo, the hill tribes of Burma or wherever you're visiting." What's more, as budget travellers "it's not as if you're showering economic bounty on to all these places you're visiting". Eco-friendly, ethical backpacking is possible, but it's still "a difficult balance to pull off".

You get the sense that beneath the relaxed pose, Leo has a passionate desire to force through changes that would solve the problems that he writes about. "We've got to first base" when it comes to global warming, he says: "it has become a big talking point" for politicians, the media and the general public. There's an obvious frustration in his voice as he says this; he knows that

so much more needs to be done. Yet looking at patterns of human behaviour in the past has also provided him with grounds for optimism in the future:

"There are examples in history where we've blown it as a civilization, but there also many examples when we've taken it right to the brink but realised in time." Over the centuries, many dangerous forces that have threatened the survival of human societies (he gives Hitler's Nazism as one example) have been isolated and eradicated for the greater good. Leo holds on to the hope that this will also be the case with climate change.

Our interview over, Leo leaves the room on his way to talk to another set of students about the environmental crises that our society is "sleepwalking" towards. It's not irrelevant that his audience for the evening's talk will be made up of students, for he would like them to play a much greater role in raising awareness: "Students should undeniably protest more." Yet despite the gravity and sombreness of his subject matter, I can't help feeling optimistic at the end of our conversation. If Leo Hickman can find grounds for hope after his average day at the office, then surely the rest of us can too.

Hi! Society



Week 7: The Forum

As Generation Y, we have been labelled apathetic and ignorant at best, cynical at worst. But this will do little to avert the worst of climate change or build a dependable economic system. To gain a practical grasp of the challenges facing us and how to confront them in our own lives, we have opened The Forum. We start from zero, providing a space for asking "silly questions" and voicing tentative ideas. This is a chance to evaluate viewpoints from across the political spectrum and pragmatically find out "what works" and "what I can do".

We focus on one social challenge for a whole term. This term we are examining whether consumers have political clout through "Voting With Your Shopping Trolley". In Lent, we explore the potential of political decentralisation and self-government "Beyond the Ballot Box". We dissect each theme in three different kinds of events: speaker discussions (The Living Room), a film (The Big Picture), and a career discussion (The Rat Race). In the spirit of a forum, each event is uniquely created by its participants. For our film events, everyone is invited to bring along film extracts or YouTube clips relevant to the current theme, which we show before a main film. Discussions are there for us to share our ideas and ask questions that matter to us. Career events, with a professional in the field currently under examination, offer a chance to exchange internship advice and to inform our own career choices. All this takes place over wine and juice, in a relaxed atmosphere in which everyone can feel comfortable taking part. Finally, to make our insights last, speaker talks are audio recorded and discussions are summarised in writing and made available online. Join Generation Y as it fights back.

www.srcf.ucam.org/jfsc

Laurence Doering

DINOSAUR ADVENTURE (STARTS HERE): Welcome to the adventure story. "What did you do in your lab session today?" isn't something you normally ask your science chum Colin. So he always has to ask you something like "hey man, guess what I did in my lab session today?" And then you say: »p12 "I don't know, Colin, what did you do in your lab session?" »p13 "Shut the fuck up Colin and stop going on about your fucking lab session I don't give a shit."

Peal's Meals

Week 7: Student Guide to White Wine



The great majority of us have not yet had the years or the inclination to develop a nuanced pallet when it comes to wine. However, baring in mind the student habit of gulping down the cheapest white wine in a flurry of copper, this should not be a problem. Instead, considering our superficial age where the associations of a product mean more than its innate quality, I encourage you to bow to the prevailing wind and ask "what does your choice of wine say about you?"

Jacob's Creek, Semillon Chardonnay

This is the margarita of wines; an open and blunt admission that you are completely devoid of personality. It is about as sexy and surprising as an early morning supervision. Must try harder.

£5.99 from Sainsbury's, 11.7% vol.

Sainsbury's Soave, Murari

The cheeky billing of this budget wine shows a definite sense of humour on behalf of the purchaser. Sainsbury's house white claims to be a crisp, dry Italian wine and in its own thrifty and tasteless way is ever so suave.

£2.96 from Sainsbury's, 11% vol.

Chilford Hundred, Dry White Wine

"What would you like; red or white... or Green?" Cambridge-shire's very own, locally grown white wine shows that you think global, but buy local. If you want something totally cosmic, try Norfolk's Fayre-trade Pink Grapefruit wine.

£7.45 from Origin8, 12% vol.

Jean Marc Brocard, Chablis Vieilles Vignes

If you are sickeningly flash and an unscrupulous seducer, then this dry white wine from the Burgundy region of France should be your weapon of choice. It's not the size of your wallet, it's how you use it that counts.

£15.99 from Cambridge Wine Merchants, 13% vol.

Maipo, Sauvignon Blanc Reserva

This is the savvy shopper's choice. If there is a £6.99 bottle available at half price, then what self respecting student would refuse? Dry, crisp and hailing from the Maipo valley in Chile, it doesn't taste that bad either.

£3.49 from Sainsbury's, 12.5% vol.
Rob Peal



The Rhythm, the

WITH THEIR POLITICAL LYRICS AND RADICAL PRODUCTION, PUBLIC ENEMY HELPED CHANGE HIP HOP. ON THE HOLD US BACK, FRONTMAN CHUCK D TALKS TO DANIEL COHEN

On Public Enemy's classic albums, they were indefatigable. Flava Flav, in his role as court jester, was hip hop's greatest hype man, delivering an endless stream of surreal encouragement. Samples were warped by their producers, the Bomb Squad, into squawking anti-melodies, and repeated relentlessly, backed by what sounded like a funk-trained marching band. Looming above all of this was Chuck D, whose prophetic, righteous fury knew no limits.

When he came to Cambridge earlier in the year, however, Chuck was tired. The group had played a "crazy" concert in Brixton the night before, and he was still feeling the effects; later that night, near the end of the concert, he took advantage of a break to sit on a chair. He spoke in the kind of deep voice that commands attention, but he seemed distracted, and kept his answers short.

I was hoping to hear about his reactions to Cambridge, but he never got further into town than the generic leisure centre that hosts the Junction. The concert was part of the *Don't Look Back* concert series, in which artists play their classic albums in full, and in order. Twenty years after the release of *It Takes a Nation of Millions to Hold Us Back*, a defining album in hip hop history, they were giving it the *Don't Look Back* treatment. Although there is undeniable appeal in hearing a classic album live, such an approach undermines the unpredictability of the concert experience. Chuck seemed to accept this – as well as describing the tour as a "promoter's dream" and a "fanatic's fantasy", he admitted that, for the group, it was an "artistic challenge". Whereas a rap show in the "classic standard mode" consists of "medley, chop-up, turntable", performing a full

album is "more stop-and-go, like a rock band. But we can handle that". His strategy is simple: "You just go up there, kick ass, and play."

It Takes a Nation of Millions... wasn't one of the biggest-selling rap albums of its time, but, more than any other, it helped the genre to establish a degree

"YOU JUST GO UP THERE, KICK ASS, AND PLAY"

of artistic credibility. It was the first to top the annual *Village Voice* Pazz and Jop poll, which is compiled from the lists of hundreds of critics. The NME once ranked it #9 on a list of the greatest albums of all time, and it is regularly held up as the finest rap album ever. This reception didn't take the group by surprise: "Our expectations in 1988 were precisely just that,

because we knew that nobody else was doing it. We operated from a standpoint, whether it was the Bomb Squad production or whether it was Public Enemy in performance, that there were a lot of things that were yet to be done in rap music, so we set out to do those things." A crucial element of its success were Chuck's politically conscious lyrics, which complemented the group's militant aesthetic. It was rap's first attempt at a state-of-the-nation record: "We wanted to make a *What's Going On* of rap, and make a global statement."

When I first got the album as a teenager, I found *It Takes a Nation of Millions...* difficult to digest. This testifies to its endurance: twenty years on, a song like 'Rebel Without A Pause' sounds as abrasive as ever. Chuck insists that the album's message remains deeply relevant: "Twenty years is a long



ROBERT DOWNS

Rebel

TWENTIETH ANNIVERSARY OF THE RELEASE OF THEIR CLASSIC ALBUM *IT TAKES A NATION OF MILLIONS TO*

Know Your Enemy

- 1986 Sign to Def Jam Records
- 1987 Release of debut album *Yo! Bum Rush the Show*
- 1988 *It Takes a Nation of Millions to Hold Us Back* is released
- 2000 Chuck D testifies before Congress
- 2004 Ranked #44 on Rolling Stone's list of the 100 Greatest Artists of All Time
- 2007 Release of *How You Sell Soul to a Soulless People Who Sold Their Soul?*, their tenth album

time in the music business, but twenty years in life is not. So a lot of those things that we spoke out about that were relevant have increased." As for whether life in America has changed for its black population, he points to a depressing statistic: there were 100,000 black men in prison in 1970, whereas "now you have 1.6 million".

He is frustratingly evasive, however, over the issue of whether rap has become depoliticized. No mainstream rapper is trying to make a *What's Going On* for this decade, and, aside from The Roots, Chuck doesn't identify anyone whom he considers to be his successors. He points to "all those other things that's happening on MySpace pages, on iLike pages, on YouTube" (he makes references to these sites throughout the interview, and even during the concert). Yet his legacy is less visible in today's hip hop

than that of the group's other rapper – as he points out, "Soulja Boy looks like the son of Flava Flav", whose influence can also be seen with Lil Wayne, rap's current superstar.

Perhaps his caution is rooted in the excitement he feels about rap's global ascendancy: having once described it as the "Black CNN", he sees it today as "a worldwide cultural, religious experience for those forty and under". Indeed, Chuck is one of the best examples of how hip hop has entered the establishment. He often gives lectures, having recently spoken at the Southbank Centre, and this year contributed to a book published by MIT Press. Most strikingly, in 2000 he testified before Congress on file sharing, promoting his belief that "everyone should get a sample before they actually get the meal". He has become an authority, and speaks like one, uttering apho-

risms such as "artists are freer than they've ever been if they recognize what freedom is".

He is also an example of how rap artists from the older generation are struggling to find their place. The genre is so new that there's no established career path to follow, and it moves so quickly that it's impossible to stay at the cutting edge; Chuck's repeated internet references suggest a strong desire to regain relevance. PE have continued to release albums: their latest, *How You Sell Soul to a Soulless People Who Sold Their Soul?*, was well received, but it made little impact. They attract more attention as a touring band and they seem to have borrowed their model from rock: their plan for the future is "to make Public Enemy the Rolling Stones of the rap game". But as long as people have reason to fight the power, they'll keep turning to Mistachuck.

Time In

Week 7: Pingu

Vintage Pingu episodes, before they were digitalized, were pure, plasticine class. Here are some of our mumbling penguin's finest adventures.

Pingu Goes Fishing, youtube.com.

Pingu's fishing trip is disturbed by an altercation with a boisterous seal. Pingu learns an important lesson about restraint and friendship.

Pingu Gets Drunk, youtube.com.

Pingu goes to a bar, he drinks too much, he excretes very yellow, plasticine urine everywhere. Naughty Pingu.

Pinga Is Born, youtube.com.

Literally minutes of anticipation lead up to the birth of Pingu's delightfully cute sibling, Pinga. Pingu has to learn to share centre stage.

Pingu And The Band, youtube.com.

Pingu and little Pinga start hitting household (igloo-hold) items with spoons, much to the annoyance of their parents, until they channel these noise making volitions into the making of hot tunes.

Time Out

Week 7: The Leper Chapel



Also known as the Chapel of St Mary Magdalene, the Leper Chapel is the oldest building in Cambridge. Half the fun of a trip there is trying to find it; it has a particularly inauspicious location for such a historic building – it is in a dip off the side of the Newmarket Road after you cross the railway line in east Cambridge. It dates from 1125 during the reign of Henry I and was built on the outskirts of town on the road to Bury St Edmunds. On the side of the Chapel, you can still see a peeping hole designed to let the lepers watch the service from outside.

It was this humble chapel that was the birth of the Stourbridge fair, an annual trade fair which gave Cambridge its national importance years before the University had become established. King John gave the chapel royal dispensation to hold a three-day fair each year on Stourbridge Common by the Cam in order to raise money for the lepers. This grew into one of the largest medieval fairs in Europe, and far outlived the Chapel which stopped admitting new lepers in 1279 and held its last religious service in 1751. From then it was generally used to store the stalls each year for the next fair. In the eighteenth century it became a temporary pub during the festivities and in 1783 it was advertised for sale as a storage shed.

However, the chapel's historical importance was thankfully recognised. In 1816 it was bought and resorted by Thomas Kerrich who gave it to the University who subsequently handed it to the Cambridge Preservation Society. They maintain it for use to this day.

DINOSAUR ADVENTURE (STARTS ON PAGE 11): Colin looks at you for a few moments, and turns away, wiping away a tear that was just about to trickle down his cheeks. The cheeks on his face. 'You didn't have to say that,' he says as he walks away. You never find out what he did in the lab session, but then again you didn't want to so who cares?



ANNA TRENCH

Cambridge Evensong

Evensong, which arrived in its current form in the 1662 Book of Common Prayer, is an Anglican service which usually takes place in the late afternoon or early evening. The service combines some of the most finely-crafted words in the English language with, particularly in Cambridge, the most sumptuous music. Prayer and reflection go hand in hand with the choral interjections, but even if this isn't your cup of tea, Evensong provides a wonderful way to relax and take stock for an hour or so, surrounded by some of the most stimulating architecture in Cambridge. Services vary from College to College, but most will have one on Sundays. We all know about King's, John's, Trinity. They have frequent Evensongs, and their ranks are staffed by some of the country's best choristers: the carol service of King's is quite the institution, beamed out to millions of people worldwide. But this is just the gleaming surface of Cambridge choral life. Hundreds of students sing in Evensong at least once a week, in chapels as diverse as the sublimely enchanting space of Jesus and the puritan simplicity of Emmanuel. *Emma Mustich, David Allen and Toby Chadd* investigate the distinctive features of these lesser-known College Evensongs.

SAMUEL PALIN

Christ's

The wide, boxy Chapel at Christ's might not be as magisterial as its counterpart at King's, but it has its own quiet grace, born of the static peace of its openness and calm symmetry. The choir, which regularly performs secular works (and has sung in past years at secular venues, such as the Tate in London, as well as in religious settings) is not afraid to choose new or ambitious works that often, as it advertises on its website, "have not yet been [performed liturgically] in the UK". But they've certainly got more strings to their bow, excelling

LIZZIE ROBINSON

in English Renaissance polyphony. The Evensong service itself, held by candlelight, is conducted with grace and accompanied by useful and truly enlightening notes, in the service programme, about the history and meaning of the service's various customs. The sermons preached on Sunday will likely be of interest even to those who are not particularly devout – this term their theme was the life and spirituality of John Milton. *EM*

Sung Compline: Tuesday 10.00 pm
Choral Evensong: Thursday 6.45 pm;

Sunday 6 pm
Eucharist: Sunday 9 am
Advent service: Sunday November 30, 6 pm

Director of Music
Professor David Rowland
Professor Rowland has been Director of Music at Christ's for over twenty years. He has published several books on the Italian composer Muzio Clementi, and he performs (on the early piano and the harpsichord, as well as the organ) throughout the country on a regular basis.

Gonville and Caius

Caius Chapel is remarkable in several ways: dating from 1393 it contains several oddities – most strikingly the raised tomb (pictured). And whereas College Chapels are often tucked away in a corner, Caius Chapel lies at the heart of the college in more than a metaphorical sense: you have to go past the door to get to Hall or the Bar. This makes the peace of the chapel all the more reassuring. The choir is, as far as I'm concerned, one of the best in Cambridge. Under Dr Geoffrey Webber the ensemble is spot on and the choir unfailingly provide a satisfying core of tone which is inflected by subtle and poignant direction. Their recording catalogue reveals an eclectic repertoire, specialising in neglected works by greater composers: their recording of the Bärenreiter edition of Bach's St Mark Passion, with music by Reinhardt Keiser, proved a particular success.

The Chapel is invariably well-attended, and overall Caius provides a unique and satisfying evensong. *TC*

Choral Evensong - Tuesdays 6.30 pm and Sundays 6pm
Choral Eucharist - Thursdays at 6.30 pm
Advent Services on Wednesday 3rd and Thursday 4th November

Director of Music
Dr Geoffrey Webber

Dr Webber is known primarily as an organist, having started his career as an Organ Scholar at New College Oxford before being appointed, in 1984, to the post of University Organist and Director of Music at the University Church. He became Precentor and Director of Music at Caius in 1989.



Gonville and Caius



Christ's

DINOSAUR ADVENTURE (STARTS ON PAGE 11): "That doesn't look like a dinosaur," you complain. "In fact, he doesn't look reptilian at all. He'd make a terrible lizard." Colin explains that dinosaur is actually Greek for "terrible lizard", so he is a dinosaur. Except that he isn't. "You're looking at the cat," says Colin. "The dinosaur's over there." »p16 So it is »p15 Er, no Colin, it isn't.



TOM MORIARTY

Selwyn

Selwyn

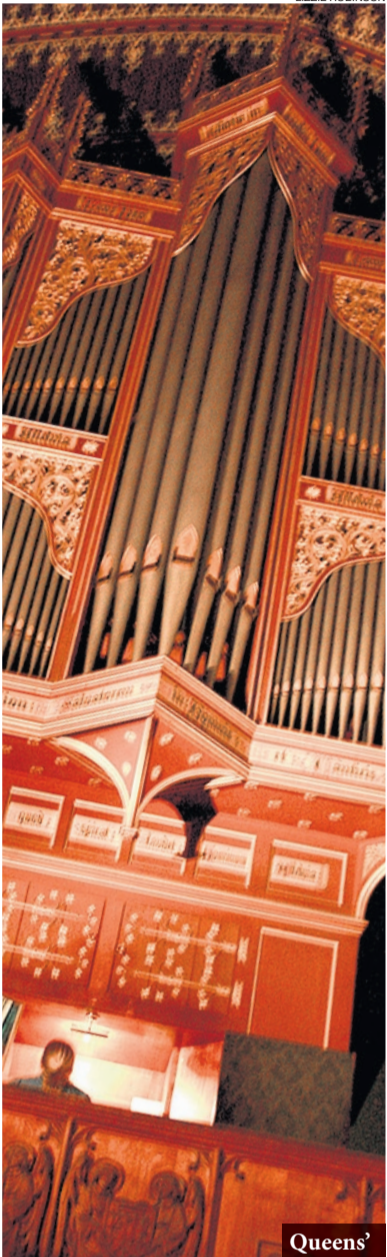
Selwyn Chapel Choir is unique in that it is directed by the first woman ever to have held such a post. Sarah MacDonald came to Cambridge from her native Canada in 1992, as Organ Scholar at Robinson, and took her current post in 1999. She conducts a choir of up to 28, taken mostly from Selwyn itself and Newnham. The sound is dominated by the sopranos. Their repertoire is remarkably varied, stretching back beyond Byrd and Tallis, but also including the premieres of works by British composers such as John McCabe and Judith Bingham. MacDonald and her choir sing in one of the more eclectically charming chapels in Cambridge. Dominated by the magnificent 2004 Létourneau organ under which you enter, the chapel exhibits a number of styles: the altar is backed by a wall of white stone, in contrast to the exposed red brick of the rest of the chapel. The extravagant light wood panelling that fills the gap between organ and altar echoes the external end-on view of the chapel itself, whilst the high, vaulted, beamed wood ceiling gives a bit of air to the ambience. That said, Selwyn Chapel is a very intimate space. DA

Evensongs: Tuesday and Thursdays at 6.30pm, Sunday (with sermon) at 6pm.
Eucharist: Occasionally on Thursdays (in lieu of evensong).
Carol services: Thursday December 4 at 6.45pm, Sunday 7 at 6pm.

