

James Counsell, Union President, tells us about the Pokemon in his troubled past.



Avantika Chilkoti on the fallacy of work experience and why internships are a waste of time.



Our award winning columnists writes her first piece of the term. This week: her new filofaz...

VARSlTY

FRIDAY 1ST OCTOBER 2010

THE INDEPENDENT STUDENT NEWSPAPER SINCE 1947

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Cuts in store for science

Leading figures warn against effects of reduced funding on scientific research

JANE ASHFORD-THOM

Scientific research in UK universities already suffers from low funding, and is in danger of being undermined by cuts, according to the House of Lords Science and Technology Committee.

The Committee asked leading universities to provide evidence that a reduction in funding would undermine scientific research, in response to Universities and Science Minister David Willett's assertion that proof of this was needed. The University of Cambridge was among the respondents.

Lord Krebs, head of the Committee and Principal of Jesus College, Oxford, emphasised the threat of international competition in drawing academic research teams away from the UK in an open letter to Mr Willett.

He wrote that "there is a significant risk that a worsening differential in funding between the UK and other countries will damage the ability of UK universities to attract and retain high quality researchers.

"As our competitors have recognised the importance of science to economic growth and have increased the proportion of funding for research, the competition for international talent will heighten."

This view was supported by the Academic Secretary of the

University of Cambridge, writing on behalf of the Vice Chancellor.

The letter cites Neuroscience and Aeronautics as fields which have already suffered from ill funding and competition from North America and Germany.

He wrote that universities already face the problem of "generally lower salary levels, the complexities of visa and immigration requirements, and (now) uncertainty about pensions and taxation.

"We are in no doubt that uncertainties about future levels of funding will exacerbate an already difficult situation and risk inflicting serious damage to the science base, negating much of the value of investment from the public purse over the last decade."

He also highlighted an increased dependency on additional funding from organisations such as the MRC and the Royal Society, without whom "it would have been extremely difficult to have recruited to some key recent professorial appointments".

Other universities raised specific cases of individuals withdrawing applications for research grants based on the superior pay and facilities available abroad, and wrote that existing staff are being lured away by such offers.

Sir Keith O'Nions, rector of Imperial College, London, noted that

CONTINUED ON PAGE 3



Two of the thousands of students arriving in Cambridge this weekend for the start of term. This year the University received 15,966 applications for just over 3,000 places.

UL opens borrowing to all undergrads

OSAMA SIDDIQUI

The University Library (UL) is set to extend its borrowing policy to cover all students at the University.

Beginning 1st October, all undergraduates will be able to borrow up to five books from the UL for a period of two weeks. Under the current policy, only third years and affiliated undergraduates are allowed to borrow books.

The prospect of having even more students in competition for the UL's limited resources has alarmed some.

According to one postgraduate student, "It is already difficult to track down certain books. Now that potentially thousands of more students will have access, it will become even more difficult, not to mention more crowded."

These concerns may be minimised by the fact that the UL offers a recall service that allows users to request borrowed items, which are then made available to them within a week's time.

Other students have welcomed the change. According to a third-year historian, "Borrowing books in first and second year will enable students to develop a habit of going to the UL, which will prepare them well for third year, when they really need the UL for dissertations."

Anne Jarvis, the University Librarian, echoed this sentiment. "The University Library is pleased to extend borrowing to all Cambridge undergraduate students. We hope that they will benefit from gaining familiarity in the use of a great research library from early in their student life," she said.

The psychology behind *Twilight*

The wildly-popular *Twilight* series, which has spawned a global following, finds its way inside the ivory tower, as academics and psychologists discuss the impact of the books on the teenage mind at a special conference in Cambridge. »p4

College rankings revealed

Emma reclaims the top spot from Trinity, whilst Churhill jumps up to third place and Caius drops to eleventh. *Varsity* looks at the performance of all the Colleges in this year's exam league table, which has been an annual Cambridge tradition since 1981. »p3

Shock resignation of CUSU Officer

CUSU Coordinator Chris Lillycrop has resigned from his position at CUSU, just weeks into the new post. Leaving the Student Union in the lurch at the busy start of a new academic year, he has taken up a graduate job at a secure solutions firm instead. »p4

Graduate Tax Decoded

With the Browne Report due to be released this autumn, the future of British universities may be decided in the months ahead. *Varsity* previews the positions of the major players and helps to demystify what the Graduate Tax might mean for you. »p5

News Interview: Daniel Zeichner

Daniel Zeichner, former Labour candidate from Cambridge and an organiser for Ed Miliband, talks about Labour's counter to the Coalition, Ed Milliband's rise to the top, and his own experiences at Cambridge in our News Interview. »p6

The Essay p12

Emerging as a human being: Maria Nikolajeva



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VARSLITY

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Old Examination Hall, Free School Lane, Cambridge, CB2 3RF
Telephone: 01223 337575 Fax: 01223 760949



Cuts, cuts and cuts

I'm surprised you've made it as far as this sentence. There is a saying that anything that appears more than once in a newspaper is not news anymore. Unfortunately, despite their ubiquity and apparent homogeneity, budget cuts still make the news – they're on our front page and many others.

There are many reasons for students in Cambridge to ignore these stories. Firstly, we are uniquely privileged in our isolation from funding cuts. The University of Cambridge gets about a third of its funding from the Government whilst many universities rely upon Government funding for well over half of their budget. Furthermore, with our particularly wealthy student population, we ask for less from our University as well as getting more from it than most.

As many of us progress into the working world we will leave higher education behind us – lecture halls and supervision numbers will become distant memories.

However, the isolation we experience within the bubble is misleading.

There are many obvious arguments to be made about our place in wider society and the way in which subtle changes in parts of the economy impact upon the lives of individuals. These arguments will appear in *Varsity* many times this term.

They will be accompanied by stories that are closer to home, such as the University's plans to reduce the number of one on one supervisions available to students. If these plans go ahead, we stand to lose one of the aspects of our undergraduate experience most fundamental to our University's reputation.

The question of cuts hits upon a broader topic within higher education. Universities are treated as training grounds for the work force of tomorrow, a work force designed to keep our economy amongst the most prosperous in the world. However, training a work force is not the same as educating a population, nor is it the same as carrying out ground-breaking (and valuable) research. Unless policy approaches to higher education evolve, universities will continue to strain under the pressure of fulfilling these myriad roles and more pressing questions will be asked. We will ask what higher education is contributing to social mobility. We will ask whether great researchers make great teachers and we will ask if the old academic disciplines really constitute the best education for young people expected to work in a world where GDP per capita is more important than Freudian analyses of *Old Possums Book of Practical Cats*.

Online this week



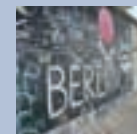
COMMENT

Meet our new online columnists, former Editor Laurie Tuffrey, Avantika Chilkoti, Rob Mindell, Laurie Martin, Gemma-Claire Ali and Matthew Topham



TWITTER

Follow all the latest action with the mysterious and charismatic Cambridge Spy: @Cambridge_Spy



DIARY

Ali McKinnon reports on his exploits from Europe's ravaged cultural capital (see left)

Inside this week



COMMENT

Follow Tom Crooke, our man in Amman, through the trials and tribulations of his time in Jordan's steamy capital.



FEATURES

Charlotte Wu defends the internet generation against their detractors.



SPORT

Reports from the summer break and the college league tables for Michaelmas.



FASHION

Follow the fashion team in the paper and see the whole photo shoot online on the Varsity website or on their Tumblr account.



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We're the university's pre-eminent student newspaper, founded independently in 1947. Our alumni include some of the country's most respected journalists and writers.

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Sunday 10th October, 6.30-8.30pm
The Cambridge Union

Get involved

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

News: Monday 4pm, Pembroke College Bar

Magazine: Wednesday 5pm, The Maypole (Portugal Place)

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

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

EDITOR Joe Pitt-Rashid editor@varsity.co.uk **ASSOCIATE EDITORS** Helen Mackreath & Lara Prendergast associate@varsity.co.uk **ONLINE EDITOR** David Rosenberg online@varsity.co.uk **DEPUTY ONLINE EDITOR** Leonie James online@varsity.co.uk **NEWS EDITOR** Osama Siddiqui news@varsity.co.uk **DEPUTY NEWS EDITORS** Olivia Crellin & Natasha Pesaran news@varsity.co.uk **COMMENT EDITOR** Jamie Pollock & Rhys Treharne comment@varsity.co.uk **MAGAZINE EDITORS** Alice Hancock & Charlotte Wu magazine@varsity.co.uk **SPORT EDITOR** Alex Kennedy sport@varsity.co.uk **FEATURES EDITOR** Lydia Onyett features@varsity.co.uk **ARTS EDITORS** Eliot D'Silva & Zeljka Marosevic arts@varsity.co.uk **THEATRE EDITOR** Edward Herring theatre@varsity.co.uk **REVIEWS & LISTINGS EDITORS** Julia Lichnova & David Shone reviews@varsity.co.uk **FASHION EDITORS** Louise Benson, Jess Kwong & Pete Morelli fashion@varsity.co.uk **SATIRE EDITORS** Alex Owen & Ben Ashenden satire@varsity.co.uk

SENIOR REPORTERS Jane Ashford Thom, Torsten Geelan & Jessie Waldman seniorreporter@varsity.co.uk **THEATRE CRITICS** Michael Christie, Siobhan Forshaw, Helen Young, Matt Russell, George Johnston & Laura Peatman theatre@varsity.co.uk **FOOD & DRINK CRITICS** Lettice Franklin & Alex Lass food@varsity.co.uk **MUSIC CRITICS** Nathan Arnott-Davies, Ellie Brindle, Sam Gould & Katya Herman music@varsity.co.uk **FILM CRITIC** Alice Bolland film@varsity.co.uk **VISUAL ARTS CRITIC** Yates Norton visualarts@varsity.co.uk **LITERARY CRITIC** Sophie Peacock literary@varsity.co.uk

PRODUCTION MANAGER Hugo Gye production@varsity.co.uk **CHIEF SUB-EDITORS** Charlotte Sewell & Angela Scarsbrook subeditor@varsity.co.uk

BUSINESS & ADVERTISING MANAGER Michael Derringer business@varsity.co.uk **BOARD OF DIRECTORS** Dr Michael Franklin (Chair), Prof. Peter Robinson, Dr Tim Harris, Mr Chris Wright, Mr Michael Derringer, Mr Hugo Gye (Varsity Society President), Mr Laurie Tuffrey, Mr Paul Smith, Miss Avantika Chilkoti, Miss Helen Mackreath & Mr Josef Pitt-Rashid

For VarsiTV enquiries: vtv@varsity.co.uk



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Remains of Roman settlement discovered under Newnham

Sixth Formers take part in archaeological dig over summer

JEMMA TRAINOR

It seems that Newnham College has been hiding several skeletons in its back gardens, providing a group of Sixth Formers with the perfect opportunity to get a rare taste of a hands-on archaeological dig.

While digging at Newnham, the group of 20 girls from schools in Peterborough, London and Birmingham uncovered evidence that the college was once the site of a significant Roman settlement, as well as the location of a farmhouse from the 16th or 17th century.

The dig was organised as part of an access programme, funded by Newnham and the Higher Education Field Academy, to offer Sixth Formers the chance to sample Cambridge College life, as well as affording them the chance to take part in an actual archaeological excavation.

Such opportunities are becoming increasingly uncommon. Professor Mary Beard noted in her blog for *The Times Online* that, “as archaeology has become more and more professionalised there is very little space for those not already ‘trained’ to participate ‘in the field’”.

This excavation, therefore, offered students with an excellent prospect, the chance to carry out a proper

archaeological dig under the supervision of Cambridge archaeologists Dr Carenza Lewis and Dr Catherine Hills.

The grounds of Newnham have long been suspected of harbouring historical secrets. In the 1930s Cambridge’s first female professor Dorothy Garrod excavated part of the grounds and discovered several sets of remains which she believed to be Anglo-Saxon.

Garrod’s excavation was prompted by the discovery of a skull workman uncovered while digging air raid shelters at Newnham, and her fellow Newnhamites undertook the project armed only with dessert spoons and a toothbrush.

Attempting to emulate Garrod’s excavation (although presumably with better equipment) and expecting to find further evidence of an Anglo-Saxon presence at Newnham, the group of girls took to the dirt hoping to discover something worthy of note.

They certainly succeeded, uncovering large amounts of Roman pottery and a previously undiscovered farmhouse from the 16th or 17th century.

The sheer scale of discoveries convinced Dr Hills and Dr Lewis that Newnham had once been home to a

sizable Roman settlement, while the added discovery of the farmhouse was described by Dr Hills as “a complete surprise”. Amidst the cold and rain the experience was, according to Mary Beard a “baptism of fire into archaeology” for the eager Sixth Formers.

Dr Hills’ interest in the project was first engaged by finding an article published in a student newspaper in 1939, which reported that Garrod and her team had found Anglo-Saxon remains.

Dr Hills said: “The suggestion of Anglo-Saxon burials in Newnham interested me as that is my own research area. I’ve tried to find out where they were in the grounds but so far I’ve been unable to locate them.”

The remains thought to be Anglo-Saxon by Garrod’s team in the late 1930s were not rediscovered during the present excavation and their exact location is still a mystery.

In fact the dig failed to uncover any evidence to support Garrod’s theory that the remains were Anglo-Saxon in origin, as no artefacts from that period were found; however there is little doubt that the discoveries from the Roman and Tudor periods more than make up for this disappointment.



Jessica Rippengal, Department of Archaeology, gets her hands dirty

Emma regains Tompkins pole from Trinity

Churchill does well again but Caius and John’s disappoint

JESSIE WALDMAN

Emmanuel College has claimed the top spot on the 2010 Tompkins Table, making it the fifth time in the past seven years that the College has topped the exam league table.

According to statistics published by *The Independent*, one-third of Emma students gained Firsts in this summer’s exams, beating last year’s winner Trinity College to the top spot.

Churchill College took third place, a significant improvement compared to previous years. According to the College, this was the “best ever set of examination results”.

Churchill’s performance was made all the more special because it occurred on the College’s 50th anniversary. The College thanked Churchillians for “this 50th birthday present to [their] College.”

Also performing well was Clare College, which jumped ten places to eighth position. Meanwhile, last year’s fourth place holder, Gonville & Caius College, dropped in the rankings to eleventh place.

Jack Riley, a blogger on *The Independent* website, has suggested a link between Caius’s relatively poor performance in the Tompkins Table in 2010 and an increase in state school admissions at the College three years ago.

According to Riley, “This year’s graduations are drawn from the 2007 intake, which had 15 per cent more state school students than the year before, and here’s the sad fact: they’ve done significantly worse than the skewed intake of the years which preceded them.”

Although Caius came fourth in 2008 and 2009, it was ranked tenth in 2007, which suggests that there is no clear correlation between the altered intake and the academic success of the College’s students.

Moreover, in 2007, state sector students formed 53 per cent of Emma’s intake and 56 per cent of Churchill’s, without adversely affecting either College’s performance on the current year’s Table.

Performance on the table may, instead, be related to the atmosphere and reputation of a College. Trinity, for instance, has a reputation, which appeals to the kind of students who are attracted by both the prestige and the intensely academic environment.

The atmosphere within the College during exam term speaks for itself. As a recent First-class graduate from Trinity put it, “Everyone in Trinity gets a First because everyone from Trinity gets a First”. Another Trinity student commented, “the library is more fun than the College bar and contains fewer geeks”.

Such an atmosphere, whilst conducive to Trinity’s success, is not the only path to Tompkins glory. Emma, which has consistently delivered top results, is renowned for its less pressurised approach to learning.

Speaking to *The Independent*, Dr Richard Barnes, Emmanuel’s Senior Tutor, emphasised the importance of this atmosphere. “I feel we have good students who are relaxed enough to do well in their degrees,” he said.

Dr Barnes also attributed Emma’s success to the supportive nature of the College. According to him, “What this really means is that we’re helping students to achieve their potential.

TOMPKINS TABLE 2010			
Ranking (2009)	College	Tompkins Score	% Firsts
1 (2)	Emmanuel	69.11%	33.20%
2 (1)	Trinity	67.15%	32.10%
3 (7)	Churchill	67.08%	29.00%
4 (9)	Trinity Hall	66.02%	25.10%
5 (8)	Magdalene	65.31%	24.30%
6 (3)	Selwyn	64.88%	23.70%
7 (16)	Peterhouse	64.88%	23.70%
8 (18)	Clare	64.19%	23.50%
9 (5)	St. Catharine’s	64.15%	23.80%
10 (6)	Pembroke	64.04%	24.10%
11 (4)	Gonville & Caius	63.72%	24.20%
12 (13)	Christ’s	63.62%	22.00%
13 (10)	Corpus Christi	63.48%	21.60%
14 (17)	King’s	62.69%	23.40%
15 (15)	Downing	62.42%	18.60%
16 (11)	Jesus	62.32%	19.70%
17 (12)	Queens’	62.16%	22.60%
18 (22)	Sidney Sussex	61.86%	20.30%
19 (19)	Robinson	61.79%	18.30%
20 (14)	St. John’s	61.73%	19.10%
21 (20)	Girton	60.38%	16.40%
22 (21)	Fitzwilliam	59.56%	16.20%
23 (23)	Murray Edwards	59.53%	14.30%
24 (27)	Wolfson	59.51%	10.90%
25 (24)	Newnham	58.73%	14.20%
26 (25)	Homerton	58.65%	14.60%
27 (26)	Hughes Hall	57.98%	16.40%
28 (28)	St Edmund’s	54.68%	8.00%
29 (29)	Lucy Caven-dish	52.45%	11.70%

Despite having the biggest endowment per student of any Oxbridge college, St John’s only came 20th in the table

It is nice to come top. The important thing is that we’re doing well for our students.”

The Tompkins Table was created in 1981, by Peter Tompkins, a mathematics student. The rankings are compiled exclusively for *The Independent*.

Funding cuts pose threat to scientific research

CONTINUED FROM FRONT PAGE

that the numbers of Imperial College academic staff moving overseas had increased from 8 per cent to 24 per cent of their turnover in the last five years.

Professor Peter Coffey, who is currently researching the use of stem cells at UCL, has said that cuts of 10 per cent in the budget of the Medical Research Council would force him to make members of his research team redundant, and that investment levels in places like California were “very attractive” to scientists.

The row has sparked outrage among members of the scientific community. Martin Rees, Professor of Cosmology and Astrophysics and former Royal Society research professor, said, “Cuts in the UK would be specially worrying because other countries have now singled out R and D for enhanced ‘stimulus’ funding despite the overall squeeze.”

Julian Huppert, MP for Cambridge and currently the only scientist in the House of Commons, told *Varsity*, “Clearly, the government has tough choices if it is to balance the books. But I am concerned that if we take too much money out of research funding, the UK’s reputation as a world class leader in research could be at risk.

We attract the top academics and researchers and we cannot allow anything to detract from that.”

CUSU President, Rahul Mansigani also commented, “Proposed cuts to research funding are potentially very damaging to the UK both socially and economically. A large part of the government’s agenda is focused on strengthening the UK as a developed knowledge economy, and yet it is

proposing to attack the foundations of any such plan.

“Cuts to science funding and university funding in general could be devastating, and are an inadequate and short-term attempt to address current economic problems.”

A spokesman for the Department of Business, Innovation and Skills said: “We cannot speculate on the spending review while the process continues. Public spending on science, just like everything else has to stand up to rigorous economic scrutiny. In these austere times, the public should expect nothing less.”

The row over research funding follows remarks by the Business Secretary Vince Cable that the scientific community could do “more for less” and that “something in the order of 45 per cent of the research grants that were going through were going to research that was not of excellent standard”.

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Controversy over authorship of Milton's bawdy poem

HANNAH MILLER

A bawdy poem supposedly written by John Milton, a student at Cambridge from 1625 to 1632, has been uncovered by an English professor at the University of Oxford.

The handwritten poem, entitled "An Extempore Upon a Faggot" and apparently signed by Milton, was discovered by Dr Jennifer Batt, as she sorted through the Harding Collection, the world's largest collection of poetic miscellanies, owned by the Bodleian Library.

Written in a style completely unlike that of Milton, this vulgar work describes the sexual arousal of women, remarking that the virgin "at both ends do's weep and sweat", while the older woman "Cracks and rejoices in the Flame" like "dry wood".

According to Dr Batt, if the attribution is correct, it would spark "a major revision of our ideas about

Milton".

However, the discovery has been met with scepticism among many scholars, who believe that the poem is too far removed from the realm of the author of *Paradise Lost* to be credible.

Asked whether she thought the poem was Milton's, Dr Abigail Williams, who is leading the project to digitise the University's poetry collection, said, "I am pretty certain it is not." She described the anthology as "a ragbag of serious classical imitations, love lyrics and bawdy poems".

Dr Batt herself has acknowledged, "It is likely that Milton's name was used as an attribution to bring scandal upon the poet, perhaps by a jealous contemporary."

Milton matriculated at Christ's College in 1625, and graduated in 1629 with a BA degree. He stayed on to get his MA degree in 1632. It was at Cambridge that he wrote his famous poem, "On the Morning of Christ's Nativity".



Cambridge hosts conference on teen literature

CHARLIE WEEKS

A team of neuroscientists and academics gathered at the University of Cambridge last month for a conference with the aim of investigating the impact that dark teen novels such as the *Twilight* saga are having on children's brain developments.

Despite being celebrated for the reported five per cent rise in children's book sales last year, Stephanie Meyer's books were scrutinised alongside similar books of this genre for the negative lessons they may be teaching young readers. Children's brains are reported to be exceptionally vulnerable to their reading material in the early stages of their brain development.

The organiser of the conference, Maria Nikolajeva, Professor of Education in the Faculty of Education, commented that literary scholars have recently learnt from neuroscientists that "actions such as planning, decision-making, and synthesis of information are still underdeveloped in the adolescent brain".

A particular concern for the conference participants was the portrayal of gender. According to them, the main character Bella is written to be "feminine and silly" and the female characters' "only concern is to get a boyfriend and get married". Edward, by contrast, is "handsome, strong

and smart".

Nonetheless, the conference and its attending academics concluded that books of this type should not be dismissed as totally harmful, as they contain valuable social and ethical lessons.

Professor Nikolajeva cautioned that "young adult fiction, film, music, graphic novels and games are an excellent training field for understanding how other people think, feel, act and respond to actions".

Furthermore, reading of any kind helps to develop literacy skills and the immense popularity of the *Twilight* books is likely to spur further reading from its fans, as indeed has been learnt from the aftermath of the Harry Potter phenomenon.

Professor Nikolajeva surmises that dark novels for teenagers may not be bad after all, as "there is no point in telling them that the world is a nice place, and young adult fiction, unlike literature for younger children, has always dealt with serious and often dark issues", giving reassurance to *Twilight's* young fan base.

The academic study of the *Twilight* books follows a recent trend of analysing popular teen culture.

Last term, a new Centre for Research and Teaching in Children's Literature was launched at Cambridge, which aimed to study such cultural products as video games,

Disney movies, and comic books, alongside literary classics like *Treasure Island*. Notably, the *Twilight* books were also part of the Centre's study.

The *Twilight* books have sold over 100 million copies globally, and have been translated into dozens of languages. The books have also been adapted into movies, which have been worldwide hits.

