

The freshers are annoying our man at John's in Redboy Reports



Rob Sturgeon on why men can and should be allowed to enter the feminism debate



Rebecca Usden on why atheists have more to do if they want to dispel creationism

Varsity

FRIDAY 8TH OCTOBER 2010

THE INDEPENDENT STUDENT NEWSPAPER SINCE 1947

ISSUE NO 724 | VARSITY.CO.UK

Top Cambridge talent denied visa

University loses out as Indian materials scientist is refused British work permit

OSAMA SIDDIQUI

A promising international scientist who was hoping to build a research career at the University has been prevented from doing so by UK immigration rules.

Dr Prashant Jain, an Indian researcher who holds a PhD in materials sciences, was offered a fellowship by the Department of Materials and Metallurgy to continue his research work at Cambridge.

However, he was unable to take up the fellowship because his application for a work permit was turned down by the UK Border Agency.

Speaking to *Varsity*, Dr Jain said, "I really wanted to work at the University of Cambridge and was quite disappointed when my visa was denied."

"I feel that the issue of visa regulations is a critical one for international researchers, who, like me, are offered a position in a UK institution, but depend on a visa to take up the position."

He added, "I was looking forward to coming to Cambridge to start as a postdoctoral fellow, but due to the visa issues was forced into an uncertain position in terms of my future. As I was unable to come to the UK, I have returned to Florida State University, while I apply for other research positions."

According to current UK Border

Agency rules, migrants who aim to work in the UK must apply through the points-based assessment system.

Dr Jain required 75 points to qualify for a visa. His doctorate entitled him to 45 points. To secure the remainder, he would have needed to show proof of an annual salary of £25,000 – a sum that is considered to be beyond what researchers typically earn at such an early stage in their careers.

Dr Jain's case has alarmed many academics and researchers who think that the UK's competitiveness in higher education and science research could be damaged by restrictive immigration policies, particularly for highly skilled workers.

This week, eight British Nobel Prize laureates, including Professor Sir John Walker, Fellow of Sidney Sussex College, signed a letter to *The Times*, warning that Britain's reputation for scientific excellence would be jeopardized by government caps on immigration.

Despite the difficulties that Dr Jain faced with his visa, he has not entirely ruled out a career in the UK.

"I plan to continue my research in the US, considering the difficulties with taking up positions in the UK. However, in the future, I would consider competitive positions in the UK if I were able to secure a visa," he said.



UNIVERSITY OF CAMBRIDGE

Cambridge welcomes new VC

Professor Sir Leszek Borysiewicz was officially inaugurated to the office of Vice-Chancellor of the University of Cambridge last Friday morning. The ceremony took place at Senate House and was attended by Fellows and eminent members of the University. Sir Leszek is the 345th Vice-Chancellor of the University. His address focused on the importance of the University's collegiate success and the need to sustain a faithful but flexible education system in the current economic climate. Before coming to Cambridge, Sir Leszek was chief executive at the UK Medical Research Council. **OLIVIA CRELLIN**

Churchill Fellow awarded Nobel Prize

VARSAITY NEWS

Professor Robert Edwards, Emeritus Professor of Human Reproduction at the University of Cambridge, has been awarded the 2010 Nobel Prize in the field of Physiology or Medicine.

Professor Edwards, who is also a Pensioner Fellow at Churchill College, was given the award "for the development of in vitro fertilisation" (or IVF). IVF is a medical treatment for infertility, which allows the sperm to fertilise the egg outside the body, resulting in what is known as a "test-tube baby".

Professor Edwards began his pioneering research on fertility treatments in the 1950s, with the vision of being able to treat infertility by fertilising the egg outside the body. Following over two decades of research, the world's first "test-tube baby" was born in 1978.

This led to the establishment in 1980 of Bourn Hall, Cambridge, the world's first IVF clinic. Professor Edwards formed the clinic with his long-time research partner, Dr Patrick Steptoe, a gynaecological surgeon. Since the treatment began in 1978, approximately four million individuals have been born with the help of IVF therapy.

According to the Nobel Assembly at Karolinska Institutet, the body responsible for awarding the Prize in medicine, Professor Edwards' achievements "have made it possible to treat infertility, a medical condition afflicting a proportion of humanity including more than ten per cent of all couples worldwide. "His contributions represent a milestone in the development of modern medicine."

Jesus grad runs in by-election

George Owers, a postgraduate student at Jesus, has been elected to stand as the Labour candidate for a Cambridge by-election in the Coleridge ward. Owers has stood as a candidate three times previously, without being elected. **»p3**

Where graduates go next

With graduate scheme applications around the corner, *Varsity* spoke to graduates, finalists, and careers advisers about the many exciting post-university opportunities for Cambridge graduates, and what they need to do to get there. **»p4**

News Interview: Gurbaksh Chahal

He has been described by Oprah as one of the world's youngest and wealthiest entrepreneurs, and has been named as the most eligible bachelor in America. *Varsity* spoke to innovator Gurbaksh Chahal about taking risks and following your dreams. **»p6**

Student FM radio launched

This weekend brought the debut of CamFM. The entirely student-run station is a revamped version of CUR1350 and is intended to attract new listeners. Its programmes will include specialist music, drama and well-known celebrity guests. **»p8**

Student receives prestigious award

Peter Hatfield, second year mathematician at Pembroke College, has been awarded an Honorary Fellowship from the British Science Association (BSA). The award places him alongside academic giants such as Professor Sir David King. **»p8**

The Essay p12

Science and religion: Peter Atkins



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VARSITY

Established in 1947
Issue No 724

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Graduate Employment

For many students the next few weeks will see a flurry of hurried applications for myriad internships, development programmes and graduate schemes. The range of schemes available is overwhelming and differentiating between the advertised institutions is a difficult task. Their imperative sloganeering isn't exactly helpful; will you 'be part of it' with JP Morgan or 'be the one to get ahead' with PWC?

As the big firms descend, etching their logos onto our pavements and distributing lollipops on the Sidgwick site it can be easy to forget that, despite what they tell you, it might be possible to find happiness and fulfilment outside the magic circle. However, it would be petulant to pretend that these firms don't offer attractive packages and exciting opportunities for ambitious, talented students - roughly 20% of Cambridge students finding employment went into corporate jobs in 2009.

All these opportunities seem to be at odds with forecasts related to the infamous 'economic climate' we are enduring. Recent graduates should be struggling to find work but while some choose to shelter in further study or spend time abroad, the percentage of Cambridge students finding employment has risen 53.5%. This means more students are finding work now than they were before the recession.

Consequently, it seems reasonable to conclude that Cambridge is not just insulated from the bitter winds of economic downturn but is actually prospering while others struggle. It may be that in times of strife the wheat is separated from the chaff, the cream rises to the top and other

idiomatic platitudes. Regardless of why it should be the case, the fact remains that Cambridge students fare better than most in the job market - we're in good shape.

However, our position at the top of the CV pile comes with responsibilities. The nation has invested a great deal in educating us and rightly expects a return on that investment. In the aforementioned climate, the burden of social responsibility weighs particularly heavy. The question we face is how best to discharge this responsibility. A comforting 11% of employed graduates went into the health sector in 2009, making it the single biggest employer of Cambridge students but then the NHS is the biggest employer in Europe so this might be expected. Only six and a half percent went into other public service roles.

The coalition's big society policies convey the attitude that big business will save Britain. It may well be the case that we can serve our country and earn the big bucks simultaneously. If this is the case, the downsizing of the public sector ought not to concern us, nor should the increasing disparity between private and public sector pay.

But we should not swallow the big society story so easily. If the public sector continues to shrink and private sector pay continues its alluring rise, we can expect a brain drain from institutions like the civil service. And what then? What happens if the private sector, swelling with talent fails to convert its profits into benefits for the worst off? In this paper, that question finds the right audience.

Want to work with Varsity?

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.

To join Varsity, meet our team or to find out more, come to our freshers' squash:

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.

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Varsity, Old Examination Hall, Free School Lane, Cambridge CB2 3RF. Tel 01223 337575. Fax 01223 760949. Varsity is published by Varsity Publications Ltd. Varsity Publications also publishes BlueSci and The Mays. ©2010 Varsity Publications Ltd. All rights reserved. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means electronic, mechanical photocopying, recording or otherwise without prior permission of the publisher. Printed at Iliffe Print Cambridge — Winship Road, Milton, Cambridge CB24 6PP on 48gsm UPM Matt Paper. Registered as a newspaper at the Post Office. ISSN 1758-4442

Online this week

REVIEWS

Whether it be theatre, film, or the latest exhibition, *Varsity* brings you the most up to date reviews, from our most trusted reviewers. Fancy something more culinary. We've even got the Sainsbury's Basics range covered.



BLOGS

Work already getting you down? Matthew Topham has joined forces with *Varsity* in his new column. Its sole aim? Distracting you from work.

TWITTER

Make sure you're up to date with all this week's trending gossip. The elusive Cambridge Spy is out there, and if you don't dish the dirt for him, he'll do the honours. Tweet him @Cambridge_Spy



Inside this week

COMMENT

Our demand for perpetual economic growth has left us unable to deal with ecological crises, argues James Angel



FEATURES

You'd be foolish to start off Week 2 of this term without having a quick glance at this week's College Horoscopes.



REVIEWS

Julia Lichnova and Nathanael Arnott-Davies chat to Two Door Cinema about Club America, electro-pop and cockroaches.



SPORT

News of Cambridge's victory in rugby against the Royal Engineers, plus this week's interview with a Blue.



Owers to stand in local by-election

Jesus postgrad will run as Labour candidate in Coleridge

JONNY ALDRIDGE & LIZZIE BATEMAN

A postgrad student has been elected to run as Labour candidate for a Cambridge by-election.

George Bernard Owers, 21, is to run in the Coleridge by-election next month after Chris Howell, the Conservative's last Cambridge city councillor, resigned. Owers studied Social and Political Sciences at Jesus College and is beginning postgraduate history research this year.

The by-election, which is being held on Thursday 4th November, will produce a new councillor in the Coleridge ward towards the south-east of the city.

Mr Owers has stressed the importance of local affairs: "Why I have stood, and why I am interested in getting involved with local politics rather than student politics, is that student politics covers a very narrow spectrum of issues. I'm interested in areas which are actually quite deprived and have social problems. Coleridge has a very high percentage of pensioners and people on benefits."

"As students who are privileged we have a social responsibility to improve the city so that some deprived places don't get lost in the fog."

Mr Owers insists that his young age is not a sign of inexperience: "I've been a candidate three times before, so I'm no rookie. Earlier this



George Owers, Labour candidate

year I was a candidate for the Abbey ward by-election, and before that in Market ward. Also, in 2007 I ran for councillor in my home town in Essex."

Coleridge is one of 14 Cambridge wards.

Mr Owers describes himself as "a conservative in feeling, a radical in politics".

Owers has been praised by current Chair of the Universities' Labour Club, Ashley Walsh: "George has been a tireless campaigner for equality and social justice in the University and the city. This is why I am proud to have campaigned to elect him in the by-election".

Walsh goes on to portray Owers's comparatively young age in a

positive light: "His efforts and intelligence are matched with formidable election experience, despite his relative youth."

Mr Owers has an impressive record supporting the local area, including a successful campaign to keep marshes in Cambridge.

In conjunction to addressing environmental issues within the community, Owers has preformed research for the leading sociologist Anthony Giddens, a former adviser to Tony Blair, on businesses' response to combating climate change.

Owers offers his opinion on some of the coalition government's policies, as "unnecessary and painful".

He highlights the Liberal Democrats for their "tendency to ignore the poorer areas of Cambridge because it's not really within their radar." He also criticised the Lib Dems in response to the recent spending cuts.

As a member of a younger generation likely to bear the brunt of government cuts to house-building, he wants to challenge the Lib-Dem city council's "risible" record on providing sufficient affordable housing.

Government spending cuts appear to be affecting the local and student community alike with numerous campaigns emerging against the proposed science spending cuts.

Owers is former chair of the Cambridge Universities Labour Club.