Queens'

Although an observer could easily mistake Queens' mock-Gothic Chapel for a late medieval specimen, the building was in fact designed by G.F. Bodley in the late nineteenth century. Its highly decorated interior, which features a remarkable painted ceiling and stunning reredos (complete with late medieval triptych), is duly complemented by its excellent choir and singularly friendly chapel wardens (who are quick to point out to visitors that the cushioned seats against the Chapel walls, often reserved, in other Colleges, for fellows or special guests, are the most comfortable). The service itself is notable for the personal flair with which it is conducted by the venerable Chaplain, his wit always in evidence. The choir performs music by a very wide range of composers, and has recorded works that run the gamut from Britten's 'Flower Songs' to the Negro Spirituals of Michael Tippett. The choir is rather unique in being directed purely by the organ scholars, and whilst this is a huge gamble that rarely pays off, the result here is a musically vibrant ensemble. The quality of the music performed, and the comfortable atmosphere of the chapel, make this service highly conducive to the sort of contemplation and worship that are themselves always the most potent elements of a truly affecting Evensong. EM

Service Times: Weds 6.30pm, Sundays 5.45pm
Advent Services: 6pm Sunday November 30
No Compline at the moment: plans to start next term.



LUZZIE ROBINSON

Queens'

Sidney Sussex

Ask someone about Sidney Sussex Chapel and they'd most likely tell you about Cromwell's head, which was buried in the ante-chapel. But the boast of Sidney now lies in wait for those who venture further into the chapel, in the form of a top-notch choir and vibrant community. That the two are linked was demonstrated at the Remembrance Service, when the choir were at their agile best in a rendition of parts of 'Howells' Requiem', and provided a poignant focus for the chapel's worship. Don't expect the choir to sound as you'd expect: their raw tone was a surprising success in last year's widely acclaimed CD of Thomas Tomkins' music, and has gone on to provide a challenge to the traditionally acclaimed absolute purity of, say, King's. And this really isn't a thinly-veiled insult: you have to hear it to believe it. TC

Weekly Evensong: Friday at 6.45pm, Sunday at 6.15pm
Advent Service: Sunday 30, 6.15pm

Director of Music: Dr David Skinner
David Skinner is an expert in the academics and performance of early choral music; he's worked with pretty much any choral group of note you'd care to name; and he's a co-founder of the award-winning ensemble 'The Cardinal's Musick'. He came to Sidney from Magdalen College Oxford, where he directed the mixed-voice Chapel choir.



TOM MORIARTY

Jesus

Jesus

Jesus College Chapel has – under various auspices – been used as a space for worship since before the University was even founded. Construction of the building began around 1150; despite the alterations 850 years have brought, its musty history is unmistakable from the moment you walk inside. The music of the Jesus Chapel Choirs is a sublime addition to the enchanting atmosphere that envelops worshippers as soon as they are ensconced in the rich darkness of the old wooden pews (you'd be a fool to sit in the ante-chapel). The sound of the men and boys' choir especially – one of just three of its kind in the city – is transporting, but the girls provide one of the best female top-lines in Cambridge. The service is friendly but formal, and the music is usually accessible rather than exotic. Though the Chapel building is large, the space in which the service is held is intimate; every Cambridge student should feel blessed to have the chance to sit a stone's throw away from Jesus' world-class musicians four times a week. EM

Special Compline services happen once or twice over the course of each term Eucharist: Sunday 9.30 am

Choral Evensong (men & women): Sunday 6 pm; Tuesday 6.30 pm
Choral Evensong (men & boys): Thursday 6.30 pm; Saturday 6.30 pm
Carols by candlelight: Thursday and Friday, December 4 & 5

Director of Music: Daniel Hyde
A relatively recent graduate of King's (where he was an Organ Scholar), Mr Hyde has been Director of Music at Jesus since 2004. In recent years, he has given acclaimed performances everywhere from Australia to the BBC Proms.



Sidney Sussex

PATRICK GARETY

Wiseman's Wisdom

CHAT-UP LINES AND JOKES ARE NOT THE USUAL PRESERVE OF PSYCHOLOGY, BUT THEN RICHARD WISEMAN IS NOT YOUR USUAL PSYCHOLOGIST. TIMOTHY LEUNG TALKS TO HIM ABOUT THE QUIRKS OF HUMAN BEHAVIOUR

If Richard Wiseman were a pizza topping, he would be "quite a dull ham and pineapple." It might seem strange for an interviewer to ask how his subject perceives himself in gastronomical reincarnation, but then again, most subjects are not so renowned for their forays into the quirky and peculiar. After all, it was Wiseman who found that asking someone what pizza topping they perceived themselves as made an immensely successful chat-up line.

Wiseman has made 'quirkology', a portmanteau of 'quirky' and 'psychology', the theme of his research, and in so doing, has found answers to some of the questions most pertinent to everyday life. Thanks to Wiseman, we now know that jokes involving animals are funnier if the protagonist is a duck, that the world's funniest joke concerns a fallen New Jersey hunter and his dim-witted companion, and that the optimal division of personal ads should be 70% about yourself and 30% about the person whom you seek. Humanity has much to owe Professor Wiseman.

Although he is celebrated today as a psychologist, Wiseman began his career as one of the youngest members of the prestigious Magic Circle. Despite his success, Wiseman grew disillusioned with his lifestyle as a Covent Garden street magician, and soon converted to psychology. From the beginnings of

his psychological education, Wiseman has held an interest in the quirky. His first research was on the paranormal, which Wiseman regards as "another form of rationality" that has become so prevalent because "there is probably a part of our brains that want to believe these things. If you don't feel your life has very much going for it, then being told wonderful things by a psychic is a comforting message you would want to believe."

It was not long before Wiseman moved on to engage quirkology properly. His experiments explore aspects that other researchers have traditionally shunned not because they "don't want to do them, or are terribly dull people," but because "these types of studies, for the most part, don't attract very much funding and it's difficult to publish them in good places." His investigations into the quirkiest realms of human behaviour are driven by his "very short attention span" and passion for "things that are very relevant to people's lives." He laments "the fact that most psychologists, like most scientists, spend all their lives just digging further and further into a very, very small aspect of the world or human behaviour" when they should be "getting out there and doing science." After all, "we are paid for by the taxpayers, so our science needs to be relevant to their lives."

Wiseman's passion in promoting a more profound appreciation of science has earned him a distinctive title as the only Professor of the Public Understanding of Psychology in the UK. In his zeal to disseminate his work to the public, Wiseman has used the media prolifically, including appearing as a guest psychologist on Big Brother. Of this phenomenon, he notes, "I find it a little bit scary what people would do just to be famous even if it's just a ten-week run in the summer. I would rather people pursued other ways of becoming well-known if that's their goal."

Wiseman believes that psychology today has become too reductionist. "For me as a social psychologist, we're also ignoring those massive social forces which are out there, and so just to say, 'Oh, there's a part of the brain firing here when this happens,' that to me doesn't answer the question about why that is the case and how you can change people to live more meaningful, happy and productive lives." This sense of 'positive psychology' lies at the core of Wiseman's philosophy, and is the direction he hopes psychology will take in the coming years. At present, "we know a lot about depression and psychosis and all those sorts of things. We don't know very much about how to get people to be a bit happier with their lives and maintain that happiness." Wiseman's

own work has attempted to buck this trend. His studies into the psychology of luck have inspired a plethora of training courses designed to "open people to looking at the world in a more positive and opportunistic way".

Yet the world is not always so optimistic, especially amidst these traumatic times. Wiseman's contribution to the alleviation of our stresses was to create last month the most relaxing room in the world, which carries features designed to lure the senses into serenity. For Wiseman, even our current problems have their root in psychology. "Our brains have very much evolved to be creatures for short-term success, so you gobble up all the resources now because you don't know what's around the corner... It seems to me an entirely psychological problem."

If psychology is the problem, therein must lie the solution, and there is no man more qualified than Wiseman to provide a practical answer to our troubles.



Foalhardy

FOALS' MUSIC IS MATHEMATICALLY FORMULATED TO MAKE YOU DANCE. THEY TELL DECCA MULDOWNNEY ABOUT PUNCH-UPS, PENGUINS AND THE OTHER PLACE

Jimmy, the guitarist from Foals, thinks he is going deaf in one ear from standing next to the drums. He is shouting over the noise of the rest of the band sound-checking from inside the Cross Kings pub in North London. The entire building is vibrating with the noise and even the pavement underfoot seems to be humming. Foals are hypnotic, and not only because of their catchy melodies, intricate polyrhythms, cryptic lyrics and techno-inspired basslines. Many songs begin with the band standing in a tight circle all facing each other with an intense look of concentration on their faces, and then suddenly, almost mathematically, breaking out into jittery, stuttering instrumentals. This music will make you dance and make you think.

Last time *Varsity* interviewed Foals they were the Next Big Thing. Now, if you have not already heard of them, you probably been living in Tuvalu. Headlining the Other Stage at Glastonbury, and playing at festivals all over Europe this summer, Foals have become almost impossible to avoid. Yannis' face is plastered all over the NME, and the band has attracted as many detractors as obsessive fans. "We've got a whole gang of haters," Jimmy says. "We went through a phase when we took it to heart." And now? "Fuck it, who cares? Any press is good

press. It's good we've got haters, I'd be worrying if we didn't."

Foals met through the tightly-knit music scene in Oxford. They still cite local bands like That Fucking Tank, Charlottefield and Oxes as influences, along with everything from German techno to the minimalist classical composers Steve Reich and Terry Riley. Yannis and Edwin both read English at Oxford before quitting to pursue their musical careers. Jimmy is in fact the only member of the band with a degree. He describes his time at university as his "first break-away period" where he "found out who he was and discovered a lot of music." But the most important things he learnt were the lessons about life: "How to operate on no money and still have a good time."

The band has experienced a meteoric rise to fame. Jimmy joined in May 2006 and by September Foals were signed to Transgressive. "It happened really, really fast," Jimmy says, "I was going through a typical after-Uni thing thinking, what the hell am I going to do? Thank God it happened when it did." When keyboardist Edwin joined "He'd never played an instrument or anything, but we knew he had a great musical ear. We were like, 'Here's a keyboard, play on it!' It was a total baptism of fire."

The notoriety is not always easy. At

a festival in Barcelona this summer Foals, along with members of the Kaiser Chiefs, got involved in a fight between Kele Okereke from Bloc Party and the Sex Pistols' John Lydon. Okereke accused Lydon and his entourage of racial abuse and a scuffle ensued that resulted in Yannis almost being arrested. "I hope nothing like that ever happens again," Jimmy says, "Seeing Kele get smashed up like that... it was horrible, really horrible." The incident was made worse by that fact that Lydon was one of the band's heroes. "We're going through stuff now that not many people go through," Jimmy says. The band have become a family, he explains, "We're like a load of brothers, we bicker, we poke each other, we wind each other up." And when it gets tough? "Penguins in a wind-storm all turn their backs and huddle up. We do that and then everything's OK."

Jimmy's advice to bands starting out for the first time? "Go on tours where you sleep on people's floors and you have no money and you run out of petrol in the middle of Leeds city centre. It's all character-building stuff. If you don't have those foundations, you'll struggle later on. Just do it, just keep doing it. If you're good enough you'll get noticed. Don't be afraid of approaching people with your music. If they knock you back, they knock you back. If you love it you never will stop doing it."



THE AMNESTY INTERVIEW

Our man Xan

AWARD-WINNING FOREIGN CORRESPONDENT XAN RICE HAS BEEN IN THE THICK OF EAST AFRICA'S TUMULT FOR THE LAST TWO AND A HALF YEARS. HE TALKS TO HANNAH PERRY ABOUT THE RESPONSIBILITIES INVOLVED IN COVERING THE TROUBLES IN SOMALIA, DARFUR AND MOST RECENTLY KENYA

In just two and a half years as the *Guardian's* East Africa correspondent, Xan Rice's prolific coverage has ranged from the conflicts in Somalia and Darfur to the more recent post election violence in Kenya. It was no surprise when on June 19 Rice was awarded Amnesty International's Gaby Rado Memorial award. This award commemorates Rado, a Christ's graduate and British TV journalist, who died during the invasion of Iraq. Channel 4 News presenter Jon Snow was one of this year's ceremony judges, and he commended Rice for his "courage and talent, diligence and insight".

Rice's achievement demonstrates just how quickly a journalist can make his mark on the British media. "I came late to journalism," says Rice "at the age of 27 I did a six-month NCTJ (National Council for the Training of Journalists) course in Harlow. I then did a bit of freelance work, mainly for the *Voice* newspaper in London, before starting shifts at the *Times*, on the personal finance pages, which eventually led to me getting a staff position." His rise continued unabated. "In 2004 I came out to Nairobi to be a stringer for the *Times*, before moving to the *Guardian* in 2006. I was looking to get out of the office and into the field. The position in Nairobi was the one that opened up."

Rice advises aspiring journalists not to be too picky when starting out: "The journalism world may seem closed at times, but they are always ways in. Enthusiasm is key. Find out the names of editors, and keep pitching them ideas. If they turn you down, consider doing the story on-spec. Don't be too picky about the publication – if the writing is good it'll eventually get noticed." If you really want to be a foreign correspondent, then maverick behaviour seems to be the order of the day. "There are worse things to do than simply going to a country which you find interesting (and that you think readers and editors would find interesting) and starting to freelance for whoever will take your stories. You won't make much money at first, but opportunities often open up when you're on the ground."

Rice has won awards for several of his features, one of which is a harrowing account of the tribal violence following the Kenyan elections at the

beginning of the New Year. Rice was the first journalist to the scene of a church in a compound in Eldoret, western Kenya, where two hundred Kenyans had taken shelter from outbursts of ethnic violence. Among them was Grace Githuthwa and her children. Hundreds of youths from the Kalenjin tribe had attacked the church armed with bows, arrows and machetes. The youths eventually set fire to the compound, forcing Githuthwa and her three children out into the onslaught.

"PEOPLE RELY ON NEWS OUTLETS TO TELL THEM ABOUT THE WORLD, AND IF WE GET IT WRONG WE ARE LETTING THEM DOWN, AS WELL AS LETTING DOWN THE SUBJECTS OF OUR STORIES."

Rice wrote this account for the *Guardian* on January 3: "The Kalenjin youths were still waiting 'cutting people like firewood' as they emerged [from the church]. 'They snatched Miriam from me and threw her back into the fire' said Githuthwa as she returned to the church... hoping by some miracle Miriam had survived." This account, and many more he obtained from victims still linger in my memory.

Despite being one of the first Western journalists at the scene, Rice says that the presence of a journalist does not necessarily affect the dynamic of a situation. "Our job is to observe, to put ourselves outside the events. I tried not to get in the way of people doing their job, Red Cross workers or police for example, until they had time to talk to me." For safety when travelling to insecure places he "tries to use common sense. Talking to people who may have been to the area recently – journalists, aid workers, usually – as well as those working there currently, is a big help".

When I asked how

he obtains such brazenly honest accounts from the perpetrators of horrific crimes, Rice comments "in Africa people are generally less guarded than in the West. People talk openly, even to journalists". I find it hard to understand how a reporter can remain objective when he has seen such atrocities first hand. I ask him whether he is motivated by a sense of responsibility to the readership? "Objectivity is always the goal, but journalists always inject their own biases, whether consciously or not.

As for my own responsibility, I see my role as telling stories by reporting the facts as accurately as possible in the time available. People rely on news outlets to tell them about the world, and if we get it wrong we are letting them down, as well as letting down the subjects of our stories."

He thinks that the British media coverage of East African news is "not bad. It's a big region. And we only report on many parts superficially, but generally the stories

that need telling are eventually told". However, simple practicalities often affect the amount of coverage. "The space we get and the priority the stories are given often depends on what is happening elsewhere in the world."

Rice has to report to a readership entirely displaced from his reality, an audience rarely exposed to the kinds of violence and corruption that a foreign correspondent witnesses. Because of this, you would expect the reporting of this subject matter to remain a long and arduous process. However, much like writing a weekly essay, Rice tells me he takes as much time as there is available to write his accounts. "I'm a very slow writer. If a piece needs to be completed in one hour, I'll get it done. But if I have a few days, I'll still only submit near the deadline."

He tells me something of the process of writing his stories. "A straight news story does not take many steps. But a news feature can be a long process – lots of research and reading before the reporting starts. The opening to a story often takes the longest to write." Despite being grouped in the loaded bracket of 'human rights journalism', Rice describes his role as 'a journalist' first and foremost, not 'a human rights advocate'.

If something happens anywhere in East Africa, it is Rice's 'responsibility' to cover it on our behalf, but also on behalf of his subjects. The stories of victims of human rights abuses would go untold and unknown without journalists such as Xan Rice. The consequences would be dire; would you donate money to the Red Cross, Oxfam or Christian Aid, if you knew nothing of the victims in Somalia, Darfur and Kenya?

There is no doubting the purpose journalist such as Xan serve, and what of his plans for the future? "To keep on writing."

From the Archives



Week 7: October 10 1970
Do your thing baby – or has someone done it already?

I knew I was a trendy intellectual. I'd got a place at Cambridge. For three years I and my ego could run riot at someone else's expense.

I saw my room. "No." I cried "No and thrice no. For clogs on dull scholastics the institution plaster. But my vibrations hum to a more delicate tune. My room must be ME; all ME; and only ME."

I took no chances. I covered my wall in posters; doused all the lights with Japanese lanterns; planted a forest of paper flowers and scalded all my new Cambridge friends with unsymmetrical, porous, peasant pottery mugs.

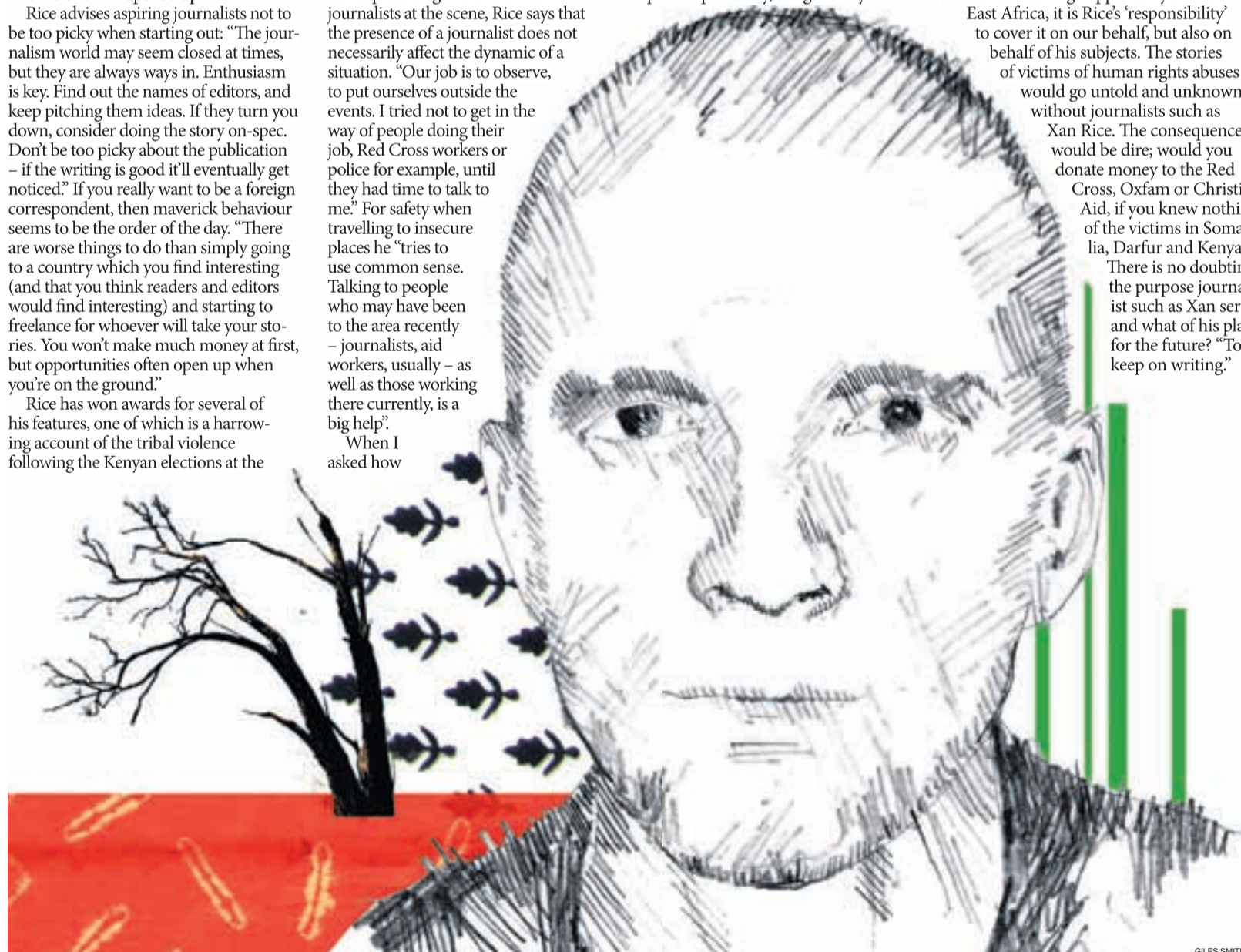
Shrouding myself in flowing Cambridge style clothes I sallied forth to check up on my fellow grooves. A traumatic experience. Through the murky glare of my Japanese lampshade's Japanese twin brother I saw – my most original poster. Horrors. "Absolutely fantastic isn't it?" said my rival trendy. "Frightfully exclusive design. I happened to know a man, who knew a man..." Then the crowning insult, hot coffee on my thighs. An unsymmetrical peasant pottery mug. I went to bed. I thought hard. There must be something that would mark me out as the essentially supergrad that I was. Some mere flash of that original genius. Where would I be without it? I went to sleep laughing.