Read more in 'The Essay' on p. 12



HELEN MACKREATH

The *Twilight* series

Lillycrop leaves CUSU for graduate scheme

CUSU Coordinator has resigned from his post amid controversy surrounding election pledges

NATASHA PESARAN

Cambridge University Students' Union (CUSU) begins a new academic year without a CUSU Coordinator, after Chris Lillycrop announced his resignation in August, just weeks after taking up the post.

Lillycrop's resignation took place after ongoing disagreement surrounding his manifesto pledge to make changes to staff management, which culminated in constitutional action taken by the Board of Trustees.

Lillycrop has left CUSU to start a graduate job working on government outsourcing and policy research at the Care and Justice Services department of G4S, the largest secure solutions company in UK and Ireland.

Lillycrop sparked controversy during the CUSU elections earlier this year when he proposed changes to CUSU's staff, which were tantamount to calls for the dismissal of a paid employee.

In his manifesto, Lillycrop stated: "The Union Development Manager costs 10 per cent of the CUSU budget; we should stop spending money on a position we do not need and cannot afford."

This statement was later removed from Lillycrop's manifesto by the Elections Committee due to fears of its legal implications for CUSU.

CUSU employs four permanent staff members who are overseen by the Union Development Manager, Duncan Mann.

Under the CUSU constitution, the Board of Trustees, comprising of sabbatical officers and an external

member, holds ultimate responsibility for the employment of CUSU staff but normally delegates the management of staff to the CUSU Coordinator.

Changes made by the Board of Trustees to the CUSU constitution to clarify this procedure have been interpreted as a politically motivated attempt to take away responsibility for staffing matters from the Coordinator.

Indeed, Lillycrop has cited the loss to manage staff as an important part of his decision to seek employment elsewhere.

However, while any contractual changes would have to be agreed by the Board, this in no way prevented Lillycrop from carrying out his changes.

Varsity has also learned that Lillycrop made the decision to resign without taking any proposals to the Board.

Rahul Mansigani, current CUSU President, told *Varsity*, "Chris' changes to management structure would have involved contractual changes, which were not within his normal delegated responsibilities."

"This was clarified by the Board, after seeking independent legal advice. No management responsibilities were removed from the Coordinator's role by this clarification."

He added, "I speak for all the sabbatical officers when I say that we were sorry that Chris Lillycrop decided to resign from his position

as CUSU Coordinator. Chris was an extremely valuable member of the team and we were sad to lose him."

In a statement to *Varsity*, previous CUSU Access Officer and member of the Board of Trustees, Joe Farish said, "The trustees didn't veto any policies (in fact there were no specific proposals). All last year's trustees did was to say that we wanted to ensure due process was followed. This was not a politically motivated decision despite baseless claims otherwise."

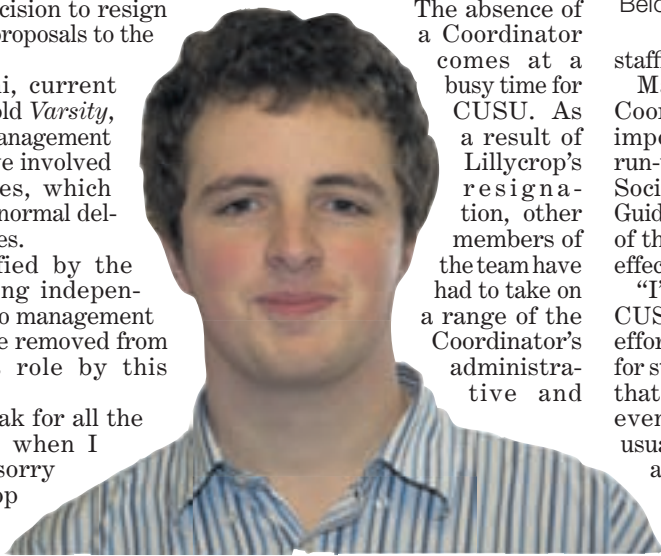
Students at the University expressed surprise at Lillycrop's departure. According to one student, "Chris has been involved in CUSU for a long time. I can't believe he would give up on things so soon. Perhaps the working environment at CUSU was a contributing factor in his decision to leave."

The absence of a Coordinator comes at a busy time for CUSU. As a result of Lillycrop's resignation, other members of the team have had to take on a range of the Coordinator's administrative and



CUSU

Above: The remaining members of the current CUSU sabbatical team
Below: Chris Lillycrop



staffing responsibilities.

Mansigani told *Varsity*, "The Coordinator's role is obviously an important one, especially in the run-up to Freshers' Week, with the Societies' Fair and our Freshers' Guides. We're pleased to say that all of these projects will be completed effectively and on time."

"I'd like to thank everyone in the CUSU Office for putting in so much effort to make sure that we deliver for students this year. While it means that everyone has been putting in even more extra hours than they usually do, we've worked as a team and are sure Freshers' Week will be a success."

There will be a by-election for the new Coordinator

in mid-October, which will be carried out by an Emergency Elections Committee.

As well as the management of staff, the Coordinator also has a large role to play in other areas of CUSU. The CUSU Coordinator is responsible for the provision of student services, which involves supporting sporting clubs and societies.

The Coordinator also has a number of administrative responsibilities in his role as General Manager of the Students' Union. This involves the overseeing of CUSU's finance and budget, as well as IT matters, such as data protection, mailing lists, the management of the computer network and website direction, and oversight.

NUS supports Graduate Tax over fees



NUS President Aaron Porter, who is a prominent supporter of the Graduate Tax proposal

JONNY ALDRIDGE

Liberal Democrat MPs passed a motion last week to support the National Union of Students' (NUS) proposal of "replacing tuition fees and student loans with a graduate tax system."

The NUS has gladly welcomed this development, especially after Nick Clegg caused fears by failing to mention higher education in his party conference speech.

Last year, Lib Dems pledged to "vote against any increase in fees in the next Parliament and to pressure the Government to introduce a fairer alternative".

There are currently two prevailing proposals for the future of higher education finance: Lord Browne's review, which will be published later this autumn, and the NUS Graduate Tax scheme favoured by Lib Dem and Labour MPs.

Browne's independent review is likely to have Conservative backing. He is expected to propose a tuition fee cap rise from £3,290 to £7,000,

which means that some graduates might accrue up to £44,000 debt.

Prices will then vary according to market forces, such as the popularity and resource demands of each course and institution. Thus, some Cambridge science degrees could see annual tuition fees of £14,000.

The second proposal is what Vince Cable has called a "graduate contribution scheme", in which students pay retrospectively for their education, depending upon their income, thereby ending tuition fees.

The top 20 per cent of earners would pay 2.5 per cent of their income, on average £125 a month, for the 20 years following graduation. This would equal £30,000 for their degree. The bottom quintile would pay 0.3 per cent, or about £5 a month, which amounts to only £1,200 overall.

According to proponents, the plan would be easier to administer than the current system and would generate more revenue than tuition fees, even if the cap was raised to £5,000.

NUS President Aaron Porter, a supporter, told *Varsity*: "We've put

forward a legitimate, fully-costed, progressive and sustainable model of funding university education.

"I think the campaign has been a huge success already ... and there is no way that the Government can now act without talking our views into account."

Rahul Mansigani, CUSU President, also made the student body's opinion clear: "Increased tuition fees are not viable: the figure for universities [sic.] like Oxbridge could go much higher than £7,000 a year.

"A market in Higher Education would take us backwards in our access efforts to an unprecedented level and would undermine all of the work that is being done to make HE more accessible."

Hannah Keal, Chair of Cambridge Student Liberal Democrats also expressed support for the Graduate Tax proposal: "It's not perfect, but it is proportionate, it is fairer than our current system, and it's a step in the right direction. Any system like this would have the effect of making higher education less about money,

and more about value."

But the Russell Group, of which the University of Cambridge is a part, strongly opposes Graduate Tax, claiming: "This kind of taxation is unfair, unsustainable and probably counterproductive ... Those likely to pay the most overall would be students from low income families, who lack the resources to pay fees upfront but who nevertheless, go on to become very high earners."

Dr Wendy Piatt, Director General of the Russell Group, said: "The fairest and most effective way of securing graduate contributions in order to protect the quality of UK higher education and its contribution to economic growth is through higher fees and income-contingent loans."

On 12th October, a panel discussion on higher education funding is being held at the Cambridge Union Society, which will be attended by Aaron Porter, among others.

There will also be a national demonstration on 10th November opposing university funding cuts of £398m this year.

800th Anniversary celebrations cost £2 million

BEN RICHARDSON

Revelations that University of Cambridge's 800th anniversary celebrations cost in excess of £2 million have received a mixed response amid concerns about the University's financial prospects.

The year-long event, including a concert in London, a lavish garden party and a public lightshow finale, marked 800 years of the University's prominence since its inception in 1209.

According to figures obtained by *Cambridge News*, the celebrations cost a total of £2.01 million with the University footing £1.65 million of the bill, while sponsorship deals made up the remainder.

The garden party, a flagship celebration, was the single most expensive event with a cost of £455,000. All 10,000 of the University's employees were invited to the event.

Other costs included projections of Quentin Blake's drawings onto the Senate House at £58,000, the "Transforming Tomorrow" lightshow finale at £205,000 and salaries to event staff totalling at £517,000.

The University dismissed claims of profligacy. According to a spokesperson, "The £1.65 million came from the University's trading profits rather than the Chest [endowment], a separate budget earmarked in 2007, long before the recession".

The spokesperson further added, "In our view, the scale of media coverage achieved worldwide, the legacy of the Cambridge Ideas films and the significant local, regional, national and international impact of our outreach activity justified the expenditure."

In addition, considering the £1 billion secured in a recent fundraising campaign – linked to the anniversary – the cost of the celebrations is comparatively small.

Many students shared the University's sentiment that the anniversary celebrations were a good idea, and helped to strengthen Cambridge's brand and reputation as a leading academic institution. Of the students asked, opinions on the success of the celebrations seem decidedly positive.

Eddy Ashton, a second-year computer scientist from Gonville & Caius College praised the tone and nature of the celebrations, stating that: "They weren't pretentiously extravagant or intrusive; they were accurately pitched to represent the general student's appreciation of the University's historical standing."

Sunil Sutaria, a second-year Homerton economist, went as far as to suggest that celebrations may even confer an indirect benefit to future graduates. According to Sutaria, "What's good for Cambridge as a brand is good for its students' employability, especially in an increasingly global employment market where reputation and prestige are crucial."

ALL YOU NEED TO KNOW ABOUT THE GRADUATE TAX

What is the Graduate Tax?

The Graduate Tax is the Lib Dem/NUS alternative to tuition fees. According to the proposal, students would pay a percentage of their income back to their university for 20 years after graduation.

The proposal is progressive, which means the more you earn after university, the more you pay.

How much will it cost?

If you are on a £100,000 salary, you pay £208 a month for 20 years: £50,000 for your degree.

If you earn £20,000, you pay £5 a month for 20 years: £1,200 overall.

The tax would raise £7.5bn a year, rather than the current £4.5bn from tuition fees.

What does it mean for me?

The Graduate Tax proposal is not applicable retroactively. Therefore, it will not affect current university students, or those who have already graduated.

September 2011 is the earliest date at which it could go into effect. Students who begin a university course in that year would be expected to start making tax payments in 2015.

Union Diary

The Cambridge Union Society has announced another packed schedule this Michaelmas.

On top of the nine weekly debates there are thirty additional speakers discussing issues as diverse as the future of British media and how immortality might be achieved within our lifetime.

Highlights include numerous big names. Comedienne Jo Brand will be speaking about her new autobiography on the first Friday of term, whilst at the opposite end of the spectrum members will hear BP CEO Tony Hayward talk about the lessons of this year's oil spill disaster.

Deborah Meaden from The Dragons' Den will be providing an insight into British business and the world-famous British sociologist Anthony Giddens will be discussing the future of the Labour party.

A talk from legendary sportsmen Gavin Hastings, former Scottish rugby union player, will be co-hosted with the Hawks Club.

The debates promise to be as lively as ever. Shami Chakrabarti, director of the British pressure group Liberty, and award-winning author Peter Hitchens will be going head-to-head over the value of human rights.

Ran Gidor, Israel's Counsellor for Political Affairs in London, will be debating Israel's status as a rogue state with Palestinian QC Michel Massih.

While Andrew Marr will be called upon to defend the record of the BBC to provide appropriate broadcast material to the satisfaction of the British public.

The Ents team have gone into overdrive this term. This Michaelmas the Union will be hosting two balls: the free Freshers' Ball for new members and the Winter Ball to end the term.

New events include a brand new fortnightly club night with a silent disco and Ministry of Sound DJs.

Popular weekly Ents will return, spanning everything from poker to Pilates, cocktail workshops to casino nights. Comedy smokers, Live Music Nights and a Halloween party complete an exhausting selection of entertainments.

Also worth a mention is the society itself. The brand-new coffee shop boasts a roaring fire, the bar provides £1.50 pints and £3 cocktails, and the entire building is covered by free Wi-Fi.

More events will be announced throughout the term, so visit the online calendar at www.cus.org/termcard to find out more.

NEWS INTERVIEW

Daniel Zeichner: Left foot forward



CAMBRIDGE LABOUR PARTY

Cambridge Labour candidate, **Daniel Zeichner**, navigates **Torsten Geelan** through the rise of Ed Miliband and bringing Labour in from the cold

Against the backdrop of a financial crisis, rising unemployment and a growing deficit, the political cycle in Britain has swung back towards the Tories after thirteen years with a Labour Government. In the city of Cambridge, Daniel Zeichner, the Labour candidate, lost to the Liberal Democrat Julian Huppert in May 2010. Zeichner has since then been actively organising Ed Miliband's successful bid for the Labour Party leadership. The annual Labour Party Conference, which was held this week in Manchester, provided an opportune time to have a conversation with Zeichner about current issues in British politics.

The first issue at hand was to ask why he thought voters had lost confidence in Labour during the last election. Zeichner replied that although Labour won in Scotland, Wales, the North of England and London, a "gradual process" since 1997 had meant that Labour "had lost touch with people in places like Cambridge". Though he noted that "all governments inevitably upset various groups of people at one point or another", he thought that people in Cambridge felt that the Government "had become too authoritarian".

Zeichner remained optimistic about Labour's ability to win back voters in Cambridge, citing its "young demographic", "thoughtful electorate" and the more fluid nature of political identity in Britain. He stated that the decision of the Liberal Democrats to agree to a coalition government would have "seriously affronted" the "intelligentsia", because "I don't think they thought they were voting to put Cameron Osbourne at number 10". Provided that Labour makes a coherent and progressive case,

Zeichner felt they would be able to win people's trust back, and added that "if there is to be another Labour government we have to win seats like Cambridge" because of its "electoral mass".

The interview shifted to the policies of the current Government, whose members he described as "extremists", stating that the agenda of the Chancellor of the Exchequer, George Osbourne, was to "shrink the state" whilst using the "deficit issue as cover" and that there was no evidence to support the claim that the deficit had to be reduced within four years. The idea that the private sector would move in to "pick up the slack left by reducing public spending" was completely dismissed, and the structural reform of the NHS deemed a "foolish, unnecessary and expensive decision". Other noted policy failures, according to Zeichner, included university cutbacks and the immigration cap which threaten Britain's future global competitiveness, as well as the "nonsensical idea that Britain can forge an independent path on its own without the European Union".

However, despite the predictable displeasure with the Coalition's current policies, Zeichner commended Justice Secretary Ken Clarke's plans for prison reform, which he agreed would mean fewer people in prison.

Moving on to his support of Ed Miliband as leader of the Labour Party he described him as less "aloof" than his older brother David Miliband, the former Foreign Secretary. "I just felt that over time he would probably make a more popular leader, and probably a better leader, for being able to listen". "I think that leadership is about

leading people forward, you've got to be positive and have a view about a better world", in stark contrast to Cameron's "broken Britain" rhetoric and his "politics of despair".

Leadership has also been the main subject at the Annual Party Conference. Despite the "morbid fascination with the two brothers", and the potential divisiveness such a contest entails, Zeichner felt that "this is probably the least decisive one I can remember in my years in the Labour Party". David Miliband's recent decision not to pursue a job in the shadow cabinet may also have allayed fears of potential conflict. However, the mood at the conference was predictably mixed, having just suffered a big election defeat, with discernable anger at the "duplicitous of the Coalition".

As future leader of the Labour Party, Ed Miliband's policy agenda advocates increasing taxation on banks and reducing income wealth inequality. "We want to live in a country where people live a bit more closely, and Ed made the point that the happiest countries are the ones where the gap between rich and poor is less than in our country".

Queried about the importance of trade unions to Ed Miliband's success, a topic which has received considerable nervous press from Conservative newspapers, Zeichner noted: "I know that a lot of people don't quite understand the membership basis of the Labour Party and the relationship with the trade unions, but the other two parties have no linkages whatsoever with the vast amount of what one would, with inverted commas call, ordinary people in this country".

Hence Zeichner expected the strongest response to the

comprehensive spending review in October to focus on the Lib Dems and the rise in Value Added Tax which the fiscal studies have shown to be a regressive tax which hits the poorest people hardest. "Are they really going to go along with that? Is that really what the Lib Dems believe in? Is that really what Julian Huppert was standing on in the election in Cambridge?"

His personal reflection was that "modern politics moves much more quickly these days. I make no predictions, but the modern world moves very fast and I don't think it will take too much to fragment the coalition, and suddenly we could find ourselves facing another election. So my challenge to Julian Huppert is: I'm ready anytime!"

Personally Zeichner has always been closely connected to the city and its University, with a degree in History from King's College, where "the intellectual framework that I followed in later years was formed", he said. He described the political climate at the University back then as "dreadful" with Peterhouse and its "obnoxious right-wing credo" led by Maurice Cowling, a British historian and Fellow of Peterhouse and an active member of the Conservative party.

As a graduate in 1979, the year Margaret Thatcher rose to power, Zeichner stated that it was a "real shock to my generation" to see a government that was "indifferent to the effects of unemployment," rise steadily throughout the decade. Noting the similarities in the situation Britain faces today, he stated that "I don't think today's generation understand what effect it would have to put in power a government that thought unemployment was a price worth paying."

Huppert's Diary

What the Member of Parliament for Cambridge did this week

This week, Julian is saving the Middle East. The step on the path to peace is the grand opening of an exhibition of art produced by children from Gaza. The exhibition, 'Loss of Innocence', includes paintings and drawings which show the experiences of children who live there and their hopes for the future. Supported by UNESCO's Gaza office, he asked youngsters taking part in a psycho-social therapy project and older children at a girls' high school to illustrate what they had actually experienced and what they hoped for the future. Five days after this, Julian will join a delegation of MPs on a trip to the area where he will meet refugees and aid workers. The four day trip will include a visit to a housing project and the chance to meet a family eligible to move in, a hospital where he will meet other big hitters on the international development scene including representatives from the World Health Organization and a visit to the Gaza Community Mental Health Programme. Upon his return, we expect Julian to storm parliament with his fresh perspective and first-hand experience of the Palestinian struggle. Recently, lion-hearted Huppert has also been making a stand against the renewal of the UK's nuclear deterrent. He told party delegates, "Replacing Trident will cost this country £20 billion at a time when we are facing major cuts to our police force, public sector jobs and welfare benefits." *Varsity* supports him.

Hi! Society Cambridge University Formula Student



Established in 2006 by racing enthusiasts Marko Cosic and Matt Daley, Cambridge's own Formula Student Team was formed based on the international Formula Student competition. Since its inauguration, numbers have grown to reach 40 members in the year 2009-10. Formula Student challenges teams of students to design, build and test a small formula-style race car, based on the scenario that a manufacturing firm has engaged them to do so. The design brief is that the car is a prototype for a 1000 unit-per-year production run for a vehicle which is meant for amateur autocross racers. There is also an element of business involved, when each team has to present their design, costs and business proposal of a weekend race car to a potential business client. The team has the opportunity to put theory into context, giving them a real world engineering and business experience. Since the tasks they carry out range from engineering design and manufacturing to business administration and project management, the team attracts a variety of students from different subject backgrounds, from astrophysics to management. The team recently competed at Formula Student UK at Silverstone, where they finished 29th place out of 76.

Although they faced unexpected delays from their suppliers that were beyond their control, and arrived at the competition with only some parts, they were able to produce a complete car, much to the surprise of their competitors. They are now looking forward to competing at Hockenheim, Germany. Yunlong Xu, who has been a member of the team since 2007, has recently taken over the post of team captain. He says, "Full Blue Racing has provided the opportunity for me to acquire experience in real world engineering, designing and building a real race car. It also brings me closer to my dream [of working in the racing world as an engineer]". In an email interview, he also stated that his long term goals for the team are setting up a stable and effective team structure that future teams can use, as well as designing and building a reliable car prototype for future teams to compare with and improve from. Full Blue Racing does not charge any membership fees, hence funding from sponsors is their only source of income. Apart from the financial aspect, they also receive technical support and discounts from the sponsors, for example, Cambridge Precision kindly makes many of Full Blue's components for free. PEI-WEN YEN

Cambridge Spies



Souvenir obsessed

Tourists are rarely an uncommon sight on King's Parade, but last week two overly zealous lovers of all things Cambridge were spotted stocking up on enough souvenirs to last a lifetime. Whilst most tourists might be expected to leave with one or two key-rings, a couple of postcards, or maybe a Cambridge jumper as mementos of their stay in this old university town, this couple felt the need to buy as many gifts and souvenirs as they could lay their hands on. So much so, that their enthusiasm (and their wallets) stretched to the princely sum of £100.

Theatre pro gets blow from ho

After a particularly raucous night out in one of town's finer establishments, one dashing hound set in his sights a buxom young woman across the street. In her drunken state, she graciously offered to make a public viewing of her (usually) more private rosy apples, and our young lothario more than happily accepted. Stumbling through town, in the early hours of the morning, our two protagonists found themselves outside a vital caravan, where he unsheathed his sword to less than ecstatic acclaim. He made his apologies for the lack of steel in his rod but the young wench concerned was not deterred and went on to handle said weapon with all the dexterity (and moisture) of the lady of the lake.

Skinny man cans fan

One grimy clubber last week responded to a visiting artiste's charitable appeal with a heckled demand to "shut the fuck up and rap". At which point our skinny hero did just that for the first time that evening, responding with a torrent of rhythmic jibes that would make even the hardest soulja blush.

Tale of Three Lovers

Returning to our hallowed institution after a devastating absence, one sprightly Romeo's thrusting efforts were cut short after Tyblat blocked his enemy's parry with his own infamous weapon. The Juliet in question, already drunk on her poison of choice, decided to reveal her balcony nonetheless.

UniversityWatch

University of Leeds

Over 500 medical students at Leeds University have been given new iPhones to access online textbooks and resources. The devices, which were given to all fourth and fifth year medics, will also be used to keep in contact with students when they are in hospitals and surgeries.

The devices will come equipped with a number of apps designed especially for medical students, including ones that feature guidelines on administering prescription drugs and recording notes on interesting medical cases.

Unlike textbooks, the iPhones can be kept clean using antiseptic wipes, reducing the spread of germs, including the so-called hospital superbug MRSA.