Conservators crack down on reckless punting

BEN RICHARDSON

New punting regulations have been proposed in an attempt to improve safety on the River Cam.

The suggestions include a 17-year old age limit on skippers, a minimum hiring age of 16, and both mandatory first aid training and a safety briefing from chauffeurs. Other ideas include enlarged and pictorial safety signage in order for all nationalities to comprehend the safety guidelines fully.

The new rules would also have the power to prohibit operators from leasing punts at times of high flow or when conditions are deemed too dangerous.

Whilst many of the regulations are unlikely to affect students – who usually hire out punts independently or use their colleges' own – they are likely to have a big impact on how the public and tourists interact with the river.

Dr Philippa Noon, the River Manager, stated that the expansion of the punting industry prompted the new rules and assured that they were in line with similar regulations in other towns and cities.

"[The new regulations] have been reviewed against other local authority guidelines," she explained, "and we are trying to harmonise with those. We appreciate that the River Cam is in many ways unique." She went on to explain that poor punting

conduct, particularly overloading and deliberate bumping, would be less likely under the new rules.

Dr James Kelly, Senior Tutor of Queens' College, welcomed the proposals, "The Backs do get extraordinarily congested in the height of summer."

Dr Kelly continued, "I saw at least two punters in the water this year. The potential for someone to receive a blow from a pole, or to be pitched overboard among solid hulls travelling at head height, is manifest. It seems to me that we ought to take all reasonable steps to mitigate unnecessary risk."

Chris Woodward, a second-year Medic frustrated at the often chaotic punting experience, agrees: "It is high time the vastly under-regulated punting industry was dealt with."

Although the proposals have received a warm response from much of the University body, this does not seem to be shared by some Cambridge residents who are angered at the new age limits. Matthew Payne, a second-year Classicist whose home is in Cambridge, stated: "This is an outrage. This is fine for students, but rubbish for normal Cambridge residents."

The ways in which these new proposals will be implemented will be decided by the Conservators at a meeting in January.

PEOPLE. PASSION. RESULTS.

BAIN & COMPANY

What is management consulting? What do consultants do? Would you like it?

Milena joined Bain in February 2009. Prior to this she completed an MA in Bioscience Enterprise, having studied Natural Sciences, both as an undergraduate at Trinity. Since joining Bain she has worked in industries ranging from car rental and semiconductors to multiple private equity due diligences.

Why Bain? Having been at Bain for almost 2 years, I am now even more confident of my choice of a consulting firm. I think the people, the culture and the entrepreneurial spirit really set Bain apart. There is an overarching 'can-do' attitude in every aspect of work, whether is solving a really difficult problem for a client, organizing our office events, working pro-bono for charities or doing something fun with your peer group – and I find that extremely motivating and fulfilling.



My Passion at Bain? It has been 'extracurriculars' or what we call the extra 10%, i.e. getting involved with something you are really interested in outside of the day-to-day work. I've so far been a 'fun rep' for my bay, helped organize this year's Alice-in-Wonderland themed Office summer event, and am currently assisting LSE students in organizing a Private Equity conference.

What's been your favourite case/project so far? I really enjoy travel cases as we spend a lot of time as a team working and socializing and great stories are aplenty. I'm actually currently in Sao Paulo on a case (they say it's winter but it's 25 degrees!). Last year I spent a couple months in the Netherlands working with the R&D department of a technology company. Not only did I become quite tech-savvy (ahem... geeky) by the end of the case, we also had some incredible favourite past times at team dinners with about 15 of us at the table!

My personal results story? Recently we were surveying the online payment processing market in Europe trying to map out "the Universe" of companies present in this market. It's a relatively new industry and there wasn't any data readily available, so we had to collect primary data, most of which came from phone interviews. My proudest moment was when I was on the phone to the CEO of one of the largest online payment processing companies in the UK, and his response to my questions was: "When you're done with your study, can you tell me what our market share is?" It made me feel extremely valuable to our client – the insights we discovered in this industry were unprecedented.

A final thought? I am a huge promoter of consulting as a first career and of Bain as the best firm to work for. If you are looking to learn about business in a multitude of industries and capabilities, develop communication, planning, prioritisation and people skills, then consulting is definitely for you. And if you want to have an amazing time and make new friends on the way, then I cannot recommend Bain more.

Where to find us...

Thursday, October 14, 2010
Consultancy Careers Fair

University Centre, Granta Place: 1.00-6.00pm
Recent Cambridge graduates who have started work at Bain and Company will be on hand to answer your questions about the firm and consultancy in general.

Wednesday, October 20, 2010
What is Consultancy?

Chadwick Room, Selywn College: 1.00-2.00pm (with drop-in session 2.00-3.00pm)
Discover what consultancy really is, what skills you need to succeed and why it might be the career for you.

Wednesday, October 27, 2010
Case study workshop

Trinity Hall Lecture Theatre and Terrace: 12.30-2.30pm and 3.00-5.00pm
We will take you through a typical case study and share hints and tips on ways to prepare for strategy consulting interviews.

Bain & Company Presentation

Howard Building, Downing College: 7.00-9.30pm
An opportunity to find out more about Bain & Company: includes a case study example, giving an insight into the work we do and the skills we look for. After the presentation, speak with Bain staff over drinks. Everyone attending will receive a DVD guide to case studies.

We would be delighted to meet you at any of our events; please pre-register via the Cambridge University page at www.joinbain.com



Life after Cambridge: graduate prospects explained

- Cambridge students do well despite the current economic circumstances
- Health, banking and teaching are among the most popular employment fields

Varsity News Team

As Michaelmas term gets underway, finalists have begun to think seriously about their post-Cambridge plans. While many are actively seeking employment in graduate schemes, others are considering further study or travel options.

Varsity spoke to Careers Service Advisers, finalists, and graduates to get a grip on what the future holds for Cambridge graduates.

The major concern brought up by most students was the potential impact of the recession on career opportunities available to them.

As one third-year Economist said, "Whether you want to work in the private sector or the public, or whether you want to research or travel, almost everything is impacted by the economic situation."

The recent economic downturn, which has plagued many industries that typically hire large numbers of graduates, has contributed to fears that many graduates would be left unemployed and saddled with debt.

According to figures released last year by the Higher Education Statistics Agency, almost one in ten students who graduated from university in 2008 were jobless.

Cambridge graduates and recession

Despite rising concerns about employment prospects for graduates, *Varsity* finds that the recession

seems not to have hurt job prospects for Cambridge graduates.

According to Gordon Chesterman, Director of the Careers Service, "At the height of the recession, unemployment rates for Cambridge graduates actually fell." He explained, "Of the graduating year 2009, at Christmas time only 3 per cent were unemployed, compared with 4.7 per cent in the past."

"The days of one career for life are over"

Despite these reassurances, Cambridge students are not entirely convinced. "I feel like this is one of the toughest job markets ever for graduates, and it almost feels like bad luck that I'm graduating this year," said one History finalist.

He added, "From what I've seen, there are jobs available, but there are hundreds of people going for each vacancy, which makes it very difficult for an applicant to stand out."

What can Cambridge students do to make sure their CVs do not get lost among the hundreds of others an employer has received? According to the Careers Service, students need to pay special attention to detail.

"Our research has shown that

Cambridge graduates perform very well in job interviews, however they are often turned down in the initial stages due to applications which are full of errors," Chesterman told *Varsity*.

"What this really demonstrates is a lack of interest and a lack of research in the job for which they have applied. A Cambridge degree will always attract the attention of an employer, but their expectations will also be higher. This means that the quality of your application and your performance at the interview need to stand up to your academic qualifications."

Where do Cambridge graduates go?

The employment destinations of Cambridge graduates are varied. In 2008-9, the single biggest industry that employed Cambridge graduates was health, which accounted for 11 per cent of graduate employment. This was followed by teaching at 8.7 per cent and banking at 8.5 per cent. Public Service accounted for 6.7 per cent of 2008 graduate employment.

Other prominent industries included accountancy, the arts, IT, consulting, manufacturing and utilities, science research, and social work.

However, employment is not the only post-university destination for graduates. In fact, according to data released by the University, only 53.5

per cent of 2008 Cambridge graduates went into employment.

A substantial portion of graduates (37.5 per cent) went into further study. Of this, 48 per cent started a taught degree course, 31 per cent started a research degree, 13 per cent opted for legal training, and 8 per cent chose teacher training.

A small percentage of graduates (6 per cent) chose to travel or undertake other activity which rendered them unavailable for work.

Job-hunting in a recession

While Cambridge graduates have done very well despite the tough economic climate, they are advised to keep an open mind about their career options. According to Chesterton, "We now advise students to adjust their expectations of what they hope to achieve when they first graduate. Still aim for what you would most like to do, but be prepared to have a plan B and a plan C."

He explained further, "Be ambitious but accept that you may not be doing your dream job for the next two or three years. Even in the good times Cambridge students were disappointed when they graduated and could not walk into the career of their choice."

He added, "The days of one career for life are over."

Chesterton advised that students should diversify their career search.



"Look at smaller organizations, ones that only recruit from one or two universities. They will receive fewer applications, so there is less competition. For example, instead of applying to a prestigious bank, you might want to consider smaller venture capitalists or hedge funds."

Students are also advised to start using their time at university to learn transferable skills that may be attractive to an employer.

Chesterton explained, "In the UK, the majority of employers don't care what you studied, they are more interested in the transferable skills you have picked up during your degree."

He added, "The Institute of Chartered Accountants recently published

Matt Lloyd, French & Italian (2007)



"By the end of four years reading texts for an MML degree I was ready for a radical change of tack. I was

hungry for practical experiences, for a career choice that would allow me to work at ground level on the social issues I cared about whilst retaining the possibility to move into more analytical roles over time.

Teach First looked ideal and late one night I sent off a hefty application form.

Shortly after, I was invited to a

demanding whole-day assessment that saw me teaching a lesson on *Lord of the Flies*, pretending to be in a staff budget meeting, and was topped off by a lengthy interview. When Teach First got back in touch they asked whether I would consider taking part in a Primary pilot. I accepted, and the following autumn I walked into a small primary school in Brixton.

The first half term was grueling- I had 13 subjects to master at once and a lively year three class in need of strong leadership. It was a humbling experience: there's nothing like being ignored by a roomful of seven year-olds for putting your abilities into perspective.

Even when I'd learnt to manage my class, questions spun around me: what do you do when a child arrives with no English at all? How are you supposed to plan a Maths lesson on division when some of your class can't count beyond

twenty? How will you make sure those two boys who hate reading don't get left behind?

Over time, the fog started to lift and I became aware of the huge scope for creativity that you have as a primary school teacher. I started to use music to spice up my Maths lessons and taught some of my Science in Spanish.

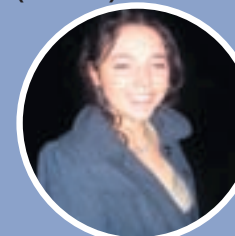
It became enormously satisfying; knowing that children without much security in their lives felt safe; seeing a child who could barely form letters at the start of the year write a paragraph by the end of it.

I've moved out of the classroom now and I'm working for Teach First to develop their involvement in the primary sector. My time in school gave me the assertiveness, communication skills and personal organisation that I need for this role, as well as an understanding of education and twenty-first century

childhood that could never be achieved through reading.

For more information about Teach First visit www.teach-first.org.uk or email Teach First's Recruitment Officer for Cambridge, Tanya Willman, at twillman@teachfirst.org.uk to arrange a meeting with a recruiter.