I was up in time for college breakfast. Of course I didn't go in. I sauntered to the shop. "Please" I drawled, "one of those delicious, wall-hangings from Afghanistan made of hair plucked from native virgins." – "I'll see if I have one left" she said. "They're popular this term."

My father said university women weren't fashion conscious. He was wrong as usual. A walk down King's Parade would show him that Cambridge students of both sexes follow fashion changes keenly/blindly.

This term the only women who show their knees in public are dons and the God-Squad. True, both are strange developments in the species. But are they so wrong here? This unqualified acceptance of the midi by the masses has produced some displeasing visions in Cambridge this week.

Certainly this term has seen one of the more painful rounds in the inter-freaky war for the best-groover of the week award. Fresh competition comes from first years. They have read about Cambridge in the papers. It is an intellectual metropolis where princes hob-knob with grammar school boys; a free-thinking city where underprivileged pupils are defended with bricks. Quite terrifying.



DINOSAUR ADVENTURE (STARTS ON PAGE 11): You find the T-Rex in the grounds of Jesus College, hiding next to the Chapman brothers' dinosaur sculptures. It's a nice idea, but not a really good hiding place in the end because the real T-Rex looks like a dinosaur, and the sculptures don't. The Chapman brothers have to apologise for their sculpting to the Master of Jesus. »p22 But they don't apologise. »p23 Now you think of it, the Master of Jesus should really be called God.

the VARSITY WEEK

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

Music and Jazz

Friday 21
Razorlight
Corn Exchange: 7.30pm (£25)
Razorlight head out on tour this autumn in support of their new album Slipway Fires.

Sunday 23
Andy Bowie Quartet
Cricketers Pub: 8.30pm (Free)
Sax-led modern jazz from Ellington to Shorter from ever-expanding repertoire, in a new, larger venue.

John Randall Quintet
Clare Cellars: 9.30pm
See POTW

Monday 24
Airborne
Junction: 8pm (£12)
Airbourne know how to tear up a stage as well as any of the rock greats, supported by Stone Gods – the remnants of The Darkness.

Tuesday 25
The Guillemots
Junction: 8pm (£14)
Epic, tuneful music, as bizarre as it is beautiful; a melting pot of synth, strings and jazz.

Wednesday 26
Show of Hands
Junction: 8pm (£16)
Acoustic roots duo influenced by rock, blues and country that have headlined festivals and played all over the world.

Fuzzy Lights, Dead Rat Orchestra & Last of the Real Hardmen
Portland Arms: 8pm (£3)
From Cambridge, Colchester and Nottingham respectively, this compilation promises an eclectic mix from the visceral to the heart-beguiling.

Thursday 27
Medicine Hat
Junction: 7.30pm (£8.50)
Six-piece rock band with a Southern American feel. The band regularly tours around the world playing its infectious, driving music to eager fans who appreciate the diverse, original songs.

Friday 28
Abram Wilson & The Delta Blues Trio
Junction: 8pm (£16)
Cambridge Modern Jazz Club presents Wilson's explosive band, playing everything from straight-ahead jazz and delta blues to acoustic hip hop.

Theatre

Friday 21 & Saturday 15
Richard III
Troilus and Cressida(pg 20)
Spring Awakening (pg 21)
Scenes of Mild Peril (pg 21)
Bedroom Farce (pg 21)

Abigail's Party
The Octagon, St. Chad's: 8pm (£5)
St Catharine's freshers present Mike Leigh's 70s satire.

Saturday 22
Tragedy Circus
Peterhouse Theatre: 7.30pm
Freddy Syborn's new play, a comedy about tragedy.

Sunday 23
Submerge
English Faculty: 7pm
Theatre for an audience of one at a time.

Tuesday 25
Playhouse Creatures
Corpus Playroom: 7pm (£4)
A group of women use theatre to save themselves in 1663 London.

Theseus and the Minotaur
ADC: 7.45pm (£6)
2008 ADC/Footlight's Panto.

Suddenly Last Summer
Corpus Playroom: 9pm
See pg 19 for the background.

Habeas Corpus
Chadwick Room, Selwyn: 3pm (£4)
Alan Bennett's love and lust among doctors.

Wednesday 26
Secret Heart
ADC: 7pm (£4)
Puppetry, music and movement in David Almond's play.

Rhinoceros
Fitzpatrick Hall, Queens': 7.30pm (£4)
Rhinoceration in 50's rural France.

Festen
Pembroke New Cellars: 7.45pm
Sixtieth birthday party gone wrong.

Patience
Robinson Auditorium: 8pm
Gilbert and Sullivan at its best.

The Government Inspector
Pembroke New Cellars: 10.30pm (£4)
Gogol's nineteenth-century satire.

Fruit
ADC: 11pm (£4)
Cambridge undergrad Orlando Read's new work.

Going Out

Friday 21
Laser Magnetic
Clare Cellars: 9pm (£5)
There's a disappointing lack of disco in Cambridge. Laser Magnetic will temporarily set things straight. The disco revival is in full-force, and their London night is a big part of it. Feel free to get out those big collars, but this isn't about irony.

Saturday 22
Stink Like Sock
Junction: 10pm (£9)
After many drum 'n' bass nights, dubstep's taking over, and they've assembled quite the line-up. Elder statesman Mala will be joined by the funniest MC in the game, Sergeant Pokes. Other sets will come from younger guns Joker, Silkie and Kulture, who are taking things in a new direction.

Indie Thing
Kambar: 10pm (£3/£2)
A regular night of Indie Music playing new songs and old favourites.

Monday 24
Fatpoppadaddy's
Fez: 10pm (£4/3/2)
This long-running night is a melting-pot of Indie, DnB, Hip-hop, reggae...

Tuesday 11th
Thrust
The Place: 10pm (£3/£4)
CUSU's new LGBT night.

Talks and Events

Saturday 22
Thesis
Old Lab, Newnham: 8pm (Free)
Alejandro Amenabar's 1996 film, winner of the 2008 n.e.r.d.i Oscars prize for most frightening.

Sunday 23
The Dark Knight
Yusief Hamied Theatre, Christ's New Court: 7 / 10pm (Free)
See the new batman in the comfort of Christ's new theatre with a Dolby sound system. Come early to either of the two showings, to avoid disappointment.

Tuesday 25
Sir Peter Ricketts
The Union Chamber, 7.30pm
Sir Peter Ricketts is the Permanent Under Secretary of the Foreign and Commonwealth Office. He was formerly the Permanent Representative to NATO in Brussels, and Chairman of the Joint Intelligence Committee.

Wednesday 26
Christopher Ricks
Mill Lane Lecture Rooms, 5.15pm
Ricks on Milton and 'the best criticism of any works' Christopher Ricks is an acclaimed literary critic and Professor of Poetry at Oxford. Geoffrey Hill has even described his "critical intelligence" as "unrivalled". His work on Milton is celebrated and this talk is thus unmissable.

Israel and the two-state solution
Murray Edwards: 5.15pm
Clare Short discusses this most pertinent of questions.

Thursday 27
"No recourse, no safety"
Law Faculty, Room G24, 7.30pm
"No recourse, no safety" Talk Law Faculty, Room G24, 7.30pm As a part of Stop Violence Against Women week (running from Tuesday 25 November - Monday 1 December), Thursday's talk will focus on how women with insecure immigrant status can be denied public housing and funds when escaping domestic violence.

Slade Lectures 2008
Mill Lane Lecture room 3, 5pm
In the penultimate installment of the Slade Lectures, Professor Robert Hillenbrand talks about Early Islamic Palaces - bottomless purse, but dubious taste?

Sport

Friday 21
Argentina v Spain, Davis Cup Final
Sky Sports Xtra: 3pm
Months of sweat, tears and booming forehands finally comes to its climax as Argentina take on Spain in this year's Davis Cup Final.

Saturday 22
Aston Villa v Manchester United
Setanta Sports 1: 5.30pm
"It's a goal....and another!" If you're a football nut (or Alan Partridge enthusiasts) this will tickle your fancy. European Champions Man U take on Europe-chasing Villa in the Premiership's most juicy weekend fixture. "Eat my goal".

Sunday 23
India v England, 4th ODI
Sky Sports 1: 8.30am
My my, how things are going badly out in Asia. On the back of a mighty Test victory over the Aussies, India are giving their former colonial masters a right seeing to. Whooping KP's men in the first game, easily victorious in the second, if things stay the same then the 7-match series will be all over come the end of this 4th One Day International.

Wednesday 26
Blues v Steele Bodger XV
Grange Road: 3pm
The Blues are bruised and battered. They've lost their last 6 games. Oxford have lost only one all season (and pre-season). In the second last match before Twickenham, can Jon Dawson rally his men to victory? The odds are against them.

Blues v Coventry
Fenners: 3pm
Or, for those who prepare skill and beauty over brutality and aggression, catch Cambridge's finest football lads take on Coventry. Out of the cup and down on their luck, it is up to Captain Jamie Rutt to end then wound licking and start the arse-kicking.

Art, Jazz & Classical

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

Kettle's Yard (all free):
• Open: East Anglian Artists
• Paul Coldwell: 'I called when you were out' (2-4pm)

Friday 21
Palestrina, Victoria, Byrd & Britten
St Columba's Church, Downing St: 8pm (Free)
The excellent Cambridge Singers a concert in honour of St Cecilia.

Saturday 22
Bach and Brown
Trinity Chapel: 8pm (£5 conc.)
Mary Bevan joins the New Cambridge Singers including Bach's 'Magnificat' & 'Orchestral Suite No. 1.'

Beethoven, Mozart, Mendelssohn
West Road: 8pm (£3)
Cambridge University Chamber Orchestra present, among others, Beethoven's Egmont Overture.

Sunday 23
Suor Angelica
Trinity Chapel: 9pm
The last of the Beethoven Ensemble's performances of Puccini's opera.

Monday 24
Delius, Rautavaara, Dvorak
West Road: 8pm (£5 on the door)
CUMS II under Mark Biggins and Fergus Macleod. Including Delius' Walk to the Paradise Garden.

Tuesday 25
La tragédie de Carmen by Bizet
Arts Theatre: 7.30pm (£15)
English Touring Opera present Peter Brook's visceral adaptation of Bizet's masterpiece.

Wednesday 26
Stravinsky, Tchaikovsky
West Road: 8pm (£5)
See pick of the week.

Tuesday 18
Hidas, Ellerby, Reed, Gillingham
West Road: 8pm (£5 on the door)
Cambridge University Wind Orchestra joined by Prime Brass for what promises to be an unusual concert.

Film

Body of Lies
Vue
All Days: 12:00, 15:00, 18:00, 20:50
'Body of Lies' hasn't been so well received, but the Ridley Scott/Russell Crowe team must be worth seeing again, if only for itself, especially with Di Caprio thrown into the mix. CIA, terrorists, Jordan, enlisting the help of a wise veteran, etc. etc. You know the rest.

Waltz With Bashir
Arts Picturehouse
All Days (not Tue/Wed):12.00, 2.15, 7.00, 9.15
Tues: 3.30, 7.30, 9.30,
Wed: 3.00, 7.00, 9.15
An interesting look at the 1982 Israeli-Lebanon war in the form of animated documentary. Weird sounding, worth seeing.

The Baader-Meinhoff Complex
Arts Picturehouse
All Days (not Sat): 12.00, 17.30 (not Tue), 20.30
Sat: 13.00, 16.00, 21.00
One to watch, if the recent spate in good German cinema is anything to go by. Hopefully it'll join the ranks of 'Downfall' and 'Goodbye Lenin', without falling into 'Educators'-esque mediocrity.

Hunger
Arts Picturehouse
Fri: 16.30,
Sat: 12.00
Sun: 12.00, 17.00
Mon: 17.00
Tues: 12.00, 17.30
Wed: 12.00
Thur: 17.00, 19.15
Steve McQueen's directorial debut in this film about IRA member Bobby Sands' hunger strike. See our review.

Zack and Miri Make a Porno
Vue
Fri-Tues: 21:20, 23:50 (Late Show only Fri/Sat)
How to solve liquidity issues: make a porn film. Maybe Hank Paulson should see this?!

My Best Friend's Girl
Vue
All Days: 13:00, 15:30, 18:00, 20:30, 23:00 (Late Show only Fri/Sat)
Xmas is approaching... How do we know? The annual feel-good rom com is upon us. Guy uses best friend to show his ex what she is missing out on. Guess what – she falls for the decoy guy! Duh.

CUR1350 Radio

Saturday 22
The Alice Jones Show
10-11am
Lively chit chat and special guests. Interesting facts about sea creatures and Kant. Features will include: 'the Britney Spears song which most captures the mood of that week',

Sunday 23
Pick'n'mix
12-1pm
An hour of great music, with the songs that you want to hear along with music news, quirky stories and information on gigs coming up in Cambridge. Join Charlotte for a wide variety of music including songs chosen by you the listeners.

Monday 24
The Melting Pot
10-11pm
The Melting Pot is your first port of call for all things cultural - eclectic, global and often unexpected, we take you on a weekly ride through art, theatre, cinema, music and anything else you can think of!

Tuesday 25
Talk Scratchings
9-11pm
Christos & Micky return with their own unique brand of nothing, along with the best in new music, and a few old favourites. They discuss the latest movies & TV, as well as the odder side of the news.

Wednesday 26
The Promised Land
9-11pm
A tangential journey west across the United States, getting to know the roots of almost all today's popular music, and getting a glimpse into the soul of the most powerful country on Earth.

Thursday 27
A & E (Anything and Everything)
6-7pm
Chris Boreham and Sarah Birch bring you your weekly dose of musical medication. Whatever you need, we've got it, from rock to rap and ska to swing, a guaranteed pick-me-up.

Friday 28
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!

Pick of the Week

Stravinsky, Tchaikovsky
Wednesday November 26
West Road: 8pm (£5 on the door)

CUMS I, conducted by Mark Austin and Carlos de Cueto, perform Stravinsky's Firebird Suite alongside Tchaikovsky's Manfred Symphony. Sergei Diaghilev commissioned Stravinsky to write the music for a ballet, and in 1910 the Firebird was born. Tchaikovsky's is the earliest of the two works, a programmatic symphony based on Byron's poem of the same name. Heavily inspired by Berlioz's Harold en Italie, the work is either exhaustively long-winded or wonderfully spacious, depending both on your own opinion and the performance itself. The work is, however, one of the greatest originality and power. Unmissable.



adc theatre To win a pair of tickets to ADC's mainshow, turn to our competition on page 23



John Randall Quintet
Sunday November 23
Clare Cellars: 9.30pm

The John Randall Quintet play young, modern, forward thinking music that, whilst always influenced by the musical traditions of jazz, sees the raw energy of rock and the deep groove of hip hop sit alongside abstract textures and electronics. Complex rhythmic and harmonic ideas are made to sound simple and catchy. It is music of contrasts, where a sub bass rock out can dissolve within seconds into a rubato ballad. Underpinning all of this is the musicality of a band of virtuosic improvisers.

National Rail Disco
Thursday November 27
Kambar: 10pm



The idea: to take classical music out of the concert hall and onto the dance floor. Including Shostakovich's Romances, Janacek's Violin Sonata, Stravinsky's Rite of Spring and Bartok's String Quartet No. 2. They tried the same thing a few years ago in a London club, with Handel's Messiah being pumped out to a crowd of revellers. The results, apparently, were ecstatic. I can see the same result here. And the performances won't be bad, either - several of Cambridge's top musicians will be chipping in.



Win a bottle of wine by filling out our online survey: www.varsity.co.uk/wealth

DINOSAUR ADVENTURE (STARTS ON PAGE 11): "T-Rexes are very neat dinosaurs," explains Colin. "They always go through walls sideways so you can see where they've gone. And all this points to the fact that the T-Rex has gone through that wall. You follow the T-Rex. There are T-Rex shaped footprints leading away across the road." **p24 But where are they going? p25 Why are the footprints in the shape of a T-Rex as well?**

View From
The StageWeek 7: Freddy Syborn,
Tragedy Circus

Prof. Enoch Toffee is a visiting academic attached to the English Faculty of Glossop University. Freddy Syborn asks him what he seeks to gain from his tragedy seminar, and why students should attend.

FS: What do you seek to gain from your tragedy seminar, and why should students attend?

ET: Quite apart from the academic benefits, my Tragedy Circus will hopefully give aspiring students who wish to write or create a good deal of inspiration, because a tragic perception of life is probably the thing most great artists of any era or culture were obsessed by apart from sex or money.

FS: You're interested in taxidermy. Why?

ET: Taxidermy is an art that interfaces death with life. One can explore not only what Walter Benjamin described as the "signifying nature" of the death's head, but also one's own feelings and fears to do with being stuffed. And about sex and money. Lots of sex and money in taxidermy. Over the course of one taxidermy weekend conference, I'll have sex anywhere up to twice. Often with a person. Who I haven't paid.

FS: Right. So you –

ET: Often, but not exclusively, not with a whore.

FS: Good –

ET: Not with the animals, either. Very popular practice. There's a man I know from the Dundee brotherhood. We call him Tim the Fingers. Likes real ale. Got a beard. He regularly invites other gentlemen taxidermists to join in orgies with his flock of stuffed owls. He got a commission to mount ornamental ferrets in the new gym. Put cameras in them.

FS: Gracious.

ET: He's had *them*, too. The ferrets. But you know what Ludovico says in Shakespeare's lost classic, *Two Scoutmasters From Verona*, don't you?

IN UNISON: "Never trust a man called Tim."

ET: Exactly.

FS: Because they tend to be deviants.

ET: Exactly.

Catch Prof. Toffee in TRAGEDY CIRCUS, Friday 21 – Sunday 22nd November in the Friends of Peterhouse Theatre at 7.30pm.