According to Professor David Cottrell, Dean of the School of Medicine, "This is a fantastic scheme and one that Leeds should be proud of. By equipping our students with smartphones, we are putting a whole suite of training tools and educational resources in the palm of their hand."

The students were issued the 3GS iPhone model, costing the University £380 per student for phone and wireless connections.

Students are expected to return the iPhones at the end of their course.

DurhamUniversity

Students at Durham University will have the chance to study Harry Potter this autumn. The enormously popular book series, which launched a multimillion pound movie franchise, will form part of the Education course.

The module, titled "Harry Potter and the Age of Illusion" will be an optional module within the BA degree in Education and will be available for study next year. Thus far, 80 students have signed up for it.

The module was created by Dr Martin Richardson, head of the Department of Education. According to Dr Richardson, "[The module] seeks to place the series in its wider social and cultural context and will explore some fundamental issues such as the moral universe of the school."

Among the topics to be studied within the module are "Muggles and magic: the escape from the treadmill and the recovery of enchantment" and "Gryffindor and Slytherin: prejudice and intolerance in the classroom". He added that the new module had been implemented in response to growing demands from the student body.

This follows on from the growing popularity of 'Quidditch' as a University sport in the United States. The Intercollegiate Quidditch Association was established in 2007 and now has more than 200 college members.

Queen's University

A graduate of Queen's University in Belfast has decided to challenge the University in Court after he received a 2:2 result in his final degree examination.

Andrew Croskery, who graduated with an electrical engineering degree in June, argued before the High Court that he would have received a 2:1 degree had the University provided better supervision.

A barrister for Queen's University aims to dismiss the judicial review, arguing that the Court did not have jurisdiction over the matter. However, according to Croskery's barrister, his client was unable to appeal the degree classification because he had already graduated and was no longer a student at the University.

Croskery's barrister added that the University's stance was not compliant with his clients human rights.

The presiding judge, Mr Justice Treacy, has adjourned the case, and will determine next month if the legal challenge has merit.



Cambridge city benefits financially from the International student community

Santander study reports that international students contribute £3 million to the Cambridge economy

OLIVIA CRELLIN

Overseas students at the University of Cambridge add £3 million to the Cambridge economy each year, a new study has revealed.

At the moment the University of Cambridge is home to over 1,000 international students from 120 countries. Last year, 18 per cent of undergraduate students came from outside of the UK as well as half of all graduates.

The study, which was released by Santander bank last month, found that these international students contributed significantly to the local economy thanks to the decreasing value of the pound.

According to the study, the average Cambridge student spends £93 a week in the local community.

Thirty-six per cent of students' disposable income is spent on going to bars, clubs and restaurants while clothes shopping accounts for another twenty-eight per cent.

Since the fall in value of sterling the spending power of foreign students has increased allowing them to contribute more to the Cambridge economy than their UK counterparts than their UK counterparts.

For example, American students who graduated this year have enjoyed an extra 25 per cent of spending in



Market Square: benefitting from the spending of International students

comparison with when they started their degrees in 2007.

An overseas student remarked, "Since the depreciation of the pound against my own currency I've found that I have more money to spend in shops. Just over the last year alone I

have had ten to fifteen per cent more cash on hand than in previous years."

However Rahul Mansigani, CUSU President, is aware that despite statistics, "Cambridge students of all backgrounds spend varying amounts and international students can often

be in need of financial support too."

In light of this, Santander bank has set aside £3.75 million to invest in British universities, including the scholarship programme for overseas students, which is also available to students from the UK.

Luis Juste, UK director for Santander Universities, is keen to stress the benefit of international students to the UK economy.

He said, "Foreign students should be viewed as an opportunity, not a threat, and I believe they are a key element in economic recovery as well as a key support to our higher education institutions now and in the future."

A second-year law student echoed these remarks when he said, "It is great to know that overseas students contribute so much to the economy."

"But, their real contribution is to the intellectual life of the University. By bringing in new ideas, they add to and enrich the academic environment at Cambridge."

The fact that foreign students pay more for their tuition fees that UK students has, however, caused concern among the British Council who have warned UK universities that they should not use international students as "cash cows" to compensate for financial difficulties.

This warning was released at the same time as Higher Education Statistics Agency (HESA) figures for 2008-9. These figures show an increase of 6,000 students from the EU and 20,000 students from outside the EU in comparison with the previous year.

Corpus "Harry Potter" dining open to public

EMILY CARLTON

In an unprecedented move, Corpus Christi College is opening its Formal Hall to bookings from the public.

Advertising a 'Harry Potter style' dining experience, patrons will be treated to a three course 'deluxe supper' in the dining hall accompanied by wine from the college cellars.

The events, managed by The Cambridge College Supper Club, will give tourists and townspeople alike the chance to dine in the candle-lit 'inner sanctums' of Colleges which have until now been the preserve of students and Fellows of the University.

Guests will be taken to the reception rooms, courtyards and then to the main hall allowing them to soak up the atmosphere that makes College life so special for many of the students.

The dinners will start on October 21st and on Thursdays throughout the year with bookings currently being taken as far ahead as April.

Still, with tickets costing a minimum of £57.75 per person, almost seven times the cost of a standard guest Formal ticket at Corpus, it's a price that will put off many.

The organisers may be hoping to capitalise on the parallels often drawn between the architecture and atmosphere of Cambridge and the incredibly successful Harry Potter franchise, and on the unusual nature of the events to attract diners.

Neal Robbins, one of the organisers, is keen to highlight that "Never before has any ancient College given individuals among the general public regular weekly opportunities to dine in hall seated at feast tables".



The Corpus Christi Dining experience: Opening its doors to the public

The move to open up dining has come in the wake of severe threats to Cambridge's government funding, Corpus student Pierre Novellie feels that "it's a good source of income" and its impact on life in College for students will be minimal.

However, with recent figures listing Cambridge as the wealthiest university in Britain and with Corpus rumoured to be amongst the best-off Colleges some feel that financial

incentives are not enough to justify the undermining of traditions.

Current student Sam Gilbert said, "This is yet another example of the Colleges' mercenary attitude towards their reputations."

However the success of the Cambridge Supper Club will ultimately lie with the public response and ticket sales.

It seems appropriate that Corpus is the first to open the doors to townsfolk and the many tourists who travel to visit the College, since throughout its history, the College has long played a part in city life.

Corpus Christi is notable for being the only College in Cambridge or Oxford founded by townsfolk. It was established by members of two Cambridge guilds – the Guild of Corpus Christi and the Guild of the Blessed Virgin Mary – primarily to train priests.

In 1381, during the time of the Peasant's Revolt, Corpus became the focus of town discontent against the payment of "candle rents". An angry mob, led by Cambridge major, stormed the College in protest.

Later in the College's history, however, Corpus has played a more conciliatory role in relations between town and gown. Between 1919 and 1939 two Corpus alumni went on to become majors of Cambridge, proving that there does not always have to be division and distrust between College students and Cambridge residents.

Bursaries fail to attract disadvantaged students

ELIZABETH BATEMAN

Despite spending more than £300 million, university bursary schemes have proven unsuccessful in attracting disadvantaged students to elite universities, a recent report has shown.

The report, issued by the Government's university watchdog, the Office for Fair Access (OFFA), analysed the applications of a million teenagers between 2003 and 2008. It found that although there was an overall rise in the number of poorer students entering higher education, this was not represented at the top universities, with the proportion of teenagers going to the most prestigious universities staying "almost flat".

This is despite the introduction in 2006 of a £304 million bursary scheme in which top universities offered poorer students with high grades up to £3,500, which they do not have to repay.

In contrast, the research showed that the universities which offered lower levels of bursary saw an increase in the proportion of students from poorer backgrounds.

The study 'Have bursaries influenced choices between universities?' showed that teenagers from wealthy backgrounds were 5.1 times more likely than poorer students to get into top universities in 2009, compared with 4.6 times 15 years ago.

It was also reported that even when

young people from poor families are offered a place to a top university they are reluctant to take it up despite the promise of a generous bursary.

Tom Dalton, a second-year chemical engineer student on a full bursary offers his opinion – "the real issue that top universities have is...students are put off from applying simply because the universities appear elitist. Until these social barriers are broken down many students will remain reluctant to go".

Sir Martin Harris, OFFA's director, has also suggested reasons behind the under-representation of poorer students at top universities. "Maybe these students did the wrong subjects...students should be told at 14 which subjects they should choose if they wanted to apply to a top university". He added that universities should do more with schools in disadvantaged areas.

CUSU Access and Funding Officer Andy McGowan commented that "much more still needs to be done" to widen participation of students from the poorest backgrounds.

OFFA encouraged top universities to waive tuition fees altogether for the poorest students, for their first year of study at least. They also recommended diverting some of the £591 million spent between 2006 and 2008 on bursaries towards improving access and outreach projects which received just £84 million in the same time period.

WE HAVE A SPECIAL PREVIEW OF THE SOCIAL NETWORK



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On a fall night in 2003, Harvard undergrad and computer programming genius Mark Zuckerberg sits down at his computer and heatedly begins working on a new idea. In a fury of blogging and programming, what begins in his dorm room soon becomes a global social network and a revolution in communication.

A mere six years and 500 million friends later, Mark Zuckerberg is the youngest billionaire in history... but for this entrepreneur, success leads to both personal and legal complications. From director David Fincher and screenwriter Aaron Sorkin comes The Social Network, a film that proves you don't get to 500 million friends without making a few enemies.

**THE SOCIAL NETWORK IS RELEASED
NATIONWIDE ON OCTOBER 15**
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Comment

Building the Big (student) Society

CUSU is an ambitious but bureaucratic organisation. It needs to learn its limitations and to embrace the power of student initiative



ROB MINDEHL

Over the recent summer, many of our national news outlets covered the Government's proposed public spending cuts. The difficulty with these cuts has been the creeping realisation that public sector services will not respond to market change as quickly as their private counterparts.

At the election, David Cameron maintained that the Government should be expected to cut its spending in recognition of the private firms and households who had done so over the course of the recession. Yet in a recession normal goods and services

are demanded less, whilst public services - like welfare or health-care - attract greater demand. Hence why the notion of cutting spending without cutting vital services has so far proved difficult to achieve and enforce across government departments.

In Cambridge, our new Student Union team has been impressively hard at work over the summer. I read of the high praise our University received in the field of equal access when university places were the talk of the national papers. But as energised as this new set of sabbatical officers may be to fulfil their election promises, CUSU seems to have its hands bound (not unlike Mr Cameron, in fact). They're bound by being an organisation for the people, financed by the people, through JCR subscription fees and by subsequent college affiliation fees. The first example of this came at the sad news that the promising CUSU Coordinator, Chris Lillycrop, resigned only a few weeks after starting in his new role. He resigned because his main election promise was to cut 10% of CUSU's annual budget by axing the Union Development Manager, one of CUSU's ten employees. Lillycrop's intention

was, "to stop spending money on a position we do not need, and cannot afford."

So, it was a plan to cut waste in the budget without cutting front-line services. Sound familiar? In fact, cutting 10% of the workforce has been the exact plan adopted by the Coalition Government.

Then there's the kerfuffle over CUSU Ents. Throughout my time at Cambridge, CUSU has been offering the exact same service as its other ents rivals - mainstream

seemed to hold it back. Now that has all been lost to the power of the well-managed Big Fish Ents machine.

Our new sabbatical team are fast learning the limitations, complications and bureaucracy of a collective union. Just as private healthcare, education or pensions generally deliver better service than their state counterparts, it seems that private nightlife entertainment companies will always deliver more of what the market wants.

CUSU restricting itself to a grad club night, LGBT club night, special one off-ents like the new 'Respect Ladies Night' and a single new mainstream night may prove to be an intuitive way to avoid competing with what is essentially the private sector.

CUSU doesn't hold significant power over student societies and offers few services to students directly because of the collegiate system. Yet, perhaps a smaller student union will allow for a bigger student society, where student initiative and societies provide what CUSU cannot. We do not need CUSU putting on the



second-best nights out in Cambridge, nor do we need to see further Student Union failures like the collapsed Israel-Palestine Awareness Week.

CUSU is standing at a cross-road: should it compete with other ents organisations or find its own comfort zone? Ents decisions will be vital this year, but the responsibility falls on us students to make the decision about which route CUSU is to take. Otherwise the decisions may be left for our (apparently) much needed Union Development Manager. CUSU needs to cut its administrative waste, and let the big student society step up to the plate.

A smaller student union will allow for a bigger student society, where student initiative and societies provide what CUSU cannot.

cheesy club nights. SUAD (Shut Up and Dance) on Thursday nights at Vodka Revs had its success, but CUSU's reputation

'Wow, that is literally awesome'

The trend for exaggeration, expletive, and ebullience is infecting every aspect of our lives – from mindless TV to high-brow literature



VICTORIA MASON

Last week, the presenter of the gameshow *Total Wipeout* lamented that one of the contestants was to go away "literally empty-handed". Now, I'm aware that *Total Wipeout* is not exactly rivalling Brian Sewell in the sophistication stakes. However, the inability to communicate the basic reality of a situation without employing the word "literally" reflects a worrying trend in the arts in general, from Hilary Mantel to Katie Price.

Why was it not sufficient to tell us that the man in question would

leave "empty-handed"? What possible purpose did the preface "literally" have? In an atmosphere of exaggeration and overstatement, words and symbols are losing their meaning, with artists forfeiting the quality of their work in a desperate attempt to be noticed or even understood.

It's not only in casual remarks by excitable television hosts that this trend is displayed, but also in the most respected literature. Recently, Philip Pullman wrote critically of the current fashion for fiction written entirely in the present tense - a device which was traditionally used only sparingly for moments of extreme drama. "If every sound you emit is a scream, a scream has no expressive value. What I dislike about the present-tense narrative is its limited range of expressiveness."

As someone who turns every discussion of literature into an unabashed rant on my loathing for novels written in the present tense, this article warmed my heart in an Obama-like 'Yes-we-can' feeling of comradeship. Someone understands! Pullman's argument highlighted a disturbing tendency for art of all



Taking things literally: why is exaggeration so fashionable these days?

kinds to be pitched at the highest possible level, so that the subtle peaks and troughs become lost in a flood of intense emotion which renders its audience desensitised to nuance and intolerant of the ordinary.

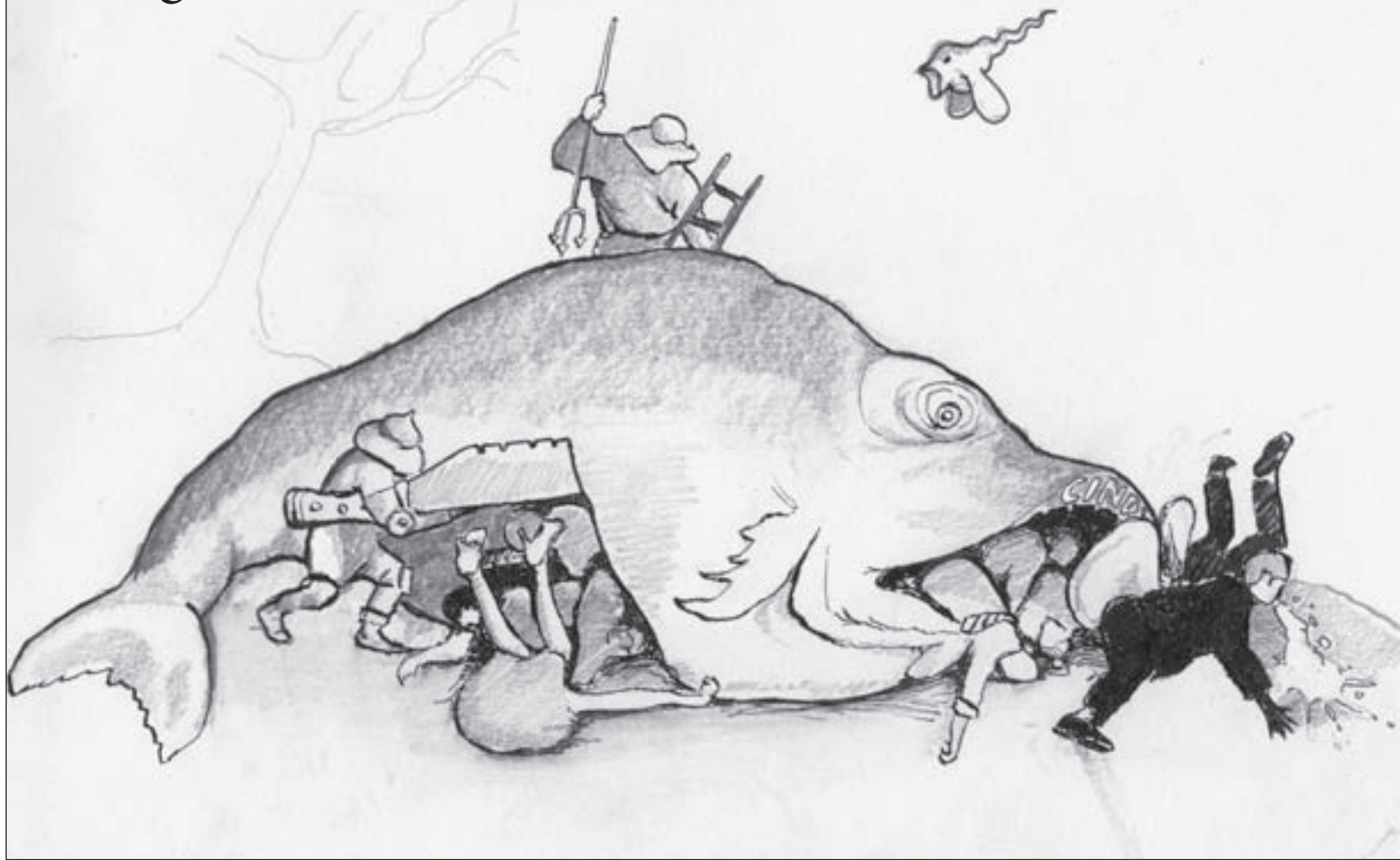
Comedy is another example: tune into any show dedicated to the humorous exchanges between

David Mitchell and Paul Merton, or the stand-up of Jimmy Carr. Humorous and entertaining they undoubtedly are, yet they are also littered with expletives and explicit sexual references. Take *QI*, the wittiest and smartest show on TV. In a single broadcast, the comedians discussed male and female genitalia, porn, masturbation and

swore several times in the first ten minutes. Swearing can have a comic impact. So can the discussion of sex. But both of these are fast losing their comic value through overuse. In a recent *QI* episode, the sexual and lavatorial quips provided only shallow, cheap laughs which did throw the genuinely funny material into sharper relief. Yet why is it that these elements now seem almost obligatory?

Discerning audiences often bemoan the poor state of television and the extreme sensationalism of reality TV. When it was announced that a new programme airing in the US would see brides-to-be compete with one another for a plastic surgery makeover to be revealed at the altar, those with 'taste' were predictably - and rightly - horrified. This was just a step too far. But the perceived need to exaggerate reality and to overstate every feeling or situation runs far deeper than most would care to admit, and into the most refined of cultural corners. This, then, seems to be the only phenomenon that no one is overstating. Or even stating at all.

The Big Fish...



All pain, no gain

Shuffling files and rearranging paper clips: unpaid internships offer students no real experience of work at all



AVANTIKA CHILKOTI

I went to Florence this summer. I went to Prague. I went to Oslo and I had a good deal of fun. But when I look back at this summer, my resounding memory will be of work experience. It's funny they call it that really, as I never actually experienced work.

40% of graduates entering the arts industry today go via the path of unpaid internships and the numbers accepting these opportunities continue to rise. Following the crash of the financial sector, rising unemployment has led to a colossal oversupply of job-seekers in the arts, media and philanthropy. As reports chronicle the City's falling popularity amongst new graduates, the discrepancy in pay between these professions and the City is greater now than ever before. Where banks and consulting firms offer five-figure sums to entice summer interns, employers in the culture industry face a labour pool

so brimful that they can hire the best interns without offering any pay, and not even a stipend for travel expenses. Thus, interning now entails a net income of around minus ten pounds a day.

Some see no problem here. Even when (or rather, *if*) they become full-time, full-pay workers, these interns will still be paid far less than peers in 'The City' (capitalised - note deference). Should applicants continue to volunteer themselves with the prospect of merely accruing CV points?

The real issue here is of social equity. Experience counts towards graduate applications. So, flicking through a pile of CVs, what these firms are sorting is not the committed, eager applicant from his flaccid, listless brethren. Instead, they're sorting those that can afford a summer devoid of income from those that can not. They're selecting those fortunate enough to be based near economic centres, such as London, where these opportunities abound. Thus, a study into social mobility by former Cabinet minister, Alan Milburn, argued last year for an end to both unpaid internships and "qualification inflation".

The issue involved conflicting conceptions of what a 'wage' is. Is a 'wage' fair reward for productivity or simply the product when employers and applicants negotiate, balancing what they are willing to offer and to accept for 'work'?

Many banks and law firms have had to correct their mistakes, positively discriminating towards

women and those from less privileged backgrounds, but the media and arts sectors are slower to move in this direction.

So far the finance sector has been more concerned with level playing fields than the press have, but surely meritocratic selection and a diverse workforce are actually

They're selecting those fortunate enough to be based near economic centres, such as London, where opportunities abound

more crucial in journalism than in finance?

As the newspapers' newest recruits come from a narrower cohort of society, the views and experiences that reach the reading public will surely slim down. More to the point, journalism needs a wider input of creativity as the written word is busily being overthrown by visual alternatives and a dwindling market. Diversity in the workforce would broaden the scope for new ideas and innovation to keep the profession alive. But are these unpaid internships

providing any advantageous vocational experience for applicants, or as with the issue of 'qualification inflation', are we squandering our youth over mere paper points? High-paid internships are infamous for squeezing every last penny out of their prey and thus introducing them to the profession fully. But where firms have invested nothing in their interns they have nothing to lose if they fail to use these initially enthusiastic hands.

For some, this question of utilisation justifies the discrepancy in pay. But those on unpaid internships are no less willing to work long hours and be put to use – in fact, it is exactly this experience that we are looking to gain. All rational, economic and social arguments fail to look at the unpaid internship closely, simply and personally.

During my own experience, I was instructed one morning to copy excerpts from a monumental article. Wading through the mundanity, I thought to myself, "No Avantika, you will not be bored by this menial, soul-obliterating task." I sought to make it fun. Now, fun is a relative concept: I spent my morning alternating between 'right-click, copy, right-click, paste' and 'control, C, control, V'. I made a little rhythm as I repeated the sequence in my head. It was a little left of iambic pentameter and a little right of Eminem. Thousands of young minds should not be bored and stretched to such harrowing lengths over vacations to come.

Our Man in Amman



Generally speaking, homosexuality doesn't go down well amongst Muslims.

Being gay simply does not square with most interpretations of Islam, and certainly not with the more conservative orthodoxy practiced here in Jordan. Why then, I asked myself whilst returning to my flat late at night, does my male taxi driver seem intent on squeezing my thigh?

This is likely a question all of us have pondered at some time in our lives, but I was particularly intrigued given the stance on homosexuality here. A friendly taxi driver with slightly over-friendly hands is not uncommon in Amman, particularly after sunset. Such behaviour could be interpreted as sexual frustration boiling over; an understandable reaction in a country where being openly gay is simply not an option. However the answer is a little more complicated than that.