Letty Thomas, Arch & Anth (2009)



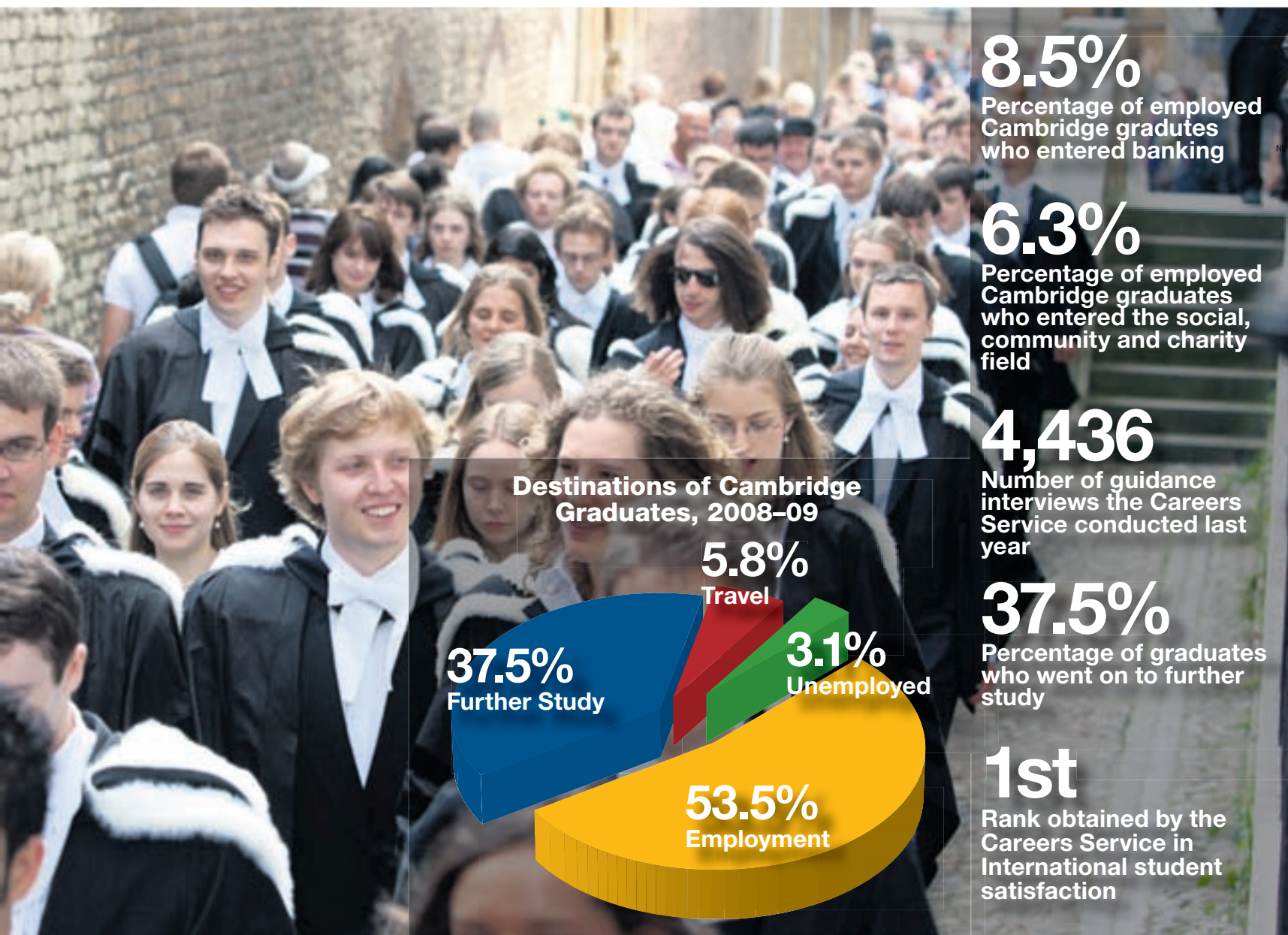
"I'm currently working as a policy and communications officer for a Canadian

NGO, the Fellowship for African Relief, in Sudan. I was lucky enough to start as an intern, but in NGOs, especially smaller ones like mine, it's a case of if they can teach you and train you on the job they will. So I became communications officer a couple of weeks in!

The idea of working in the humanitarian world has been growing in the last couple of years and this is the perfect introduction to it. There are more structured internships in larger humanitarian organisations but without an MA (yet) this has been the perfect introduction.

I feel lucky to have a paid job with responsibility in a country undergoing so much change at the moment. I know that were I still in the UK I'd find it extremely difficult to get an unpaid internship in this sector, let alone a job!

I studied Archaeology and Anthropology at Cambridge



a survey which showed that musicians made the best accountants, scoring the highest of all applicants in accountancy tests.”

How to use the Careers Service

As graduates feel a greater pressure to distinguish themselves in a competitive job market, more and more of them are using the resources provided by the Careers Service. According to Chesterton, The Careers Service is seeing more students earlier, “In Michaelmas last year, 2,300 students visited us in one week.”

The Careers Service is an invaluable resource, providing comprehensive career guidance,

information, and advice to all current undergraduates, postgraduates, and postdoctoral research staff at Cambridge. The Service also provides resources to University alumni.

“Be prepared to have a plan B and a plan C”

The Service is used extensively by students. Just last year alone, they conducted 4,436 personal careers guidance interviews. Moreover, according to their annual report, eight out of ten graduating students will have used the Service at some

point during their time at Cambridge. In addition, the Service remains in touch with a further 22,000 alumni.

The Careers Service has received national recognition for its work. In particular, it was ranked first among 51 participating UK institutions for international student satisfaction.

This year, the Careers Service has attracted over 5,000 employers to target Cambridge students by actively marketing to smaller organizations and to those who did not previously recruit from Cambridge. Chesterton explained, “It is free to advertise on our website, which attracts smaller companies. At our careers fairs, we see ourselves as ‘Robin Hood’, charging big firms a fee to have a stall, and using the money

to pay transport costs for charities and NGOs, so that they can also be represented.”

According to Careers Service advisers, students should aim to use Careers Service resources as early as possible. Chesterton said, “Use the careers service, preferably in your second or third year. Don’t wait until you graduate.”

Students are invited to register with the Careers Services website, which allows them not only to look for vacancies, but also to receive personalized information regarding the career fields in which they are interested.

Additional reporting by Jessie Waldman and Jane Ashford-Thom

and academically my degree has helped.

Before coming to the NGO I was already aware of the issues and ethical questions we often have to try and answer (I took a paper in the anthropology of development). That being said I think my computer skills (Excel, Publisher, Powerpoint) have mostly been learnt on the job, and I’ve occasionally made a few embarrassing grammar slip ups!

I recently returned from our project sites in a very rural area of North Sudan. Seeing how local people become inspired by one project, to do more, and think collectively on ways to feed and clothe their children reminds me of what can be done here when you look beyond the political and the macro.

I really enjoy my job. However to move into other areas of humanitarian aid such as policy and programming, I’m going to need to

go back to University: my fake MA from Cambridge just won’t cut it!

For further information about the Fellowship for African Relief and their work in Sudan visit www.farsudan.org.

David Rubin, Natural Sciences (2009)



“I’m currently working in an entry level job at Bloomberg as a financial software developer. I learnt computer programming for my Natural Sciences degree at Cambridge. It had always been something

I had been interested in and by choosing it as part of my Masters I was forced to learn it in a way.

After I graduated, I started learning more about computing in my spare time and developing my software and programming skills. I then decided to apply for jobs in that field.

Despite the difficult economic climate, I found that there were plenty of jobs in this particular sector. However, competition was very tough. There were a lot of people applying who had done computing or something similar at degree level and who had more qualifications and experience than me.

Given my experience of the job market, and especially now that I have become involved in recruitment and interviewing, I feel I have a better understanding of what employers in this sector are looking for.

They’re not necessarily looking for someone who already knows everything. It’s more that you need to demonstrate enough of an interest to convince them that you will do what it takes to learn more and gain the necessary experience and skills.

In my case, I had a number of specific examples I could point to, things like extra curricular activities and degree-level projects which I could talk about to show my interest.

I think my undergraduate experience at Cambridge also helped prepare me for this job in a number of ways. Cambridge teaches you to be both autonomous and confident in your abilities, both of which are skills I have found very helpful.

At the moment, I’m really enjoying my job, more than I expected actually. It is definitely both challenging and rewarding.

Social Enterprise: Bridging the Gap



This time a year ago I sat in a familiar position to many penultimate and final year students across Cambridge.

Having returned from a fun-filled summer break, I soon heard of all the serious business internships my older friends had embarked upon over the previous months. Hearing all their stories made me start to worry about finding the job that was right for me.

I always knew I would like to work in a dynamic and innovative company, earn myself some money, and have a positive impact outside of profit too, be it environmental, social or in the developing world. Idealistic? Yes. Impossible? No.

Since then I have discovered Social Enterprise – the career for the practical idealist. Social Enterprises are loosely defined as businesses which are set up primarily with social objectives rather than financial ones.

The profits gained from the business are largely re-invested into ‘solving’ the issue at hand and are not simply handed out like a charity (the most famous example of this is The Big Issue magazine).

Social Entrepreneurs believe that lasting solutions to social and environmental issues come from making those solutions profitable.

The social enterprise movement is growing and it is one of the few things leaders of the major political parties agree on.

Nick Clegg labels social enterprise “a shining example that good business sense and social responsibility can go hand in hand” whilst Ed Miliband believes it has “the power to change our country profoundly for the better”. David Cameron described it as “the great institutional innovation of our times”.

So how do you find out more? A new student society, Beyond Profit, has been set up to do just that. Founded on the belief that the answer to many of our global societies problems will come from business, Beyond Profit aims to inspire, inform and aid students in Cambridge who are looking into social enterprise and responsible business.

Beyond Profit runs intimate skills-based workshops, networking events, panel discussions, and information evenings.

There is a growing world of careers out there for bright, driven and socially conscious students. Whoever said there were no alternatives to grad schemes? HUGO HICKSON

Union Diary



During the first week of term, the Union was abuzz with Freshers Week activities. In addition to a number of pub crawl events, the Union also featured a Comedy Night and a Bumper Pub Quiz.

In the first debate of term, the House proposed the motion, "This House would Abolish all Private Schools". With the future of schools and education funding being a hot news item, the debate brought a topical sensibility to the chamber.

Being the first debate of the term, the mood in the chamber was surprisingly tepid, considering the pertinence of this topic to the Cambridge student body and the fact that it was the first showcase of Thursday night debates at the Union.

Speaking for the Proposition were Robert Griffiths, the General Secretary of the Communist Party of Britain, and Brett Wigdortz, the founder and CEO of Teach First.

Facing down Griffiths and Wigdortz in the opposition were Peter Hamilton, the Headmaster of the Haberdashers' Aske's Boys' School, an independent school renowned for its high academic standards, and Jonathan Shephard, a barrister and former CEO of the Independent Schools Council.

The debate turned out to be exciting and engaging, especially for many freshers who were attending their first ever Union debate. Hamilton was described by one audience member as a "pitbull terrier", who alienated the crowd by continuing to reel off a list of accomplishments of his private school.

In contrast, Griffiths was described by an audience member as a "dull and uninspiring speaker", who resorted to parroting unimaginative socialist orthodoxy.

Despite relatively strong showing on both sides, many left the debate unconvinced.

Tonight, the Union welcomes back comedienne Jo Brand, who will be talking about her latest book *Can't Stand Up for Sitting Down*. On Saturday, American internet millionaire Gurbaksh Chahal will speak at the Union. Read a profile and interview of Chahal in this week's *Varsity*.

NEWS INTERVIEW

Gurbaksh Chahal: Dreaming in gold

Millionaire innovator **Gurbaksh Chahal** talks to **Jessie Waldman** about ambition and following one's dream

For a 28-year old, Gurbaksh Chahal has had a busy life. By the age of 25, he had founded two companies worth \$340 million. He has appeared on the Oprah Winfrey show exhibiting his beautiful penthouse apartment and glowing white car. And, Oprah has famously described him as "one of the youngest and wealthiest entrepreneurs on the planet".

Such extraordinary success for a guy who spent his childhood bullied for being different, and left school at the age of 16, must seem like a dream.

Growing up in a family of seven in a one-bedroom apartment in San Jose, his life is a true tale of the rags-to-riches metamorphosis so much prized in American culture.

Moving to San Jose was not easy for a young Indian boy wearing a turban. "In the 1980s, it was pretty

tough living in the projects, being an ethnic minority. My parents embraced our religious background. It was a difficult environment, but all in all, it just made us stronger," he recalls.