THEATRE

Vortigern by William Henry Ireland

Pembroke New Cellars, Wednesday November 19

Dir. Alex Whiscombe; Pembroke Players

★★★★★

Vortigern. An eighteenth-century play about a 5th century warlord. On first glance, not the kind of thing one would expect from a late show in Pembroke New Cellars. But despite melodrama so hammy that it would make a pig doubt its own bacon credentials, sentimentality so gushing it would make Keira Knightley laugh, and a script so butchered that it would not be amiss on the fields of Verdun, I have to confess that I laughed throughout.

There was something very refreshing about Alex Whiscombe's production; for a weighty and difficult text it never took itself seriously, it was totally lacking in pretence and featured moments of impressive (although often unintentional) comic timing. But the problem with one night stands is that the actors often play up to the crowd, and the constant corpsing and little winks and

smiles sent the audience's way kind of spoilt the illusion which theatre rather seriously relies upon.

The performances ranged from the self-consciously amusing to the tediously robotic. David Harrup's Vortigern was something you rarely see: a lead performance almost entirely driven by comedic motive, despite being at the expense of the more serious conflicts of the character. To his credit, his eccentric hand gestures and extreme facial expressions never failed to amuse the audience. For extremity, look no further than Jonathan Woolley. His lascivious cameo regularly resulted in spontaneous applause, and provided hilarious, if absurdly contrived, entertainment. It certainly contrasted with Emily Parr's Edmunda, which was the only believable and moving performance in the play.

I couldn't believe my eyes at times: swords were branded that looked like long wooden paper knives, dangerously unchoreographed fight scenes unfolded ten-a-penny, and mistimed thunder and lightning sound cues chimed in, bringing the play into a whole new realm of medieval farce.

However, the spirit in which the play was performed went a long way to redeeming it; the decision to turn the script into an outright comedy meant that it largely fulfilled its function and kept the audience entertained throughout: perfect for a late performance to a bunch of pissed students in the mood to laugh at their friends. How ironic that playwright Ireland managed to convince Sheridan that *Vortigern* was in fact by Shakespeare. Clearly this irony was not lost on the cast.

Alex Winterbotham



TOM MORIARTY

Troilus and Cressida by William Shakespeare

School of Pythagoras, November 18-22

Dir. Greg Buchanan; Anubis Players

★★★★★

Troilus and Cressida is a deeply ambiguous and almost impenetrable play. Set in a stifling war zone, it is neither tragedy nor comedy nor love story – there is no grand catharsis, just people being inevitably warped and worn down by their own messy weaknesses, an unflinchingly bleak and realistic vision of war and love, where the morally adaptable rather than the good thrive.

The main problem of Greg Buchanan's production was the poor quality of the movement. There was very little sense we were in a self destructive and destroying landscape of war. The result was that too much of the underlying tension, hysteria and disturbance of the text and plot was ironed out, most notably in Ulysses' key argument. Aside from a well choreographed fight scene, most of the actors spent their

long speeches tramping distractingly from one end of the creaking stage to the other, apparently wholly without purpose. Nevertheless, Sarah McNee's design is very striking, pitting the shiny black masks of the Greeks against the sober suits of the Trojans, and showing the noble Hector fastidiously folding his jacket to fight the snarling Ajax.

One of the main difficulties of the text is the long, confusing speeches which offer little to sympathise with or be uplifted by. This is a play rarely attempted in performance, and the director of any production has to tease out a clear and interesting way through the material, to unearth the emotional arcs, subtle changes of allegiance and erosion of ideals. Okey Nzelu and Eleanor Massie in the title roles were clear and arresting as the couple whose love trips up and fails, although I wasn't

convinced by Cressida's betrayal: it was un-detailed and seemed more schizophrenic than slowly corrosive. Hannah Love was deftly confident and wonderfully funny as the morally diseased Pandarus, and coped especially well in light of the odd decision to make the character gender-less.

This production is certainly worth seeing; it's in some ways very impressive and that it is entirely self funded is certainly a sign of Buchanan's commitment and ambition. In the two and a half hours it lasted, however, I didn't feel that he had made enough sense of the complicated material. The end of *Troilus and Cressida* should leave the audience and cast in a ravaged landscape riddled with searing failure. There were some excellent moments here, but at too many points it flagged and sagged into unintelligibility. *Isabel Taylor*



SEAN JONES

Two by Jim Cartwright

Homerton Auditorium, November 19-22

Dir. Nic Pollard and Lauren Davis; HATS

★★★★★

However much I resented the long walk to Homerton, I greatly appreciated the walk back. Jim Cartwright's *Two* is a play that, having been uncorked, benefits from being allowed to breathe. *Two* presents a series of monologues and duologues between the coupled clientele of a pub, which is run by a couple whose marriage has long since grown bitter as their pints. An entirely Homerton undergraduate cast, performances varied from slightly stilted, perhaps nervous, to some evidently seasoned entertainers.

The couples and singles who frequent the pub appear only briefly and as such have a limited time during which to present their particular variety of dysfunction. The challenge for co-directors Lauren Davis and Nic Pollard was to avoid caricatures. Salman Chaudhry and

Swyn Haf, playing a violent manipulator and his meek wife, had a single conversation into which to condense years of torment and conflict. For the most part this was achieved to an admirable degree, and where caricatures were created it was done so intentionally and to great comic effect: Luke Aylward's outrageous lady's man was oddly coupled with Nikki Hill, whose performance as the put-upon girlfriend was by no means as bold as her counterpart.

Alongside Haf as an exquisitely drunk "other woman", four actors shone through this quiet play: Tilda Stickley and Alex Town as middle-aged couple Alice and Frank, young at heart and utterly delightful; and pub-owners Gary Mariner and Emily MacCallum. Mariner is a slightly nervous landlord

initially, taking time to find a comfortable pace; his second role as an aged widower, however, allows him to deliver a tender and amusing monologue which alone makes the play worth seeing. The beacon of the evening was fresher MacCallum, who as the heart-warming, gin-swilling landlady was variously endearing and harrowing but consistently convincing. I look forward to seeing more of her in the next few years.

This play was remarkable for the short time from germination to performance; most of the cast, moreover, hadn't acted since school: Mariner has previously only done pantomimes and the charming Chaudhry has never acted before. Even without these considerations, this production is worth the long walk.

Charlotte Fleming



LAUREN DAVIS

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

Bedroom Farce by Alan Ayckbourn

ADC, November 19-22

Dir. Max Barton and Joe James Pitt-Rashid; CUADC Freshers'

★★★★★

Is the comedy of *Bedroom Farce* farcically hilarious? Absolutely. Was this Fresher's production farcically awful or amateur? Absolutely not. This is a show that takes risks with Alan Ayckbourn's exploration of the farcical underbelly to suburban middle-class life, and while sometimes these risks don't quite come off, the end result is still vibrant enough to have the audience keeling over with amusement.

From the moment you enter the theatre to find a giant-sized bed dominating the stage and the actors in the aisles posing in their dressing gowns and pyjamas as if in front of a bedroom mirror, it's clear that this production does things a little bit differently. First on stage are Jessie Wyld as the ever-so-posh Delia and Simon Haines as Ernest, her raunchy husband who can't quite resist keeping some porn mags under

the bed. "Things might get a little bit hot this evening," Ernest says to Delia with a suitably knowing expression on his face. It's an appropriately farcical way to start a play in which the respectable face of British suburban living is continually undermined through a series of comic husband- and wife-swaps at a house-warming party.

Wyld and Haines have a fantastic chemistry on stage that isn't quite matched by any of the other couples, although Alex Owen plays the overgrown schoolboy Trevor down to a tee and Chris Poel provides some hilarious moments as the bed-ridden and fatally insecure Nick ("Why me? Why me?"). Perhaps inevitably after all the laughs provided in the opening, the production does lull somewhat before coming together for a triumphant close, in which the frantic couple-swapping

ends with love-ever-after (apparently). There are also elements of the stagecraft which seem just slightly too random, such as when the lighting switches between wild greens, pinks and oranges with apparently no relation to the night and daytime of the play itself. At those moments, it's as if the sheer bizarreness of Ayckbourn's script has simply overwhelmed the production.

For the most part, however, the interplay between the actors on stage is a delight to watch, particularly in the mixing of those characters that stay motionless in the bed while others rush around following their amorous adventures. Perhaps the best compliment I can offer these freshers is that they manage to convey the full delicious absurdity of Ayckbourn's farce without ever becoming farcical themselves.

Mike Kielty



ZING ISSUES

Analysis



Week 7: Tennessee Williams (1911-1983)

On March the 8th, 1959, in his late forties, Tennessee Williams had this to say: "When I came to my writing desk, I found lying on my desk an unmailed letter that I had written. I began reading and found this sentence. 'We are all civilized people, which means that we are all savages at heart but observing a few amenities of civilized behavior.'" The playwright continues in his strangely displaced self-examination: "Then I went on to say: 'I'm afraid that I observe fewer of these amenities than you do. Reason? My back is to the wall and has been to the wall for so long that the pressure of my back on the wall has started to crumble the plaster that covers the bricks and mortar.'"

Born in 1911 in Mississippi as Thomas Lanier Williams III, Tennessee was not so-called until 1939, when he moved to New Orleans — the city which happened to provide the setting for most of his dramatic work. The son of Cornelius and Edwina, Williams' father was a travelling salesman with abusive tendencies, and his mother a ramshackle southern belle in an age that no longer had a use for her charm—or pretence. In 1938, Williams manage to complete his university degree (having attended at least three universities, and holding dozens of part-time jobs) at the University of Iowa, which is to this day known for cultivating the best American creative writers. By this time, Williams had moved to New Orleans on a contract from the WPA, a New Deal project to stimulate employment in Depression Era America. He wrote dozens of plays, and received two Pulitzer prizes.

But he was always a troubled man, and deeply emotive. In the course of Williams' examination of his open letter in 1959, (now a frontispiece to *Cat on a Hot Tin Roof*, but originally published in the New York Times), he admits to an "excessive attachment to the female members of my family, that coaxed me back to life". Nowhere in Williams' oeuvre is this attachment, and its mourning, more evident than in *Suddenly Last Summer*. And it is here as well that the wall returns. In the final scene of the play, one of the lead protagonists, Catherine, screams redolently, "Sebastian, what was left of him, looked like a big [...] bunch of roses that had been torn, thrown, crushed!—against the blazing white wall..." In this case, the wall wins. Famously a tribute to his sister, *Suddenly Last Summer* touches a deep emotional cord for Williams, and the sister he could not save.

Brooke Lynn McGowan

Brooke is directing 'Suddenly Last Summer' at the Corpus Christi Playroom, from Tuesday 25 to Saturday 29 November at 9pm.



TIM JOHNS

Spring Awakening by Frank Wedekind

ADC, November 18-22

Dir. Ben Kavanagh, Michele Murez; CUADC Freshers'

★★★★★

Wedekind's play has often been banned because of its inflammatory content. Set in the 1800s in Germany, the story follows a group of school children, battling with pubescent desires which society forbids them from acknowledging. When Melchior Gabor writes an essay entitled 'On Copulation' for his best friend Moritz, chaos ensues.

This production had its strong points: the dialogues between Melchior and Moritz (played by Rory Stallibrass and Alex Lass respectively) were wonderfully handled, conveying the boys' child-like excitement and curiosity. Katherine Jack and Patrick Garety as Melchior's parents were also compelling, creating an emotional realism lacking elsewhere in the production. Sian Docksey handled the role of Wendla Bergman well, conveying the girl's simple innocence.

The play began well: plainsong

psalms set the scene effectively. However, after this promising opening, the production hit problems. In their programme notes, the directors wrote: "We came to our own conclusion that the play was probably never written to be performed." Surely an uncertain foundation from which to begin. *Spring Awakening* is undoubtedly challenging to stage but an admission of defeat in the program notes is surely an inappropriate response. Wedekind writes long, philosophical monologues which quickly became wearing. These were hindered by bad delivery: speaking too quickly, shouting incoherently and slurring were all common problems.

Nicholas Gebbet's lighting design was ambitious, but its execution seemed flawed at points: all too often people were fully lit when silent, while the actor speaking was half in darkness.

Teething problems abounded: from fake moustaches falling off to the Safety Curtain rising ten minutes into the second half; but these will, one assumes, not be repeated.

It is an understatement to say that rape is difficult to stage but Kavanagh and Murez made it difficult to watch for the wrong reasons. Melchior raped Wengla in a sort of perverted version of musical chairs: when the music stopped they froze while another scene played out on the opposite side of the stage. Then the music began again and the whole charade repeated itself.

The play is difficult but it could have been dealt with much better. Kavanagh and Murez aim for "a more expressionist interpretation", forgetting that what the audience want is a good piece of theatre. Lizzie Davis



CHARLOTTE RUNCIE

Scenes of Mild Peril

Corpus, November 18-22

Dir. Lucien Young; HATS

★★★★★

Scenes of Mild Peril, a sketch show made up of new writing by Cambridge comedians Tom Ovens, Will Hensher, David Isaacs and Lucien Young, was always going to be up against it. It's new writing, and the Playroom is the theatrical equivalent of Harlem, the audience split by the stage: during a show you can see an entire row of watching faces.

But the show rises to the occasion, and is happily full of laughs. A great deal of credit has to go to the performers, who without exception brought something enjoyable to the show. Perhaps the most credit goes to David Isaacs, an effortlessly good performer who manages to make the eating of a scone genuinely hilarious. But he had great company. Ione Braddick

exuded great charm and confidence; Daisy Belfield showed impressive comic timing; James Howe excelled in pulling slightly stupid-looking faces; Will Hensher was, quite frankly, weird. Occasionally, the comedic ball was dropped. The pace slackened in some of the longer sketches, which were in themselves too long. Especially in a venue like the Playroom, a show can't afford to let the audience's attention wander for too long, because then they start to notice where they are.

These lapses were only sporadic, though, and at no point did the actors lose their sense of energy. What came across most of all was a show with lots of ideas to it. It was impossible to predict what was around the corner, and for the most part it was something that

would raise a laugh. There were, here and there, some unforgivably old jokes (of the "I've been feeling a little queer" Carry On variety), but these were massively outweighed by some good one-liners ("Bitch, stop deconstructing my Opera!") and some great sketch ideas (a prolonged analysis of Snoop Dogg's rap lyrics stands out particularly).

There were some blights to the show. Sometimes, when the lights dipped inexplicably, it seemed the lighting techie might be drunk. The scene changes were just a fraction too long, which again slackened the overall pace and stopped the show seeming as slick as it should have done. But there's no doubt that this is, in all, a very pleasurable show. It's even worth going to the Playroom for. James Moran

DINOSAUR ADVENTURE (STARTS ON PAGE 11): "Think about it," says Colin. "I want to get rich. A real life Jurassic Park would be too dangerous, like Jurassic Park showed it would be. But the movie Jurassic Park did great. People love films with dinosaurs. And if you've got a real dinosaur who can speak English to the stunt team, then you're going to be rich!" He's interrupted by a phone call from Steven Spielberg. He's going to be rich.

Albums Every Right-Minded Person Should Own



Week 7:
English Choral Music
Cond. Christopher Robinson; The Choir of St John's Cambridge.

Christopher Robinson is one of the foremost interpreters of English twentieth-century choral music; his post at John's saw the production of several discs of this music on the Naxos label. Each disc showcases a particular composer, and 'English Choral Music' is a compilation of the best tracks on two CDs.

And the fact that this is a compilation is precisely what makes these discs such an achievement. Everything feels fresh, not only because of Robinson's superior interpretation but because of the juxtaposition of well known pieces (Taverner's *The Lamb*, Elgar's *Ave Verum*, Howells' *St Paul's Service*) with more obscure parts of the repertoire (Hurford's *Litany to the Holy Spirit*, Taverner's *Song for Athene*).

Such a genuine overview of and reflection on one of the greatest periods of choral music is no easy task for Robinson and John's, especially when combined with such vigorous performance: former interpretations of the same music are infrequently overwhelmingly dreary. And whether or not you agree with what Robinson does with several aspects of these pieces, his unerring sense of a need for interpretation, to make the piece mean something, to tie it together with a particular theme, is so important.

The *sforzando-piano* in the Nunc Dimittis of Howells' *St Pauls Service* is, for me, one of the most irritating of all additions, but here we see John's almost excruciatingly unique take on a piece too often churned out note for note (I've heard too many performances which prescribe a constant *fortissimo* throughout the Gloria). And the fact that I care so much is perhaps down to the choir's tenderly personal appraisal of the music.

The robust and mature sound of the John's choir is nothing short of astounding for such a young group. Each one of the men has a pure core to their tone, and 2001 - when this disc was recorded - saw a phenomenal crop of trebles, the soloists from which are exemplary. It is not often that a masterful conductor coincides with such a choir; the result is very special indeed.

The CDs engage with the whole gamut of this remarkable period of music: the majestic and grandiloquent jubilation of Walton's *Coronation Te Deum*, written for the coronation of Elizabeth II, engages with the tender appeal of his *Set Me As A Seal*, written for a friend's wedding. Whether as an introduction or a rejuvenation of this music, I defy anyone not to be engaged by these discs. **Toby Chadd**

MUSIC

Monteverdi Madrigals Book V Trinity College Chapel, Saturday November 15 The Amarilli Ensemble

★★★★★

These short songs mark Monteverdi's spanning of the chasm between Renaissance and Baroque music. He believed that music must "express man's deepest feelings" and his secular madrigals were the outworkings of this creative philosophy. The Amarilli Ensemble performed a selection of songs from the controversial *Quinto Libro*, with mixed success. Christopher Webb's basso was noble throughout, remaining relaxed and unforced even in the lowest register. The canto part, sung by Emily Dickens, also had moments of blissful purity, rising over the colourful harmonic texture with clarity and precision.

From the outset there were problems with wandering intonation, particularly in the inner parts, meaning that some of the composer's sublime harmonies were less than special. Concentration and therefore ensemble tended to lapse

between cadences and mechanism took over, churning out the dots with minimal phrasing. However this was noticeably not the case at cadence points, which were melt-in-the-mouth affairs: as one, the singers built tension through suspensions which would resolve enchantingly into the ether.

The significance of this book of madrigals is that it constitutes a stepping stone in the transition from the polyphonic equality of Renaissance voicing towards the Baroque technique of giving one voice particular prominence. This appeared to be lost on this quintet, with certain parts protruding above the main melodic interest at times when they should have been accompanying. It felt that fewer songs should have been chosen because energy levels dropped at times, only really picking up in *Ecco, Silvio and Ecco, piegando le ginocchia*

a terra. The appropriately named Tom Keen remained buoyant throughout and his leading was mostly very clear, though his distracting facial expressions and swaying suggested that he would rather be playing Orfeo than singing madrigals.

Unfortunately for the Amarilli Ensemble, the standard of choral performance in Cambridge is outstanding. If they had been giving a concert almost anywhere else in Britain they would have impressed the audience, and yet on Saturday evening they failed to captivate in the way which many other vocal ensembles in Cambridge do on a regular basis. Their singing was perhaps good enough to pipe into a second-rate cathedral gift shop but disappointingly it did not do justice to these, Monteverdi's pivotal masterworks. **Andrew Browning**



Motorhead Corn Exchange Monday November 17 ★★★★★

The best thing about heavy metal is the song names. One of my personal favourites is AC/DC's 'Given the dog a bone': it does exactly what it says on the tin. In fact, as Spinal Tap well knew, you can't be a heavy metal band without a 'Lick My Love Pump' number in your back catalogue. Second song up tonight then, you know exactly what you're going to get, as Lemmy from Motorhead shouts to the crowd - "put your hands up if you want it louder. This one's called 'Rock out with your Cock out'".