Here in Jordan, and even more so amongst the more conservative Islamic states, as soon as they hit puberty young Muslim men and women do not generally socialise with each other unless they are either married or related. Thus relationships between young men and women usually take a very structured route, with parental consent and monitoring often occurring during the early stages of courtship.

Occasionally this can lead to a very lopsided view of women, particularly amongst men aged 18-25, known here as the 'Shabab'. These young males are instantly recognizable on the streets of Amman with their tight-fitting shirts, slicked cockatoo-style hair and endearingly erratic approach to sexuality. It is generally accepted that rambunctious young men such as these, unable to interact freely with girls, will blow off steam with other such men.

By no means is this considered 'gay' as such; after all, it is assumed that these men will soon settle down, get married and have children. Lots and lots of children. Hence we western lads who in Jordan are often perceived as overly promiscuous, will occasionally experience a degree of over-familiarity from the odd taxi driver. Or, in my case, it will take the form of a distinctly male voice in my ear whispering "you are very beautiful", just as I am trying to buy a tasty bit of falafel.

At worst this sort of attention is a little uncomfortable, but very easy to shrug off. It is, however, one of Jordan's more interesting quirks and one of the consequences of a society which is uncomfortable with mixing the sexes.

TOM CROOKE

Emerging as a human being

As teenagers, we often hear that we are self-centred, irresponsible, slow-minded, and a general nuisance. As adults, we say the same about young people, forgetting what a hard job it was to be an adolescent, when the whole world went to pieces, when everything was confusing, when parents and friends suddenly became unreliable; when the body changed strangely and unpredictably, when moods came and went, and when suicidal thoughts haunted.

Literature has always portrayed young people's dilemmas, but only the past fifty years have seen the emergence of the adolescent novel that tries to capture this weird liminal state from an inside perspective. Childhood is over, but it was secure and somewhat straightforward. Adulthood is enticing, but uncertain and alien. Both the body and the mind are out of control; nothing is stable; there are rules to break and boundaries to test.

Scholars of literature have studied this familiar yet mysterious phenomenon for decades. So have scholars within film, gender and cultural studies, education, sociology and psychology. These disciplines scrutinise real adolescents, fictional adolescents and even virtual adolescents – picking apart the images created through blogs and other social media, which have become such a prominent part of young people's lives. Unfortunately, scholars from human sciences and social sciences seldom get together to learn from each other's findings. But things are changing. More and more scholars all over the world are working on the cross-roads of humanities and cognitive science, trying to integrate recent achievements of brain research into studies of literature and art. A whole new direction of inquiry has emerged: literary cognitivism.

What literary scholars have recently learned from neuroscience is that during adolescence the

Childhood is over, but it was secure and straightforward. Adulthood is enticing but uncertain and alien.

brain begins to recognise and attribute mental states to ourselves as well as to other people; that adolescents' deviant behaviour is the consequence of the social brain development; that strong emotions override adolescents' ability to take other people's perspective;



Literature has always depicted the adolescent dilemma, but only in the last fifty years has the adolescent novel truly emerged, says **Maria Nikolajeva**. Now, scholars of both the humanities and cognitive science are working together to further the research into studies of youth literature and art

that actions such as planning, decision-making, and synthesis of information are still underdeveloped in the adolescent brain; and not least that all these processes demand more effort in adolescence than in adulthood. It is the development of the teenage brain that turns us into human beings and finalises our sexuality, social skills and ethics. It has been shown that the most essential restructuring of the brain occurs during adolescence; and all this chemistry makes teenagers confused. For a literature scholar it is a relief to find a solid, scientific confirmation that writers do not exaggerate the chaos of adolescence. Fiction, and specifically young adult (YA) fiction, attempts to convey a teenager's inability to understand the world and other people, a confusion and anxiety of being young.

At the extreme, a novel can portray an adolescent out of touch with the world, such as the character of Mark Haddon's *The Curious Incident of the Dog in the Night-Time*. This novel is frequently used in psychology as a case study. But the aim of fiction is to represent

Through literature, young people can test situations which they, fortunately, will not be exposed to in real life. This is why risk-taking is central to YA fiction.

a physiological and psychological condition through artistic means. Experimental psychology has its MRI. Writers have words. Multimedia, such as films and games, have words, images and sounds.

Brain research demonstrates that during adolescence we switch from focusing on ourselves to

understanding other people and thus become social beings. If literature and art can help young people understand their own as well as other people's emotions, it would be an important educational and socialisation vehicle. Indeed, YA fiction, film, music, graphic novels and games are an excellent training field for understanding how other people think, feel, act and respond. They also have a strong potential to offer portrayals of selfhood. Through literature, young people can test situations which, fortunately in most cases, they will not be exposed to in real life.

This is why risk-taking is such a central theme in YA fiction that explores a wide range of issues, including sexuality, drugs, suicide, self-harm, eating disturbances, and many more. Sexual identity and the awareness of one's own mortality are crucial in adolescence, and these have always been the central themes in YA fiction. Today the most prominent trend is dystopia, possibly because the future is uncertain and threatening, with climate change, poverty and terrorism; but also because placing an

adolescent in an extreme situation is a good pedagogical and narrative device. The tremendously popular *Hunger Games* series is a revealing example. Similarly, dark fiction, like the *Twilight* saga, creates and amplifies a sense of insecurity typical of adolescence; but it can also be a liberation, when readers share their personal experience with that of fictional characters.

We have always known that encounters with art and literature affect our senses. We feel joy, sorrow, fear, and anxiety; we

Unlike writing for adults, writing for young people implies enormous responsibility, exactly because their identities are unstable.

empathise with the characters. What we now know from neuroscience is that the brain responds to art by making new connections, by reconfiguring information, by understanding cause and effect, by training to make moral and ethical choices, yet in a 'simulation' mode. For cognitive, social and emotional development it is indispensable.

YA writers know all this and have to take it into consideration. Unlike writing for adult audiences, writing for young people implies enormous responsibility, exactly because their identities are unstable. Even in the darkest fiction there must always be some hope left. We know now with confidence that readers' brains are affected by what they read or watch, and that teenage brains are especially perceptive and therefore vulnerable. With few exceptions, YA novels are written by adults, which means that they are, in fact, not about what it is to be an adolescent, but what it might or should be, since, perhaps unconsciously, adults want to instruct young people and guide them into adulthood. Images of adolescence in YA fiction are images of what adults want teenagers to believe. It is a very powerful ideological tool, and as scholars and educators we need to be aware of this.

Ground-breaking ideas are frequently born out of a mixture of disciplines, and research into YA fiction is currently going through such a cognitive turn.

Maria Nikolajeva is a Professor of Education and the director of the Cambridge/Homerton Research and Teaching Centre for Children's Literature.

VARSITY

MAGAZINE

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Jeffrey Brown **p18**

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A round-up of
the summer's
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Charlotte Runcie: On Filofaxing



“Occasionally I write in things like ‘Have Breakfast’ just so I feel the tingle of ticking it off”

The autumn clichés are closing in quicker than golden leaves falling on children skipping to school in brand new blazers, and I have done the only sensible thing in the circumstances. I have bought a Filofax.

I am, it's fair to say, obsessed with it. But what was I supposed to do? The smell of freshly-sharpened pencils was getting overwhelming. These last few weeks the whole northern hemisphere has turned into a PR campaign for Paperchase.

But, I told myself, my purchase was entirely justifiable, because it would turn me into the sort of person who plans her dissertation months in advance and spends lunchtimes with study partners having invigorating discussions about Nietzsche in Great Court.

My College doesn't even have a Great Court, but when I was strutting around town with my fancy new Filofax, people would assume that it did. Or, at least, they would think that I was pretty great.

And it is glorious: all butter-soft leather and neat dividers. Sometimes I open the section for to-do lists just to admire the pre-printed boxes at the end of each line, waiting patiently to be ticked. Occasionally I write in things like “Have Breakfast”, just so

I can eat my toast and then feel the tingle of self-satisfaction as I give the little tick-box what it wants most. First stop toast, next stop the world! Yeah, watch me go!

All this, it turns out, is less socially acceptable than I had imagined. For a start, just buying the thing was knee-bucklingly expensive for what is basically a ringbinder. It's a commodity item

The really humiliating thing, though, is that I'm not the only one falling for a revival of 1980s organisation euphoria. When I was happily Googling potential Filofax accessories the other day, I discovered that in June (June! They didn't even have autumnal pressure as an excuse) there was a proper online frenzy for them in a community of

things like lists of methods for self-actualisation, life goals, cosmic ordering directories, astrology charts, and sections for “handwritten gratitude” and “things to manifest”. Large tracts of the internet are devoted to ways to “hack” your organiser to make it reflect more perfectly your own unique brand of Zooey Deschanel-style quirkiness, and there are people who collect dozens in every colour and style.

I looked doubtfully at my own plain leather Filofax lying on the coffee table.

I considered my unfulfilled potential in self-actualisation and manifestation of cosmic gratitudes.

And I looked at myself, in my ordinary non-hole-punched wall mirror, and thanked the non-existent ruling planets of my birth sign that however unhealthy my stationery fetish may be, and however concerned my friends are becoming behind my back, I'm not yet a slave to horoscopes and cupcakes and sparkle in the guise of businesslike organisation and a warped, glittery brand of feminism. It's not too late. My Filofax is not tiny or cute or pink, but large, imposing, and dark brown, because I am a grown-up.

And I'm sure my boyfriend will understand eventually. After all, he is a Virgo.



LOUISE LONG

that's almost as mad as an iPad, and I'm a bit ashamed of using it in public.

Actually I made the mistake of telling my boyfriend how much it cost and now whenever he sees it he does this grimace and mutters words like “decadence”. But then, he is going through a communist phase.

terrifyingly sassy female bloggers. They had all kitted themselves out with cutesy pocket Filofaxes in aquamarine and raspberry pink, bursting with stickers, sequins, keepsake pouches and a hole-punched mirror for keeping their adorable smiles in check.

It's intimidating. The pages they actually use for planning include

V GOOD



Younger siblings on the rise - taking hope from Teddy Miliband's example

Why ride to lectures on a normal bike when you could ride this horse bike?



New year - new start. With new Gossip Girl back on our (laptop) screens we're taking our cues from “Henry Prince”



Libyan dictator Col. **Muhammad Al-Qaddafi:** sick policies, sick dress sense.



V. good/V. bad just can't make their mind up...

Colleges not turning on the heating “until winter starts...” = **wearing three jumpers and a dressing gown in bed** for the rest of October



Being a dickhead's cool

Not when that song's stuck in your head it isn't (www.youtube.com/watch?v=IVmmYMwFj1I)



Falling in love - win one relationship, lose two friendships, according to new Oxford study



V BAD

Dear Varsity,

Preparations for my stint as an undercover journo on the Caribbean island of Guadeloupe were less than comprehensive, consisting primarily of Googling one of the schools I'd been allocated to work in as an English assistant.

The first hit was an article headlined ‘Incendie volontaire’ accompanied by a picture of an ash-strewn classroom with a partially visible scrawl on the blackboard reading “si vous voulez continuer à vivre,” the photo tantalisingly refusing to divulge exactly what it was that one should do if one did indeed want to remain alive. So, I gathered, I shall be faced with arsonists, but only those considerate enough to address the object of their acrimony with the polite form of address, vous.

This, combined with the information that a devastating hurricane was forecast for 30/09/10 made for an interesting pre-departure chat with dubious parents. I have not yet experienced any arson, although the hurricane thing's all a bit more uncertain, being the 27th as I write this.

After a strangely unremarkable flight (no airline could trump RoyalAirMaroc's animated chanting mullahs ensuring no prayer fell victim to time-zone confusion), I finally set foot in Basse Terre - my Guadeloupian home for the next 8-12 months (NB.the nonchalant uncertainty that comes as a result of buying a one way ticket to the Caribbean!) which boasts the country's jungle-enveloped volcano. The humidity weighs in the air like a soaked sponge, and gleaming blue sky alternates with hot, moody showers - I have already been asked by my supervisor to avoid the (inevitable) day I turn up to teach in a see-through top as “some young men are obsessed with breasts”. I have been warned.

I also blame the rain for the recent cockroach uprising, although they're lured easily enough onto a teaspoon and put to good use as ammunition against my newest rival: the resident cockerel and its depraved 3am calls...

À la semaine prochaine, mes amis cantabrigiens!
Haxie x

(Ali McKinnon is online)

Curie Pistole



SOME QUESTIONS FOR:

James Counsell, Union President

Somerset boy done good talks to **Alice Hancock** and **Charlotte Wu** about life in the big chair.

College:

Sidney Sussex

School:

Richard Huish College, Taunton

D.O.B:

09/08/1990

D.O.D:

Don't be so defeatist

Sexuality:

Unfortunately, I am resolutely heterosexual

Ethnicity:

Cornish

Religion:

Atheist

Emergency contact:

The Union Office

Smoker?

Yes

No. of sexual partners?

Never counted, never will

No. of pets?

Three

Mental health problems?

Not recently

Favourite book?

The Secret History by Donna Tartt

Actual favourite book?

This question makes me think a more interesting person would have lied...

What are you reading?

A History of God by Karen Armstrong

Where do you live?

Glastonbury.

Where do you sleep?

Union Presidents don't sleep.

Where will you be on Wednesday night?

On the steps to Cindies, agonising if catching up with friends is worth it.

When did you first realise that you wanted to be a megalomaniac?

I oscillate daily between narcissism and megalomania. I've yet to settle on which I prefer.

Who's your favourite dictator?

Hitler, but only because he was so reassuringly evil. It is unsettling how easily I sympathise with the tyrants of the left, who believed that they were the architects of a better future for humanity.

What's the working title for your spill-all memoir?

Everybody gets Three.

How many copies will it sell?

With such a scintillating title, I anticipate millions.



ADAM HINES-GREEN

What's the worst joke you've ever heard?

"This is a progressive budget" – Nick Clegg

Who's your Cambridge arch-nemesis?

Varsity editor Joe Pitt-Rashid. This University isn't big enough for two overly ambitious third-year Sidney Sussex philosophy students.

If you could rule any country (apart from the UK and USA) which would it be?

Venezuela. I'm liking the popular support for the massive redistribution of the nation's wealth. There is definitely a lesson there for working-class Britons.

When you're rich and powerful and the University is offering to name something after you, what will you request?

I'd take the University Library. I like the way it looms. I'm very much a loomer myself.

What did you want to be when you grew up?

I wanted to be a film star. My experience of the village pantomime put me off that.

What do you want to be when you grow up?

No idea. Although I have a horrible vision of myself as a middle-aged, over-fed backbench MP, dribbling into my lap as I sleep through another debate. I have sleeper agents ready to take me out should this come to pass.

What's the key to happiness?

Meditation

"I wanted to be a film star. My experience of the village pantomime put me off that"

What will be written on your gravestone?

"There is no God, and I was his prophet."

Who would play you in the film of your life?

I have a profoundly uncool love of musicals. Any gaunt British star that can sing. Ewan McGregor? It would have to be directed by Baz Luhrmann.

Who will play your arch-nemesis in the film of your life?

Only Willem Defoe could capture the dark heart of Joe Pitt-Rashid.

Which Pokemon would play you in the cartoon of your life?

Pokemon belongs to my troubled past. I'd like to leave it there.

What's next for James Counsell?

The universe owes me a gap year. I want to travel the world, wear tie-dye trousers and find myself. I've had to put up with gap year tragedies all through Cambridge, so it's only fair.

Any questions?

Will you play nicely with the Union this term?

The Cambridge Union was founded in 1815, since which it has developed a worldwide reputation as a noted symbol of free speech and open debate. Additionally, the Cambridge Union has served as a model for the subsequent foundation of similar societies at several other prominent universities, including the Oxford Union and the Yale Political Union. Previous Presidents include Arianna Huffington, John Maynard Keynes, Michael Howard, Vince Cable, Henry Sidgwick (of Sidgwick site fame), Norman Lamont, and The West Wing's (fictional) Will Bailey. Find out more at www.cus.org

The youth are wasted on the old

They call it mindless. But, as older commentators tut in disapproval, **Charlotte Wu** says the internet is effecting important social change on a scale they can't possibly imagine.

Did you notice the flurry of newspapers over the summer proclaiming that modern technology is rewiring our brains? I think it's the word 'rewiring' that creates the panic, evoking an image of a future generation uttering monotonous grunts (in a robotic rather than the regular teenage way). What it really means, however, is 'evolving'.

The philosopher William Powers' new book, *Hamlet's Blackberry*, reveals that the human desire to connect and all its attendant problems are hardly new phenomena. Apparently, the ancient Romans were dealing with their own version of information overload, as were Shakespeare and his contemporaries. And yet despite this evidence that our technological age is a development rather than degeneration, he concludes the reverse, on the basis that: "I look around and see so many people crouched over their screens grimly punching out texts and emails. They look miserable."

William Powers is about fifty years old. In fact, the majority of these opinion articles are written by the generation for whom the internet blossomed late in life, and who tend to think Facebook is either for grooming potential hook-ups via Pokes or grooming livestock on Farmville. They may be subscribers, but they aren't believers.

One middle-aged writer in a weekend supplement lyrically waxed about how if he urgently needed to find someone when he was at university, he would traipse through the cold for forty minutes in the unsubstantiated hope that he might bump into them at the faculty. He assured his readers that he

"cherished" these times. I'm sure many of them joined him reminiscing of the days when life was so stupendously rewarding (and when, on all these long marches, their hairlines still protected their scalps). Once you arrived at the faculty to find that the person you were searching for had just left with your

It's so easy to transpose your own concerns onto your world that it's almost discomfoting to enlighten yourself to how much you're missing.

desperately needed VHS, you really knew you'd earned that information! These kids with their mobile telephones, saving themselves utterly fruitless trudges with a few thumbed words – they don't know what real life is!

Except that, obviously, for anyone born after, say, 1985, modern technology is real life. To keep on moaning about it in print newspapers just seems a bit bitter. I expect the people who grew up watching black and white TV lamented that the next generations were missing out on the opportunity to stretch their imaginations by envisioning their own colours.

Camille Paglia's supposed tearing down of Lady Gaga in the *Sunday Times Magazine* (12.09.2010) exemplifies the trepidation which pervades this

old guard of journalists, as they watch how the democratisation of information is eroding their privileged position of herald and arbiter. "Fans of Gaga have grown up with cell phones and iPods as sticky extensions of their bodies... The fine arts have been replaced by video games" she wrote – as if high and low art have never brushed shoulders and left their smudges upon one another. In fact, she barely pretends to criticise the art at all: her article was an all-and-out attack on a world she doesn't understand; a reality made up of a "cluttered, de-centred environment of floating bits".

But of course, reality has always been chaotic, overwhelming and de-centred – by which, incidentally, Paglia means "distinctions of value have been lost or jettisoned by politically correct educators". Essentially, in her good old days, the centre was the self. Reality was what you were brought up with, uncluttered by the realities of other societies, nations or religions – or generations. You thought what you thought and had no need to question its worth.

Which brings us back to the aforementioned writer, who went on to claim that the reason he loved those long, lonely walks was that he had time to himself, to regale all those adolescent, self-indulgent, oh-my-god-Hamlet-is-me inner monologues. I'm not saying there's anything wrong with thinking your own thoughts, per se. I'd definitely come down on the pro rather than the anti side. But I'm not sure every bright young thing is, as they saunter about, thinking anything particularly illuminated. The kind of 'me-time' which older

generations espouse so very fervently is, about 60% of the time, just another word for navel-gazing vapidty.

I'm trying to say two things. The first is that the internet gives us more to think about. For instance, reading posts from Twitter users such as the Huffington Post, the thrillingly ardent and eloquent journalist Johann Hari, and one-liners from the comedian Peter Serafinowicz ("Having sex with your clothes on is the funnest thing you can do with your clothes on") have got to be a better way to spend a minute than queuing at the post office and joining the older generations in letting my blood pressure rage ever-higher. From American teenagers who use Tumblr, meanwhile, I learnt more this summer about Prop 8, the Cordoba House controversy, gender issues and being a Muslim or black teenager in the States than I ever could have from newspapers. I probably wouldn't even have known I didn't know it. It's so easy to transpose your own concerns onto the world that it's almost discomfoting to enlighten yourself on how much you're missing.

The second is that the internet gives us more people's thoughts. The classic dismissal of this is "I don't really care what Britney Spears had for lunch, to be honest". To which the obvious answer is: don't follow Britney Spears on Twitter. As with conversations in real life, some are going to be interesting, funny, edifying, memorable, and others will be insipid, repetitive and on occasion, offensive. Even more than with conversations in real life, you have the capability to choose which to engage in.

Recently, I stumbled across a would-be sleuth blogger attempting to create a





conspiracy about the yellow curtains in the White House pressroom: "Since BHO moved in [H] included to maximise Muslimosity] it has Arabic symbols on it. Also, as you look at the pictures of other presidents speaking from the same spot, look at the traditional American background and decor as opposed to the new decor. [He posts pictures of Bush and Clinton in an entirely different room]. It should alarm every American. Don't you just love having a muslim president?"

Interesting that he thinks we'll "trust him" on a madly factually unsupported claim about the United States Government, considering that he hasn't as yet proved his ownership of a legitimate grasp of grammar or indeed language. But that's beside the point. You'd think that this was exactly the kind of unnecessary Britney-Spears'-sandwich information that we do our utmost not to allow into our brains. This guy is an idiot, and he's a long way away.

However, precisely because of the internet, his ignorant, conspiracy-peddling propaganda is not far away at all. And thanks to the internet, someone he would have never met in real life had the wherewithal to puncture his claims with photographs of the curtains from the 1970s and flanking every US President since: "How you feeling about that little theory about the 'Muslim symbols' now you first rate jackass. You're fucking stupid. Your blog is fucking stupid. You're free to embarrass yourself like this again and again and I'm happy to call you out on it, but trust me, sir, people have quit Tumblr after I've exposed this kind of lowbrow humiliate the shit out of you time and time again."

The intrinsic danger of being allowed to walk alone in familiar territory, thinking your own thoughts day after day, is that very little is likely to arise to challenge those thoughts. The people you meet will tend to have roughly similar experiences and roughly similar perspectives. Cities are almost always home to a higher ratio of progressive thinkers than rural areas, exactly because people inevitably rub up against others who hold views that challenge their own. Travelling the world was once considered the best education, precisely because it made people realise that their customs, traditions, beliefs and social standards were not the only way of living. The internet can be the Grand Tour, the moving to the big city of our time.

And for those who refuse to move out of their regressive, bigotry-cushioned comfort zones, the big city can come to you.

In the pre-internet age, if none of the family or friends of a burgeoning influential fashion critic cared about clothes and her local shops didn't stock Vogue or other magazines, she might have been simply unable to discover her potential. However, Tavi, a fourteen-year-old blogger from a small town near Chicago, has been able to look at editorials online, search archives and contact others who shared and inspired her passion. Thanks to the internet, in just two years she has built up a formidable bank of both knowledge and copy to her name.

Meanwhile, if a young gay man grows up in a state or nation where same-sex marriage is legally prohibited and all his immediate acquaintances profess

it to be morally abhorrent, he doesn't have to let that determine his feelings about himself. He can find the solidarity, history, art and reassurance that might prevent him leading a miserable life of self-loathing and confusion in favour of a mindset which recognises his human rights – and his humanity.