Chahal acknowledges that the bullying he faced when he was growing up helped to define his personality. "As a child you have a choice, you can either become an introvert, or you can think to yourself: I'm different, what do I do now? How do I go ahead and make the best of it?" he says.

However, leaving school early in pursuit of a career was not necessarily just a case of making the best of things. Chahal found that there were certain advantages to relying on instinct rather than on formal business training.

He explains, "The upside of not

having an education was that I didn't know the rules, what to say and what not to ask. I had the freedom to just be curious, and I think that the younger you are, the more ambitious you are: you don't yet know the rules of life."

However, he is quick to affirm that leaving school early may not necessarily be a viable option for everyone. "I am 100 per cent pro-education. Everyone has their own way of learning. But I am more a creative personality; I learn outside the classroom," he says.

Entrepreneurs such as Chahal are proof that the internet has radically altered the dynamic of who can become a business titan. At 16, he started an internet advertising company in his room called Click Agents. Two years later, he sold that company for \$40 million.

By the age of 25, he had sold his second company, Blue Lithium, for \$300 million to Yahoo.

"I knew how to use the internet but that's the extent of the expertise I had. The rest of what I know I learned along the way," he says.

Chahal seems to have a natural instinct for what makes a successful business. "Business is more about emotion and people. The real world is all about people and it's all about solving problems," he explains.

Chahal says that he is inspired by the thrill of creation, and the possibility of swift execution and responsiveness enabled by the internet, rather than the lure of profit. Unsurprisingly, he is a perfectionist, unwilling to look back and praise his achievements.

"I'm 28, I'm already on my third company. It's not really about the money. It's just the fact that I love building things out of nothing," he says.

Nonetheless, he acknowledges that there were certain small moments when he felt the glow of success: "When I was 16, I could buy myself a new car. When I sold my company, I was able to pay off the mortgage for my parents."

The message of his bestselling book *Dream: How I Learned the Risks and Rewards of Entrepreneurship and Made Millions* is that "everything starts with a dream".

These words can be taken as encouragement by any aspiring entrepreneur. Chahal reflects on his own experience, "I was an underdog. I made mistakes and learnt from them. Once you recognize you have passion there are possibilities that will work for you."

But, in the current economic climate, is it still relevant to dream? Chahal's advice seems different compared to what many students are being told to think.

With rising concerns about employment prospects, many students are being told to be realistic and not to expect too much in the next few years.

Chahal thinks a cultural difference between America and England might lie at the heart of that message. "I think that's the big difference between the American mentality and the rest of the world. It's not arrogance; it's ambition. You have to dream really, really big, and you might actually have a shot at getting there," he explains.

Chahal, like most self-made men, is a great believer in the value of his own mistakes. Yet, in a world in which the whole of society pays the price for the adrenalin-fuelled errors made by a few bankers, surely one should be wary of risk-taking? Chahal believes that there is a right kind of risk and a wrong kind of risk.

As he puts it, "In business it's all about risk, but it's the right risk. There is a big divergence between greed and ambition. If you have a talent and you have a passion, you are definitely going to take a lot of risks around it."

Gurbaksh Chahal is speaking at the Cambridge Union Society on Saturday 9th October at 2:30pm. Event is open to all university members.

Hi! Society Lion Dancing Troupe

COURTESY OF CAMBRIDGE UNIVERSITY LION DANCING TROUPE



Tired of throwing shapes on the sticky floor of Cindies? Ever had the urge to shake it like the rear-end of a large cat? Look no further...

The Cambridge University Lion Dance Troupe is a small group of students who bring the East to East Anglia. Led by Xiao Yao (literally, she is both the President and the front dancer in the lion's head), the society meets regularly to practise the ancient Chinese art of lion dancing – not to be confused with line dancing, which is much more straight-forward, or dragon dancing, which can be a fiery business.

According to an over 1500-year-old legend, a monk had a dream that the land was plagued by sorrow and suffering, so he prayed for guidance and refuge. The gods answered him, saying that a lion would protect them and fight the evil. Lions are not native to China, and most had never seen the animal before, so the monk created a lion out of the most magical animals he knew (and got pretty

close, if you ask me). The Chinese lion has now become a symbol of guardianship, and the dance is said to drive away evil spirits and bring prosperity.

From the front and back dancers to the musicians who play the gong, cymbals and drum, there's something for everyone. The library life can bring a person down, but it's nothing that a spot of pumping exercise and social interaction can't cure. The essence of lion dancing is teamwork, and the society members get to know each other very well, often socialising outside of rehearsal time too.

But the real perk, according to CULDT Secretary Sue Wang, is "being able to keep a 1000-year-old tradition alive and kicking. There aren't many people who can say they've convincingly played the back-end of a dancing lion, so the things we do are... unique".

I know what new activity I'll be taking on this term. It looks like an absolute roar.

Cambridge Spies



Fresh meat! Ecce foetal collapses in gutters, inadvisably applied 'clothing', and the reek of beer and bunder. Welcome back to Cambridge.

Congratulations to the special fresher whose mobile rang during Clare evensong, revealing their desperate 'Like Me I'm Interesting' ringtone.

Grad freshers, a nautically themed hostelry and slippery affairs in the water closet: roll on week one...

And who, friends, is the delightful creature in bright green body paint doing their walk of shame along Trinity Street this morn? Do tell...

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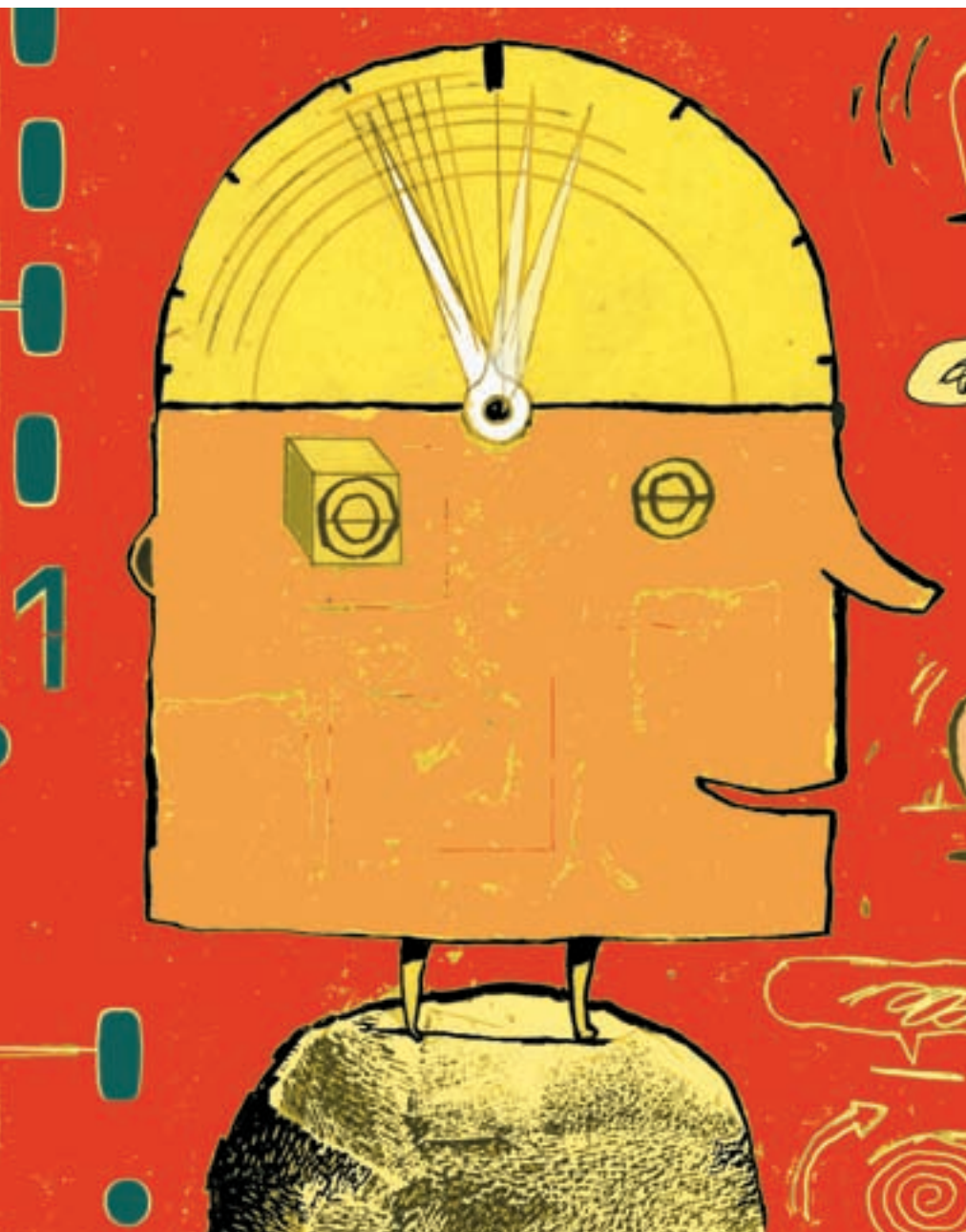
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Student radio goes FM to seek new listeners

OSCAR WILLIAMS GRUT

Cambridge's first FM radio station which is aimed solely at the student population debuted this weekend.

Cam FM takes over from CUR1350, the previous medium wave and online broadcast student radio station. The re-launch and revamp of the station follows the awarding of a community radio license from Ofcom, as well as the completion of a state of the art studio based in Anglia Ruskin University. This will compliment the station's original studio which is located in the basement of a Churchill College graduate house.

The station is entirely student-run and aims to build upon the success of CUR1350, former 'Best Station' at the Student Radio Awards, by attracting both more listeners and greater involvement from students. It will be running a competition throughout October and November to attract writers, directors and actors to produce a radio soap for the station.

CamFM aims to broadcast over 80 hours of live programming a week, more than any other local FM



A CamFM DJ operating in the studio at Churchill College

stations, with the exception of BBC Cambridgeshire. The station will also try to broadcast more specialist programmes, covering everything from world music to funk as well as making programmes that feature a range of A-list celebrity guests.

The FM license means that students can listen to the station in their cars for the first time, as well as on analogue radio sets. The station's managers hope that this,

combined with the revamp, will raise the station's profile, and attract a larger listener base. In a bid to achieve this, CamFM aim to focus their news broadcasts on local and University based news, unlike other radio stations who receive syndicated news. A new "What's On?" feature will broadcast information on events across the City.

CamFM can be found on 97.2 FM. Information at www.camfm.co.uk.

Babylonian language heard for first time

CHERYL ROUSSEL

Work by a Cambridge scholar has allowed the Ancient Babylonian language, which has not been spoken for almost 2000 years, to be heard online.

In its heyday Babylonian was one of the main languages of Ancient Mesopotamia (present-day Iraq) but it died out in the first century AD. Now the language can be heard for the first time in almost two millennia, in a collection of Ancient Babylonian poems and readings posted online by a Cambridge researcher.

The 30 recordings include the Epic of Gilgamesh, one of the earliest existing works of literature in the world, and a law code dating back almost 4000 years. Found on ancient tablets in Mesopotamia, the texts had never been read aloud because no-one knew how Babylonian should be pronounced.

The idea for the revolutionary project came from Dr Martin Worthington, a Junior Research Fellow in Assyriology at St John's College. "People often ask me what Babylonian sounded like, and how I know. It's essentially detective work", he said.

Scholars worked out how to pronounce the language by studying Babylonian spelling patterns, transcriptions using the Greek alphabet and by comparing Babylonian with related languages like Arabic and Hebrew. About a year ago, Dr Worthington started recording readings of the ancient texts by Assyriologists from around the world, and posting them online.

The oldest poem, a hymn to a goddess, praises the "lady ruler of men, the greatest of the Igigi!" who "gets excited, clothed in sex appeal, adorned with fruits, charms and allure". Another 16-word poem, enigmatically named "Incantation for dog-bite", presents a dog who can impregnate with one bite.

Dr Worthington is fairly confident of the accuracy of the online pronunciations, predicting that "literate Babylonians from, say, 1000 BC would understand us without difficulty".