The crowd at the Corn Exchange are every brilliant cliché you'd imagine: there's a man passed out on the floor behind me before the gig even begins, and he's still there two hours later. The leather jackets and combats have been dug out the wardrobe and

dusted off, tattoos, piercings, shaven heads and quality facial hair abound. There are also about as many women in the audience as there are people not wearing black - four. I even spot a dwarf standing by the bar wearing a t-shirt saying - wait for it - 'grumpy dwarf'. Too good to be true. He wasn't on stage dancing round Stonehenge later on, but there was a drum kit on a huge plinth with 10 cymbals, a dry ice machine and a shed load of lights.

I could tell you which songs Motorhead played, but I'm not going to pretend that they didn't all sound the same. Drummer Mikkey Dee laid in with a drum solo so long that the rest of the band left the stage; eight minutes and twelve drum sticks thrown in the air later they came back on. Later, lead guitar Phil Campbell stands in

the spotlight for a superbly gratuitous guitar solo, and that was about as varied as it got. A bassist, guitarist, and drummer - that was it; no string section here, not even a keyboard.

Living up to their label as 'the loudest band in the world', Motorhead's only less than deafening number came in the encore - 'Whorehouse Blues' - featuring such insightful lyrics as "We light you up real good/We gonna hit you like a flash of lightning/Just like a bad boy would". Then 'Jailbreak' and 'Ace of Spades' follow back to back, and Lemmy shouts "Don't forget - we are Motorhead and we play rock and fucking roll" before running off in a haze of feedback and white smoke. Ronseal woodstain. Bloody brilliant. **Henry Donati**

RACCOO-OO-OON

RaccOO-oo-oon

Release the Bats; Out Now

★★★★★

In Book II of the *Aeneid*, Laocoon, a senior priest at Troy, seeing the horse standing ominously at the gates, starts whispering to his friends, telling them that he thinks something is up. That he thinks "something is wrong with that horse". His fellow Trojans ignore him, still astonished by the extraordinary architecture of the horse, too busy wondering how the head, made from countless planks of olive wood, is supported by the body. So Laocoon, in order to rouse his naive friends from their idle stupor, prays to Apollo to bless his lungs to enable a cry so loud that the whole of Troy can hear him: "Men of Troy, what madness has come over you? Equo ne credite!" He hurls a spear fashioned in a workshop down one of Troy's many uninviting

alleys, the thud reverberating through the belly of the beast; next, a hoard of monstrous serpents, of the kind unseen before by any strong-armed Trojan, rise from the sand beneath Laocoon's feet. Stunned by the beasts Poseidon has sent to punish him, his calf muscles are gorged by their fangs. By the time Doomed Laocoon begins to grasp at the swirling coils, his neck and face are being devoured by three of the snakes, as six more feast on his strapping sons. Troy's men, Priam's men, interpret this omen as a punishment for insulting the horse, a gift of peace from the Greeks, and roll the thing through the gates, disregarding the three corpses, just as they disregarded Laocoon's wise words.

As night falls the RACCOO-OO-OON ensues!!!

They are from Iowa City.

Put on a Robocop helmet and realise you can't work it at all, but just mess around with it anyway, because now you can tell who is a criminal! WHOAH, what does this crrrrunching sound in my ear mean?! Oh, that hologram is whirring across the screen towards that girl. One Desoxyephedrine. Two. Is that a siren? Wait, who is turning that? Seven dimensions?! Did they just play an 18 minute track followed by a 16 minute track?! WHOAH!

On this record, you can actually hear what is going on. You can actually understand what is going on. Tight drums. Perfect reverbs, echoes and flangers. That's all you need. Start with a tin cup and a spoon, end



with a sixty-three layer smashout masterpiece.

Laocoon, look at all the RaccOO-oo-oon that you missed. **Andrew Spyrou**

LITERARY AND FILM

Poem of the Week

Landscape in Graduation

Each particular space and time took you as far as the illusion of Alexandria found in the fans or pages of brick, swept cold around you, painting you in stone. Something you thought you didn't know hit you like a blue door swinging outwards over little whirls like pebbles, damp mist...

For the first time you're taken into meaning, distant: that fur jacket, catching the plane to Egypt, the race across the quad one afternoon. What will you find when you go back? Only the dawn, pink and emerald like salmon's gloves, open as pearl, carolling the only thing left to say. Okay. Now run

over the grass they told you not to, the square with the daisies sticking up tall as buttercups, the buttercups like dandelions, the dandelions like hay. Remember always how every white striped pillar went towards the noon, and reclined in the evening-time and morning, subtly as glass; and a bird over our heads,

or perhaps the distant squeak of a swing, calling 'Who?', the bent look in your face and the burn-marks on my shoe. Remember the slow roar, above, of aeroplanes, and colour a little god wherever you find it. All I know is a lock of hair moving through my eyeline like a curled brown snake,

and my thin-skirted arse on stone. Directly ahead a crane stands like a queen, glorious in metal, flanked by traffic cones, deep blue. Someone could walk along any of the parapets you see around you, his face the colour of the English sky like a white-wall-papered room left to work itself through the daytime.

Gravity, both here, and now. Hold to it. Hold to the golden mean they've shown you so well in the cutting of a poem or a face into thirds, or in the triangular facet of art or history above those almost fading pillars, standing in the unshaping sky proud as a burn, as your limitless options surround it.

Colette Sensier



The Baader-Meinhof Complex

Dir. Uli Edel

Starring: Moritz Bleibtreu, Martina Gedeck and Johanna Wokalek

★★★★★

There are moments of *The Baader-Meinhof Complex* when it could be any film about disaffected youth. We see vicious domestic arguments between alienated children and their parents, student rallies with passionate but naive calls for revolution, and tracking shots of cars racing down crowded autobahns, blasting out the clichéd strains of 'My Generation'. However, the film rapidly descends into a much darker realm, becoming a claustrophobic, bloodily violent study of the inner workings of a militant terrorist group, with all the rivalries, factions, self-doubt and self-propagandising that entails.

The plot essentially follows the key members of the Red Army Faction, or Baader Meinhof Gang, a left-wing terrorist group (or as they termed themselves 'urban guerrillas') who came to

prominence in West Germany in the 1970s. The film contextualises for an audience unfamiliar with its historical paradigm, presenting us with a rapid montage of events around the world which provided the apparent reason for such extremism: the assassination of Che Guevara, Martin Luther King and Robert Kennedy, continued atrocities in Vietnam, as well as a German media perceived to be biased and overwhelmingly right wing. The montage could stand as a microcosm of the rest of the film; the soundtrack playing over the top is painfully obvious, the clips are clumsily put together, and its inclusion is entirely predictable.

The Baader-Meinhof Complex is a deeply flawed film. There is no imagination in the cinematography, and little evidence of originality in the screenplay. This is not to say that the

plot isn't interesting, but any moments of intrigue are more down to historical incident rather than the effort of the filmmakers. Essentially everything that is known about the Baader Meinhof Gang has been crammed into two and a half hours, with little human interest or character history. Not even with the principle founders of the group, Andreas Baader, Ulrike Meinhof, and Gudrun Ensslin are we given anything more than cursory examination of their motivations. It is not that we sympathise with the gang members; they seem variously directionless, vain, and mildly racist, but the film only touches on this glancingly. Perhaps there is a fear of the audience's indifference to the subject when we discover that the protagonists are not glamorous revolutionaries but simply bored bourgeoisie. **Victoria Beale**

Hunger

Dir. Steve McQueen

Starring: Michael Fassbender, Stuart Graham

★★★★★

First of all, *Hunger* is good. It is, in fact, very good. But I wouldn't feel it right to have my fortnightly review go by without some kind of acidic statement, and while I can't direct it at the film, I can just as well direct it at the advertising programme preceding it – specifically, Orange's I Am Who I Am campaign. What, on God's green earth, does this think it's trying to do? Every time I see that gibbering oaf pedalling away on his bike, dimly gurgling something about his Grandad's Mum's Sister's Aunt's Dog's tricycle he got when he was seven, I have the intense urge to daub the walls of Orange's marketing department with excrement. Which is, coincidentally, one of the tactics employed by imprisoned members of the I.R.A. in Steve McQueen's film *Hunger*. It is by no means

an easy film to watch, and is a work to be admired, rather than enjoyed. But what admiration it deserves.

McQueen has worked primarily as a video artist before this, and his work has always had a rather flirtatious relationship with film, most notably with his recreation of a Buster Keaton film in the short *Deadpan*, a work which – rather unfairly – seems to deny Keaton's original of the artistic merit it deserves. Anyway, *Hunger* is a pleasant surprise following this, as while McQueen has the unmistakeable and mesmeric eye of a video artist, this is a film. The plot revolves around the last six weeks of the life of Bobby Sands, who died after 66 days of hunger strike in 1981. And whilst the film features multiple, animal depictions of the abuse of prisoners, and the squalid conditions in

which they lived (the audience is spared nothing in the depiction of starvation) there is some kind of humanity buried in it, and this, beautifully, shines through.

For despite an engrossing twenty-minute-long discussion of the morality of a hunger strike and the politics involved (filmed in a single take), the film refuses to take a side, and while its narrative weight lies behind Sands' story, there are portrayals, too, of the prison officers. It is impossible to call these depictions sympathetic or even-handed: they are merely human. As the film's title suggests, the complexity of the characters actions is broken down into basic conceptions of humanity. And that is the film's achievement: it has none of the coldness of 'video art' – it is, as cinema should be, a monument to human emotion. **Fred Rowson**



Take Five Headlines



Five of the Best

"Freddie Starr Ate My Hamster"

The Sun's sub-title reads "Comic put a live pet in my sandwich," says beauty." The greatest non-story of the twentieth-century turned the otherwise obscure Starr into a cult hero.

"Super Cally Go Ballistic, Celtic Are Atrocious"

I'm assured that this isn't a fake. Prov-enance unsure, genius proven.

"Sticky Buns Kill 31 in China"

The possibilities of what this could mean are endless. The rather boring truth, a food poisoning outbreak, makes this headline all the more genius.

"Bananas in Pyjamas"

The Sun on Michael Jackson. Classic.

"A-Rod Goes Deep, Wang is Hurt"

"Wang pitched five scareless innings before spraining his right foot running the bases, and Alex Rodriguez hit a three-run homer," Chris Duncan, who wrote the accompanying article, tries in vain to explain.

Five of the Worst

"Vaughan the Prawn is Battered"

The Sun. Where else? Last summer's Headingley Test against the South Africans where we were royally thrashed. But this headline really is a shocker. And who eats battered prawns anyway?

"No Knobbie Bobby Keeps Jobby"

The Sun is becoming a recurring feature. Here they tastefully summarise the travesty that was the failure to sack a re-gendered policeman.

"Dr Fuchs Off to the Antarctic"

The Daily Mail. At least make it a bit subtle, a bit ambiguous, a bit "oh-isn't-it-funny-that-this-headline-could-mean-something-else."

"Gotcha"

The Sun. Again. Falklands War, we sink a ship killing thousands. And the Sun's writers go wild.

"It's Atomic Bombs"

The Americans can do it too. The headline of Richmond's weekly newspaper *The Villager* after the Americans had ended the war by butchering 200,000 Japanese.

Competition adc theatre

Next week's topic is *Endings*: send one each of your worst and best to reviews@varsity.co.uk by midday on Monday 10th, and you could win a pair of first-night tickets to the ADC mainshow.

Modelling by Slavica Delevic; Photography by Zing Tsjeng; Styling by Joanna Della-Ragione and Ben Margereson



Arrogant Cat, £179

DINOSAUR ADVENTURE (STARTS ON PAGE 11): The T-Rex is looking for some dinosaurs to be friends with, but he can't find any. Gradually he comes to realise that he is the last of his kind, resurrected 65 million years too late. Wracked with loneliness, he tries to kill himself. But he's so big and powerful that his efforts just result in snapping a rope, breaking a razor blade, and derailing a train, so he gives up and gets on with it.

Immaculate Conception

Be divinely inspired by the Cambridge Women's Society and their selection of beautiful dresses for this coming party season.

John Charles, £245

DINOSAUR ADVENTURE (STARTS ON PAGE 11): 'It's just one of those things that T-Rexes do,' Colin elaborates. You follow the footprints to a dinosaur in the shape of a T-Rex. 'Another fact about T-Rexes,' says Colin, 'is that they are in the shape of a T-Rex. So I reckon that this must be the T-Rex.' It is! And when it bites Colin's head off, it comes as no surprise that the teeth-marks left on the stump of his neck are in the shape of a T-Rex.

Great Works Of Art In Cambridge

#17: *Extase* by Mary Kelly
New Hall / Murray Edwards

In 1986, just after Mary Kelly completed a year-long artist fellowship sponsored by New Hall and Kettle's Yard, New Hall managed to buy *Extase*, a part of Kelly's larger series of works entitled *Corpus*. The purchase helped establish New Hall's now well known collection of art by women artists. Meanwhile, Kelly went on to become a highly respected conceptual artist, exhibiting at Tate Modern and The Whitney Museum of American Art, among other major collections.

In *Extase*, as with the other pieces of *Corpus*, Kelly addresses the notion of female hysteria through visual and literary representations of women's fashion. The titles of the five pieces in the series (*Extase*, *Erotisme*, *Supplication*, *Menace*, and *Appel*) are the "passionate" attitudinal components of female hysteria described by J.M. Charcot, a sometime teacher of Freud. *Corpus* and Kelly's work in general have been described (rather generally) as a critique of psychoanalysis for its partial perpetuation of the idea of a specifically female hysteria.

Extase, perhaps, does more than just that. The work is made up of six 48x36 inch panels, which, seen from afar, alternate rhythmically between light and dark, image and text. The odd-numbered panels contain screen-printed images of women's blouses over largely white backgrounds. The even panels are

black with satirical passages in white text in which women discuss fashion.

The images have a slightly ominous quality: dark over light backgrounds, the clothing appears almost like a photographic negative on a light box. The small touches of red paint Kelly adds to the images are also slightly unsettling. As the images seem to float in their frames, the fact of their display is emphasised; they appear as specimens or textbook illustrations. This impression is enhanced (and made slightly comical) by the small graphic alterations Kelly adds. In the first panel, a large check mark and the word 'extase' appear underneath the image. Similarly, in the second panel there is a caption that reads 'fig. 2' with two arrows pointing up to the image. Thus, harnessing the historicizing power of public display, Kelly proposes that women's fashion and the gender identity it helps to construct are historical and cultural rather than a natural phenomenon. At the same time, the work reminds us more eerily of a world in which "female attributes" and gender identity are taken as subjects of purely natural science. Studying the work is then both a means of enlightenment and enslavement. The work alternates (and again the seemingly superficial alternation of the panels read in sequence is important) between lighthearted parody and a more serious indictment. *Jon Conolly*



The Day That Changed My World



Week 7: I realised I could help

It was 1958 and I was nineteen years old. I'd got a job at my old primary school before starting university and, with absolutely no training, was appointed the only 'teacher' in charge of a class of fifty eight-year-olds. Ludicrous! It could never happen these days. It was tough, but I enjoyed it and assumed I'd pursue a career in teaching.

Some of the kids were quite naughty and this particular little boy was one of the difficult lads. For some reason, we began to form a relationship; we'd chat after lessons, and he'd bring in things to show me, his favourite books and toys.

One day after school, his mother came in to speak to me – a very unusual occurrence back then. She said she wanted to thank me for the interest I had taken in her son. His behaviour had deteriorated since losing his father, and no other teachers had paid him any attention. I had made a big difference to who he was, to her ability to handle him.

I didn't know I could help someone like that, and it was quite thrilling to be told so. It was an important boost to my confidence, more or less non-existent at the time. It didn't immediately change my intended career path; I still wanted to be a teacher. But because of that boy and his mother's feedback, I had the self-assurance to help students who were unhappy in their first year at university. Many used to come to me, to cry on my shoulder and tell me their problems.

The two experiences led me to realise that I could achieve more in terms of helping others in a one on one situation, rather than in a class of fifty. And I thought I would prefer to work with bolshy, difficult people; I like a bit of spark. I eventually arrived at the probation service, which aims to supervise offenders with a view to helping them change their behaviour, whilst protecting the community. In a career spanning just under thirty years, I worked with individuals and their families, and did my best to help.

I retired in 1992, after a challenging but fulfilling career: one that I might never have started, had that mother not given me the confidence to trust my instincts, and the desire to help others as I'd helped her son.

Contributor: *Cath Sell, Chief Probation Officer for Cambridgeshire, 1978 – 1992*

Interview and article by *Moya Sarner.*

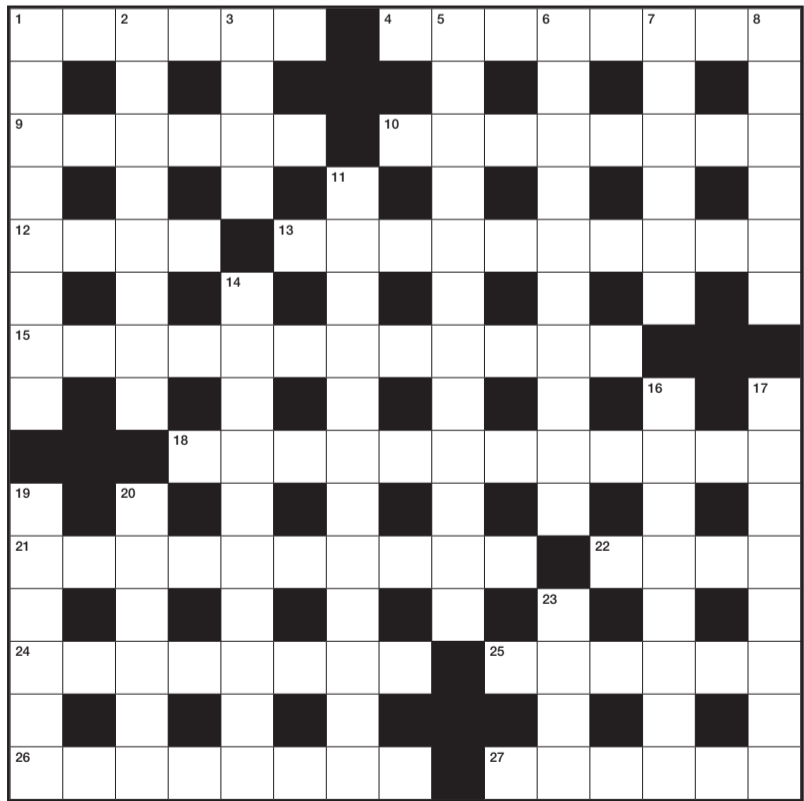
Would you like to be interviewed for this column? Please contact Moya Sarner (mts31)

Games & puzzles



Varsity Crossword

no. 493



Across

- 1 This university briefly to examine the most attractive (6)
4 Strange seal all over the mail could be John or Mark, for instance (8)
9 German accent curiously mutual (6)
10 Light accomplishment she questions vocally (8)

- 12 Crazy parties smell, by the way (4)
13 Identical to diseased mouse-hog? No (10)
15 Thin duck just getting away (6,6)
18 Mass earsplitting, for instance, earsplitting (4,8)
21 Severe reversal cut short following segmented bee sounding long

- notes (10)
22 For every time begins firm and bold (4)
24 Those who spy Simple Simon infiltrating leaderless minders (8)
25 My head to follow umpire or to regroup (6)
26 Prose writer's paper is German (8)
27/3 Stroke a fish, we hear music by the Beatles (6,4)

Down

- 1 See 6
2 Strong wine after television blindly takes you far away in an instant (8)
3 See 27 Across
5 A judgement made in haste: already pregnant? (12)
6/11/1 Scabs resplendently brought Apple ridiculously successful record (3,7,6,6,4,4)
7 To keep undercover, don't tell the truth quietly (3,3)
8 The most subtle in famously established centre (6)
11 See 6
14 Breast mate, best mate (5,5)
16 Strange item is explosive; lethal, after a while (4,4)
17 Food chronicler? (3,5)
19 Aim towards a church top (6)
20 What a joke does, as interrupted by inspiration (6)
23 You and I commonly to chart flavours (4)

Set by Hisashi

Answers to last week's crossword (no. 492)
Across: 6 Salsa, 7 Articles, 10 Orchard, 11 Pillage, 12 Martini, 13 Disturb, 14 Conjunction, 19 Anti-war, 21 Eternal, 23 Grammar, 25 Shiatsu, 26 Scenario, 27 Obese. Down: 1 Electric, 2 Safari, 3 Hard liquor, 4 Stop, 5 Deja vu, 6 Storms, 8 Colossi, 9 Verbs, 13 Declension, 15 Newsmen, 16 Nineties, 17 Cargo, 18 Clause, 20 Thatch, 22 Editor, 24 Rare.