William Powers warns that the internet is turning us into "digital drones and drudges". Camille Paglia tells us we're "marooned in a global technocracy of fancy gadgets but emotional poverty". I think they're wrong. The kind of border-dissolving connection which modern technology creates challenges cultural prejudice and assumptions more compellingly than any UN programme could. It allows anyone who can access it to reclaim their own narrative – something Gaga, the holder of the most Twitter followers on the planet, must cherish. There's a reason why governments like China ban blogging services: they realise that ideas are harder to silence than individuals.

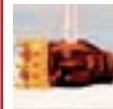
I'll leave you with one last piece of evidence of the positive, life-changing possibilities of the internet, and what our generation can do with it. A recent submission to the anonymous site Postsecret.com simply read:

"I go on online forums as a forty-year-old band teacher to offer advice to young girls suffering from eating disorders and self-harm. No-one would listen to me otherwise, but many have since told me that I saved their lives."

"I'm a sixteen year old girl."

A bit o' Twitter

Now, Twitter is a capricious thing. Sifting for hours returns nothing of interest, but patience is a virtue. Occasionally, it spits out a blinder...



@kanyewest

Man...ninjas are kind of cool... I just don't know any personally



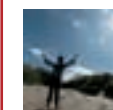
@SarahPalinUSA

SWEET diversion from politics! Dancing W'The Stars party in r livingroom tonight w/friends who r lovin' this change of pace 4 Sweet Bristol!



@shitmydadsays

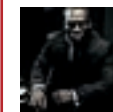
"You came out of your mom looking like shit. She thought you were beautiful. Don't know what scared me most, your looks or her judgment."



@charliehlyons

Finally explained Cindies Stories to my father. He was deeply confused but finally agreed that it wasn't a total waste of time.

[#debatable](#)



@50cent

I can't believe my grand mothers making me take Out the trash I'm rich I don't need this fuck this shit I'm going home



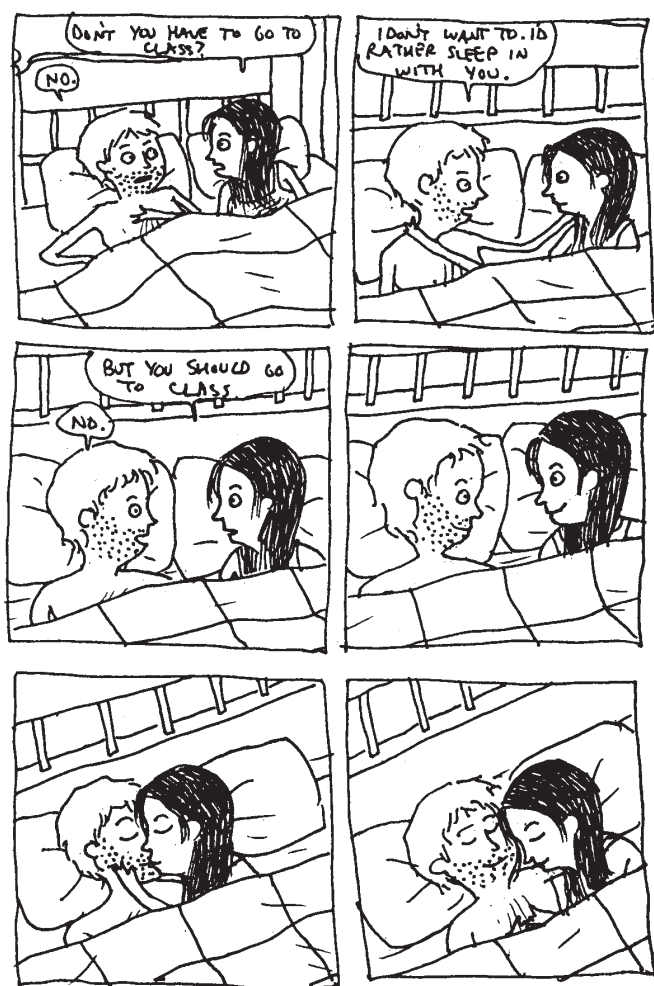
@Cambridge_Spy

Have you ever packed a scarlet-lined cape into a Fortnum's hamper? It's dashedly difficult. Relieve my boredom: gossip to cambspy@gmail.com

Clumsy Looking Love

Jeffrey Brown's *Clumsy* recorded the intimacies and imperfections of his long distance relationship. He tells **Zeljka Marosevic** how his drawings embody his ideas about love and art

ART HISTORY



AMERICAN BEAUTY



THE END



On the front cover of *Clumsy*, you describe the book as 'A Novel'; are comic books novels?

I subtitled it 'A Novel' half as a joke, and half to question what terms like 'novel' and more specifically 'graphic novel' meant. I think some comics can be novels, but it's not necessarily the case. I thought of *Clumsy* more as a collection of poems while I wrote it, but I was working in a book store and I kept seeing books that very insistently announced themselves as novels on the cover, which started to seem redundant and silly.

Is your work 'art'?

I think so. Or it's literature. I probably lean toward describing it as art. I don't think about it much, I figure whatever labels people want to put on it they will. I can't control which labels will end up sticking, so I focus on making comics that express the ideas I want to express as best as I can.

Do you find inspiration in more traditional forms of art?

Certainly. Coming from a fine art background, I'm just as inspired by artists like Robert Motherwell and

Francis Bacon as I am by Chris Ware and Julie Doucet.

Clumsy portrays the intimate details of a sexual relationship. How easy was it to open up your life like that? How did Theresa react?

It was easy because I didn't plan on publishing it until after it was finished, and Theresa was reading it as I wrote. It goes back to my fine art background; I was thinking the book would exist as a single art object. When I published it, it wasn't so hard, because there's a certain sense of unassailability that came with being honest and making myself vulnerable.

James Kochalka wrote of the book: "The frailty of the drawn line perfectly matches the human frailty portrayed within the story." Is this why you draw how you do?

That's a big part of it. When you're writing about your flaws it makes sense to allow mistakes and inadequacies to show through the drawing. It was also a reaction to art school, my feeling about some of the work I was seeing and my own frustrations at not being able to get at the ideas I wanted to with my work. So I decided to start

over by going back to when art was most fun and felt most right, which was drawing comics as a kid.

"There's a certain sense of unassailability that came with being honest and making myself vulnerable"

Why don't you use colour?

I've always preferred to draw in black and white, and have never been particularly interested in colour. With the autobiographical work, I feel like the line work has a stronger emotional quality on its own.

How long did each episode take to draw?

Pages in *Clumsy* took me as little as fifteen minutes to draw sometimes, but as time has gone on my style and methods have changed and pages usually take an hour or more. That doesn't include the writing side – scripting, plotting, and planning – which usually takes more time.

How difficult is it to replicate everyday speech in your comics?

I guess it's easy, because I have a self-imposed rule of only writing what I remember, so everything has a sense of being grounded in reality. That's another thing that's changing a little, but I still try to keep it based on what I remember, and the other rule is to just keep it short and simple.

You're now teaching at The School of the Art Institute of Chicago; what's it like teaching students to create comic books?

It's been interesting. Most of the class are really good, which makes things easier. The nice thing is that it forces me to articulate things about making comics that I've known intuitively or taken for granted, and it allows me to reassess my own methods and philosophies.

What's the perfect comic book?

Hmm. I think that question might be too loaded but there are some out there, like Jimmy Corrigan, Eightball #22, Maus.

JEFFREY BROWN'S NEW BOOK, CATS ARE WEIRD, IS OUT NOW.



Writing: What is it good for?

Vernon Lott thought he would become a literary great; he didn't. He speaks to **Eliot D'Silva** about turning his cringe-inducing poetry into a film

“For the first month of Ricardo and Felicity's affair, they greeted one another at every stolen rendezvous with a kiss – a lengthy, ravenous kiss, Ricardo lapping and sucking at Felicity's mouth as if she were a giant cage-mounted water bottle and he were the world's thirstiest gerbil.” So begins Molly Ringle's latest short story, the winning submission to San Jose State University's Bulwer-Lytton competition. The prize, whose name recalls 19th century politician Edward Bulwer-Lytton, recipient of the Chancellor's Gold Medal for poetry whilst a Trinity student, and the wordsmith responsible for such moralizing nuggets as ‘the pen is mightier than the sword’, rewards the worst opening sentence written in America each year. To be fair, Ringle's romantic sketch is a brilliant performance. Beginning with the ridiculousness of each character's exotic name, the prose rockets off into a simile more bizarre than any I encountered in my study of Part 1 English. But it also provides an insight into an alternate idea of literature, one that takes its energy from a tolerance of mistakes, disorder and even embarrassment.

On the left of the Atlantic, as Vernon Lott's forthcoming debut film *Bad Writing* reveals, artistic failure is being celebrated and understood in a deeper way than it has been until today. With ‘bad’ meaning not morally evil, necessarily, but more like able to work mischief against cultural standards of taste, this spirited new documentary charts Lott's maturation from a wannabe poet to a 35 year old Creative Writing graduate and professional film-maker. Tinged with suburban melancholy, the journey begins after he exhumes his adolescent attempts at genius from his mother's basement and, upon re-reading them in their horrendous entirety, chooses not to burn the evidence but to expose it to members of the literary establishment and viewing public. During an odyssey which takes him from Idaho to New York City, Lott shows his work to and endures criticism from the likes of George Saunders, Yusef Kumonyakka, and Margaret Atwood who cautions him forcefully “there is no rule that

says you'll get steadily better”.

For Lott, who meets the camera with a goofy charm reminiscent of early Michael Moore, the project itself happened as a kind of fluke. “It was originally intended to be a short”, he admits when I ask about his switch from the page to the screen. “But the next thing I know, the USA Today blog and the New York Times had posted the trailer online, so I quickly decided to make the jump.” It's this impulsive

“I thought I was eventually going to become a gunrunner like Rimbaud – only I hoped to avoid losing a leg.”

approach thaw also accounts for some of his worst imaginative jumps. Fluent in little but self-torture, Lott writes in a characteristic early poem:

*I vomited blood and now I've tasted myself
The blasphemy should be locked away with my mind
In the prison of waste that I smell but cannot see.*

Whatever these lines mean, and no matter how dreadful they sound, my question about the circumstances under which they were written prompts a response as heartfelt as it is outrageous: “I'd not even completed high school. But this only added to the romance of writing”, Lott states with typical candor. “I read a lot of Rimbaud and Baudelaire, and was more enamored by their tragic lives than by their writing. I thought I was eventually going to become a gunrunner like Rimbaud – only I hoped to avoid losing a leg. To me, this was exotic and what writers should be like: the poet as seer.”

Fortunately, however, *Bad Writing* leads out of such foolery and towards more important questions of how changes in teaching and publishing practices are determining what counts as good art. Reflecting on his time

spent enrolled on academic writing programmes, Lott suggests optimistically how “When you move writing into the university there becomes this fear that we're institutionalizing our creativity; but when you flip it around it becomes this urge to make schools more creative places.”

Indeed, one of the writing workshop's secret weapons, as opposed to the traditional English degree, is perhaps its ability to act as a space for imperfect student writing to receive attention. Identifying and learning from the errors made by one's peers is arguably a more happy and constructive method than feeling overawed by the airbrushed canon of classic literature. Similar concessions to the low-brow have even begun to feature within Cambridge's current syllabus, as the post-1995 paper begins to incorporate the work of J.K. Rowling and Stephanie Meyer in an effort to cause debates about how best to define our plot-heavy, populist narratives.

But this new pluralism in our reading habits, the collusion of high and low, has occurred in sharp contrast to developments in how books are being printed and sold. Throughout *Bad Writing* no issue looms larger than that of modern technology, and while the growth of social networking is giving us unprecedented access to unconventional thought and speech, other media have become more refined and selective. Speaking about his experience filming behind the scenes at an independent poetry press, Lott realizes that “The technology industry is based upon what they call ‘scalable models’. In design for Kindle you have to try to find this one-size-fits-all approach, which is a problem, and particularly with poetry where you're trying to capture some essences of the individual human voice”. And yet in spite of these problems - both personal, creative and technological – in which the film is clearly rooted, with *Bad Writing* Vernon Lott's own voice really resonates. He shows that although it's aesthetically worse, bad writing is no easier a phenomenon to explain, doing so in a meandering, poignant, funny film.

Arts Comment

Das Endemol: The new opiate of the people?



LAURIE MARTIN

It was Stewart Lee who noted that the irony behind reality TV had reached a tasteless high when *Big Brother's* sponsor declared that Jade Goody's views were “entirely at odds with the brand values of The Carphone Warehouse”. What a revelation.

Now we've seen the end of the *Big Brother* franchise, is reality TV over? Are we now able to sift through the rubble and unearth the legacy of this contemporary phenomenon?

Initially, it was hailed as a democratising force amidst a celebrity culture that extolled arcane qualities of talent and originality. It proclaimed a new age in which those old qualities weren't the only ticket to notoriety. Anyone could be famous, irrespective of talent. Even you.

But behind this insipid myth lies a sinister story. Dissatisfied with exploitation in the workplace, the dominant class saw exploiting the personal sphere as a new means to furnish their pockets. They spotted an opportunity in the defiant aspirations of a struggling class.

This exploitation drives reality TV. And yet the history of subjugation masquerading democratisation is not new. In Victorian England, the ruling class watched the oppressive tool of religion decline, and promptly appropriated the burgeoning literary institution. Disguised as an antidote to social impoverishment, the working class could experience the wonders of the Far East, the grandeur of the stately home, and the benefits of capital wealth, without actually acquiring them.

Thus the utilitarian bourgeois nullified any threat of revolution whilst piously instilling the ideology of Reason, Nationalism, and most importantly the class system. Books democratised, in that they dampened any threat of worker revolt. Reality TV is to the dominant capitalist class what literature was to the Victorian gent; the plot's the same, its characters different.

By participating, we can hope to climb the social ladder and escape our impoverished experience. In consuming the programmes, we witness the possibility of similar leaps ‘even for us’. It's a process made more sinister since the wealth accumulated by private companies benefiting from this democratisation is not channelled back to that ‘everyday person’. The pay for selling your story to *Heat* is pittance compared to that of its journalists.

And yet the culture remains very much in its prime: Something will replace *Big Brother* and those naïve social climbers will trample over Nasty Nick's autobiography to attain a titbit of fame. No one wins, but the dominant class. We have been sold back a product we created ourselves.

Food and Drink



LETTICE FRANKLIN

It took real self-restraint not to begin this column with “Hello Cambridge! Hello Freshers!” perhaps capitalised to up the cringe-factor. I assume that the new Mrs Williams, like me, fell head-over-heels for Robbie, when c.1996, he let out the somehow breathtakingly attractive cry of “Hello Knebworth” and revealed his tiny torso. Anyway before I Come Undone (sorry) with the desire to Feel Robbie’s real love (I hope my DoS isn’t reading this), I will explain this probably inexplicable digression: this article is dedicated to you, freshers.

Cambridge is a town of dreams, but slightly compromised ones. Bedrooms are made, not of wood panelling, but of bricks salvaged from prison cells. The girl met on a three-legged pub crawl is slightly less fun a week of vomiting later. And the wind blows bitterly literally non-stop. Gastronomic dreams too must be altered.

You do not, however, have to stoop daily to the mysterious Tandoori Crunch. Among essay crises, cheesy chips and Lord of the Rings re-enactment societies, don’t forget

“My editor looked me in the eye and said, ‘Do you think *anyone* will ever cook *anything* you ever recommend?’”

to cook. My editor, when interviewing me, looked me in the eye and said “Do you think that anyone will ever cook anything you ever recommend?” At the time I was sucking-up furiously so did not say what I now can: I see absolutely no reason why not.

College kitchens offer little more than a microwave and a toaster, so yes, dismiss Brideshead-induced fantasies. Scrap scallops. Forget pheasant. Think instead of Covent Garden Soup (eternally cut-price) transformed by throwing in some spinach to float wistfully, Lady of Shalott style. Accompany with some tomato bruschetta (toast topped with chopped tomatoes and basil). This couscous and pomegranate salad can be cooked using only a knife, fork, bowl and kettle. Should you venture to the kitchen, add a grilled chicken breast to the salad. I, personally, won’t be leaving my room after those horrendous Robbie Williams jokes.

Serves you and 3 College siblings, before you all go out and shake your rudeboxes.

Ingredients

Half a packet of couscous; 3 tablespoonfuls of the nicest olive oil you can afford; 1 tin of chickpeas; half a pomegranate; 1 red onion; Half a bunch of parsley; Bunch of spring onions, topped and tailed; 1 chilli; 1 packet of feta, crumbled into large chunks; juice of 1 lemon; Flaked almonds / sunflower seeds

Tip couscous into a large bowl. Add an equal bulk of boiling water, and the olive oil. Leave to stand for 5 mins, then stir with a fork. Drain chickpeas and dry on kitchen paper to avoid sogginess. Bash the outside of the pomegranate hard, then scoop out any seeds that are not dislodged, avoiding white pith. Chop the onion, parsley, spring onions and chilli finely, then stir into couscous. Add the feta and lemon juice. Sprinkle with almonds or sunflower seeds. Season liberally.

My degree: English

“The wheel has come full circle. I am here.” Forgive me quoting the Dane at you unawares. His utterance holds some poignancy for me as I stand at the precipice of my final year in this bizarre world we, and indeed the rest of the world, call ‘Cambridge.’ I actually returned two weeks ago to catch up on some dissertation reading. I thought the structure-less format of the dissertation might be quite constrictive but it’s proving to be fucking freeform: I propose that Shakespeare was actually well ahead of Keats.

Annoyingly/actually not that annoyingly (!) I keep getting sidetracked by my mate Rudi, who’s finally been given his own ironic house night at Hidden

Rooms. At last!! Term’s looking good though; there’s this linguistics seminar series starting on Thursday that everyone says is a massive must see/listen although Erica brought back some chai from Assam that can only be fully enjoyed on Thursday afternoon. Erica is profoundly interesting – I’m fascinated by the shape of her chakra. Also her breasts.

I really find language to be the basis of all writing. Without it we’d just be like animals, like voles or little shitty worms or something. Luckily my DoS this year

is such a chiller.

Apparently he only smokes weed that he grows in his lake. I think he’s really going to *get* me. I want to talk to him about how Freud must have done acid

because this one time at Kamar...

I sometimes wish I was at Cambridge in Wordsworth’s time: wearing tailcoats, riding a horse to lectures, maybe getting to know Wordsworth and the others. I guess Wordsworth wouldn’t have been able to do the sort of stuff I’m doing now. Like my essay on beat-boxing poetry subculture around the Nile. It proves that poetry can be anything – an old cricket bat, a cool hat, some lines of metrical verse, anything.

As told to Alex Owen and Ben Ashenden



KATE JONES

SUPERVISION NOTES: NIETZSCHE



Stop being pathetic you Judaeo-Christian slave. Oh Achilles – but that you were here now!

God is dead. There never was a God. Now I’m God. Now you’re God. Keep up.

You’re a camel. Now you’re a lion. Now you’re a dragon. You’re a monkey, Derek! Now

you’re all four.

Oh no, I didn’t...no I meant.... Dammit. Wagner, you’re a bastard.

Someone tell the emperor to go to Rome so we can shoot him. I like walking.

Everybody get Germany - I think they’re antisemitic. It’s nothing to do with me. Hear

me!

Oh dear. No one loves me. But I’m a warrior and I deserve recreation.

Stop hurting that horse! Stop hurting that horse!

Oh right, yes, I see – a terrible mess, I couldn’t agree more. You’re who? Oh shit...



The Varsitorialist

Julia Lichnova,
second-year English student, King’s

“For a look that mixes vintage and modern styles, try always to be on the lookout. My favourite places are Brick Lane on a Sunday and my grandmother’s wardrobe.”

Dress: Rokit. Shoes: Camden Market. Jumper: online. Earrings: Topshop.

IF YOU’D LIKE TO BE PHOTOGRAPHED BY THE VARSITORIALIST, EMAIL MAGAZINE@VARSITY.CO.UK

College Horoscopes

Varsity’s uncannily gifted psychics Adam Lawrence and Phil Wang look ahead into your Freshers’ Week fates ...



This week is literally the most dangerous week of your life. Avoid dark alleys and hot beverages. For the next seven days, the enemy of your enemy is also your enemy. Horoscope? More Like Horror-roscope! – ST. JOHNS



The road ahead is long and incovenient. You begin to question your choices. – GIRTON



The flight from Slovakia was long and arduous, but you’re here now. You’ve finally escaped that small fishing village, and the tyrannical rule of its oversized golden clock, with its robot-cricket overlord, which gained sentence somehow in 1924. But you’re safe now. – CORPUS



本周· 白宫狗将屈服于你的优势· 和东安格利亚将最终属于我们！打倒剑桥郡议会！共和国万岁！– TRINITY



The woman of your dreams will finally surrender to your advances. You’ll serenade her with your deep, gravelly tones, and she’ll melt into your muscular embrace. All that power-lifting will finally pay off. – NEWNHAM



Your next week will consist of seven days. You will almost certainly interact with someone. He (or she) may (or may not) express an opinion about something, and you will (or will not) respond to it (or it). – DOWNING

For more, follow @VarsityUK on Twitter and look out for #CollegeHoroscopes

Listings

Pick of the Week



Fresher Baby

CINDIES, 21.00 (£3)

THE biggest freshers' party this week. Get free things off people dressed as jelly babies, buy cheap drinks and shout loudly along to 'tunes' at the cheesiest venue in Cambridge (and, probably, ever). Attendance is recommended, even for vegans.



The Social Network Preview Screening

MONDAY 11TH OCTOBER, 16.15, ARTS PICTUREHOUSE (FREE TO ALL VARSITY READERS)

A special preview screening of this anticipated and highly acclaimed documentary about the founding of Facebook is free to all Varsity readers. Just go to www.showfilmfirst.co.uk and enter code 768245. Apparently it features "unpredictability and sex" - but Mark Zuckerberg is not amused.

Film

Tamara Drewe

ARTS PICTUREHOUSE, DAILY (19.00 EXCEPT TUESDAY, 17.30); VUE, DAILY (12.40, 15.20, 17.50, 20.40), + 10.10 ON WEEKENDS

Stephen Frears' new thing. Chick turns from ugly duckling to beautiful village swan when she returns from the big city with a nose job. Thanks to the redemptive powers of plastic surgery, everyone's happy. Based on Posie Simmond's comic strip in *The Guardian*, based on Hardy novel *Far from the Madding Crowd*.



Back to the Future

MONDAY 11TH OCTOBER, 16.15, ARTS PICTUREHOUSE (FREE TO ALL VARSITY READERS)

Re-release of 1985 Spielberg classic fusing time travel in an old car with the Oedipus complex. Amazing special effects, and fun for all the family.

The Social Network Preview Screening

MONDAY 11TH OCTOBER, 16.15, ARTS PICTUREHOUSE (FREE TO ALL VARSITY READERS)

See Pick of the Week.

Scott Pilgrim vs The World

VUE, WEEKDAYS 12.10, 18.20, WEEKENDS 9.40, 12.10, 18.20

More like Scott Pilgrim v. his crush's seven 'evil' exes, all of whom he must 'defeat' before he can even date her. Not a good pay-off if you ask me.