He is hopeful for prospects of the Babylonian Language. "I doubt babies will ever be brought up speaking it, but I know of non-specialists who learn and read it for pleasure".

Pembroke mathematician honoured with fellowship

WINSTON PREECE

Peter Hatfield, a second year Mathematician at Pembroke College, has been awarded an Honorary Fellowship from the British Science Association (BSA).

Honorary Fellows of the BSA are individuals who have made an outstanding contribution to the aims and purposes of the Association. This is achieved by promoting openness about science in society and engaging and inspiring adults and young people directly through the use of science and technology.

Hatfield initially made his mark at secondary school, contributing towards the design of a Cosmic Ray Intensity Detector. In 2011 this detector will be put on a Surrey Satellite Technology satellite and launched into orbit, where it will remain for approximately seven years.

The experiment is significant in that it uses technology from the Large Hadron Collider, and will be the first piece of technology from CERN, the European Organization for Nuclear Research, to be used in space. He then went on to take part in a research project on high density particles with Professor Steven Rose, a plasma physicist at Imperial College, London.

As a result of his work on satellites and plasma physics, Hatfield was named UK Young Scientist of the Year in March 2009. From this point Hatfield has continued to promote science, appearing on numerous radio stations including the *Today Programme*.

Speaking to Varsity, Mark Wormald, Senior Tutor at Pembroke College, said, "[Hatfield's] contributions to work on plasma physics and satellites are impressive enough but he's also been a really inspiring evangelist for science in a number of media appearances. It's a rare but fitting tribute."

While an Honorary Fellowship

at the BSA obviously requires an impressive scientific repertoire, what many fail to realise is that the requirements for such an award go beyond simple academic excellence. Honorary Fellows earn their titles as a result of being well-rounded individuals who are capable of acting as ambassadors, as well as specialists, in their fields. It was a combination of both Hatfield's brilliant academic record and his role as an ambassador of science which won him the Honorary Fellowship.

James Coghill, a second year student at Pembroke College, said, "Peter is probably one of the most deserving people I can think of. He's easy to relate to and passionate about science, as well as always being curious about other people's subjects."

Hatfield is now the youngest ever Fellow of the Royal Institution, joining academic giants such as Professor Sir David King, Professor Lord May of Oxford and Bill Bryson.

Modest about his achievements, Hatfield admitted that he did not actually enter the competition himself. "A person in the educational section of the organisation nominated me. It was a very pleasant surprise when I got the letter," he explained.

Upon winning the Fellowship, Hatfield claims he was "Delighted". As an Honorary Fellow, Hatfield has been endowed with certain responsibilities. Lately he has been judging youth competitions and has also supervised at a space summer school at Queen Mary College, London.

Hatfield's Director of Studies, Dr Nilanjana Datta, said, "What he has done in the last few years is remarkable for someone so young. It is a pleasure to see that he manages to pursue his interests so actively in spite of the demanding curriculum in Cambridge University."

Hatfield was awarded the Honorary Fellowship on 16th September.

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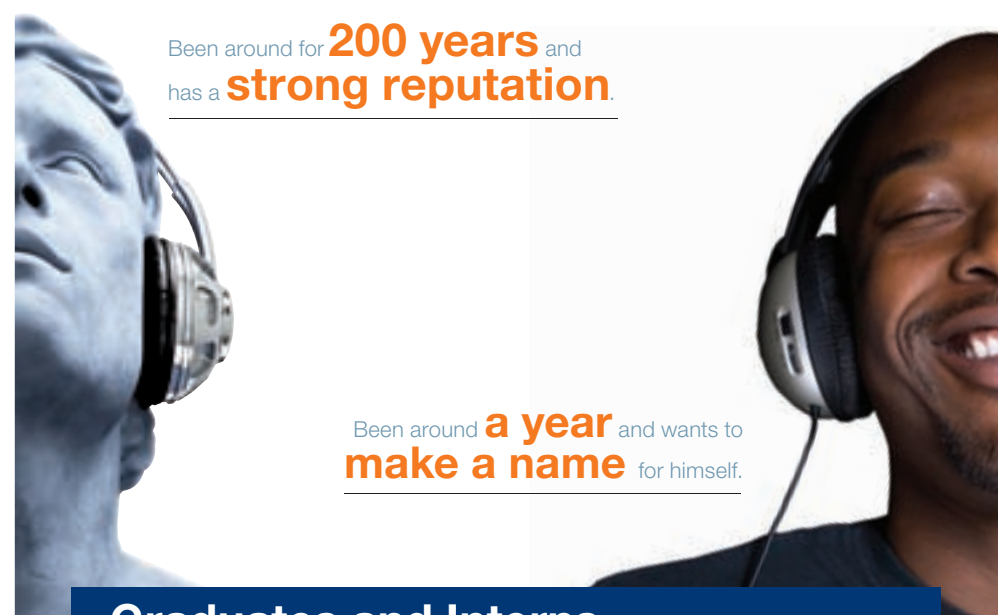
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Comment

A world without design is not without purpose

Whilst atheists persist in their battle against Creationism, they fail to answer the questions religions ask



REBECCA USDEN

It would appear that Hawking has finally done it – with the revelation of his M-Theory last month, religious believers who query the origins of the Big Bang are surely silenced. Atheists across the world punch the air. But they should not get too excited, because the reply of the UK's religious leaders has shifted the grounds of the debate.

In a response to Hawking printed in *The Times*, the Chief Rabbi of Britain, Lord Jonathan Sacks, argued that religion does not seek to provide a rival explanation to science, but an additional interpretation. Religious texts

guide us on how we should live, rather than documenting how we have come to be living. According to Rabbi Sacks, science and religion are “different intellectual enterprises”. The Church of England issued a similar response, arguing that they do not claim the Bible to be “a compendium of all knowledge”. Science and religion serve different purposes and, as a result, science can be accepted without faith being forfeited.

This is a dramatic movement away from young earth creationist thinking, which actively competes with science to explain the creation of the world. In a recent UK survey, 10% of a 2000 strong sample identified with biblical creationism and up to half were not convinced by the theory of evolution. With this in mind, the decision by religious leaders to embrace science seems both a brave and unnecessary move. If sections of our population cannot be

persuaded by Darwin, it is doubtful that they will be by Hawking – the leaders did not need to start waving the flag for science to prevent the religious from losing their faith. However, the religious response to Hawking's theory is far more potent than a simple act of damage limitation. By accepting science rather than dismissing it, they have changed the whole tone of the debate.

If it is not young earth creationism with which they are in conflict, then atheists cannot rely on the science of creation or the science of evolution to provide them with ammunition. Spouting Darwin does nothing to rebuke the Chief Rabbi's kind of faith, where questions about how life has evolved hold little relevance. Whilst Hawking's theory may be remarkable, the use of it to attack religion now seems misdirected. Scientists can keep explaining the Universe (or even the Multiverse) as much as they like, but that will not stop the



religious from finding meaning in their explanations.

But do scientists have any reason to take issue with this? Surely everyone should be content;

Atheists cannot merely rely on the science of evolution to provide them with ammunition

scientists can go on explaining, religious believers can go on interpreting, and no one steps on anyone else's toes. If only the reality was this peachy. The “I'll stay on my side of the bed if you stay on yours” kind of arrangement is not going to satisfy the militant atheism of those who spend their lives trying to denounce religion using science. I imagine the name “Richard Dawkins” springs to mind.

But it is precisely people like this who should be taking note of the religious response the most. While atheists are encouraging people to reject religion in favour of science,

the religious are arguing that people can and should have both. The Chief Rabbi has presented religion in a way which does leave room for science. If the proponents of scientific atheism continue to talk as though the debate is a case of either/or, they risk appearing as though they are paying no attention to the dialogue. A seeming unwillingness to engage is what makes views appear dogmatic rather than reasoned. In an ironic twist, it is the non-believers who are at risk of looking the more rigid and uncompromising, whilst the religious present themselves as the more open minded. This cannot be good for atheist PR.

This, of course, is not to say that the atheist argument from science is now ineffective. But it does mean that to have impact, atheists should now turn to address interpretive religion rather than continuing to fight the creation narrative. If we are to be convinced that science and religion are in fact mutually exclusive, we need to be shown why and the Chief Rabbi's claims of compatibility must be addressed directly. A dismissal of the religious response will not suffice as a rebuttal. Rather, this would only serve to make it all the more compelling.

LGBT: There's still a stigma

Though Cambridge is amongst the most gay-friendly universities in Britain, the LGBT battle is far from won



TAZ RASUL

Cambridge is amongst the most gay-friendly universities in Britain. As Selwyn's LGBT Officer, I can vouch that a gamut of experiences lies beneath the title, of which we should all be proud (LGBT hasn't yet monopolised “pride”). And just as many people don't feel they need LGBT support (and this is great), far too many who might benefit from us are reluctant to take steps forward.

Some fear being outed to peers whose behaviour towards them may change, others believe that once

you cross that border to queerness, there's no going back – your sexuality is solidified as your primary identity, and you have to start living “as a gay person”. I can confidently negate the latter worry: there is nothing fixed about sexuality and gender, and no one will force you to “be” something.

But just a layer below the LGBT-friendly visage of Cambridge is a maelstrom of past experiences, the demons of which some LGBT people are still overcoming. Upon founding an anti-homophobia project for school children this July, I was overwhelmed by the number of Cantabs pledging involvement in a campaign that for them was intensely personal. It's funny; half of the people reading this article will think, “Of course homophobic abuse in school is still prevalent”, whilst the rest will be, like I was, pathetically unaware of the scale and persistence of the problem.

An anachronistic and harmful school culture has repercussions, and these are felt by many students in our relative LGBT utopia. Of course everyone comes here with their own issues, but this

is a problem that arises from an intolerant culture, not individual circumstances, making it all the sadder. Hopefully some of the support systems at university (UCS, chaplains, and CUSU LGBT) will let people finally feel self-worth and satisfaction in themselves.

Let's not forget that Cambridge is only one part of us. We spend 24 weeks here per year, and most of us go back to our pre-university lifestyles between terms. Many also revert back to our pre-Cambridge personas, surrounded by the peers and family members with whom we grew up. This huge Cambridge/home divide means that the “out and proud” people here may be pushed back into the closet for half the year, a side you will never see. When I return to my London suburb, happy as I am to be home, I know that my life for the coming months will necessarily change.

My parents and brother know that I am not heterosexual, and they did not react atrociously (should I be grateful?), but that part of my identity is *their* dirty little secret; I don't even have ownership over the knowledge. Gosh forbid

that my Muslim grandparents hear of something so vile as that the granddaughter of whom they are so proud might be morally contaminated.