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.

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

The Varsity Scribblepad

Last issue's solutions

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

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

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Edit this paper (or sections herein)

Applications are invited to edit and section edit Varsity in Lent 2009.

Application forms are available for download from varsity.co.uk/jobs

The deadline for editorial applications is today.

The deadline for section editor applications is this coming Wednesday Nov 26.

Any student is encouraged to apply. No experience is necessary.

If you have any questions, please email the current editor, Patrick Kingsley, on editor@varsity.co.uk.

Positions include News Editor, Comment Editor, Features Editor, Arts Editor, Reviews Editor, Sport Editor, Fashion Editor, Science Correspondent, Theatre Critic, Music Critic, Classical Critic, Film Critic, Visual Arts Critic, Literary Critic, Food Critic, Photographer, Illustrator



Varsity100

Nominations are now open for the 2009 Varsity100. An online nomination form is available at varsity.co.uk/100

The Varsity100 is published at the start of every calendar year and aims to list the 100 most talented students at the university. The list is inevitably subjective. However, you can help make it as objective as possible by nominating as many appropriate undergraduates or graduates as you know.



The Varsity Debate



Should Cambridge advocate animal testing?

Last week, Oxford University finally opened their controversial new animal testing laboratory. Should plans for the construction of Europe's largest animal testing centre be allowed to go ahead in Cambridge?

Yes

Sita
Dinanauth



Preventing animal testing is detrimental to the public and nonsensical

There is always uproar of the extreme kind associated with research institutes, scientists and their supposed desire to play God with everything from embryos to primates. Oxford and Cambridge are, of course, no exception to this. After several arson attacks on the institution and an injunction taken out to ban activists from protesting in the area, Oxford University announced last week that its animal laboratories were complete and will be fully operational by 2009. However Cambridge University has repeatedly failed to overcome such activist opposition.

Twenty-two million pounds allotted by The Wellcome Trust to the building of Europe's largest primate lab in Cambridge had to be returned to the Trust's fund in 2004 after planning was rejected, twice. Activists succeeded in causing enough upheaval that the local district council refused planning permission due to the overall disturbance they would cause alone.

Preventing animal testing is, without doubt, detrimental to the public and nonsensical. Scientific research at Cambridge and similar institutions is of significant importance to the health of all mankind. The absence of a vaccine or cure has just as much impact on society as the presence of one and by denying our scientists the tools they need, we are hindering their efforts to improve the lives of both humans and animals in the future.

The activists' emotive verse has been rehashed so many times that it's become a cliché; tear-jerking stories of how Fluffy the kitten or Felix the Macaque monkey were drugged, chained, starved, or in some way injured before having their heads sliced open. This is accompanied by the goriest language possible and a gruesome picture to convince anyone watching that scientific laboratories are indeed the Guantanamo Bay of the animal world. Attention-grabbing it may be, but this distorted view is unbelievably far from the everyday reality of working with animals in the lab.

Most scientists at Cambridge and other institutions adhere to strict guidelines demanding that animals are not treated with unnecessary cruelty. Technicians who work with mice, rodents, guinea pigs and even monkeys follow strict protocols intended to minimize animal suffering and cause them as little pain, discomfort or disturbance as possible in the context of the experiment. Most researchers have no

reason to deviate from this method - working with distressed or disturbed animals is counter productive. I am not denying that there are cases where animals do suffer and that scientists would prefer a feasible alternative, but I do deny that such alternatives currently exist, and the advancement of human health should not be delayed for this reason.

Animal rights protesters also state that research is an unproductive waste of money, time and animal lives. Not only is this ludicrously untrue, but an ironic and hypocritical statement from people who I am sure have benefited from animal research in the past in some form or another.

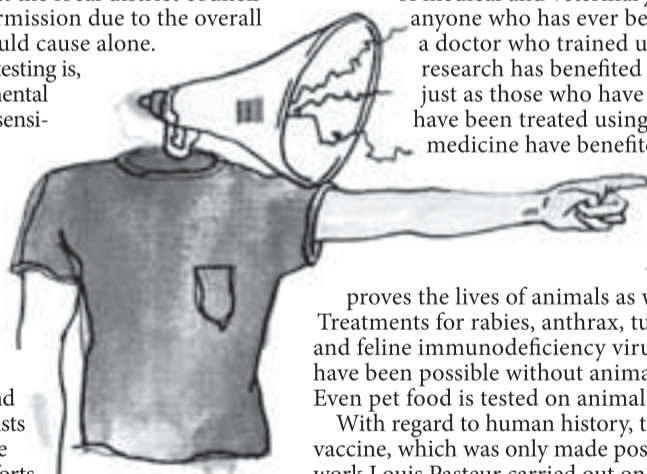
Animal testing is used in biomedical research, product safety testing and education. With regards to education, animal vivisection is part of medical and veterinary training, so anyone who has ever been treated by a doctor who trained using animal research has benefited from its use, just as those who have pets who have been treated using vaccines or medicine have benefited from animal testing.

What is often forgotten is that animal testing improves the lives of animals as well as humans. Treatments for rabies, anthrax, tuberculosis and feline immunodeficiency virus would never have been possible without animal sacrifice. Even pet food is tested on animals.

With regard to human history, the smallpox vaccine, which was only made possible by the work Louis Pasteur carried out on chickens, saved the lives of thousands of people. It was also Louis Pasteur, an avid animal tester, who developed the rabies vaccine. The first steps in organ transplantation and developing the electrocardiogram were perfected on dogs and the vaccine for polio was only made possible after testing on mice and monkeys. Without animals we would not have insulin, antibiotics, human vaccines and drugs which treat illnesses that have high mortality rates such as cancer and HIV.

There is almost no one alive today, whether for or against animal testing, who has not been treated, or had their lives and the lives of those closest to them affected in a beneficial way thanks to the practice of testing on animals.

The crucial point is that those opposing animal testing who have reaped its rewards are selfishly trying to deny the same benefits to future generations whose lives could be greatly affected by a cure for cancer, Parkinson's, Alzheimer's or HIV depending on what research we do or do not allow to take place at institutions like Cambridge University now.



James
Hooper



No

Animals should not be targets for any act of barbarism which may yield information

The central argument in favour of animal testing runs that it is at the forefront of medical research and is beyond replacement. This results in predictable self-perpetuation: scientists have seemingly expended more effort on protecting the current state of affairs than on innovating beyond them. Cosmetics companies who suggested that medical research was equally indispensable have coped perfectly well now that testing is outlawed for them. Although for medical science there are far more complex issues than discovering skin irritants, even the field of neuroscience has seen developments in brain imaging that render sawing open monkey craniums frequently redundant. Yet it continues, and indeed, is on the increase. The use of human cell cultures also supersedes some vivisection, while Oxford's Future of Humanity Institute have announced an attempt at "Whole Brain Emulation", but little has been done to foster these instances of progress: a minuscule fraction of the government's additional £15 billion funding announced in September was allocated to development of non-animal research. This is especially concerning as animal testing can prove wasteful: great progress seemed to be being made in the development of a malaria vaccine tested upon primates only for it to prove entirely ineffective upon humans. Far from arguing for the advancement of human knowledge ham-fisted vivisection advocates promote using outmoded methods instead of the latest technology.

Irrespective of the strength of their claims of potential progress, though, such concerns are irrelevant if the practices they advocate are unethical. Every piece of scientific research yields information, but many are unacceptable: the Tuskegee Syphilis Study, where black men infected with the eponymous disease were withheld penicillin and studied untreated, the notorious Stanford Prison Experiment or the sociopathic, twin-obsessed butchery of Dr Mengele. All these are obviously intolerable, despite all being within the boundaries of the local law. This is because scientists are not placed beyond ethics, regardless of the data they might come across were they allowed to bloody their hands unfettered.

But although this is broadly accepted with regards to humans, animals remain unprotected targets for any act of barbarism which may yield information. Home office statistics for 2007 reveal the consequences: over 3.1 million animals were used in British animal tests. On average an animal dies in a British laboratory every 12

seconds. Over 7000 experiments were performed upon dogs. This is not mere mawkish, emotive squeamishness: it is obvious that there is a double standard at play here. Around 4000 primates are experimented upon per annum. These creatures are a mere 5% distinct from us on a genetic level, can achieve the linguistic acumen of a three-year-old and display emotional sophistication which can not be waved off as mere personification.

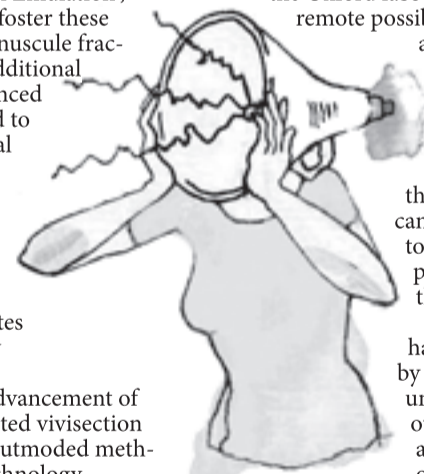
The best known advocate of animal rights is Peter Singer, a worthy contemporary representative, but his 1975 book 'Animal Liberation' was far from the first work to argue for them. In 1798 Jeremy Bentham hopefully suggested that "the day may come when the rest of the animal creation may acquire those rights which never could have been withholden from them but by the hand of tyranny." Although the opening of the Oxford labs makes this seem a yet more

remote possibility the arguments made for animal liberation remain strong.

All humans are granted more rights than animals while not all (such as infants) are intellectually superior. Therefore, "the question is not, can they reason? Can they talk? but, can they suffer?" If there is capacity to suffer then there is worth in protection from it, regardless of the peripheries of species.

Alternatively, either humans have intrinsic worth that is held by no other species or humanity's unique traits hold it apart from all other form of animal. The first is a non-falsifiable pronouncement of pure prejudice, only justifi-

able using religious anointment; such as the Abrahamic myth that humans were made in God's image. Such ancient tales have no place in the ethical consideration of science. Neither does prejudice of any kind, and to suggest that privileges are earned purely through being homo sapiens is a clear example of species based bigotry. Reason trumped by preconception. The other position is scarcely superior: if characteristics of the average human such as sapience, high sentience or mastery of complex linguistics are truly all that raises our species above the others it would inevitably follow that those of us lacking these traits are debased to the level of the rest. Animals would become their equal. This would include infants, the senile and the severely mentally handicapped. 3.1 million of these groups and 3.1 million animals would mean one and the same. Any who can accept this harsh vision earns my shocked respect, but among those who cannot and who continue to advocate animal experimentation, an absence of intellectual thoroughness is clear. Far better to protect all that suffer.



The Soapbox



Week 7:
**David Lowry on
Big Names**

No university is an island, but Cambridge (as is often noted) certainly seems more archipelagian than most. This sceptic's island attracts a particular breed of Robinson Crusoes, determined to impress upon these sands the mark of their accomplishments. Prospero-like, they conjure great storms of publicity, leaving the rest of us, the naïve Neopolitans, down at the full fathom five of underachievement. That's right, I'm talking about that sadly unendangered species: the 'Cambridge celebrity'.

From those at the top of Footlights, Blues rugby and CUSU to those who simply wear a lot of Jack Wills, the very institutions of Cambridge seem to engender this ridiculous hero-worship of mere people. Perhaps you know one. If you do, you will understand the pain of the following admission: I know at least three. People so egotistical that they will continue discussing themselves, their triumphs and their legacy long after I've devised a complex and structurally sound matchstick mechanism supporting both eyelids. People who administrate at least forty Facebook groups telling me where and when I can next see them being sensational. People against whom, were it not for all this post-Sachsgate self-censorship, I would happily let fly a volley of four-lettered lexemes.

You probably get the point and have come up with the following criticisms: a) aren't you just bitter because you're a talentless fraud? and b) isn't fame a necessary corollary of any kind of constructive activity? a) Obviously. b) No it isn't. Let us, for a moment, deconstruct the 'Cambridge celebrity' and say what they don't want us to realise: they aren't actually famous. Last year, only 12% of polled students recognised the President of the Union. Surely the dream job for any budding luminary. It is only by treating themselves a conversation topic than a person that these individuals create the aura of fame which allows them to shove in at the Sainsbury's express queue.

Therefore, let us, their mediocre minions, conquer the pantheon they have created, by squatting. Hold forth with Ciceronian eloquence about just how good crying in Gardie's was, expound upon the virtues of your Wikipedia-based essay and push rhetoric to its extremes whilst outlining the sheer ugliness of the person that you can't remember pulling in Cindie's. If we all over-inflate the balloon of braggadocio it will burst, bringing us down to a lovelier world, just as full of achievement, but with less irritating egomania. And fewer Facebook groups. Thanks.

Natalie Szarek



She wasn't asking for it

Popular conceptions of rape wrongly focus on the stereotypical "alleyway" rapist

A walk through a woman's life is an experience in the subtleties of everyday violence: sexual violence is a reality of such magnitude that it characterises womanhood. This is not to say that all women are victims, but women in our society are put into a position of victimhood. Our society's relationship with sexual violence is further perverted by the inexcusable burden of responsibility placed on the woman. Girls are told from an early age to avoid going out alone; we carry rape alarms, practise self-defence and get walked home. (All necessary, but all placing responsibility on the woman). Yet when the majority of violent crime is committed by someone the woman knows, it is difficult to strike the balance between taking necessary precautions and avoiding a culture of fear in which women feel safe neither at home nor outside. We must get to the roots of sexual violence, focussing on its causes and not just its consequences.

Women's rights activists made this leap many years ago: men can stop rape. This is their duty, born of the realisation that rape is not a product of women walking home alone late at night; it is a product of aggressors who are more often than not male. This is not to say that all men are rapists. But popular conceptions of rape are skewed - focussing on the stereotypical "alleyway" rapist or violent psychopathic stranger. However disturbing it is, we need to re-shift

our focus onto the harsh realities of rape: acquaintances, family members, boyfriends, husbands. Until we do this we will not be able to re-shift the focus from the "victim" to the aggressor, a shift which is essential for addressing the root causes of violence against women rather than managing the symptoms. It is also an ultimately empowering realisation: by encourag-

struct her life, care for any children and heal in financial security, safety and dignity. Yet our political system is one that fails to support women, shockingly demonstrated by the No Recourse restrictions on public funding. Under UK law, women with insecure immigrant status, including on spousal or student visas, are denied access to housing or benefits

ment of responsibility of violence. Our society is so used to placing the responsibilities of violence on women that the government is unwilling to take action when the woman is unable to call upon the blanket protections of full citizenship. Only very slowly are the courts moving past the prejudices which still characterise popular conceptions of violence: "she was asking for it", "she was drunk/flirting", "she was a prostitute", "they had sex before". All of these reactions to sexual violence stem from an unwillingness to place responsibility for rape prevention where it belongs; on the aggressor.

In order to effectively address the root causes of violence against women, men need to step up to their responsibilities - and indeed, many are. This doesn't mean relying on an outdated chivalric protectiveness: it means challenging violence towards women in language and behaviour, actively asking for consent and supporting women's organisations in their campaigns in support of women. It also means taking the critique of society inwards, and examining how ideas of "masculinity" within each individual manifest in behaviour which contributes in violence against women. Eliminating violence against women in our society is a mammoth task, but it is not unachievable. Each individual must take part, and I urge more men to acknowledge their roles in this struggle.

"In order to effectively address the root causes of violence against women, men need to step up to their responsibilities - and indeed many are"

ing men to realise their potential as activists against violence, they can challenge the stereotypical masculinities which are ultimately harmful to men and women.

A paradigm shift, though necessary, will be a slow transition. At this moment we urgently need compassionate treatment, well-funded shelters, an aware police force and an education system and political culture which take the necessary steps of protection, prevention and justice. A woman must be supported after experiences of violence so that she may recon-

even when escaping violence in the home. Thus a bleak choice is presented to women - either to remain in an abusive situation or risk destitution and homelessness.

Such a stark scenario appears out of place in our society: we like to think that our legal system is consistent with the ethos of the welfare state and with international law. So how does our society justify refusing to help hundreds of women each year, forcing local government officials and police to turn away women in need? This situation results from the misplace-

Rob Peel



The thrill of purchase

Money can make you a killing but it can't buy you love

The MasterCard adverts have long struck me as an unrivalled insight into the received wisdom of our age. A barrage of purchases (flowers, a meal and a taxi) culminate in a mawkish lingering shot of a 'priceless' moment of emotion (a kiss on your first date). The cynical structure of MasterCard's ubiquitous advert formula is designed to be misleading. The message is a complete non-sequitur; the catchphrase tells you the kiss is priceless, but the advert tells you it costs a taxi, a meal and a bunch of flowers. So whereas the surface message is that 'the best things in life are free', the actual meaning is that they are very expensive.

Our generation suffers from an unprecedented status anxiety, where the weight of our MasterCard is seen as the ultimate ticket to happiness and respect. However, for a certain sector of Western society, the most salient lesson that we can learn from this recession is this: money is not the sole means of happiness, and believing it to be so is a sure route to unhappiness. And who makes up this sector? Quite simply, everyone on a salary of more than £20,000 a year. Measuring happiness is a surprisingly accurate and consistent science. In his book *Happiness* Richard Layard states that whereas real income per head has almost tripled since the war, levels of happiness have hovered around the same level. When compared internationally, there is a strong correlation between happiness

and GDP up to £20,000 a year, but after that there is little correlation at all.

Friends, family, hobbies and even altruism have a crucial affect on happiness. However, our commercial culture has made us blind to this variation of factors in our well being as we become increasingly fixated on filthy lucre as the sole ticket to fulfilment. The horrific case of Christopher Forster this summer demonstrated the extreme consequences of what psychologists

lives without affluence.

The year-on-year financial growth of the postwar west has a sad conclusion. We have consumed more and more and driven the health of our environment further into the ground, all without the slightest iota of improvement in our happiness or well-being. The reason for this is expectation. William James, the American psychologist, wrote at the turn of last century that our self-esteem equals our

April which covered the nationalization of Northern Rock and the Bear Stearns implosion, city workers took home the exact same bonuses of the previous year - a total of £16bn. This is more than treble the amount of bonuses in 2003, which totaled a piffling £5bn. In the midst of a looming recession, Bob Diamond, the president and head of investment banking at Barclays was paid £18m in bonuses and options.

If this recession is to have any silver lining, it will be in ridding our society of the common perception that greed is morally permissible. And there will be a very easy way to measure when this happens. In 1989, the *Sunday Times* published its first "Rich List" of the top 100 richest people in Britain. This odious supplement is the last word in our fascination with the super rich, and our impassive attitude towards gross inequality. Year in, year out, it has cemented the idea in middle England that money equates to happiness. When the *Sunday Times* stop publishing this paean to the greed-is-good age of opulence, the world will be a far happier place.

Two quarters of economic downturn officially spell recession. But if that is to mean less consumption, and less opulence in our lives, we should not worry. Beautiful scenery, time spent with friends, sex, singing and sleep: the best things in life are free. So stop worrying about your MasterCard.