Winter's Bone

ARTS PICTUREHOUSE, DAILY (12.10, 21.00)

Harrowing, raw, haunting, beautiful. Grand Jury Prize Winner, Sundance Film Festival.



Pick of the week
Film

Music & Nightlife

Daily

Cambridge Union Pub Crawl

CAMBRIDGE UNION, 19.00 (FREE)

Simply turn up in the Union bar and buy a drink at the bar to get a map and wristband which entitle you to drinks offers at various bars and pubs throughout the night.

Friday 1st October

Generator

KAMBAR, 22.00-3.00 (£3)

Cambridge's (only) alternative club plays electro, indie, alt and retro tunes. £1 beer and shots before 11pm? Sounds good.

Sinfonia of Cambridge

WEST ROAD CONCERT HALL, 20.00 (£15/£13)

Howard Williams conducts Elgar, Bruch and Sibelius. With soloists The Cann Twins.

Sunday 3rd October

Oasis Freshers Party

FEZ CLUB, 21.00 (£4)

Indie, electro, mash up, dance and pop and drinks deals. Because here in Cambridge we party on Sunday night.

Monday 4th October

Rendezvous

THE COW, 21.30-3.00 (£3)

Leading LGBT night's Freshers' welcome party with drinks offers. Fun way to meet new people and fantastic opportunity to drag your non-LGBT friends along.

Soccer PM Freshers Party

BAR REVOLUTION, 22.00 (£3)

Flip a coin at the bar and get the same thing again for free if you win, while raising money for soccer. Indie, electro, dance, house.

Tuesday 5th October

Fresher Baby

CINDIES, 21.00 (£3)

See Pick of the Week.

Fitz Soundcheck

FITZWILLIAM COLLEGE, 21.00-2.00, £8/£7

Bombay Bicycle Club headline with a DJ set. As good as listening to someone your age's music taste gets.

Pick of the week
Music

Theatre



Pembroke Players Japan Tour: Much Ado About Nothing

HOWARD THEATRE, DOWNING, TUES-SAT, 19.45 (£7/£6)

Home run of Japan tour show.

Pick of the week
Theatre

A dazzling take on the classic tale of merry war, placing the action into the heart of Edwardian society in the shadow of the Boer war. We promise gender tension, suffragettes, pantaloons, bicycles, croquet mallets, and music hall ditties. Witness the fitness of the Cambridge tour show tradition while reclining in designer seats.

The Footlights in Good for You

ADC THEATRE, TUES-SAT, 23.00 (£7/£6)

You should see them because they're the Footlights. "Good for you." - *Varsity*



Cambridge American Stage Tour: The Tempest

ADC THEATRE, TUES-SAT, 19.45, SAT MATINEE 14.30 (£10/£8/£6)

They've delivered Shakespeare with colonial undertones to the entire length of the United States through word, music and dance. It's amazing that they have the energy to put on another production.

Arts

Ongoing exhibitions

Pick of the week
Arts

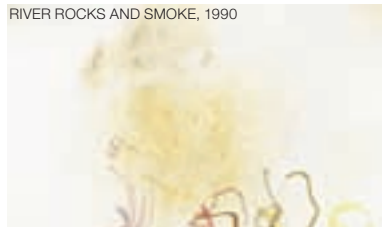
John Cage: Every Day is a Good Day

KETTLE'S YARD, 25TH SEPTEMBER - 14 NOVEMBER, PRICES VARY

First major retrospective of avant-garde

American artist and composer John Cage. The layout of artwork in the space is arranged by a computer-generated random number program, paying tribute to Cage's chance-determined scores. Talks and events run alongside the exhibition.

RIVER ROCKS AND SMOKE, 1990



Objects of Affection: Pre-Raphaelite Portraits by John Brett

FITZWILLIAM MUSEUM, 14TH SEPTEMBER - 28TH NOVEMBER (FREE)

Rarely exhibited delicate portraits of Brett's family and friends, taken from the British Museum, the National Portrait Gallery and Tate Britain. Brett also pioneered photography, and his early portrait shots are also part of the display.



JOHN BRETT, CHRISTINA ROSETTI, 1867

Talks & Events

Cocktail Workshops

CAMBRIDGE UNION, FRI 20.00 (FREE) AND MON, 20.00 (£5)

Meet people while making cocktails. The Friday workshop includes a disco.

Saturday 2nd October

Political Party

CAMBRIDGE UNION, FRI 20.00 (FREE)

Come and argue about politics with other people who also want to argue about politics.

Saturday Drawing

KETTLES YARD, FORTNIGHTLY, 11.30-14.00 (£8/£5)

Drawing workshop. You draw things in Kettles Yard while it's closed to the public.

Tuesday 5th October

James Ellroy

CAMBRIDGE UNION, 19.30 (FREE)

Chat to the successful American crime writer, author of *The Black Dahlia* and *L.A. Confidential*.

Thursday 7th October

This House Would Abolish All Private Schools

CAMBRIDGE UNION, 19.30 (FREE)

Watch the General Secretary of the Communist Party of Britain battle it out with the Head of Haberdashers' Aske's Boys' School.

Pick of the week
Events



Lunchtime talk: Christopher Wood

KETTLES YARD, 13.10 (FREE)

Sebastiano Barassi, curator of Kettles Yard, discusses the British painter.

ALBUM REVIEWS

Higher

THE SATURDAYS



★★★★★

Some music videos threaten to change the world. Thriller... Right Here Right Now... and now, Higher. This masterpiece cleverly echoes some insignificant musical moment by showing five girls walking over a zebra crossing with all the swagger of Heather Mills McCartney. *The Saturdays* actually sit! on a stoop! in the street! singing! Certainly the coolest advert for loitering I've ever seen. The name 'The Saturdays' suggests this chaos only occurs once a week, but apparently there's a TV program in which they do this EVERY DAY. On the single's B side, everybody's favourite shit rapper Flo Rida adds his lyrical armaments. "No understanding, shawty demanding" clearly references *The Saturdays'* attempt to reach out to hip pop. Apparently their next collaboration is with the brain-seeking scarecrow from the Wizard of Oz; *The Saturdays'* search continues. SAM GOULD

Fields

JUNIP



★★★★★

Chances are you'll have heard Starbucks-favourite Jose Gonzalez's brand of folk. Well he's back, and this time with synth and drums in the form of Swedish-trio Junip. Formed in 1998, Junip's debut LP *Fields* impresses on occasion, with the immersive *In Every Direction*, the cacophonous finale *Tide* and the stand-out track *Rope and Summit* injecting an atmosphere and energy all too lacking in Gonzalez's own solo work. However, the album's liveliness wavers at times, in particular on the slightly aimless piece *Howl* and forgettable tracks *Faded to the Grain* and *Sweet and Bitter*. What we're left with is 47 minutes of mixed, yet, ultimately worthwhile pop, containing surely enough dynamism to keep it from a Starbucks playlist anytime soon.

NATHANIEL ARNOTT-DAVIES

ALSO ONLINE

**Sainsbury's Basics Vodka**

★★★★★

You can find this week's Basics review over on Varsity Online.

FILM SPECIAL | CAMBRIDGE FILM FESTIVAL 2010 ★★★★★



Gravytrain



ALICE BOLLAND

Revered as one of the most eclectic film festivals in the UK, the Cambridge Film Festival returned this year, overflowing with ideas and talent from around the world. Offering opportunities to view lesser-known indie flicks alongside thought-provoking shorts and works from recognised directors, the 2010 Cambridge Film Festival served as a 10-day homage to film in all its forms: from kids classics *Thomas and Friends*, to kooky Canadian comedy *Gravytrain*, to chilling American short *Happy Face*. Whilst predominantly based at the Arts Picturehouse, it took advantage of the beautiful city of Cambridge, with special screenings on Magdelene Street, the banks of the Cam and the Jesus Green Outdoor Pool. Now in its thirtieth year, it did not disappoint.

One of the gems of 2010 was the appearance of celebrated British

film director Stephen Frears (famous for classics such as *My Beautiful Laundrette*, *High Fidelity*.) In his talk Stephen Frears: Looking Back, Stephen spoke openly about his 'insufferable' time studying law at Cambridge, his early experiences in the film industry, and his most recent film,

Bring on Film Fest 2011!

Tamara Drewe. Drewe boasts an A-list cast, lead by Gemma Arterton and Dominic Cooper, alongside promising performances from 18-year-old Jessica Barden and newcomer Charlotte Christie. While Frears has directed a number of his recent films in the States, this one marks a return to his roots with its British origins (*The Guardian's Tamara Drewe* by Posy Simmonds, a modern reworking of Thomas Hardy's *Far from the Madding Crowd*), and an idyllic Dorset setting.



Tamara Drewe

Other highlights included new off-beat comedy *Gravytrain*, the latest release from writer/directors Tim Doiron and April Mullen, who gave us the hugely successful *Rock, Paper, Scissors: The Way of the Tosser* in 2007. Despite some questionable character names (Harriette Handlescock and Hansel Suppleddick spring to mind...) this film is refreshingly cheerful and – a rarity in mainstream comedies – actually funny. *Gravytrain* is a slapstick, spoof cop movie, with laugh-out-loud performances from leads Doiron and Mullen and a hilarious supporting cast including *Saturday Night Live's* Tim Meadows. Some films were disappointing, however; the promising beginning of eagerly awaited *Beggars of Life* soon disintegrated into a slow and sluggish work.

The festival is renowned for the variety of films on offer, and this year was no exception. The vast array of foreign language films was notable; most prominently the highly acclaimed

Swedish Millenium Trilogy, which kicked off with *The Girl with the Dragon Tattoo*. Distinguished French director Jean Becker used the occasion to introduce his newest film, *My Afternoons with Margueritte*, a gloriously sentimental film which left much of the audience blinking back tears. To give further diversity there was the opportunity to view several independent short films. *Happy Face*, a haunting 15-minute psychological horror, was a particular highlight in this category. *Amnesia*, however, a bizarre montage of mobile-phone videos, was a real let-down – narrated by Jo Brand, it was another promising film that resulted in more "what?" than "wow". Nonetheless, such an impressive range of genres and venues on offer the Cambridge Film Festival 2010 has been a great success; bring on Film Fest 2011.

READ MORE ABOUT THE FESTIVAL, INCLUDING INTERVIEWS AND FILM REVIEWS, ON VARSITY ONLINE.

FEATURED INTERVIEW | JEAN BECKER

Alice Bolland speaks to Jean Becker, distinguished French filmmaker and son of Jacques Becker, renowned film director and inspiration of the Nouvelle Vague (Jean-Luc Godard, François Truffaut). Becker has been making films since 1961; his most recent work is *My Afternoons with Margueritte* (pictured below), starring Gérard Depardieu.

Did you immediately think of Gérard Depardieu for the part of Germain Chazes?

We have the same agent who liked *La Tête en Friche* (Marie-Sabine Roger's book which inspired the

film), and he asked if I had anyone in mind to play Germain. I said Gérard Depardieu, but younger, and he told me to ask him anyway. Gérard called me back three days later and we spoke for nearly two hours – he knows the book better

than I do! So I said, all right, you have the part! He has a natural way of being rather than acting. He's very easy to work with.

In your opinion, how do English and French cinema differ?

I don't feel that there are many differences - the French tell stories of their own people and the British do the same. Americans are much more international. With American cinema the director doesn't have the deciding word in the final cut. When I make a film, I have the final say – I wouldn't put up with anything other than that. Editing is a very important stage for me. Even if people think your creativity is in bad taste, it should still be there and it needs to be respected.

How were you influenced by the Nouvelle Vague movement?

I think the new wave did good things – it shook everything up a bit. But those who were part of the

New Wave later became what they were fighting against and made those 'classical' films they were trying to move away from. Having said that, Godard's jump-cuts were revolutionary. They were just young film makers who wanted to exist and, to exist, they had to kill their forefathers.

What is your advice for young people interested in the film industry?

It's very important to have experience – a lot of people know nothing about cinema history. You need to watch everything that's gone before, especially now because there's no excuse not to, as everything has been restored. So watch the classics, even if they seem boring at first, you will learn a lot from them. It is important to know what ground you're stepping into. Get educated in cinema. Just as it's very difficult for a writer to write if he doesn't have a literary culture, so it is for film.



LIVE MUSIC



The Like
THE HAYMAKERS
MON 13TH SEPTEMBER
★★★★★

The other day, four boys walked into my college who, due to their youthful gait and cool/dickheadish, very un-Cambridge garb, I assumed were freshers. Just as I was thinking how refreshingly uncharacteristic they were, however, our porters stopped eyeing them suspiciously to herd them back onto the street.

Having arrived early to the Haymakers venue and settled into a corner plus one friend and plus two pints, my fashion-perving eye became similiarly aware of some girls distinctly not-of-this-bubble: all immaculate shift dresses, lace, make-up, hold-up stockings. Just as inadequacy was seeping in, they bounded onto the stage. Apart from the frisson of the wasted close contact, it restored the status quo as effectively as the porters' expulsion had.

Tuning up, Twiggy-incarnation singer Elizabeth 'Z' Berg purred that Cambridge was the "prettiest city they'd ever seen" – confident that they offered King's Chapel some competition. It was as if the girls from *Almost Famous* had formed the band rather than aiding it.

Z's honeyed opening to *Wishing He Was Dead* ('If I could kick his



head in...') evokes that tradition of all-American Blair Waldorf / Catherine Merteuil girls who shoot daggers with smiles. The only technical hitch, when the bass failed, might actually have been my highlight of the show: to fill the gap, Z showcased her iridescent voice with an acoustic cover of 'Will You Still Love Me Tomorrow'.

However, despite their musical heritage (not bringing up that notorious rockstar-father pedigree) of shoopy-sweet Shirelles or Supremes, they proved powerful and commanding musicians, quickly winning over the pub audience. Drummer Tennessee Thomas was particularly impressive, combining frenetic energy with cheerful smiles and a prim dress, a nice change from the usual sweaty gurning percussionist. Playing exclusively from their second Ronson-produced album and pleasing both old fans and new convertees: it's all happening for The Like.

THE LIKE ARE TOURING TO PROMOTE THEIR NEW ALBUM, *RELEASE ME*.

LITERATURE

Robin Ince

ROBIN INCE'S *BAD BOOK CLUB*: ONE MAN'S QUEST TO UNCOVER THE BOOKS THAT TASTE FORGOT
★★★★★

Have you ever wondered what would happen if man-eating earthworms began skinning people alive? Thanks to John Halkin's magnum opus "Slither", the answer has been with us in paperback form for 30 years. Unfortunately, the answer - like those to many other great questions in life - is spread thinly across 256 pages. If only there was a way to summarise such ripping yarns into two or three pages of comedy gold, then we might learn something from the tragic death of unwed mother Lorna Watson and her bastard child at the hands (claws?) of killer crabs.

In *Bad Book Club*, comic and bibliophile Robin Ince ignores the highs and plumbs the considerable



lows of 20th century literature. Countless offerings, ranging from collected poetry about space aliens to romance novels chronicling semi-consensual sex in the Antarctic with

an improbably named Norwegian, are dissected, summarised and thoroughly sneered at.

As a light-hearted romp through the darkest corners of charity shops

around the country, *Bad Book Club* is an entertaining diversion, and clearly a labour of (somewhat unconventional) love. Ince is evidently a man who genuinely loves even the most terrible of books, a man who would rather read the autobiography of John Major's brother than grimace at and then finally brave *Ulysses* (although this may not

Offerings range from collected poetry about space aliens to romance novels chronicling semi-consensual sex in the Antarctic.

set him apart from most English students). The relish with which he tackles bargain-bin fare spares his work from even the faintest whiff of pretension, whilst the fast pace prevents the content becoming stale and repetitive.

The sheer volume of trash fiction covered in this book makes a refreshing and satisfying read, all the while marking Ince out amongst many other celebrity-turned-authors. Saving you from sifting through such tripe as 'Ghost Hunting with Derrek Acorah', *Bad Book Club* is a veritable York Notes of books you're glad never to have had the misfortune to read.

ANDREW TINDALL

CLASSICAL

A Michaelmas Overture: Katya Herman and Elly Brindle talk to the directors of Cambridge's flagship music ensembles in order to find out what we can expect this term.

Cambridge New Music Ensemble – Kate Whitley & Joe Snape

Musical plans for Michaelmas
An opera night in the Cambridge zoology museum - we've written an opera about a vulture who kills a child and turns his carcass into an instrument, and persuaded the museum to let us bring in a bar for the night. There will be DJs and video projections. A Musicircus in Kettle's Yard, using John Cage's idea of scattering different performers across a space, and using a randomized time chart to tell them where to stop and start playing.

Any recommendations for the term ahead? The Chapel Sessions – that's Tuesdays, 10pm, in Jesus Chapel. Half an hour of music in near darkness.



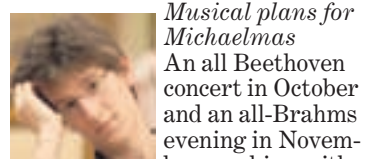
CUMS1 – Harry Ogg
Musical plans for Michaelmas
Conducting Brahms/Haydn variations,

Dec 2nd.
Any comments on the Cambridge music scene? Cambridge has an amazingly rich pool of musicians for a university, probably the best

in Britain if not the world, but you can't help wonder we would all get more out of it by doing less with more time available.

Current favourite recordings? Abbado/Orchestra Mozart, Mozart symphonies 29, 33, 35, 38, 41.

CUCO – Josh Borin



Musical plans for Michaelmas
An all Beethoven concert in October and an all-Brahms evening in November, working with

world-class soloists for both.
Any comments on the Cambridge music scene? Astonishingly high standard for a university, very broad, world-class choirs, fantastic early music, jazz, chamber groups... basically we're spoilt for choice!
Your recommendations for the term ahead? Jazz at Caius.

CUSO – Chris Stark & James Henshaw

Musical plans for Micahelmas
Pairing Sibelius' 5th Symphony with Glazunov's Violin Concerto, played by Rebecca Paluello.

Any comments on the Cambridge music scene? Notoriously busy and ambitious - which can lead to projects feeling under-rehearsed. We think CUSO strikes a balance between a high standard in music and being a friendly, sociable orchestra.

AN EXTENDED VERSION OF THIS ARTICLE IS ON VARSITY ONLINE.

DANCE

Noel Wallace: Heel

WILTONS MUSIC HALL, LONDON
★★★★★

Although it is shameful to walk in late to any performance, there was something almost forgiving about the atmosphere at Heel. Maybe it was the entrancing last notes of Satie's Gymnopédie No.2 piercing the tension, or maybe it was the venue's lingering years of performance memories. Either way, once the door shut behind us, I was instantly absorbed in our surroundings.

Claiming to be the world's oldest surviving music hall and certainly having the low beams and plastered walls to prove it, Wilton's Music Hall would have been a joy to visit in itself, but as a venue it added wonderful character and charm to the evening's pieces. The relative starkness complemented the raw, unshod movement of Wallace's original pieces, which needed none of the Opera House's velvet to set them off. The red splendour was all Wallace's as he moved with supreme control from shape to shape about the stage, whipping a wave of red material around his form. The remarkable discipline that such dancing required met the power of the message his movements conveyed.

One standout piece began with a suited and impassive Wallace, apparently in the midst of a disembodied conversation about "some

nigger" which segued into a dance constrained by elasticised fabric held taut between his two hands and becoming a featureless mask when pulled over his face. Black on one side and white on the other, it was both visually and symbolically stimulating to watch this svelte body move under the spell of 'Strange Fruits', a song

If someone were to tell me that I would be stirred by a man dancing in a hound's head and leggings to a civil-rights anthem, I might have had my doubts.

telling of other bodies held by America's all-too-recent injustices.

If someone were to tell me that I would be stirred by a man dancing in a hound's head and leggings to a civil-rights anthem, I might have had my doubts; but 'Heel' really worked. The symbolism and outrage were neither crass nor contrived, but instead, necessary, beautiful and right.

COTTIA THOROWGOOD

INTERVIEW: THE WANTED

Number one single, eh?

Ridiculous yeah, we were thinking top 40 would've been amazing but number 1!

Where would you like to play most?

Wembley-first time we played no one knew us but now we'd actually have some fans there.

Who would you most like to collaborate with?

Tinie Tempah, me and the lads have been saying he's been coming out with some bangers recently.

How long do you think it'll be before you're headlining Glastonbury?

Oh, very long, I'll be modest. Hopefully anytime.

Who do you think will be first to do panto?

Nathan, he's definitely got a 'stage school background' (sniggering). Let me rephrase that, he's got the most 'musical background'.

Who do you think will be the first to go on I'm A Celebrity?

Oh god, Max, he loves bugs and all that stuff.

Do you know whatever happened to Blue?

Yeah wasn't it that whole Lee Ryan thing

... Lee Ryan thing?

Yeah he like made a mistake didn't he. Like spoke out or somethin. But they're getting back together aren't they?

Siva, how do you maintain your position as man of the people?
Really? Wow.

Must be a lot of work?
I dunno, I just wing it I suppose

Favourite biscuit?

Jammy Dodger

Favourite Biblical Character?
Uh, Moses

Favourite Dictator?

Martin Luther King

Favourite Serial Killer?

Ah we've actually been reading a book about murder... The Yorkshire Ripper, Peter Sutcliffe.

Throwing puppies in rivers or cats in dustbins?

What! Ah, I don't think I can answer that one... Neither. (Discussion in Background)... I'd take it to Battersea Dogs Home.

Thanks and good luck with it all.

Thanks. I've only had 1 hour sleep.

NATHANAEL ARNOTT-DAVIES INTERVIEWED
SIVA FROM THE WANTED

View from the Groundlings



EDWARD HERRING

When I was a gauche, plump fresher carrying a head fat with fatuous thoughts, I would repeatedly wrack my inanity-fed brains for the answer to the haunting question: “What does ADC mean?” My struggle to find one – perhaps rooted in the evils of idleness, an incurable lack of curiosity, a petrifying dear of acronyms or the inability to make an educated guess – is still to this day waiting to be resolved. Unsatisfied by the commonly frustrated reply “Amateur Dramatics Club” it is *Varsity*’s intention to uncover not the real name, but the one most suitable for that palace of tears, that bastion of pain, the ADC (or the Actors and Director’s Cult).

Email theatre@varsity.co.uk with your much-needed suggestions for this much-needed re-christening. The best entries will be printed, but their authors will remain in the shadows where they belong, like the sneering understudies that they are.

In other news, CAST’s *The Tempest* is having a windswept return to the Alliance of the Dramaturgically Challenged as a first week mainshow. The show is eagerly awaited by the theatre’s chattering classes following a flurry of gossip around the production. For those who have yet been tainted by the stagnant pool of student Shakespeare: “Come on in, the water’s lovely!” For those who’ve been here before: “Welcome back, the cloaca still streams.”

It is, of course, no surprise that such a safe bet has been commissioned. However, as a touring show, it’ll undoubtedly prove to be a wholly competent production (cue groans).

Returning from Edinburgh as a lateshow is the fruit of our Footlights’ funny-glands *Good For You*. If your general plans for the coming evenings involve stomach cramps, tears and mutual masturbation then this may provide a home-away-from-home.