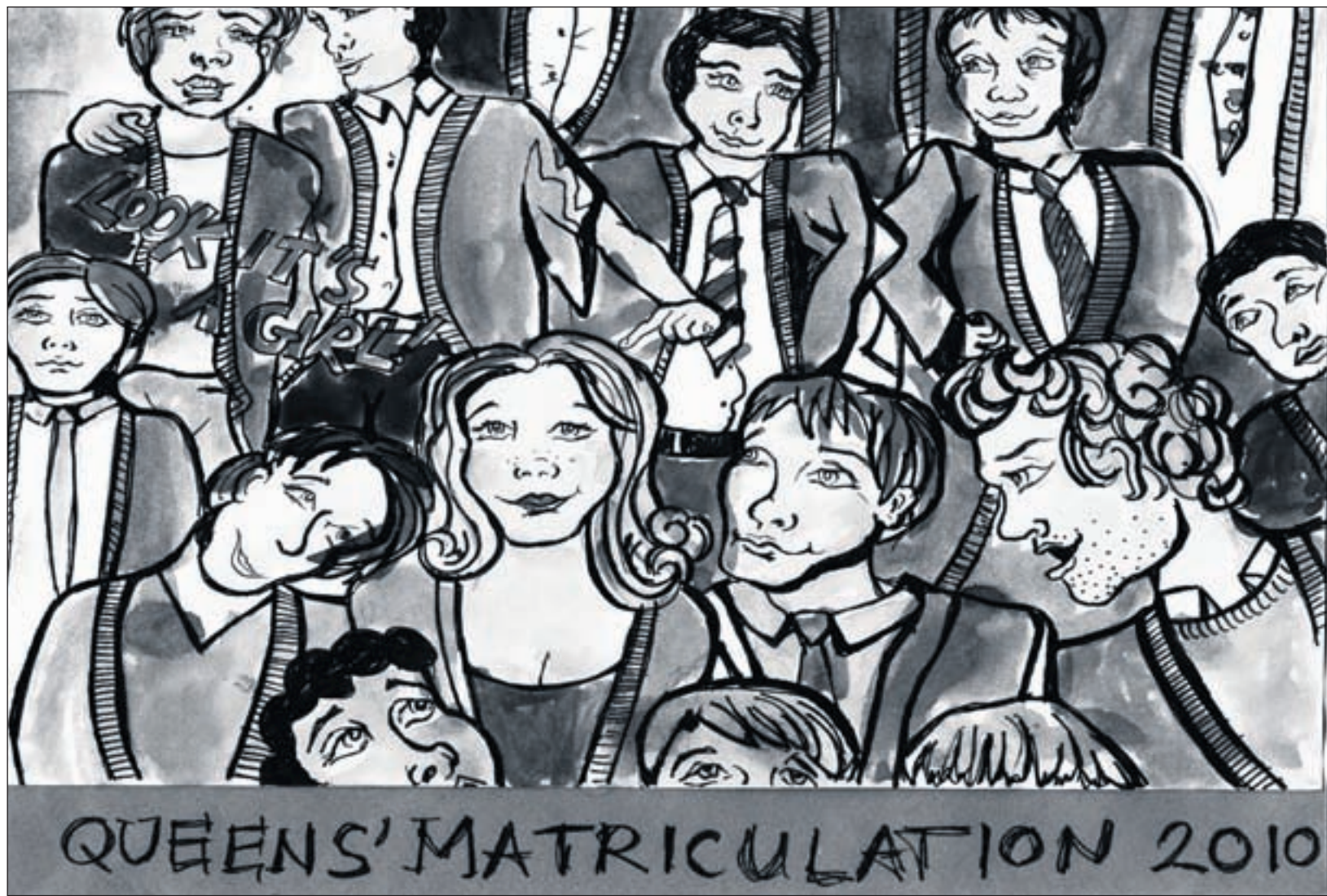
Sometimes I see how much I can make my mother sweat about this. Sometimes my stunts backfire. I once announced to her that my

To be queer is to be unequal still, despite the haven of Cambridge. This bubble is a double-edged sword: so pro-LGBT that we can get complacent.

then-girlfriend and I were to be civilly partnered. After my mum asked me whether I was serious, I replied, “Of course not. It'd be rubbish – none of my family

would even show up.” My mum said nothing, and turned her head. The silence was crushing. She has always been so proud of my achievements: receiving awards, doing charity work, getting into Cambridge. I used to get embarrassed by her telling all of her friends and relatives about what I'd done. Since first year, I've written on LGBT issues, become a CUSU LGBT Exec member, and have been trained by the country's foremost LGB charity, Stonewall. I know very well that my mum will never speak a word of this to anyone. Ironically, that hurts.

Mine is certainly not the worst scenario that exists amongst the LGBT community. I describe it to show you that to be queer is to be unequal still, despite the haven of Cambridge. This bubble is a double-edged sword: so pro-LGBT that we can get complacent. But part-time liberation is not liberation at all; it's repressive, and shows that we still struggle, despite outward appearances. So I'm asking you to continue to understand and be allied with your LGBT peers. There is a still a cause.



Our Man in Amman



There's been a bit of Islam-related controversy in Holland over the past week. The Dutch right-wing politician Geert Wilders (look him up, he looks quite like a nerdy pimp) has just been put on trial for Islamophobia and inciting hatred against Muslims. This is the latest twist in a larger debate currently taking place in the Dutch parliament; whether or not to ban Muslim women from wearing the full veil, the burqa, in public. This argument is obviously nothing new, and to be honest we're probably all slightly fed up with it, but I just wanted to make two quick points.

Firstly Syria, just across the border from us, recently banned students and teachers from wearing the burqa in schools and universities – and not many people would name Syria in their list of Most Islamophobic Countries, largely because it isn't. Thus there are plenty of Muslims who themselves do not approve of the veil. Secondly, Wilders claims the law is designed to combat the “Islamisation of the Netherlands”. The law banning the burqa in Holland would, if passed, affect approximately 50 people. I'll wait a moment as you repeat that number in your head. That's 50 people *at most*. Wow, Geert, looks like Holland really dodged an Islamising bullet there. If you love meaningless statistics, then you'll enjoy hearing that this law is aimed at roughly 0.000003% of the Dutch population.

Having this sort of law isn't great PR for Europe in the Islamic world, particularly as it follows the discussion of similar laws in France and Belgium, a wave of protests against Minarets in Switzerland and of course the volatile cartoon controversy in Denmark.

However you feel about the burqa, you have to admit that the whole thing is a bit petty. It's understandable why so many European countries have focused on the burqa: it's a striking image that is easy to use as a symbol for “Islamisation”. But banning the burqa serves only to sensationalise the ‘Islam v. the West’ debate and make it easy meat for radicals on both sides. I can't help but feel that the energy would be better spent looking at why this fear exists in the first place, and what steps might be taken to help integrate Muslim populations into European society. It's idealistic, and perhaps a tad naïve, but surely it wouldn't hurt to calm down just a little bit.

TOM CROOKE

Growing pains

Our demand for perpetual economic growth has left us unable to deal with ecological crises



JAMES ANGEL

Faced with the twin crises of the global economy and the global climate, politicians and economists worldwide have embraced a ‘grow and hope’ strategy: let's just get back on the noble track of economic growth and hope for the best. But a grow and hope solution that aims to stop climate change whilst maintaining economic growth will not work.

The EU's climate change target is to cap the increase in global temperature at two degrees above pre-industrial levels. According to ‘Growth Isn't Possible’, a recent *New Economics Foundation* (NEF) report, this cannot be done. The report calculates that if the global economy were to maintain growth at a relatively low 3%, in order to meet the two degrees target, the global economy's carbon intensity – the amount of CO₂ released per dollar made – would have to fall by 95% by 2050.

Now, the ‘green growth’ lobby has always seen techno-fixes as the answer to our prayers – we'll keep getting richer and leave it to those brilliant scientists to sort us out. Yet I somehow doubt that even the most ardent techno-fixer would claim that we could hope for technological advances sufficient for a 95% cut.

Indeed, the carbon intensity of the global economy remained effectively unchanged between 2002 and 2007. There's no sign of significant improvement when the techno-fix industry's most hyped-up ideas are scrutinised. According to the Director of the US Geological Survey, carbon capture and storage won't be commercially viable on a widespread scale until 2045 – which is perhaps a little bit late. As for biofuels, if the UK were to use oil-seed rape and corn biofuels instead of petrol and diesel we would need 36 million hectares of land to grow it – roughly 650 per cent more than all the arable land in the UK.

Worse still, we've got to account for the ‘rebound effect’: increases in efficiency are accompanied by increased consumption. Suppose we invent a new energy-efficient car that gets more kilometres from a litre of petrol than before, one of these cars is going to save me a fair bit of money, meaning that I'm going to be able to buy more stuff. Indeed, an analysis of domestic energy consumption before and after the installation of energy saving devices has shown that only half the efficiency gains are translated into genuine reductions in

carbon emissions.

We must accept, then, that techno-fixes cannot deliver the improvement in carbon intensity that we need. Environmental campaigner and writer Danny Chivers has summed up the techno-fix-and-growth strategy perfectly: ‘Your house is on fire, so you sit down in the living room and start drawing up designs for a giant wall-smashing robot.’

Our only option, therefore, is to

Trickle-down economics has failed - instead of alleviating poverty, it has merely allowed the rich to get richer

give up economic growth. But what does this mean? Grow-and-hopers tell us that we need growth to alleviate poverty. They tell us that we need growth to make us happy. They're wrong, twice.

Let's take the poverty myth first. As is noted in ‘Growth Isn't Possible’: “Between 1990 and 2001, for every \$100 worth of growth in the world's income per person, just \$0.60, down from \$2.20 the previous decade, found its target and contributed to reducing poverty below

the \$1-a-day line.” Trickle down economics has failed; instead of poverty being alleviated, what we've seen is the rich enjoying faster cars, more holidays and bigger TVs. There are more than enough resources in the world to ensure that everyone has their basic needs met; poverty isn't a problem of scarcity, but of distribution.

Moving on to the second myth, GDP is a notoriously bad indicator of well-being. NEF research revealed that although the UK's GDP has doubled since 1980, people's satisfaction with life has hardly changed. An end to growth doesn't mean doing without what make us happy - in a zero-growth economy we'd work less and have more time to do the things we love. Now, this might sound like hippie bullshit, but I bet there's a guilty part of you that wants to agree. Doing away with growth would just mean practicing what we preach.

Kenneth Boulding said that ‘Only mad men and economists believe in infinite growth in a finite world’. Andrew Simms of NEF illustrates this wonderfully by recalling an encounter with one such economist. How, Simms asked, when the human race has used up the last of the Earth's natural resources, will economic growth continue? His response: ‘We'll exploit asteroids!’ Simms is calling for both pragmatists and utopians to shape a ‘bold transition’ to the new economic system we so urgently need. Be a pragmatist, be a utopian; don't be a mad person, and don't be a “grow and hope” economist.

THE ESSAY

An inappropriate alliance

Two features of science distinguish it from religion. One is its mode of action; its reliance on publicly-accessible experimentation, in contrast to religion's reliance on private introspection and asserted authority. Whereas science relies on experiment, religion relies on sentiment. Whereas science is meticulous in its objectivity, and where false observation is soon exposed by parading data on public platforms, religion grasps at wisps of observation and, if they strike a sentimental chord, absorbs them into the fabric of belief. Then there is the attitude of science, its optimistic view that the ultimate fabric of reality can be discovered and be comprehensible. Religion takes the pessimistic view that the ultimate is intrinsically unknowable and that human brains are simply too puny to reach full understanding. Thus, science respects the intellectual capacity of humanity while religion scorns it.

Scientists are hewers of simplicity out of complexity. They perceive, and enjoy, the awesomely complex, and often stunningly beautiful, attributes of the world around them, but dig deep into its foundations to discover the seeds from which that complexity has sprung. They are awed but not overawed; they acknowledge the intricacy of the world, and especially of the human brain, but then systematically pursue the sources of that complexity. In contrast, instead of extracting underlying simplicity from complexity, religion heaps complexity on simplicity: its goal appears to be to conceal the emptiness of its approach by obfuscation. It seeks complexity (that is, God) as the cause and explanation. It travels by wild leaps that are often closely and admirably argued with great erudition and scholar-

In the exercise of its power to answer deeply troubling questions, science has to distinguish apparently real questions from the merely invented and heart-warming

ship but when examined closely evaporate into opinions guided by prejudice.

But should the achievement of simplicity be the aim of explanation? What is simplicity anyway? Full simplicity is achieved when properties require no further explanation. The litmus test to show that ultimate simplicity has



Mapping out the distinction between the intellectual pursuits of science and religion, **Peter Atkins** calls for the decontamination of knowledge through the application of common sense. In doing so he derides God as the ultimate anti-simplicity, and celebrates atheism as the apotheosis of the Enlightenment

been identified is the realisation that it is no longer necessary to propose a mechanism by which an entity acquires its behaviour: the entity itself commands its own behaviour. Thus, the simplicity sought by science must be a potent simplicity, a simplicity that can account for the complexity of the world. This too is in stark contrast to religious pursuits of knowledge, where the desire is to come to know, in a sentimental sense at least, the potent complexity that is asserted to be the fount of all. A god is the ultimate anti-simplicity: a complexity beyond understanding, an entity that almost by definition is outside understanding. In other words, a god is a synonym of cognitive defeat, the ultimate intellectual pessimism, the antithesis of the hopeful, optimistic driving force of science. The same may be said for the non-science nonsense of Creationism, masquerading covertly as Intelligent Design, which thankfully even most religious believers do not entertain (in this country, at least).