"It's not surprising that our pretensions and desires leave us disappointed with our lot."

have begun to term 'affluenza.' The evening before the bailiffs were due to arrive, Forster killed his wife and daughter and burnt down his Shropshire mansion. This was preceded two summers previously by the case of Neil Entwistle, an English computer programmer living in Massachusetts. After various get-rich-quick internet schemes had fallen through, and with debts racking up, he killed his wife and newborn daughter before fleeing to England. Both men were so conditioned to equate money with happiness that they were more willing to kill their families than to consider living

success divided by our pretensions. For youngsters who have grown up being fed with adverts, watching MTV Cribs and drooling over the press' veneration of Abramovich's yacht, it's not surprising that our pretensions and desires leave us constantly disappointed with our lot.

The icons of modern mammon worship are the super rich. Surely the most shocking aspect of the recent recession is the lack of moral outcry against the reckless greed of bonus culture which played such a key part in creating this financial disaster. Official statistics show that in the financial year up to



ANNA TRENCH

Charlotte
Runcie



Bark Obama

From presidential election to puppy selection

On January 20 2009, millions of eyes will be glued to TVs across the world as the most hyped political figure in history enters the White House. Not that young and, like, totally hip Change guy, but his second in command – the one with four paws and a tail. Is it worrying that the most fleshed-out of all Obama's policies so far is the one about the dog?

We know more about the dog-elect than we do about Obama's economic policy. But although the fascination with the puppy might seem extreme, in fact America's always been odd in this way. Harry S. Truman said that "Dogs are as necessary to the welfare of the country as Wall Street and the railroads." The biography of George Bush Senior's dog, Millie, has sold more copies than the autobiography of Bush himself. If they could, Americans would probably vote for a Golden Retriever to run their country over a conventional human candidate.

Hundreds of obsessive dog breeders and puppy experts have been offering advice to Barack et al. about how they can find their perfect match. It's not going to be easy. Foremost is the issue of Malia's allergies. Obama, perhaps confusing the puppy-to-be with a synthetic pillow, has said the dog must be "hypoallergenic" – I think he means bald. Sadly, looks mean everything in the White House, and the Peruvian Hairless may not make Malia sneeze but it does look like it's just crawled out of a sewer filled with radioactive waste. No, the presidential hound should be cute and fluffy – Dubya opted for a springer spaniel and a Scottish terrier, while Clinton plumped for a chocolate labrador. The choice of First Puppy is a microcosm

of the President's other decisions, so Obama desperately needs something with broad appeal and a sharp bite.

Dog lovers tell me that poodles don't shed their abundant hair and would be an ideal compromise for the family, but regrettably they do have an unfortunate association with the celebrity collect-a-canine habits of Paris, Britney, Nicole etc. Besides, the breed has more than a whiff of the cheese-eating sur-render monkey about it. A good old British bulldog would be an equally bad choice, and a German shepherd would be disastrous. Where's the patriotism in that? If he picks an Afghan hound we might as well just convict him of terrorism right now. Best

stay clear of country-specific pets, and anyway as a British citizen I already hate the whole "America's Lapdog" thing without it taking a turn for the literal.

Next on the list: preferably a rescue dog. There's a line between cute and sickening, and Obama barged straight over it when he said that if the family adopted a pet it would probably be "a mutt. Like me!" Heart-warming stuff, but it's an interesting point.

Shunning
the

designer label for something imperfect, a grubby "American Dream" puppy who has made it against all odds, could be a shrewd decision, reflecting Obama's own journey to the top. A mixed breed would be a novel way of showing the President's united and bipartisan attitude to getting the country through these testing eco-

nomic times, and, in any case, a poor little scruffy rescue dog would look nice on the Obama Christmas card. It would also avoid the inbred minefield of pedigree dogs born with no hips or brains too big for their skulls. We all saw that BBC2 documentary – would Obama really want to be associated with eugenics? Although I suppose it might just help him to win over those pesky red states.

Not on the list but perhaps the most important issue the incoming administration needs to consider is the matter of what to call the pup. Previous Presidents have often gone for names appropriate to the task in hand – Gerald Ford had a retriever called Liberty, Ulysses S. Grant's Newfoundland was called Faithful, and Franklin D. Roosevelt, in a move of striking originality, named his Great Dane 'President'. Alternatively, the First Family could always decide to honour their pet by naming it after a previous White House occupant; George Woofington would be an interesting choice, as would J. F. Kennel-dy or Abrahound Lincoln... Personally, though, I'm hoping they opt for a pitbull and call it Sarah.

So Barack, if you're reading, I hope you recognise this is the most pressing issue of your career. The dog is what you will be remembered for. Who could forget those famous images of post-Lewinsky Bill Clinton going for long moody walks with his only friend, Buddy? Or when Teddy Roosevelt's terrier, Pete, ripped off the trousers of the French ambassador? It's the dog that sticks in our mind long after your term in office is up, Barack, so choose wisely.

Spk yr brains

*Chatroom chinwag between
Wifi Wendies and Broadband Brians*



Week 7: Ringo Starr

Some people have not understood my warning issued with peace and love. I am still receiving items to sign and it is not fair for the council who must dispatch forklift trucks to my house to lift the waste, which I am too busy to remove myself. Also note bene, i cannot sign dog shit, it is not the right consistency.

Ringo, Undisclosed Address
Posted Wed 15:33:02

You can sign my cock.
Championslug, Little Mousington
Posted Wed 15:45:38

Yeah. elvis NEVER DID DRUGS. HE TOOK PERScription DRUGS and maybe once a month he had a cigieret. Youre just a miserable, ungrateful old Vic-tor Meldrew. I would send all my fan mail to Yasser Arrafat, but he is dead. So what will I do now ?
vava_Shroom, Bucks
Posted Wed 17:06:23

Come on guys lets leave him alone to potter around his garden and watch Countdown like any other pensioner.

Crabmeat_pasty07, Lyme
Posted Wed 17:08:01

Clearly mail is not the only thing being tossed at Ringo's place. Tosser shouldnt have wanted to be famous in the first place. i slept with chris moyles last night, thats how bad I want it. im glad i sent my bag of shit.

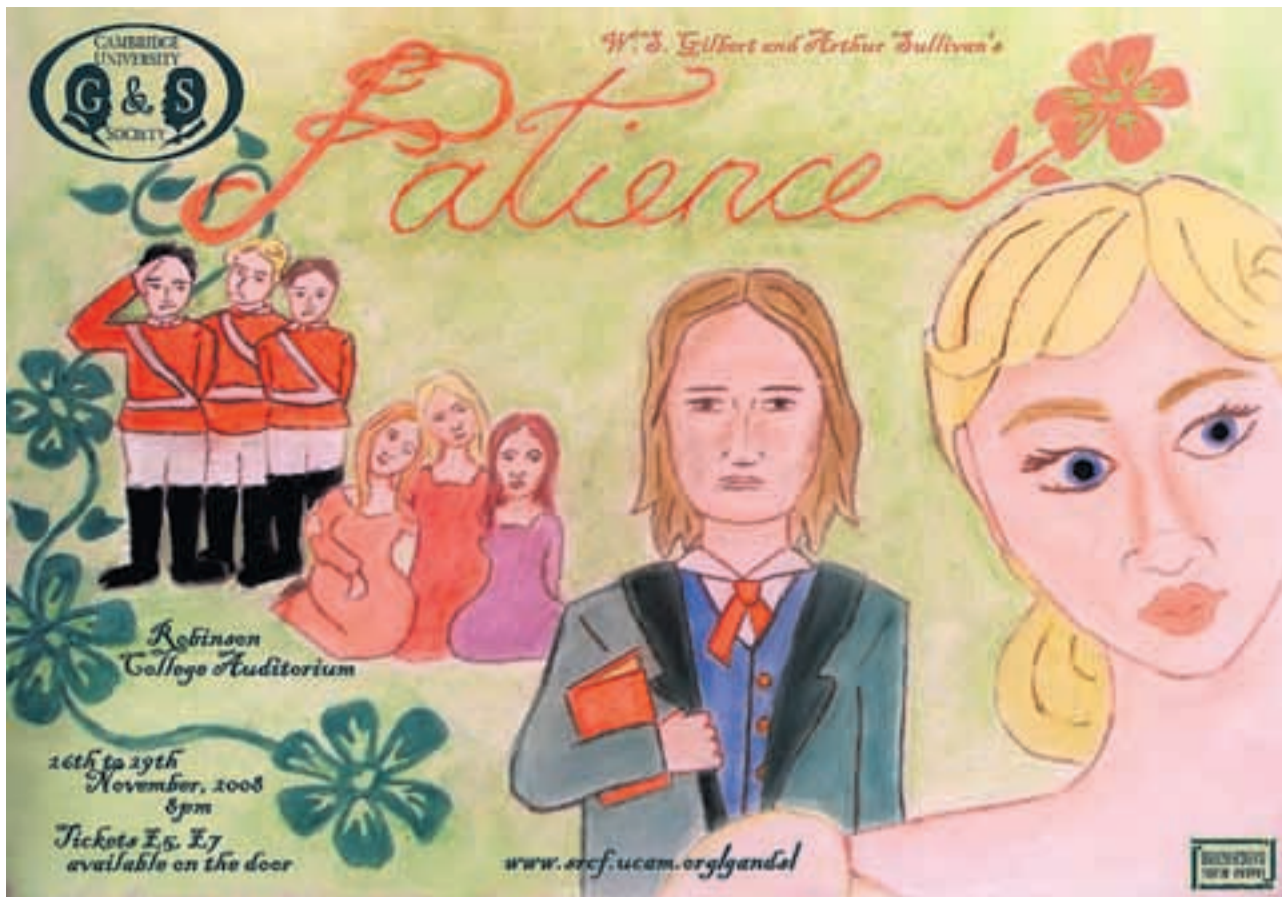
Shesagogetter, Norwood
Posted Wed 17:47:17

Mean Mr Mustard, You can't do that, Mailman, Ringo is now threatening people on Ebay also. Peace and Love if you dont remove this Ebay item:12344568, the boys will come round to smash your knee-caps, peace and love.

Pubicpizza, Truro
Posted Wed 18:31:05

I've read on Wikipedia that Ringo is DYING !Please God Please let this be true. I am now panicking. I am frightened. I need to start rioting. No, I must start looting. I will start hoarding food and bottled water. I am sending everything I own to:
Ringo Starr
1st Floor
90 Jermyn Street
London SW1Y6JD
Oscarwildchild, Epping
Posted Thurs 13:09:55

Can I sign it, Championslug?
Littlebittyfetish, Swansea
Posted Thurs 13:24:05



- >> Short plays that last up to 30 minutes
- >> Fragments, beginnings, rough sketches, performances, up to 15 minutes long
- >> Reworking pieces that draw significantly on the works of others, up to 30 minutes long

Fragments. Reworkings. Dramatic pieces: have you ever wanted to create something for the theatre but did not have anywhere to stage it? Do you have a notebook stuffed with scribbles and sketches that you've always wanted to bring to life? Or have you ever just thought, 'I wonder what it would be like to crack an egg over someone's head on stage?'

MISCELLANEOUS THEATRE FESTIVAL 2009 CALL FOR WORKS: UNFINISHED OR COMPLETE

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DEADLINE 13th January 2009 sent to both jh580@cam.ac.uk and erah2@cam.ac.uk.

There will also be a chance to see what the Miscellaneous is all about on the evening of the 3rd December at 7.30pm in the Judith E. Wilson Drama Studio, where a few performances will be followed by a question and answer session.

If you are interested or want to find out more then feel free to email us: Emma Hogan (Vice-President of Clare Actors) at erah2@cam.ac.uk and Jeremy Hardingham (Manager of Judith E. Wilson Studio) at jh580@cam.ac.uk

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REPORTS



Scott Wildgoose on the attack

Blues too strong for Warwick

» Rugby League boys continue their excellent string of results

Charlie Pearson
Sport Reporter

The Rugby League Blues added another win to their impressive first term by edging ahead of Warwick with what was a fairly insipid performance at Trinity Old Fields on Wednesday. Having thumped Warwick earlier in the season, Cambridge were expecting a comfortable win. And win they did, but not by the margin that reflected their perceived superiority.

The first half-hour in fact saw no scores. Cambridge pressured the Warwick line without the necessary penetration or mettle to make the right final pass. The best chance came after eight minutes when Liam Nicholls was bundled out of play just before reaching the left corner; otherwise a series of stray passes and drops squandered most opportunities.

Finally Cambridge took advantage of some yards gained from a penalty. A sharp offload from prop Luke Barnes released full-back Max Stetchman to wind through defenders with electric steps from close range and go over for

Cambridge	18
Warwick	12

the opening try.

Just as it looked like the tries owed to Cambridge from the battering they were giving the visitors might soon begin to accumulate, two successive penalties put Warwick within striking range for the first time. An embarrassing missed tackle from a midfield pair allowed a Warwick centre to wriggle over and level the score before half time.

The second half began with intensity and again Cambridge came close a number of times before being let down by some schoolboy passing. In the same move, Luke Barnes and Carl Schroeder were just inches out and it wasn't until a delightfully flighted pass from hooker George Sykes on the fifth tackle that the lead was restored to 10-6. The pass was gratefully received by winger Luke Singer who had appeared on the overlap.

Luke Tyson was the next and last to

touch down, again the result of some good quick ball and thanks to half-backs James Hunt and Rupert Wingate-Saul finally linking well in attack. An offload close to the line allowed the prop a chance to stretch under the posts, and the conversion put the Blues ten points clear.

Yet again, however, the team let themselves down a few minutes later. A careless penalty brought Warwick close enough for an absolute unit in the front row to break through and flatten the Cambridge fullback on his way to another converted score.

Frustration was building palpably within the Cambridge team and staff but midfield cloggers James Shearman and Paddy Hunt continued to do their stuff. So too did a sharpened George Sykes behind the breakdown, and James Hunt was able to add a sensible two points from a penalty not long before time to seal victory for the Blues. Cambridge won't be happy with their display, but it says a lot about a team that can play poorly but still dominate a useful opposition.

Star Player: George Sykes – led well from the breakdown and created a fine try.

Success in Sheffield

» Swimmers impress in BUCS championships

Varsity Sport

Last weekend saw the University Swimming team head north for the BUCS Short Course Championships in Sheffield. The competition usually attracts many of the country's top swimmers and this year was no different. Several current Olympians were present, including world record holder, Liam Tancock, and silver medallist from Beijing, David Davies.

The weekend started well with Andy Corley swimming a strong 1500m freestyle in a new Cambridge record of 16:20.66 and coming ninth. Kat De Rome and Natalie Moores competed in the 200m freestyle; both swam fast times with De Rome getting the first Ladies'

Blues time of the season in 2:13.54 and finishing 13th. Other notable swims included Josh Little in the 50m backstroke, Emily Darley in the 100m fly as well as Mike Curtis and Men's Captain Ho-On To in the 50m breaststroke. The afternoon saw Cambridge's backstroking contingent out in force with the 200m heats. Tom Rootsey swam a well paced race, finishing 12th and Heather Moore swam exceptionally well to secure a place in the final that evening, where she finished 6th.

The final day started well with Jess Trevelick and Kat De Rome both swimming fantastic 100m freestyles. Nick Russell and Ho-On To continued the speedy streak with excellent 100m breaststrokes with To finishing 15th and achieving the Blues time in 1:08.21.



The Blues performed well in Sheffield

Rootsey then proved what an asset he is to the team by getting Blues times on the 200m and 100m back consecutively with the 100m back being the second fastest time Cambridge has ever seen in 59.82. The evening then saw the B final of the men's medley relay where the team, having qualified the day before, swam well to finish 9th. Andy Corley also swam brilliantly in the final heat of

the 400m free in a time of 4:09.61 to gain the fifth Blues time of the weekend.

Corley's strong swim capped a successful weekend for the Blues swimmers who'll be looking to maintain their momentum with one eye on the Varsity fixture next term.

Star performer: Andy Corley – set a new Cambridge record in the 1500m freestyle.



The Blues finished the game with a flourish

Narrow win for basketballers

» Blues finish strongly to see off Warwick

Andy Ryan
Sport Reporter

The Blues held their nerve at the death to shade this close encounter.

Cambridge made the stronger start and fluency in attack was rewarded with an early 14-5 lead. Warwick did respond and at the end of the first quarter, it was they who were creating more openings, though there was some wasteful finishing; the Blues dealt well with Warwick's height advantage.

Entering the second quarter the Blues seemed to lose their way and Warwick enjoyed a strong period that saw them go in front. Cambridge did, however, restore their lead before the end of the quarter. The third quarter saw a

Cambridge	77
Warwick	71

slow start from both teams. The two sides traded scores with neither able to assert their dominance. Eventually, it was Warwick who broke the stalemate, pulling into a 59-52 lead early in the fourth quarter. The rise in volume levels on both sides reflected the fact that this was a crucial moment in the contest. The Blues desperately needed a response or risked seeing the game get away from them.

The fight-back came and the scores were soon level at 63-63. It was Cambridge who now looked in control

against an increasingly tired looking Warwick side. The Blues opened up a five point lead and looked set to kill off the contest. Yet Warwick rallied and came back into the game. Soon they led 70-69. With the match delicately balanced and less than two minutes to play, the game took on a frantic pace. There were desperate calls of "finish it", as the Blues searched for a score. A three-pointer from Bamiedakis gave Cambridge the lead. Warwick attacked fervently but Cambridge kept their focus with some excellent team defence. The Blues closed out a morale-boosting win with a clutch of free throws in the last minute by Lee, Bohn, and Bamiedakis.

Star Player: Chris Bohn – Cambridge's top scorer in a hard-fought victory

College Catch-up

Team of the Week

Downing College Football Club

Downing made light work of last year's Division One college football Champions Trinity as they romped to a decisive 4-0 victory on the weekend. This latest feat adds more momentum to Downing's immaculate start to the season which has seen them fire home 13 goals, concede only one, and achieve maximum points from their first four matches. Brimming with talent, enthusiasm, and a sprinkling of Blues players, Downing are now sitting pretty at the top of Division One, with previously unbeaten Jesus – their main title race rivals – managing only a 1-1 draw with mid-table St John's. As they approach the season's halfway point their early cup exit could be a blessing in disguise as Downing's focus remains fixed on the league. Continue this rich vein of form and her rivals, like defeated Trinity, will soon be down(ing) and out.

Player of the Week

Mark Scott

For any Emma rugby player, the sight of Mark Scott lacing up his boots ten minutes before training is supposed to start makes the heart lift. First to arrive and last to leave, Mark's dedication has paid off – he has converted his tireless attitude on the park into success on the pitch. Although the team are on the back of a losing streak, Mark constantly provides a safe pair of hands under the high ball, the ability to make the hard yards when carrying forward and, as you would expect from a second row, a work ethic and fitness that puts the rest of the pack to shame. Criminally underrated, and putting in another great performance this week as ever, Mark Scott is the engine of the Emmanuel College rugby team.

One to watch next week

Trinity vs Downing

In the college Basketball world, there is no bigger match this season. Trinity are this season's high fliers. Victorious in their opening four matches, they are top of Division One, and for good reason. University Blues President Sunith de Foneska has been on fine slam-dunking form for the Trinity Street posh boys while fellow Blue Alun Aralbayev is a prolific three-point scorer.

On Saturday they take on defending Cuppers Champions Downing. Pre-season favourites, Downing remain Trinity's strongest rivals. Despite an early loss, Downing are comfortably the league's highest point scorers and, with two players in the University set up, woe betide any team who underestimates them. Watch Division One's table-toppers play their second-placed rivals at Kelsey Kerridge on Saturday November 22 at 19:00. It will define the college Basketball season.

Sport Feature: Cambridge Abroad

Cambridge Abroad

BORED WITH COLLEGE CAPTAINS AND BRAGGING BLUES? VARSITY BURSTS THE BUBBLE BY INVESTIGATING CANTABRIGIANS MAKING AN IMPACT IN THE WIDER SPORTING WORLD. ADAM MCNALLY HEARS ABOUT EFFICIENCY AND ENGINES FROM THE CAMBRIDGE UNIVERSITY ECO RACING TEAM....