However, if you’re more a fan of perplexity, blasphemy and a confluence of blood types, then *Agamemnon*, the annual Cambridge Greek Play (in Greek, with subtitles) is troubling the boards of Cambridge Arts Theatre from the 13th-16th October. But, before we anticipate, in phatic communion, the tawdry joys of Cambridge Theatre, let us savour the scrotum tightening prospect of SIMON HAINES.

Dr Faustus Edinburgh



MICHAEL CHRISTIE

★★★★★

I saw this production in embryonic form in Cambridge, and I enjoyed it immensely. The venue was the wonderful St. Peter’s Church at Kettle’s Yard, on a bitterly cold January night, which generated a great atmosphere for Benjamin Blyth’s claustrophobic and restless *Faustus*. Now, however, it is clear just how vital the dial-an-atmosphere venue was to the production.

This production’s calling card was its use of physical theatre. The procession of the Seven Deadly Sins was excellent. Completely appropriate in how it capitalized on these influences, it was by turns creepy, funny, and extremely stylish. However, the professed physical theatre influences were an empty promise. With this section being so effective, the cast and director were all too eager to let their hobby-horse gallop off to the bank. In the psychomachia scene (good angel, bad angel), Mephistopheles (Toby Parker-Rees) manipulates the two angels like puppets. It’s appropriate for the evil angel, but how, exactly, did this production have Mephistopheles summon a good angel rather than just a bad one? There was insufficient difference between the two angels to convey that the good angel was actually good. Instead, the good angel spoke with a typically ‘evil’ whine and gollum-like cadence, thereby ignoring the small textual consideration of the fine art of making sense.

Blyth as Faustus and Parker-Rees as Mephistopheles were good at sustaining intensity in the



original run, and here they rather creepily circled one another in debate. They alternated between loud argumentation and whispers,

A great set piece was reduced to a good gimmick.

which worked in the small Cambridge church, but here was merely an issue with projection. There was good chemistry between Blyth and Parker-Rees, feeding off one

another well. Furthermore, the supporting cast of the chorus were all excellent: they just lacked direction and a sense of duty to the text. Yet, Blyth somewhat fluffed the final monologue and, consequently, we got only a weak sense of Faustus’s capriciousness, presumably due to the focus on the supporting characters. Thus, when Faustus skips from placing faith in Jesus and then Lucifer in a matter of seconds at the end of the play, it seems arbitrary rather than terrifying. The ending was something of an anti-climax.

The fundamental flaw of this production was that it was style over substance. The scant one hour they had to perform Marlowe’s play was slightly too heavy on set

pieces, without enough attention to the script to counterbalance these interesting moments. Though the Seven Deadly Sins section was superb, what could have been a great set piece was reduced to a good gimmick by the production’s reliance upon this style-angle. Reliance upon such gimmicks is presumably easy to grow out of, with university being the right place to experience theatrical growing pains, and so my final note would be that this company are clearly very talented, and I do look forward to seeing what they do next. 2 stars is a slight underestimate of this production’s worth: but I feel that the mistakes it makes need chastising.

Agamemnon Preview

The Cambridge Greek play is a triennial event that celebrates its 40th production this year with Aeschylus’ *Agamemnon*. An award-winning creative team work with Cambridge students to produce a play packed with theatricality, music and passion. The Greek play has in the past featured many undergraduates who have established themselves in British theatre, including John Barton and Tom Hiddlestone, whilst in 1909 the music was composed by Vaughan Williams.

This *Agamemnon* will try to bring the rhythms and sounds of the Greek to life. Alex Silverman’s original score, played live by six musicians helps this to take place, focussing on capturing the metre of the verse throughout. This feature also manages to channel the way in which music might have been used on the original Greek stage – that ‘spirit of music’, the Dionysiac drive for an eternal oneness that

Nietzsche outlined in his seminal text *The Birth of Tragedy*.

The play itself features some of the greatest scenes in Greek tragedy, such as the prophetess Cassandra, cursed to always tell the truth about the future but never to be believed, foreseeing her own impending doom to the confusion of the chorus, whilst the image of Clytemnestra, having exacted her revenge on her husband for the death of her daughter, is one of the most striking images in theatre.

With full subtitling, this production is for all theatre-goers, students of classics, students of theatre – and for those just curious. For most undergraduates, it will be their only opportunity to see a Cambridge Greek play.

When the story of an army returning from ten years’ war could not be more pertinent, this production asks timeless questions about conflict, betrayal and leadership.

Agamemnon runs from Wednesday 13th- Saturday 16th October at 2.30 and 7.45 each day. For those who wish to have a preliminary perusal of what the production is all about then feel free to visit our website www.cambridgegreekplay.com.

TOM ADAMS

Charley’s Aunt Manchester

★★★★★

Heralding the start of an impossibly long summer away from Cambridge, Braham Murray’s revival of the classic farce *Charley’s Aunt* at Manchester’s Royal Exchange Theatre provided the perfect reflection on the funniest aspects of life in the Bubble. The performance coincided with the launch of the Footlights tour show *Good For You*, and this fresh comparison cast a damning light on the state of Cambridge comedy in general.

Brandon Thomas’ riotous comedy of errors sees cricket, champagne and the earnest pursuit of girls as the major participants in an Oxbridge setting that pushes familiar stigma to its most ridiculous limits. The play trips through a series of calamity, mistaken identity and jolly japes as Oliver Gomm in the title role is coerced into posing as his friend Charley’s aunt from Brazil (“where

the nuts come from”) in order to enable the wooing of the tittering objects of his comrades’ desire. The performance swelled with a tireless energy; raucous, athletic and bursting with gleeful irreverence, although not without a hint of cheerful self-indulgence as Gomm exhausted the comedic value of playing a piano badly for five minutes too long. The staging of the play was predictably perfect; true to form, the space at the Exchange promotes imaginative set design, with impeccable attention to detail.

At the core of British humour is self-mockery, and this is an element much missed from the repertoire of Cambridge comedians. The Footlights tamper with what they seem to think of as witty escapism, but consistently fail to tap in to the obvious wealth of material available to them here. Cambridge is a careful construction of different stigma, peopled by stereotypes that cry out to be dismantled by those who both relish and despise the pigeonholing of the Oxbridge lifestyle. The show in Manchester had a thorough understanding of this complexity, which was executed with a humorous acuity sorely lacking in Cambridge comedy.

SIOBHAN FORSHAW

GUIDE TO STAR RATINGS: ★★★★★ Haggis ★★★★★ Waking up with a woman from Dundee ★★★★★ Waking up with a man from Glasgow
★★★★★ Shortbread ★★★★★ Heroin

The Cure

Edinburgh

★★★★★

At Griffiths wrote *The Cure* during her second year of studying English at Cambridge. To complete a play so young is an impressive achievement, and it's great to see some new writing on the stage, especially coming from an environment which has, in the past, been lacking in student writing.

Dylan (Joey Batey) and Jude (Sophia Sibthorpe) are best friends at university. They're currently working on a piece of performance art, but are continually interrupted by their violent yet vulnerable friend Jo (Tamara Astor) and Dylan's well-meaning yet prejudiced father (George Potts). This set-up is a perfectly adequate frame on which to hang the characters' sprawling conversations about the way they are in this modern world, their theories about the habit of love and need for intimacy and understanding. Often these conversations are far too hysterical. Yes, the ideas

are interesting and believably urgent, but anxiousness to put them forward does not need to be so clearly signposted by such dramatic declaration. *The Cure* is much more sophisticated than, say, a scribbled poem with copious unnecessary enjambment, or some other such easily parodied form of adolescent angst, but its origins are similar.

Though clearly packaged with some existential pondering, it's definitely the comedy that's most well observed throughout. Dylan asks Jude where her confidence has been hiding. "I think it was lodged somewhere behind my hymen," she replies. The best lines are the most naturalistic – more intelligent student banter, less ill-prepared Philosophy supervision.

When at its more measured, dialogue was very occasionally delivered too fast to be audible over the sound of the fan in the sweltering room. Overall, acting is very commendable and believable (when taken into account with the play's style), particularly Sibthorpe's and Potts's portrayals – the latter providing much-needed humour, the former as central to the performance as the character demands.

The clever, energetic scene

changes were very successful – the actors' physical presences held the attention of the audience. Well-thought-out lighting and a varied soundtrack were other strong points, indicative of competent



and convincing direction from Simon Haines. Particularly in these aspects, the scene in which the characters went paintballing manages to be genuinely innovative. All the shouting was at last justified – the scene-setting music they must be heard over was turned up loud – and, alongside all of the emotional turbulence, the entirely odd past time of paintballing was mocked. "Zone 34 – The Palace of Persecution" the arena voice over announced, as the unathletic Dylan is hit by imaginary gunfire yet again.

The complex, funny and insightful relationships between the characters remained more exciting than the confusing philosophies. But what is here is promising: the ideas that *The Cure* contains just need to find a way to sit comfortably in the naturalistic setting that all involved are trying to depict.

You might well recognise aspects of yourself or people you know in the characters onstage, but that doesn't necessarily mean you'll care sufficiently about what happens to them. The issues of Dylan, Jude and Jo will clearly remain unresolved after the curtain has fallen.

HELEN YOUNG

Incoming



Hatch is the first ever showcase of new writing in Cambridge. From Adam Lawrence and Ellie Kendrick, *Hatch* is presented fortnightly at the Corpus Playrooms, starting Monday 18 October at 9.30pm.

Our goal is to forge a new avenue for student writing which isn't primarily 'comic'. We plan to present a collection of poetry, prose, monologues, short plays and fragments, each under ten minutes long, selected from submissions. While writers will read their own poetry and prose, all dramatic writing (monologues, short plays, etc.) will be performed by our own in-house Acting and Directing Bodies, comprised of the very best dramatic talent in Cambridge. Thus writers will see and hear their work performed, which is an invaluable help in the creative process.

At the moment, unless you write a whole play – and so few people have the time to do that alongside their degree – there's no real opportunity to have your work seen and heard in Cambridge.

We want to create an accessible, collaborative environment to encourage and nurture an active culture of new writing. *Hatch* will present a diverse collection of the huge writing talent Cambridge has to offer, enabling new writing in Cambridge to flourish, and providing a scratch pad onto which writers can test and experiment with their work.

We have also laid plans to run a series of talks and workshops from leading professionals, in association with The Shop. We hope to create a community open to all, in which writers can discover and develop their own style.

Hatch welcomes submissions of new writing from everyone, regardless of experience. Send your poetry, prose, monologues, and short plays, each under ten minutes long, to submissions@hatchwriting.co.uk. The one criterion is that the work has never been performed anywhere before. We accept up to three submissions from every writer. Visit us at www.hatchwriting.co.uk.

Hatch begins on Monday 18 October at 9.30pm at Corpus Playrooms. Tickets will be available soon.

ADAM LAWRENCE

Games (For Two)

Islington

★★★★★

Games (For Two) is the latest offering from 24 Plays participant, Marlowe Masterclass winner and former matriarch of the Miscellaneous Theatre Festival, Emma Hogan. Performed this summer in Islington's endearingly creaky King's Head pub theatre by a band of (mostly) Cambridge students, the play charts the stammering throes and ambiguities of one brief, intense (and possibly imagined) love affair. Grant (Josh Higgot) arrives at the suburban quarters of a former lover, only to find said lover's teenage spawn Grace (Eve Herdewick Turner). Subsequently, the two embark on a relationship.

Hogan has the gift to craft both painfully naturalistic dialogue as well as more stylised scenes. Yet the two types of writing sometimes fail to cohere within this short piece. The play opens with an acutely awkward coffee-chat in which both characters blunder through the

usual introductory platitudes. Yet an eloquent monologue made later by Grant on the nature of happiness seems slightly at-odds with the ineloquence of the lovers' discourse. This is not bad writing, rather the clash of two good types of writing.

The same issue occurred with the actors. Turner and Higgot were competent playing unnoticeably quotidian (and thus believable) nobodies (Turner is a prolific actress woefully under-written about perhaps because of her ability to not-seem-to-be-acting). Joan Plunkett's performance was, however, jarringly projective.

The play's title hinted at game-playing though little actually occurred. Games may have worked as a device completely structuring the love-relationship, hinting at the games that go on in relationships generally, and could have convincingly brought out the central reality/illusion paradox. Yet this slight unevenness perhaps came from being written at a liminal period. Hogan is clearly still deciding what kind of drama to write, and this play's problems are resultant of potentially great things struggling to be realised.

AUBERON JONES

The Love Story

Edinburgh

★★★★★

When I say I'm yours I mean I'm yours. If you needed a heart, you could have mine. Drink my blood, but don't leave me like this.

However morbid, gothic or pseudo-nineteenth century this blurb may read, Freddy Syborn's new Edinburgh piece was far from being gratuitously melodramatic.

The Love Story, by Cambridge's 'The Other Prize' winner Freddy Syborn, (who, along with a handful of eccentric, highly successful plays in Cambridge, has penned gags for a variety of TV panel shows) is a serious-minded play with a big brave heart. Broadly, the play is about a man and a woman in their early 20's who meet by chance, fall in love and subsequently have to deal with their own and one another's mortality. Death is peculiarly confusing if you have just graduated from university, and Syborn evokes this beautifully. The two characters are brilliantly actualised, with Giulia Galastro as Victoria and Patrick Walsh McBride as Ed.

The play begins frothily, and I was dubious when Syborn introduced *The Wine Conversation* so early on: 'Red or white?', etcetera, etcetera, etcetera, until the end of all romantic comedies. Yet the trope here is worthily deployed: the tension arising from Ed's clumsy offer of wine initiates the strong bond between the two leads. The small black box theatre of C Soco emphasises both the script's and the actors' strengths: being so close to the action makes it both funnier and more heartbreaking.

One minor criticism, formulated well after the play ended, is that

Syborn's script is slightly laden with ideas and Stoppardian trivia that he occasionally fails to expand upon. His other piece on in Edinburgh, *Anatomy Act*, reveals, to comic effect, Syborn's slight case of intellectual ADD. Nevertheless, justifying trivia is a minor concern when coupled with such a strong narrative coupled with the daring, sometimes queasy nature of Syborn's comedy.

Syborn's programme notes reminded me of David Foster Wallace, the bandana-girt author of sprawling, hysterically realistic

Syborn eschewed irony and self sabotage to deal with a serious subject appropriately

text *Infinite Jest*. Wallace says that the need to relentlessly parody and ironize everything is 'corrosive to the soul', and that he can only take so much irony before he has to 'walk away and look at a flower'. Syborn himself writes that he has eschewed 'irony and self-sabotage' so that he might deal with the play's serious subject unflinchingly and appropriately. An authorial mission statement always risks pomposity, but Syborn avoids this by writing a play capable of backing up the boast.

The Love Story is a flower – nurturing, non-corrosive, wholly un-ironic – that I am glad I spent an hour looking at. If it comes to Cambridge for some reason, go and see it: it's nourishing.

FLANN BUNDY





I'VE BEEN OUT WALKING,
I DON'T DO TOO MUCH TALKING
THESE DAYS

PHOTOGRAPHED BY ARTURO GUERET
STYLED BY LOUISE BENSON

FOR MORE IMAGES GO TO [VARSITYFASHION.TUMBLR.COM](http://varsityfashion.tumblr.com)



This page: Dress COS. Sandals (worn throughout) PRADA. Shirt PATAGONIA. Jeans LEVI'S. Belt VINTAGE. Overcoat BURBERRY. Boots TIMBERLAND. Blouse LIBERTY OF LONDON. Shorts VINTAGE. Sandals as before. That page: Blouse VINTAGE. Shorts CALVIN KLEIN. Belt J.T. BATCHELORS. Sunglasses LINDA FARROW.

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VARSITY

Games & puzzles



Varsity Crossword

no. 530

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31

French department (5)
28 Bland cooked meat (4)
29 Film of rapper in space (6)
30 Ferry takes it back with weapon inside (4)
31 See 1D

Down

1, 31A Musician lives in anguish with firm about to sell (5, 8)
2 Did almost, at first, stress out about catastrophes (9)
3 Beast fine with bottomless pit (5)
4 Archbishop audibly bestows class (4)
5 Evening looms, entailing darkness (5)
7 I edited my song about why sexists discriminate in this way (8)
10 Teary, all aquiver about strange charm surrounding the unknown (9)
11 Bizarre secret circulating of Dutch writer (9)
12 Tiny baby uplifts me by displaying real love (6)
16 You with little Timothy in dead last (8)
17 Addendum contains falsehood regarding primary tool (6)
18 Incorrectly I call journal I found inside nonsensical (9)
23 See 14A
24 Take on pad to redecorate (5)
25 More enchanting love for young romantic (5)
27 Saga of electronic image (4)

Across

1 Haphazardly pinned to extremity (8)
6 Mint no longer employed (4)
8 Virginal saint appears in food (8)
9 Soldier died within desert (4)
10 Cruel foreign capital (5)
13 We returned his rotting fish (5)
14, 23D Mother smells enormous load of crap (5, 5)

15 Mark hurries back out east (4)
18 Newspaper has pointless spread featuring setter's debut (7)
20 Swear when overwhelmingly irritable (7)
21 Drug addled them (4)
22 No minor rank (5)
24 A guru performs as soothsayer (5)
26 Special regiment surrounds the

Crossword set by Stephen Clarke.

Answers to last issue's crossword (no. 519): Across: 1 Pyrotechnical, 8 Life, 9 Apologists, 10 Taxman, 11 Elevated, 12 Resorb, 14 Yellowy, 16 Setters, 18 Venues, 20 Revolver, 22 Sauer, 24 Everywhere, 25 Hand, 26 Spelling error. Down: 1 Private, 2 Rheum, 3 Trainable, 4 Cookery, 5 No-one, 6 Chinatown, 7 Lottery, 13 Outsource, 15 Love scene, 16 Swerves, 17 Surgeon, 19 Eleanor, 21 Vowel, 23 Usher.


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.

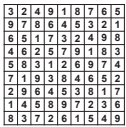
7 8 1 2 8 5 3 1 6 7 2 4 3 2 5 3 8 1 7 5 1 8 2 6 1 7 3 9 6 4 2

The Varsity Scribblepad

Last issue's solutions







Kakuro

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

13 8 12 17 27 15 18 21 7 4 17 24 31 3

Hitori

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

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

College Sport

Men’s Rugby Preview

ALEX KENNEDY

Last year’s comprehensive victory in the cuppers final against Jesus confirmed a sixth successive cup and league double for St John’s rugby team and much to everyone’s dismay it is difficult to look past them doing it again this time around. Having comfortably won the league for the tenth year in a row, new captain Mathonwy Thomas will be supremely confident of another very successful season. With Reid, Cheetham, Cherezov and Wilson all in the Blues squad ready to be called upon for big games against their nearest rivals Jesus and Downing, St John’s still have comfortably the best squad in college rugby. Here’s hoping that such an unexciting predictable procession fails to materialise. At the other end of the table, in a division with the perennial strength of John’s, Jesus and Downing, it will be a scrap to avoid relegation between Trinity, Queen’s and Magdalene. Trinity narrowly managed to avoid the drop to Division 2 last year, but it will be more difficult for them this year

as both Magdalene and Queens’ have the capability of calling upon University players if necessary.

Division 2’s most recent acquisitions from the top flight, St Catharine’s and Girton will be confident of being at the top of their league by the end of the term. With more quality and more experience than the others in their division, it is likely they will immediately head straight back up to join college rugby’s elite. Emmanuel and CCK (Clare, Corpus and Kings) will be involved in a play-off in the first week of term to determine who will take the last place in Division 2. Having played some dreadful rugby even in the third division last year, Emma will need to play well to defeat a CCK side who beat Downing on the way to the semi finals of the Cuppers competition. It is likely that Robinson, newly promoted to Division 2 will struggle last year after playing a very outdated form of rugby. However, there is no doubt that the enthusiasm for their season is high and if they pass the ball rather than

kick it aimlessly, there is potential for them to survive the season.

In the dingy depths of Division 3 it will be Caius and Christ’s who fight it out to avoid finishing bottom of the bottom league in Cambridge. Christ’s succumbed to that fate last year, but there is little to suggest lightening will not strike twice. Caius have been suffering for a few years now with increasingly disappointing positions in college rugby, and, like Christ’s, unless there is an influx of new talent the bottom place dog fight awaits. Churchill, who defeated Trinity in last year’s Cuppers, are likely to reach the promotion league, as are the losers of the CCK-Emmanuel play off. Other than that there is little separating any of the sides in the bottom league. Homerton and Selywn-Peterhouse will hope that they can raise themselves above the sea of mediocrity that is the third division. Most importantly, all teams will be desperate not to join Caius and Christ’s in the icy depths of the League of Shame.

Division 1

ST JOHN’S
DOWNING
JESUS
TRINITY
QUEENS’
MAGDALENE

Division 2

TRINITY HALL
PEMBROKE
GIRTON
ST CATHARINE’S
ROBINSON
EMMANUEL OR CCK

Division 3a

CAIUS
EMMANUEL OR CCK
CHRISTS
SELWYN/PETERHOUSE

Division 3b

CHURCHILL
SIDNEY SUSSEX
HOMERTON
FITZWILLIAM

Men’s Football Divisions

Division 1

CAIUS
CHRISTS
DOWNING
EMMANUEL
FITZWILLIAM
GIRTON
HOMERTON
JESUS
ST CATHERINES
TRINITY

Division 2

CHURCHILL
CORPUS
DARWIN
JESUS II
LONG ROAD
QUEENS
PEMBROKE
SELWYN
ST JOHNS
TRINITY HALL

Division 3

CHURCHILL II
CLARE
EMMANUEL II
HOMERTON II
KINGS
LONG ROAD II
MAGDALENE
ROBINSON
SIDNEY SUSSEX
ST CATHERINES II

Division 4

CAIUS II
CCCC
DARWIN II
DOWNING II
FITZWILLIAM II
HOMERTON III
JESUS III
ST CATHERINES III
TRINITY II
TRINITY HALL II

Division 5

CAIUS III
CCSS
CHURCHILL II
CLARE HALL
DOWNING III
GIRTON III
KINGS II
QUEENS II
ROBINSON II
ST JOHNS II

Division 6

CCCC II
CHRISTS II
CUCY
MAGDALENE II
PEMBROKE II
PETERHOUSE
SELWYN II
SIDNEY II
ST JOHNS III
TRINITY BRUCES

Division 7

ARU
CAIUS IV
CLARE III
EMMANUEL III
FITZWILLIAM III
HOMERTON IV
PEMBROKE III
PETERHOUSE II
QUEENS III
ST ANDREWS COLLEGE
TRINITY HALL
ST CATHARINE’S/CSVPA

Downing will be confident of beginning the defence of their college league title strongly with a fixture away to first division whipping boys St Catherine’s in Round 1. Last season’s most porous defence will need to have been tightened significantly if Catz are once more to somehow cling onto First Division football. It once more looks like a tight race between Trinity and Downing for the Championship, although, as usual, success will depend heavily upon how easy it is to call upon Blues for the big games. Last year’s third placed Christ’s begin their campaign away

at Barton Road against new boys Caius, who will be full of confidence having topped Division 2 last year. Having lost a large number of their senior players, however, Caius will be relying heavily on an intake of talented freshers who can fill the gaps graduation has left in their defence and midfield. It is likely that St Catharine’s, Homerton and Jesus will be striving to avoid relegation with Caius and Girton pushing for mid table anonymity. Looking further than the perennially strong Downing or Trinity for the title again unfortunately requires excessive imagination.