The scientific method is essentially

the application of common sense: go out into the world to make controlled observations on it; make sure that one's results can be replicated by another; establish how any discoveries fit into the matrix of other discoveries; be honest. Through the discovery of this rather straightforward technique, mankind appears to have stumbled upon a way of reaching a true understanding of anything of interest, including those aspects of existence that religions have peculiarly regarded as their own.

In the exercise of its power to answer deeply troubling questions, science has to distinguish apparently real questions from the merely invented and heart-warming. Amongst the latter, of course, lie a number of questions closely considered and regarded as deeply significant by the religious. For instance, does the universe have a purpose? This question has been invented by those who pre-judge the issue by considering that the universe must have a purpose if it is here and who cannot come to terms with the possibility that it

has no purpose whatsoever. Some will consider that science dismissing a deep question as nonsense is a sign that the question is outside its reach. This would be a valid criticism if there were the slightest evidence that the universe did in fact have a purpose. There is not the merest hint of such evidence. There is, in my view, a grandeur in the view that the universe is just hanging there, wholly without purpose.

This important question of whether a creator was involved in the creation has occupied a lot of space, and although many will regard it as peripheral to the spiritual dimension of religion, many remain puzzled by the simple fact that there is a universe, and religions have sought to provide answers. The scientific community is working hard to provide an observationally verifiable account of the very early universe and can see that one day it may be possible to account for its incipience without having to invoke active creation. The recent brouhaha over Stephen Hawking's assertions

(which are consistent with unacknowledged similar arguments that I have developed in my books over the years) underline the direction in which science is travelling.

Does science fail when it turns its eye inwards? The problem of consciousness is of a kind quite different from the problem of cosmogenesis and almost certainly will be elucidated quite differently too. Whereas cosmogenesis will be expressed in terms of a theory that can be formulated mathematically, our comprehension of consciousness will probably be in

Instead of trying to extract underlying simplicity, religion heaps complexity on simplicity: its goal appears to be to conceal the emptiness of its approach by obfuscation

terms of its simulation by some kind of computational device (not necessarily a digital computer, but something of a computer-like kind). Once a form of consciousness has been simulated, we can do a variety of experiments to explore those aspects of the appreciation of beauty, and all the other attributes that we consider to be especially human. It might be ironical when a conscious computer starts to worship us, its unseen creator!

There is a final point worth making. Atheism is the apotheosis of the enlightenment. Scientifically-alert atheism respects the power of the human intellect to strive for and in due course achieve understanding. Science respects humanity. Religion, despite its protestations to the contrary, scorns humanity by asserting that it is intellectually simply too puny. Were we in the country of the intellect, any alliance of science with religion would amount to its contamination and diminution. The scientific method is a gloriously optimistic flowering of the human intellect, bringing to everyone the opportunity to experience the joy of true comprehension.

Peter Atkins is a Fellow of Lincoln College, Oxford, and the author of many textbooks used worldwide as well as books on science for the general reader.

VARSITY MAGAZINE

Meet Mr President:
Rahul laid bare **p15**

Our comprehensive
listings for the week
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Charlotte Runcie: On *The X Factor*



“Being above average at karaoke has nothing to do with the ‘personal journey’ of ordinary people...”

The *X Factor* is not about the music. I’m not saying that in a snobbish “Oh, but it’s not real music, though, is it? It’s not in the same league as, say, Kate Bush” way, because obviously it’s better than Kate Bush. It’s just that music has absolutely nothing to do with how brilliant the show is.

Using a love of music as an excuse for not watching *The X Factor* is just narrow-minded. Of course anyone who listens to more music than is spoon-fed to them during an average edition of *The Chris Moyles Show* will have balked and raged long before the final straw of TreyC Cohen’s bracingly hollow RnB performance of Radiohead’s ‘Creep’ at this year’s Boot Camp.

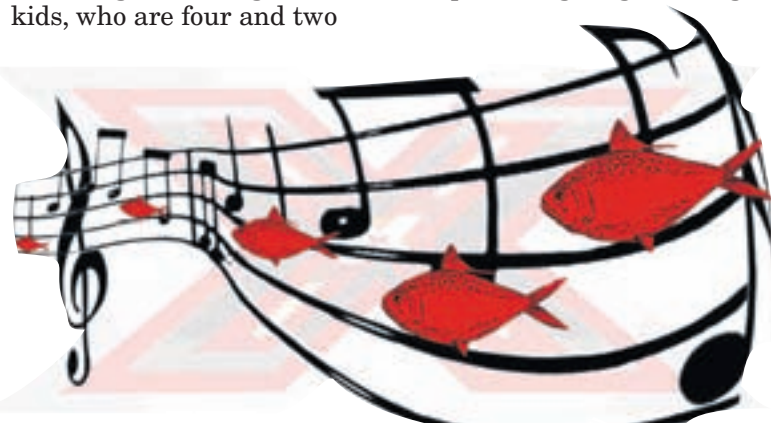
But despite Simon Cowell’s repeated (and increasingly desperate) claims that “this is a singing competition” – of course it isn’t. TreyC’s rendition was mesmerising not for her powerful voice or admirable breath control but for the shot of Louis Walsh bobbing his head and mouthing along happily, wishing it was him giving “I’m a weirdoooo...” some extra vibrato, rather than always waiting in the wings.

The X Factor is brilliant

because of its drama, its emotion, and its human interest. And before you think, understandably, that I mean the formulaic sob stories that get wheeled out several times an episode, year after year, to the strains of Christina Aguilera’s ‘The Voice Within’ – the talk of school bullies and proud dads and finally achieving something for the kids, who are four and two

to get carried along by them any more, so rather than weeping in sympathy with poor Rebecca Ferguson, a single mum from Liverpool, you find yourself marvelling at the drama and intricacy of the plotting, and the quantity of bald-faced emotional manipulation.

The X Factor could be about tap-dancing, or gardening,



and probably sat at home right now screaming at the telly and supporting me every step of the way, and I’m sorry but I just love them so much and this is my last chance and oh, Dermot... (at this point Dermot moves in with an expedient hug) – that’s not exactly it.

The tear-jerking moments crop up with such wearying regularity that it’s impossible

or antique collecting. The emotion is so overblown that the subject of the “talent competition” could be about literally anything, because being above average at karaoke has nothing to do with the ‘personal journey’ of ordinary people with fragile self-esteem – and that’s the real backbone of the series. Getting this dramatic about a flaccid cover version of

‘Summertime’ is just as silly as wailing and gnashing your teeth over failing to secure that well-preserved Regency end table.

Yet to watch the show, you’d think that not getting past the judges’ houses stage is akin to being told the firing squad is waiting outside, your family will never see you again and, worst of all, you’ve let Cheryl down. More than once per show you fear for somebody’s sanity. But Dermot O’Leary’s shirt is always waiting, a universal pop star handkerchief, to receive the sea of tears from broken wannabes.

Music is a red herring. *The X Factor* is a TV programme that is interesting for how it veils emotional manipulation in extravagant rhetoric, sobbing teenagers, pre-written judges’ conflicts and the perennial participant justification of “just wanting it so badly.”

The live shows start tomorrow, and I’ll have my Svengali-vision binoculars, and some tissues, at the ready. But if it’s still not your bag, or you just can’t forgive Cheryl for choosing Katie over Gamu, worry not, because a sequined Ann Widdecombe will be twirling around to frantic applause on BBC One. What a wonderful world it is.

V GOOD

Monkeys:

in charge of security at Delhi’s Common-wealth Games.



Silk sleeping bags:

Find it hard to prise yourself from your duvet of a morning? Now you’ll never have to...



J.K. has admitted to feeling another installment -or three- of our favourite wizard coming on. **Harry Potter: The Cambridge Years?**



stuffwhitebritslike.wordpress.com

The Smiths; referring to people by their initials; threatening to quit Facebook; Borough Market. Any of this ringing a bell?



Carbs: Abercrombie & Fitch fired a model for eating a croissant: the model called it “a question of respect during an important job”. At least it wasn’t one of ASDA’s new ‘Crispwich’s, or Tesco’s heart-attack lasagne sandwich...



Freshers’ Fatigue:

Like Freshers’ Flu, but afflicting the people who are staying in this week to avoid the “fun”.



Stand2pee Instructional DVD:

According to the press release, it is making a stand for female equality. This is one area where V.gd/V.bad is happy to embrace the gender difference...



V BAD

LETTERS FROM ABROAD: BERLIN

Dear *Varsity*,

As I write, I am stuck on the Teufelsberg: the sixth floor of an American Cold War listening-station on top of the ruins of Berlin piled up on top of Albert Speer’s Nazi military school, in the middle of a forest. Much as I am enjoying all that symbolism, it’s rather nippy out; and although I’m wearin’ me furs, I wouldn’t mind if someone threw up some fluffy earmuffs to stop my head going numb.

Now I’m not one of those people who walks around gritty realist 20th-century ruins with a Polaroid camera. It’s just useful to have a place like the Teufelsberg in the arsenal. For seductive purposes. This is where Americans listened to conversations going on in Moscow. Underneath us is the rubble of that glamorous 1920s Berlin. Below it is one of the prime pieces of Hitler’s new Germania. Perfect second-date material.

So I brought the current fling, and Julius who I’m living with, through the forest to this suggestive erection. Igor, Julius’ dog, decided to come too. And then we climbed all the stairs up and Igor got on with his doggy



life rummaging in piles of broken glass and cigarette-butts, but now he refuses to come down. The sixth-floor staircase fills him with an inexplicable terror and he attacks anyone who tries to drag him down it, and we forgot to bring the lead. Meanwhile the fling has got very cold and angry, and vegan, so refused to wear any of me furs, and has just stormed off. And Julius has to catch a plane back to Cambridge.

So I’m sending this mayday postcard via a delightful tourist from Bognor, and if anyone happens to be in the area, could they perhaps come with a string of beagle-tempting sausages? And if they happened to be tall, brown-eyed, bubbly, GSOH, MBA, NK (try looking those up), well, I guess I’m single again; how about it?

WLTM,

Ali

(Haxie Meyers-Belkin is online)

SOME QUESTIONS FOR:

Rahul Mansigani, CUSU President

With his hand at the helm of CUSU, Rahul Mansigani tells **Alice Hancock** and **Charlotte Wu** about his upwards trajectory...

College:

Robinson

School:

Queen Elizabeth's Boys',
Barnet

Date of birth:

23.04.88

Date of death:

Some time during a
University Council
meeting...

Ethnicity:

Indian

Religion:

There's something out
there, and I don't think
it's a flying tea-pot.

Emergency contact:

Probably the Women's
Officer

Smoker:

No...

**Number of sexual
partners?**

I remain devoted to my
college wife Phoebe.

Number of pets?

0

Where do you live?

A beautiful flat in Trinity
Hall.

Where do you sleep?

Far too often with my head

“I first realised that I wanted to be a megalomaniac when I failed to make the school rugby team. It was the natural alternative”

on my desk in the CUSU
Office.

Mental health problems:

Napoleon Complex?

Favourite book?

The Liar by Stephen Fry

Actual favourite book?:

*How to Rule the World: a
Handbook for the Aspir-
ing Dictator* by André de
Guillaume

What are you reading?

The Handmaid's Tale by



Margaret Atwood

**Where will you be on Wednes-
day night?**

Drinking gin. And tonic.
Somewhere.

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

When I failed to make the
school rugby team. It was the
natural alternative.

Who's your favourite dictator?

Juan Peron. But only

because he tangentially
starred in *Evita*.

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

The Imperial Presidency.

How many copies will it sell?

By the time it's published, it
will be legally mandatory to
have a copy in each home.

**Who's your Cambridge
arch-nemesis?**

Morgan Wild (the Welfare
Officer), because he keeps

making me 'be
responsible about things,
now'.

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

'Run for CUSU President,
Rahul. You'll never have to
work through the night!'

**If you could rule any country
(UK and USA aside) which
would it be?**

North Korea, because
they respect their leaders
properly there...