A team of Cambridge students is gearing up to take part in a race across Australia in a solar-powered car. The Cambridge University Eco Racing (CUER) Team is busy designing a brand new vehicle that will be capable

90mph

Top speed at which CUER's solar-panelled car can travel.

50°C

Likely temperature inside the car during the 2009 World Solar Challenge

of travelling from Darwin to Adelaide, fuelled only by the energy of the sun, to take part in the 2009 World Solar Challenge (WSC).

Anthony Law, the team manager, is confident that Cambridge has what it takes to be amongst the best teams in the world, competing alongside rival projects from institutions such as the University of Michigan and MIT. "I think we'll probably finish in the top ten," he told *Varsity*. "This would make the CUER the first ever successful UK team in the competition."

Started by students in 2007, CUER

team has over 100 members and hopes to be a world leader in solar-powered car technology by 2011, where the goal is to finish first in the WSC. The team is especially unusual within the competition as it is student-led, with many fourth-year engineers choosing to help design the car as part of their course. The team has already built Affinity, the first roadworthy solar-powered car in the UK, and driven it from Land's End to John O'Groats.

Lisa Barrington, the PR team leader, is keen to stress how much a part of the town and the university the project is. "People have seen Affinity out and about in Cambridge," she said, "and we're always looking for new people to get involved – you don't need to have technical knowledge to be part of the team."

Indeed, it is the enthusiasm of the Cambridge students that has propelled the project so far. Whilst the University of Michigan has over a million pounds to build its solar-powered car, Cambridge is managing to provide strong opposition with only £250,000. Cambridge's secret weapon is its efficiency. "Although we can't afford the most effective solar panels on the market, we can build our car so that 98% of the energy it absorbs is transferred to the wheels," Anthony Law explained.

Such an efficient system makes it possible for the car to reach speeds of

up to 90 miles-per-hour. Evan Scouros, who is part of the electrical team and treasurer, explained what it was like to drive the car. "You have to sit with your knees bent into your chest because there's very little room in the driving compartment; it's a bit like you see in a Formula One car. You have a brake pedal, but the accelerator's on the steering wheel. There's a computer in the companion car that controls your speed to make sure you're always travelling in a way that gives the optimum combination of efficiency and velocity."

As well as racing against the other cars, Evan will be battling against the heat of the outback. "A massive part of the race across Australia is an endurance test," Lisa Barrington told *Varsity*. "You're driving in a car designed to catch sunlight; there's no air-conditioning and temperatures can reach up to 50°C."

Although Cambridge will be racing teams from other UK universities, including Durham and UCL, the biggest threat posed is by Delft University in the Netherlands, which has won the last four World Solar Challenges. Perhaps the CUER team will be the one that fights off the competition and finally manages to bring the WSC trophy to the UK.

If you would like to get more involved or donate money to the team, please visit www.cuer.co.uk/friends.html.

...WHILE BEN RILEY-SMITH DISCUSSES CALORIES AND CHAFFING WITH TRANS-ATLANTIC ROWER DANNY LONGMAN

It is hard to over-exaggerate the phenomenal physical and mental struggle which Christ's College's Danny Longman is preparing to put himself through this Christmas vacation. On December 31 Longman will make up part of a 14-man team attempting to break the World Record for rowing across the Atlantic. Currently the quickest timed crossing is 33 days, 7 hours and 30 minutes. To beat it, he and his team-mates will have to put their bodies through trials that would surely break even the bravest Boat Race Blue.

In order to keep the boat constantly on the move the crew has been split into two separate groups who will take it in turns to row. Each group will row for two hours, then eat and sleep for two hours. And then row for two more hours. Then rest for two hours. This cycle will continue all day, every day, for the duration of the trip. Put another way, throughout the entire month of January 2009 Danny Longman will never sleep for more than two hours at any one time. Every day he will row the equivalent of 10 Boat Races, and will have to repeat that feat 31 consecutive times if the team are to achieve their staggering target of completing the crossing within one month.

Add to this the fact that he will be burning 20,000 calories a day (result-

ing in an expected weight loss of two and a half stone for the trip) and will have to row, aching and chaffing, through whatever the weather throws at him – a force 8 gale in one past attempt – and you can start to appreciate the scale of the task ahead. When Longman says "it's a bit of a challenge" that's like me saying Peter Crouch "is a bit tall" or that Michael Jackson "isn't all there". For make no mistake; Crouch is a giant, Wacko Jacko is a fruit loop, and attempting to row the route of the QE2 in under a month is an arse-clenchingly monstrous mother of a challenge.

Why, then, do people do it? Why do people like Longman think to themselves "that looks fun", as he proudly admits, when stumbling across an advert to trial for the boat? The answer, presumably, is the test on endurance. The thrill of pushing the human body to its limits and coming out unscathed. It is for this reason that the boat itself is filled with "ultra endurance sport" fanatics; men who hold records for climbing mountains the quickest, cycling continents the fastest and swimming incredible distances.

None more so than the boat's captain Leven Brown. "He is widely regarded as the foremost captain in the ocean rowing world," Longman notes. "He actually crossed the Atlantic on his own. It

took him 90 days. I think he never slept for more than 20 minutes at a time". It might come as little surprise to find that Brown is "very Scottish". And "very bearded". In fact Brown, like all the crew, are surely included in Longman's declaration that "you have to be a little bit nuts" to go on the expedition. In

20,000

Number of calories Danny Longman will lose every day throughout the trip

10

Number of Boat Races he will have to row everyday, for at least month

Danny Longman, Cambridge University has its very own Atlantic nutter.

To sponsor his trip contact the man himself on dl329@cam.ac.uk or 07773314914. "No matter how small the sponsorship it all adds up so it would be fantastic if any readers or companies could get in touch." Find out more about the trip on www.oceanrowevents.com.

CUER's solar-powered car

Andrew Robson

Sport Comment



Drogba's throw just shows he's human

Surely in the current economic slowdown, there must be better things to do with your loose change than to throw it at Didier Drogba. As detestable a character the Ivorian may be, that fifty pence piece launched towards his dreadlocked noggin would indisputably be better served buying you a *Wispa*. Although, having said that, we were told this week that cities in the north will be insulated from the real hardship of the credit crunch in the months and years to come. So, perhaps those missile-throwing Burnley fans behind the goal last Wednesday were merely flaunting their new-found wealth in being so munificent with their hard-earned coppers. Or perhaps not.

Drogba-gate joins a catalogue of similar events of player retaliation to fan interference in the past decade or so. The only player ever to have taken successful revenge at crowd provocation was Eric Cantona, when he re-enacted the closing scenes from *Best of the Best* to gain his retribution at Selhurst Park some 13 years ago.

The thing that strikes me when juxtaposing the Drogba incident last

Wednesday and the Cantona scandal in 1995 is simple; Cantona was abused, he retaliated and attacked his abuser. Drogba was abused, he retaliated but by throwing the coin into a mass of men, women and children, callously disregarding the minimal chances of hitting the guy who actually threw the coin in the first place. Cantona was

are deserving of the same punishment, simply that governing bodies are put in a very tricky situation when high-profile footballers become human in the heat of the moment. I do sympathise with the FA, whose hands were unquestionably tied in this case. If they had handed out a punishment at all different from the one given to

Cantona's Jet Li impressions aside, there's something innately stable about professional footballers. Idolised by millions, 99% of the time they are able to drown out the verbal, or in this case, metallic, abuse streaming from the crowd; but every now and again when a human side emerges on the pitch, there is inevitable controversy. Regardless of whether you're earning minimum wage or your tax bill is propping up the NHS, there is no shame in a human mistake which is apologised for.

Some will argue that Drogba has a responsibility as a role model for youngsters and that if the original perpetrator is caught, they will be subject to a lifetime ban. These, indeed, are valid arguments but the fact of the matter remains that footballers should not have to deal with the situation that Drogba reacted to last Wednesday. His immediate apology absolves him from stinging criticism in my book. Football fans need to start governing themselves and giving up guilty parties to stamp this ugly streak out of the game before someone on either side of the white line is seriously injured.

The only player ever to have taken successful revenge at crowd provocation was Eric Cantona, when he re-enacted the closing scenes from Best of the Best to gain his retribution at Selhurst Park some 13 years ago

on the end of a nine month ban from football and was stripped of the French captaincy whereas Drogba received a three match ban and is likely to receive a financial penalty meaning he'll be forced to wipe his backside with £20 notes rather than the customary £50 this week. At least Eric got his man.

I am not arguing for a second that karate kicks and an erratic pigeon toss

to Jamie Carragher for an identical incident at Highbury six years ago, they could bank on having either Rafa Benítez or Luis Felipe Scolari knocking on their door on Monday morning complaining of unfair treatment.

Yes, both Cantona and Drogba's actions put the game's governing bodies in very difficult situations and seem to defy logic, but that's the point.

Farewell to the Cup

» *Footy Blues take lead but go down to a dubious late penalty*

John Savage
Sport Reporter

A late, late penalty sent Cambridge crashing out of the cup in a game in which the Blues never really settled.

Bedfordshire took the initiative from the offset and soon uncovered Cambridge's main defensive weakness, when their first whipped cross was met with hesitancy from the Blues defenders. For the duration of the game, Bedfordshire exposed this frailty persistently. It was no wonder that their equaliser came from a corner, which was thumped in from two yards after confusion in the box.

The Blues began the game nervously. But, whilst Bedfordshire saw more possession, Cambridge nevertheless had an array of good chances. Stephen Harrison's stinging shot was parried away, Michael Johnson's audacious flick glanced the post on its way out and James Day's header just flew past the upright. Despite these opportunities, the Blues lacked confidence when on the ball, often resorting to long balls when composed passes would have

Cambridge 1
Bedfordshire 2

been more rewarding. The constantly roaming Johnson proved the exception and his willingness to take more than one touch gradually inspired the team to do the same. The Blues ended the half with the best chance of the game after a flowing move, orchestrated by Johnson. Harrison received his through ball on the left, before squaring to a team mate who should have done better than blazing over from six yards.

Nevertheless, Cambridge scored first. At the restart, the referee blew for a penalty after Bedfordshire's winger handled in the box. Mark Baxter sent the keeper the wrong way with a cool, low finish from the spot. It could easily have been 2-0 minutes later, but Baxter skewed his volley after a perfectly weighted cross from the tireless Harrison.

A goal behind, Bedfordshire rallied together and, after lengthy pressure, the visiting side claimed a deserved



Baxter confidently converts Cambridge's penalty

equaliser. The game was thus poised for a frantic finish and it certainly delivered. Harrison's looping header was palmed away and his powerful follow-up, which hit the underside of the bar à la Geoff Hurst, was ruled not to have crossed the line. At the other end, Blues keeper Stuart Ferguson played his part with two terrific saves from free kicks, continuing his excellent form so far this season.

With just one minute remaining, the Blues' cup hope hung by a thread when the referee gave a soft penalty after what appeared to be nothing more

than an inevitable collision between Ferguson and the attacking striker. The converted penalty signalled the end of Cambridge's cup campaign.

Captain Jamie Rutt was clearly disappointed but looked to take the positives from a game where only a dubious refereeing decision separated the sides. "Again we've come away disappointed: the game sums up our season. But we have to try and take the positives."

Star Player: Michael Johnson - Cambridge's most confident and composed player.

The Week Ahead

University

Rugby

The Blues are bruised and battered. They've lost their last 6 games. Oxford have lost only one all season. Can captain Dawson rally his men to victory in the second last match before Twickenham?

Grange Road, Wednesday November 26, KO 15:00

University

Football

Out of the cup and down on their luck, it is up to Captain fantastic Jamie Rutt to end then wound licking and start the arse-kicking. Will Coventry feel Rutt's wrath?

Fenners, Wednesday November 26, KO 15:00

National

Cricket

Whooping KP's men in the first game, easily victorious in the second, if India keep this up their the seven-match series vs England will be all over come the end of this 4th One Day International.

Watch it on Sky Sports 1, Sunday November 23, KO 08:30

National

Football

European Champions Manchester United take on Europe-chasing Aston Villa in the Premiership's most juicy weekend fixture. In the words of Alan Partridge - "eat my goal".

Watch it on Setanta, Saturday November 22, KO 17:30

Ptaszynski's Trials



Week 7: Hurling

Sporting layman **Jamie Ptaszynski** trains with a different Blues team each week

In England we have two contrasting images of the Irish: On the one hand they have the best sense of humour of any nation in the world and would sooner tell a fly a joke than harm it; on the other they're a selection of violent and slightly reckless alcoholics. Hurling fits the second of these stereotypes. If you don't know what hurling is, just imagine hockey. Once you have a picture in your head, take away the rule where you're not allowed to use your feet, then the rule where you're not allowed to use your hands and finally the rule where the ball has to stay below a certain height. I know what you're thinking and you're right, there aren't many rules left.

In a high level hurling match, the ball and sticks tend to move around at very high speeds at about head height. You'd have to be reckless to play it and drunk not to feel the pain. Thankfully the balls and the ends of the sticks are now made of rubber, not wood, so it's not quite as dangerous as it once was. But you still have to wear a helmet and in my experience the sports where you wear helmets are always the most violent: ice hockey, American football, cricket...

When I turned up for training with the University hurling club, I didn't really know what to expect. I didn't know how good they'd be or which type of Irish they'd be. It turns out they're only about half Irish, and nobody was drunk so I assumed they were the good kind. This was a kind of beginner-ish session of indoor hurling so I wasn't expecting anything world-class, not that I'd know what world-class indoor hurling might look like. But there were definitely some very skilful players there.

We did quite a lot of work on hand passes: you're not allowed to just throw the ball to one another; you have to pat it with your palm. You're also not allowed to pick it up but instead you have to scoop it with your stick. After that we moved into a six-a-side game and this week I wasn't put in goal. It's very fast-paced and chasing a ball around a gym can be very tiring, even more so when you don't really know what you're supposed to be doing. Positionally it's similar to football, so I soon picked up roughly where I was meant to be. Though my techniques may have been more than a little unorthodox, I even managed to score a couple of goals.

I'd recommend hurling to anyone who can't decide whether to play hockey, football, tennis or basketball. If you go Gaelic you won't be short of victories either: in a hard-fought battle at the weekend Cambridge won their first Gaelic football match of the season against the University of Bedfordshire with a score of 2-07, 0-11 (but please don't ask me exactly what that means).

Sport



Cambridge
Abroad »p34

Meet Cambridge's only
trans-Atlantic rower and
the team behind CUER's
solar-powered car

TWICKENHAM COUNTDOWN: 27 DAYS TO GO // FORM TRACKER: CAMBRIDGE P10 W2 L8 ~ OXFORD P8 W7 L1 // BLUES FORM PLAYER: MARK RANBY
DAWSON QUOTE OF THE WEEK: "OUT OF THE MOST TURBULENT WATER GROWS THE STRONGEST CORAL. WE WILL WORK HARD AND GET BETTER"

Captain's Corner

Paul
Smith
Karate



Deadly hand-to-hand combat is perhaps not the first thing one might expect to find at Cambridge University, but look hard enough and you'll find plenty of people who might snap your limbs in two as soon as look at you. "We have three members of the England kumite (fighting) squad and the British and German kata champion in the club, as well as about twenty other black belts." These fighters are the cream of a rather plentiful crop, with members of CUKC ranging from complete novices training once or twice a week, to the Varsity squad who practise almost daily.

Smith, an eleven-year karate veteran, claims it has a therapeutic effect: "It's very relaxing – it clears your mind and lets you get everything out of your system." Furthermore, it would seem that any latent supervision-induced fury is systematically unleashed upon one unfortunate group of victims. "We destroyed the Oxford team two years ago in the Varsity Match, and last year we beat them again. I'm confident we can make it three wins on the trot." He means it. "When you're doing karate, expressions like 'break a leg' and 'knock 'em dead' really take on an extra edge."

In spite of the captain's tongue-and-cheek remarks, the sport is very safe compared to some of its more ubiquitous counterparts. "While we do of course hit each other, the contact is relatively light and injuries are far rarer than in football and rugby. When things do go wrong it's usually with fingers or toes rather than arms or legs – in fact, like the rowers, our most common injuries are blisters." The club also has a strict "no karate in the pub" policy, much to the chagrin of a student journalist in search of scandal. If you want to see some action, you'll simply have to go down to the dojo.



Cambridge struggled against the Warriors

Time running out for Blues

» Worcester Warriors show no mercy to struggling Cambridge as rivals Oxford watch from the stands

Suroosh Madanipour
Sport Reporter

Cambridge	3
Worcester	31

There was a telling silence at Grange Road on Monday night. It wasn't even the dismal conditions, it wasn't even the foreboding presence of the onlooking Oxford rugby team, sitting more and more comfortably in their seats in the stands as the Light Blues spluttered to their sixth defeat on the trot. Those who had braved the cold could definitely feel it; barring a drastic turn around in form, Cambridge could well be heading to their first defeat in four years against an Oxford outfit that dominated the same Worcester side by 35 points less than a month ago.

The youthful Warriors line-up began at a sprightly tempo, falling short of converting early pressure in the Blues' 22 thanks to an impressive cover tackle from Australian international Dan Vickerman. From here, Cambridge began to show signs of playing with the confidence that has been so lacking in performances against the professional squads this year, with a deft snipe from scrum half Rhidian McGuire and his resulting 40-yard individual run giving the crowd a lift.

Such ventures beyond the Worcester gain line however were few and far between. Whilst there was no questioning the commitment of the Blues' direct approach, led from the fore by Vickerman, who has begun to really assert his physical presence in the side, they were seemingly unable to cause any further problems for the Worcester defence, with the large majority of the first 40 minutes being played in the Cambridge half.

Poor kicking and a lack of territorial advantage soon told and Worcester went 5-0 up as a turnover in the Blue's 22 resulted in a fairly simple try in the corner. Cambridge did enjoy a period of sustained pressure as half time approached, allowing Jimmy Richards to score their first points after 34 minutes and bring the score back to 5-3. However the fruit-

less nature of the Blues' one dimensional running game was typified when Chris Lewis, so often outstanding this season in punching holes through midfield defences, was floored by a shuddering challenge from opposition centre Greg King.

With six minutes until half-time, Worcester seized their opportunity to control the match and Cambridge seemingly had no answer for their dynamism out wide. First Charly Fellows took advantage of a mismatch in the 22 to scuttle past Matt Crocket. This try was followed in quick succession by King finishing off a simple two-on-one chance to score under the posts as Cambridge were left 19-3 down at half time.

The second half brought neither an improvement in the conditions or in the Blues' fortune. Worcester fly-half Joe Carlisle began to grow in stature and confidence with two moves culminating in excellently stroked cross field kicks into winger Mike Penn's arms, halted only by a last gasp tackle by Mark Ranby and Worcester mistakes.

It was all over after just 45 minutes though when Cambridge had a pass in-

tercepted on their own five metre line, handing Worcester a stroll-in under the posts and a seemingly unassailable lead. As the rain came down over Grange Road, Cambridge continued their war of attrition, but repeatedly lacked the judgment in their kicking game or creativity in attack to match Worcester's efforts. Matters were made worse as, much to the Oxford contingent's delight, Carlisle began to showboat and then to really stretch the Cambridge defence. Fellows secured his hat-trick through the inevitable fifth try out wide, leaving the final score at 31-3.

Perhaps the most worrying aspect of the performance on Monday night was the billing of this fixture within the Blues camp as the do-or-die match, the must-win game to turn their season around. The result presumably put an end to the 'it'll be alright on the night' attitude and, with only 27 days until the Varsity match the Blues have a lot of hard work to do. On current form, Anton Oliver and company can only be itching to go as December 11 looms ever nearer.

Star player – Rhidian McGuire for his relentless tenacity in the face of defeat.

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