Sport in Brief

Rowing

A successful summer tour to New Zealand saw Cambridge University Boat Club defeat Waikato University in the annual ‘Great Race’. Despite a collision with the Waikato boat Cambridge’s superior strength and technique ensured that the result was rarely in doubt. The Blue’s victory sees them take a 3-2 lead in the ‘Great Race’ series and will be seen as a good omen for the new year. The squad has already started grueling schedule of ergs and weights specifically aimed at defeating the old enemy next year. All will be hoping to avoid the successive culls that will, over the next couple of weeks, narrow the group down to around 22 individuals, who will then train for the next term desperate to make the final squad for either the Blues or the Goldie crew next spring.

Rugby

The Blue’s pre-season rugby tour to America could hardly have gone better with Cambridge notching up three wins out of three against various rugby outfits. After dispatching New York Athletics Club with a 43-24 victory under lights in Manhattan, the Blues moved onto defeating Penn State 44-15. Such a result particularly pleased the Cambridge set up who were aware that shifting 24 points in their first game was slightly disappointing. The defence was even more impressive in the final game against Old Blue, where Cambridge managed to concede only 4 penalties. The game remained extremely tight until late in the second half when Cambridge were able to pull away and finish with a 36-12 win. Such a successful tour hopefully bodes well for a strong season from Cambridge.

BMC

Botswana Meat Commission F.C. suffered a narrow 2-1 defeat at the hands of the in-form ECCO City Greens. Nevertheless, the team from Lobatse find themselves positioned safely in 7th in the Botswanan Premier League, following their strong start to the season. These are comparatively lofty heights for the BMC, who only avoided relegation by a single point last season. However, this comfortable position is under threat this Sunday, as they visit Township Rollers, who were last season’s champions, and this season’s runaway league leaders. In spite of result last weekend, this has been an exciting week in the history of the club, as the 20,000 capacity Lobatse Stadium was finally completed and formally handed over last Friday.

Waterpolo Divisions

Division 1

LEYS A
ADDENBROKE’S
TRINITY
QUEENS’
CHRIST’S
ST JOHN’S
MAGDALENE
CAIUS

Division 2

LEYS B
HOMERTON
PETERHOUSE
ST CATHARINE’S
CLARE / TRINITY HALL
SELWYN
ROBINSON
EMMANUEL

Division 1

CHURCHILL
JESUS
ROBINSON
DOWNING
ST JOHN’S
CLARE
NEW HALL
PEMBROKE
ST CATHARINE’S

Division 2

SELWYN
EMMANUEL
TRINITY HALL
CHRISTS
GIRTON
FITZWILLIAM
HOMERTON

Division 3

ST CATHERINES II
TRINITY
QUEENS
MAGDELENE
CORPUS CHRISTI
NEWNHAM

Women’s Hockey Divisions

Lightweight rowers enjoy summer of International success

TIM SCHOLTES

This summer the current varsity champions CULRC were keen to build upon their Henley Boat Races victory over the dark blues in March, and were presented with several opportunities to do so at home and on the international stage.

Disappointingly the eight failed to reproduce their peak form on the familiar Henley Reach at Henley Royal Regatta, losing out to heavyweights Eton who made their extra 3 ½ stone per man count into the headwind.

Much greater success was to be found abroad for the lightweight squad, particularly for two athletes who had begun GB trials in Autumn 2009. John Hale and Charlie Pitt-Ford, both in this year's blue boat, were selected to represent GB in the lightweight coxless four (LWT 4-) at the World University Championships in Hungary and had spent the previous 5 weeks training at the GB training centre at Caversham. They won their heat well in a time of 6:10.39 to go straight to the A-final beating France, Canada and the Czech Republic.

The crew however could not build on their success in the heats, as the wind swirled around to give a strong cross-headwind. "In theory, we were probably one of the physiologically better crews" said John Hale, "but we'd mostly trained with tailwinds at Caversham". With Italy out in front, France made advantage of a more sheltered lane in the first 500m to pull away from GB,



EUSA crew: Chris Kerr, Charlie Pitt-Ford, Alistair Chappelle and Matt Lawes

who fought with Hungary down the entire course, only for Hungary to take the home advantage and claim bronze. "Whilst it was a shame to have missed out on the medals, we raced as well as we could have expected." John is now weighing up his GB chances for next year.

Fresh from this performance Charlie Pitt-Ford rejoined teammates Matt Lawes, Alistair Chappelle and Chris Kerr for the European University Sports Association (EUSA)

in the LWT 4- in Amsterdam. The four lined up against student crews from Poland, Holland, Germany and GB rivals Nottingham. They won the silver medal, finishing one length behind Poland, in a creditable time of 6.22 (which was inside the old event record).

On top of this, CULRC was invited to Beijing for the first of two regattas to be raced in China, up against the most prestigious universities the Chinese Water Sports

Administration could muster. Whilst the heavyweight competition boasted such names as Princeton, UL and Otago among others, the lightweight line-up consisted of Oxford, Cambridge, Harvard and Yale. Racing was held on both the Olympic course in Beijing, and in Xijing city. The first lightweight race saw Cambridge narrowly beaten by Oxford, with Harvard and Yale out in front, the light blues faring unfavourably in the heat and humidity

of Beijing in August. The racing win Xijing however saw a return to form for Cambridge, coming third in front of Oxford by 8 seconds.

Such success bodes well for the high performing club, which now turns its attention to the 2011 campaign against Oxford, with a new appointment of Chief Coach. John Thicknes has been appointed to the two part-time posts of Chief Coach to CULRC and Coach Co-ordinator to Cambridge University Women's Boat Club after close collaboration between the clubs.

John has experience of coaching both men and women in the university sector, and his success in identifying and working with talented beginners gives John the perfect background to lead these Cambridge clubs.

"John will bring experience and a new perspective to the CUWBC coaching team, I am looking forward to what I hope will be an exciting year for the club," commented Lizzie Polgreen, CUWBC President. Chris Bellamy, CULRC president for 2010-11 added that CULRC 'are really excited about working with John, and building on the clubs successes together.'

John said, 'I'm very pleased to have been offered this position, it is an exciting opportunity for me to work with two clubs with a strong rowing tradition and help build their infrastructure to secure lasting future success.'

CULRC hope that this new appointment can make it three wins in a row at Henley against Oxford on Sunday 27th March 2011.

Nice to meet Blue...

Michael Taylor, Gonville and Caius, Blues Cricketer



When did you start playing cricket?

At about the age of eight. My dad helped to run the local club, so he took me out to the junior practices. The inspiration, though, was England's 1998 series against South Africa. It was a long summer with little to do, and I got hooked on Test cricket. I still support England, despite being Irish, because of that series.

Why did you choose cricket as your sport - what is it that attracts you about the game?

I don't think many cricketers know why they play the game, because you will have a bad day more times than good. Why I chose cricket

over rugby and hockey is simple: I was terrible at the other two.

What is your favourite personal sporting memory?

I won a couple of European championships with Ireland and they were pretty special, as was captaining my club under-15s to the All-Ireland final. However, very few things in sport can compare with walking out of the Long Room at Lord's. As the MCC members roar, you can sense - just for a moment - that you belong there.

How did you feel before your first university game and how did the game go?

The first match I played was for the Blues against the London club Hampstead in a pre-season friendly. I was absolutely terrified. Seven of the team had already won Blues, and this was in the days when I, like many new arrivals, thought Cambridge cricket was only a stone's throw away from Test level. The fact I had to bowl almost exclusively at the

Middlesex pro Paul Weekes didn't dispel that notion. I did okay: nine overs for forty bowling leg-spin with a wet ball against a massive gun is just about respectable, but we lost defending 270 in 45 overs.

Who is the best player you have played with?

I've played with half a dozen Irishmen who have gone on to play ODI cricket, but I've generally played against better players than I've played with. Ed Joyce and Craig McMillan spring to mind, primarily because they smashed me all over the place.

What is the dressing room like before a game?

That depends entirely on the toss. No one - apart from Dan Goodwin - ever wants to bowl first, so if we win the toss we can sit about, drink coffee, and enjoy the usually tremendous bant for a few hours before the bowlers have to go score the runs as well as take the wickets.

Who are the characters in the dressing room?

I'm almost tempted to nominate myself, but no-one would believe that for a second. Phil Ashton, Matt Cook and Ed Pearson were always good value, while I have the outstanding privilege of changing beside Gus Kennedy and Richard Timms. The quality of bant varies greatly, though: Phil Hughes of Downing can be especially culpable in this regard.

What are you hoping for in the coming season?

For myself, to retain my place in the team. We have a spinner who has played for the full Surrey team and another who captained England U-19s last year, so I have my work cut out. For the team, I think we should target an unbeaten season. It's well within our capabilities, so long as we get a decent strength of team on the pitch before exams.

Will you beat The Other Place?

Yes: the freshers we have this year are massive guns and all the Blues who have stayed on contributed significantly to Varsity either last year or in 2009. Despite our defeat in the four-dayer last year, I think we'll do well.

Sport Comment

Who cares who wins the Ryder Cup?

Winning in sport is important – it’s not just taking part that counts

ALEX KENNEDY

Last weekend, whilst sitting in a pub in my home borough of Barnet, I had an argument. An advert for Sky’s coverage of the Ryder Cup had popped up on the lovely widescreen HD plasma television that was nestled in the corner of my otherwise archaic watering hole. I squealed in excitement. The Ryder Cup starts next week! My companion emitted a rather guttural noise of disgust. ‘Who cares?’ she asked. ‘Who cares? Its golf and that’s not even exciting’. Well. She was very very wrong. But the thing that really got me going was her asking ‘who cares?’ To me that is a question that moves beyond the boundaries of one particular sport. She is asking whether it genuinely matters or not who wins a sporting contest – and that itself is questioning the very essence of sport.

Sport can be worthy of the name unless there is a winner and a loser. It is that drive to be the best, to be better than your opposition which is at the heart of every sporting contest. In our increasingly PC kind and cuddly world we see more and more examples of how competition is being sucked out of our lives: the removal of sports days from some primary schools, the notion of ‘reserved success’ rather than failure. This cannot be healthy. Sport teaches us how to lose and how to deal with disappointment better than any other activity: it means that a sudden failure is not the crushing blow that it may otherwise be. Removing competition from people’s lives is

an impossibility; sport offers a way of understanding that competition. It is more than a medium for fitness (its current social standing) and indeed more than a source of camaraderie (although this is one of the most enjoyable aspects of sporting life); it is so very important in that it is us at our most basic: the simple desire to see the bloke at the other side of the rugby field and be better than him.

Once this competition has been tapped into, then sport becomes more than a simple game. It is a social experiment: it is how we deal with drive, with desire, with disappointment. I will watch the Ryder Cup because I am watching some of the best golfers compete: I will see their mad yearning to win and I will see how they cope with this. It is a study in human behaviour. Watching Kevin Pietersen, the once so cock-sure Kevin Pietersen, walk out to bat these days is fascinating. You can see his desire to succeed. You can see his disappointment when he does not. And most fascinating of all you can see how important it is for him – he needs to win to maintain how he sees himself. The nagging self doubt in the corner of his mind intensifies with every failure he makes and this human drama is being played out right there in front of us, with only grating soundtrack of the inane thoughts of Michael Holding and Ian Botham to serve as a distraction.

My companion was unimpressed. I have waffled, she said. Probably – my pub economics tends to turn into a bit of monologue not really knowing where it’s going. ‘Why does it matter if this Pietersen bloke wins or not?’

You’ve already said losing teaches you more. If sport is about winning and losing, how come everyone gets so upset about losing? It’s part of it. I certainly don’t care who wins the golf thing. Why should I care?’

It is true losing is part of sport. A sport has a

Sport is a social experiment: it is how we deal with drive, with desire, with disappointment. It is a study in human behaviour

winner and loser – it cannot have two winners. So why is winning so important, especially for us armchair fans? Why is it so important to us that Europe wins the Ryder Cup in Wales this week? Why is it so important to us that the Lions win when they go down to the Southern Hemisphere? When playing, winning can be seen as a reward for effort: it is a vindication of the work that you have put in, of the training sessions you have attended and of all the bumps and bruises you have received. So why, when I went and watched my beloved Saracens this Sunday, was I so desperate for them to beat Northampton? I had put no work in. Winning can be seen as a reward for effort, but the only effort I put in that day was sitting in a

slightly warm car driving to Watford listening to Five Live.

Winning is important, I feel, because following a sportsman or sports team is like putting an extension of yourself onto the field. These people are doing everything that you wished you could do, and that forms a pretty strong emotional attachment. Every young Liverpool fan wishes he could play for Liverpool, every young racing fan wishes he could be Jensen Button, every young spin bowlers wishes he could be Shane Warne. The emotional bond between sportsmen and sports fans – that idolisation and imitation - is thus not at all irrational. The joy felt when Leeds score by the overweight bloke in the Elland Road stand who is enjoying a chicken balti pie and who has never kicked a ball in his life is real – and it exists because he wishes he could be there doing that, he has extended himself onto that field. Fans therefore harness their competitive energy for a team - it was my pre-game banter with a misjudged Saints fan, my desire for Saracens to win, my emotional input into every tackle, and when they won its almost as if I have won.

Therefore when it is all square moving up towards that last green come the singles on Sunday, watch the Ryder Cup. Watch the sweat, the nervous looks, the shallow breathing. Look for their desire to beat the Americans, look for their fear of failure and their determination to prevail. Those Europeans are extensions of you. It definitely matters whether or not they win.

CRICKET

Mixed success for Cambridge

Crusaders enjoy one of the best seasons in their history

VARSITY SPORT

2010 was a mixed year for university cricket: while the Blues’ remarkable victory in the one-day Varsity at Lord’s will be cherished, and while the women and Crusaders enjoyed almost unbeaten seasons, the undignified thrashings received by the Blues in both the T20 and first-class matches will leave the season an imperfect memory. Certainly, the Blues’ concession of 611 for 5 declared – the highest score ever recorded in Varsity cricket – was the nadir of a year which had once promised so much. Despite this there were some impressive individual performances with Taylor bagging 40 wickets and Hughes scoring two centuries in his debut season.

To MCCU cricket – the academy run in conjunction with Anglia Ruskin – several Blues contributed meaningfully. Ansari, Brown, Taylor, Ashok, Hopkins, and Hughes all played in first-class matches against the counties. Hughes recorded the MCCU’s highest score (106*), while Taylor topped the bowling averages. Diminishing returns, alas, consigned the MCCU to last place in the two-day challenge, and survival in the nation-wide BUCS Premier League was guaranteed by only a few points.

The Crusaders (2nd XI), conversely, enjoyed one of the best seasons in the club’s history. Under the astute leadership

of George Reynolds (Corpus Christi), the Crusaders swept all before them. The highlight being the humiliation of the Oxford Authentics by an innings and 230 runs in the three-day Varsity match, Michael Carson of Trinity Hall bludgeoning 150, Gus Kennedy (Corpus) scoring a fine century of his own, with the wickets shared among a fearsome four-pronged attack comprising Reynolds himself, Thomas Probert (Peterhouse), Geoff Wilmot (Fitzwilliam), and Dave Milodowski (Churchill).

For all, however, 2011, promises more. Under the captaincy of Caius’s Richard Timms, a better season for Cambridge cricket is anticipated, not least because of influx of talented freshers: Paul Best (Homerton) and Zafar Ansari (Trinity Hall) were both England U-19 internationals this summer; Paddy Sadler (Churchill) captained Scotland U-19 to victory in this summer European Championships, while freshers’ trials are expected to unearth many an unheralded talent.

All those interested in trialling for university cricket this year should either sign up at the Kelsey Kerridge freshers’ fair, or contact Richard Timms (rtt20) or Gus Kennedy (gk288).

College Sport

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Downing were crowned Division 1 champions last year by a single point over their opponents, and this promises to be a great match between two perennially strong teams during the week commencing 11th November. With Trinity scoring more goals than any other team last season, and Downing conceding fewer, this game promises to be an enthralling fixture and will no doubt prove to be a critical one come the end of the season.

Away from the university, Cambridge United regularly play at their Abbey Stadium ground, and will begin their F.A Cup campaign in October. Elsewhere, Newmarket racecourse, the historic home of horseracing, is only a short drive or train journey away. On the 15th and 16th of October, it hosts the Champions’ Meeting, the last major event in the European flat racing calendar.

The rugby union Varsity match is one of the very few that does take place before Christmas. The Cambridge side, led by Jimmy Richards, take on Oxford at Twickenham on Thursday 9th December. Last year, a crowd of close to 30,000 watched as the Light Blues prevailed 31-27 in one of the most exciting matches of recent years.

Another highlight of the Cambridge sporting calendar occurs just as students depart for their Christmas break. The Varsity Ski Trip, originally organised to facilitate the Blues Ski Race, now approximately 2,500 students go each year. This year’s destination is Val Thorens and leaves on the 4th of December.

Cricket Varsity

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From here, though, captain Ansari and Rosenberg led a compelling fight-back. The spinners Agarwal and Pascoe were manoeuvred deftly, and – where allowed – the forty-yard boundary to the Warner Stand was targeted with impunity. At 196 for 3, with both guns firing, Cambridge looked set to record a comfortable victory.

207 for 5, however, was less promising: Rosenberg had finally been caught at long-on and Ansari lost – perhaps fatally – to a mix-up with new batsman Frankie Brown. Redemption found Brown, however, by way of a thrilling, unbeaten partnership of 64 with Kennedy in which flamboyant upper-cuts, scything square drives, and smart running wrested back momentum allowing Cambridge to secure a famous victory with just thirteen balls to spare.

Oxford will rue the reprieves they gave to Rosenberg and the generosity of their bowlers – twenty-four wides is too many under any circumstances – but the maturity of Brown and Kennedy would have finished tougher chases than this. Cambridge will be delighted to salvage some success against the Old Enemy after the humiliation of the 4 day fixture in Oxford, and the similarly poor loss in the T20 fixture. This result cannot mask the disappointing nature of these defeats, but victory at the Home of Cricket was a tremendous result for the underdog Cambridge team.

An influx of talented new players this season means that a similar result may be on the cards next year. There is life in Varsity cricket yet.

VARSLTY

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the college rugby
season

Blues salvage season at Lord's

In a nail-biting encounter, the cricketers finally defeat Oxford
after heavy losses in the T20 and four-day competitions

Cambridge bowled having won the toss


OXFORD 270-9


CAMBRIDGE 271-5

VARSITY SPORT

There is life in Varsity cricket yet. Future English captains may not lead the students through the Long Room; the crowds may no longer come in thousands; but, as Cambridge chased 271 to defeat an experienced Oxford side – and to record only a third win

at Lord's since 2000 – the health of the ancient fixture was made clear.

Parity was maintained throughout most of the first two hours. Cambridge captain Akbar Ansari had asked Oxford to bat first, and while openers Daniel King and Sam Agarwal fell over straight balls and Dark Blue captain Raj Sharma chipped to cover, the elder Sharma – Avi – and Cambridge's *bête noire*, Neil Kruger, took the score to 132 without further alarm.

Still, when Sharma skewed Dan Goodwin to point and when Kruger was caught smartly at the wicket, restricting Oxford to a total of fewer

than 230 was eminently possible. Such was not to be: the returning Cambridge seamers offered width and kind lengths, and some seventy runs haemorrhaged from the batting power play, taken by Australian duo Nick Meadows and Daniel Pascoe.

Meadows was finally caught for a summarily brutal 66 from 49 balls as Oxford finished on 270, a total which had not been chased successfully since the inauguration of the C.B. Fry Trophy.

Choice among the Cambridge bowlers had been Goodwin (2 for 43) and Marc Rosenberg (2 for 28): only the profligacy of their

team-mates had loosened a leash they had held tightly; only an electric fielding triumvirate of Ansari, Rosenberg, and Richard Hesketh prevented disintegration.

Perhaps becalmed by an extraordinary lunch, the Cambridge batsmen began their reply inauspiciously.

Richard Timms fell lbw to Lewis Dingle; Hesketh gloved a brute from John Lodwick, while Anand Ashok – struggling to replicate the form which delivered him the Walter Lawrence Trophy in 2009 – scraped to 34 in some twenty overs before charging and missing.

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Michaelmas: Varsity takes a look ahead at the term's sporting highlights

DAN WELLBELOVE

For all of Cambridge's representative teams, a season can only be considered a success if it includes a Varsity victory. The blood, sweat, tears and clichés all seem a small sacrifice if they are followed by a defeat to Oxford.

Nevertheless, such occasions can prove almost equally absorbing

for spectators, who can enjoy the atmosphere of the rugby at Twickenham, the boat race on the Thames and the cricket at Lord's. However, Michaelmas term is almost bereft of such matches, as the majority are held in the New Year. With that in mind, *Varsity* has picked out a few of the other sporting highlights of the term ahead, to show that there is more to Cambridge

sport than beating the Other Place.

The first college silverware of the year is awarded on Sunday 17th October, as the inter-collegiate Athletics cuppers is contested at the Wilberforce Road track. Last year saw King's and St. Catherine's victorious, in the Men's and Women's respectively. This event has particular significance as it offers the final opportunity to shine before

the "Freshers' Varsity" match, which takes place three weeks later.

Inter-collegiate matches are played across a wide range of sports throughout Michaelmas. Beyond those played by your own college, one game to watch out for is that between the Downing and Trinity football teams.

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Redboy
Reports

Our man on the
inside of the
St John's
1st XV tells it
like it is



The summer has been largely gash-free which was totally bum-out. I couldn't even get a blozza off that rotter at Johnny's. I tried to go halves on that Newnham girl with Al but he totally cock-blocked me and wouldn't let me in the room. Al is a dick, to be perfectly frank.

I would quite like to be Frank actually, as he got quite a lot of gash this summer. Also, Frank's biceps were looking pretty good at Johnny's 21st. He said he'd found a new creatine blend but wouldn't say what it was. I tried this one from Korea but it gave me kidney failure. Fortunately, I'm in great shape now. I may as well say it as I can't exactly hide it (not in *this* vest and *these* shorts, anyway) - I'm stacked.

I can't say it wasn't hard work – a lot of animals died to build this body. I used to think I was stacked in June but I now realize I was just a puny 95kg work back then. Now I'm a 100kg Adonis-cum-Herculean type figure, but a bit more stacked and less mortal. In fact, I'm so stacked that the lads have started calling me 'the shelves at Sainsbury's' (it's not very catchy and I don't really get it).

I wouldn't say I was obsessed with my physique. It's true that I neither think nor care about much else but there is other stuff. I think about Frank's physique for instance. I also think about getting faced and playing rugby (sometimes in that order!!!! (never in that order; rugby is fucking serious)). I also think about getting gash, which brings me back to my original point:

I didn't get any gash this summer and it's basically not on. It's as if there are large parts of the female population who don't even know what a Redboy is or something. Whatever, everyone has dry spells - even Frank.

Needless to say the fresher girls will love my banter and new boat shoes. If they don't I will pull their hair and if that doesn't get them into bed (pretty unlikely) I'll ring Mum and get her to read 'The Rainbow Fish' to me down the phone so that I can get to sleep despite Frank's loud shagging.