**When you're rich and power-
ful and the University is
offering to name something
after you, what will you
request?**

The Rahul Mansigani
Institute for Caffeine and
Mindless Optimism.

**What did you want to be
when you
grew up?**

Oxford Students' Union
President. And they say
ambitions don't grow...

**What do you want to be when
you grow up?**

Hmmm... I don't know, but
it would have to have 'Presi-
dent' in it somewhere...

**“Favourite Dictator?
Juan Peron. But
only because he
tangentially starred
in *Evita*.”**

What's the key to happiness?

Garnier Caffeine Eye
Roll-On. Also useful are
actual keys.

**What will be written on your
gravestone?**

"I always said I'd get some
rest some time soon."

**Who would play you in the
film of your life?**

Martin Sheen from *The West
Wing*. He is wise.

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

Bob Crow.

**Which Pokémon would play
you in the cartoon of your
life?**

Jigglypuff. Its name is cute.

**What's next for Rahul
Mansigani?**

See answer for my 'actual
favourite book'.

**Do you have anything you'd
like to ask us?**

Would you like some tea?

Cambridge University Students' Union (CUSU) is the University-wide body bringing together JCRs, MCRs and faculty reps representing them to the NUS and the University authorities. CUSU was founded in 1971 and formally recognised by the university authorities on May 25, 1984. Its second president was Charles Clarke, later to become the Home Secretary. Other notable ex-Presidents include David Lidington (Tory MP), Pav Akhtar (Labour MP and Chairman of Imaan), and Thomas Chigbo. To find out more visit www.cusu.cam.ac.uk

'Nothing but a bunch of an

Sisters were doing it for themselves. Then 'Feminist' became an ugly brand used to tar outspoken adherents. **Rob Sturgeon** tells us why women live in fear of a stereotype, and why men should be proud to be from Venus

Rob on...

Whistleblowers

"Being GLBT doesn't mean you are aware of the danger of using homophobic slurs. In fact, it doesn't even prevent you from being homophobic."

"I think it's excellent that straight people call out homophobia, just as I think it's excellent that white people call out racism. Recognising your privilege is an essential step to preventing further oppressive behaviour."

Pornography

"The fact of the matter is, sex is between two or more people as an interpersonal experience. To exploit it as a material is to take away its emotional and human value. There has been much research indicating that the dehumanisation of porn actors can have a disastrous effect on the viewer... [T]here is damage in dehumanisation regardless of how ethical it appears. What people need more than sexualised images is sex education, and the chance to learn respect in relationships rather than the apparent importance of sex."

Legalised Prostitution

"Indoor prostitution is less dangerous than street prostitution. But the conclusions of this study are that women are pushed onto the street if they don't meet legal requirements, increasing the street trade. Beyond the danger of legalisation, state endorsement invites men, saying 'go ahead, women are there to please you.' With the high incidence of rape, men already feel they are entitled to women's bodies. Let's not add state endorsement to the mix."

Language

"Now it's easy... to use 'fag' in jest, in an informal scenario where no one is in danger of being assaulted and potentially murdered for their sexuality. But it's important to remember that the word is still used in such a context, as an insult against gay people and against straight people who act against the expectations of their gender or sexuality."

ROB STURGEON is a prolific blogger and author of *The Lighthouse*. Visit his blog at www.i-am-the-lighthouse.tumblr.com.

I'm a highly unusual occurrence in the world of feminist blogging. The discovery came as a shock to many of my readers, and very few feminist blogs that I've come across share this same characteristic of mine. I'm a man.

Perhaps more unusual still is my absolute passion for the subject. I have been known to rant about advertising, reproductive rights, the sex industry, contraception, abortion, body image, eating disorders, domestic violence: the lot. Contrary to the reductive stereotype, feminists can be people of all races, genders, ages and classes. The bra-burning, lesbian man-haters of the stereotype are gone precisely because we are here. We are feminists beyond definition. These misconceptions have almost defeated the cause, turned it into a fringe movement, a 'cackle of rads' as Sarah Palin famously called her feminist critics. Feminism has been sidelined to the point that it is socially unacceptable to say 'I am a feminist'. It's time to turn it around.

Despite its mythical status today, male feminism is certainly nothing new. For instance, John Stuart Mill was a very important figure in early feminism, and published *The Subjection of Women* in 1866. But the number of modern men unafraid to use the label of feminism is still very low. I frequently write about the problems that women face, from pink, fluffy, gender-specific toys in the nursery to sexual harassment in school. When female criticisms arise, they expect gender to be my undoing. "You've really helped me in growing a notable dislike for feminists," commented one anonymous reader, adding – rather disturbingly – "I'm female".

If women say they are equal, they must be so, right? This anonymous critic went on to say that elements of inequality are just the way that free choice manifests itself. Her experience was one without noticeable oppression, where only misogynists were guilty of crimes against women. She added that feminism's work was done: women had the same rights as men.

Unfortunately, inequality goes far deeper than subjective experience, deeper than the right to vote and the right to work. While women's legal rights have improved in the UK, one in four will be set upon by a current or former partner. 75 per cent of mothers are still the primary carers for their children. 91 per cent of rape

victims are women. 75 per cent of eating disorder sufferers are female, while less than 22 per cent of MPs and 12 per cent of big business directors are women. In a world of power and subjection, being male is key.

On computers from Brazil to New Zealand, from Sweden and the Philippines to the US and UK, feminists are writing on the prolific inequalities that still divide the genders. All views are allowed, many are fiercely challenged, and the direction and diversity of the movement is seen nowhere more poignantly than the internet.

Any woman can become a feminist blogger, as long as she embraces the

"Most people do not question why women spend more time getting ready, why they cannot walk home alone and why they do not make up even a quarter of our nation's Parliament."

spirit of equality that challenges entrenched traditions and established concepts. There is no doctrine, no rules and no single goal besides that. The community is made up of straight women, gay women and trans women, religious women and atheist women, white women and ethnic minority women. Their ideas are often radical and reactionary; their online world a place where any sniff of injustice rapidly spreads and inequality is widely discussed. Rather than a dogmatic and prescriptivist horde of extremists without a sense of humour, these bloggers are radically different when expressing the need for the movement in the modern age.

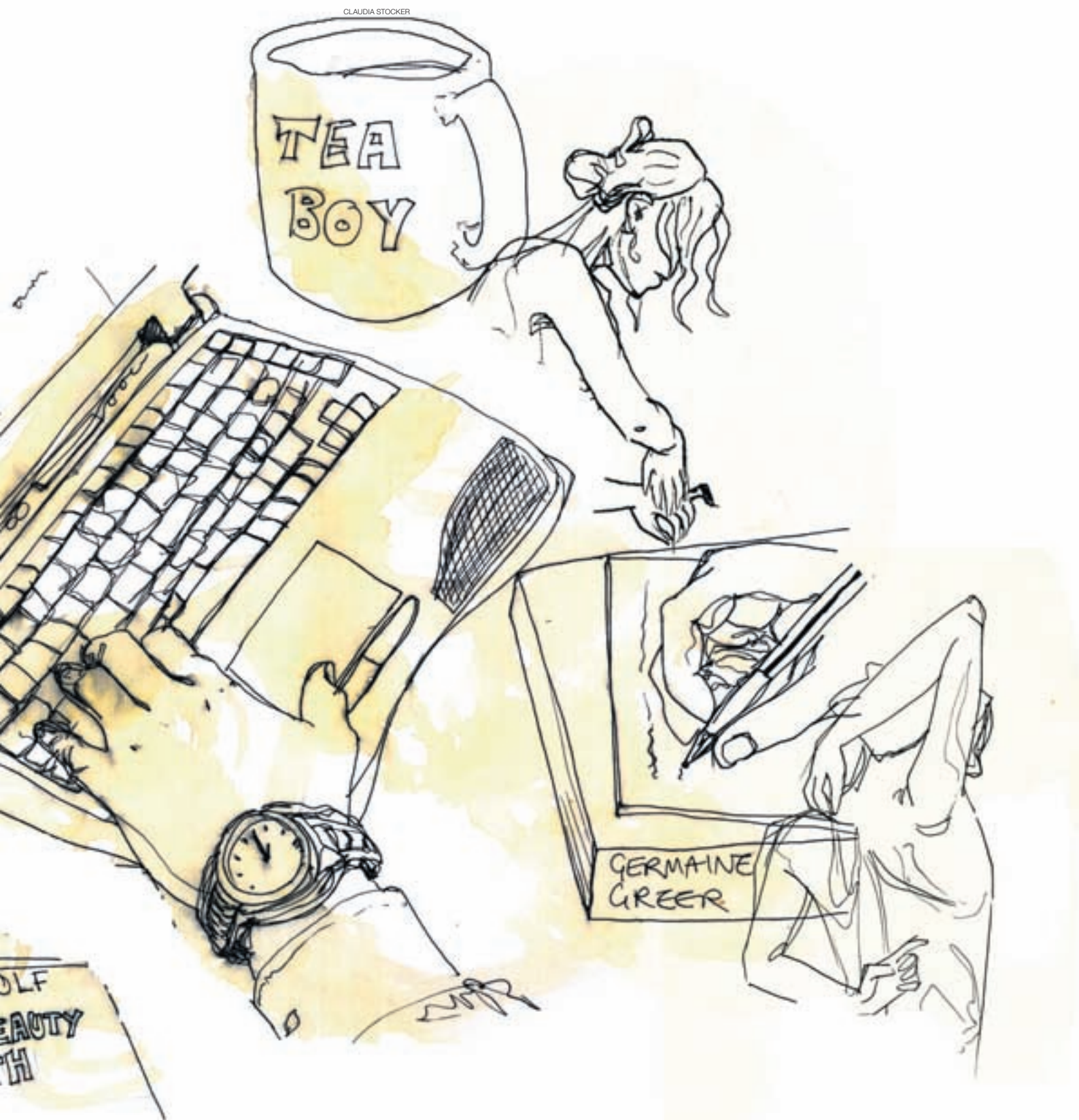
"Nowadays, they're nothing but a bunch of angry-for-no-reason lesbians," writes one blogger. If feminists were just women bitter about men, how does that explain me? I've been aware of sexism in our society my whole life. I didn't come to these conclusions because WI was overly

sensitive to sexism; I have never truly experienced it. But I have learnt by observation and research that there are serious, measurable inequalities in modern society that continue unchecked, unquestioned and uncorrected.

The World Economic Forum releases an annual Gender Gap Report, which uses its own index of multiple inequality measures to rank countries by gender equality. In 2006, the UK was 9th. In 2009, it was 15th. What does this mean? Not only is the UK far short of being the world's most equal



gry-for-no-reason lesbians.'



country, it is progressively getting worse by measures of political, corporate and social empowerment. Most people do not question why women spend more time getting ready, why they cannot walk home alone and why they do not make up even a quarter of our nation's parliament. The reality is that women are under more pressure to appear attractive, to protect themselves from rape rather than addressing the problem of rapists, and to realise that power is still very much a man's game. I use the label of feminism because it highlights the

overwhelmingly misogynistic nature of our gender gap shortcomings.

By rejecting their outdated ideals of masculinity and notions of chivalry, men can be the essential cogs in a tired, stuttering machine. Men can, and should, be feminists. The first step is to start questioning everything we think we know about gender in society. Feminists can't be lesbian man-haters if anyone can be feminist. I could be called a man-hater because I challenge masculine attitudes,

because I challenge misogyny and I 'blame' men for the inequality that in fact hurts them too: organisations like Fathers for Justice fight for equal custodial rights for men. Traditional perceptions of masculinity stifle the expression of emotion in men, who feel just as deeply and intensely as their female counterparts. The reality is that feminism is a force against all gender inequality, not a crusade against men. Feminism is a force for good, and the more men begin to question their roles in society the more progress we can make.

Banter: Handle With Care

The boxer David Haye sparked a controversy back in September with an ill-judged allusion to gang rape. I wonder whether this slight can truly be pardoned with that nonchalant shoulder-shrug of an excuse, 'banter'.

In some ways, that typically postmodern (or is that post-postmodern?) phenomenon of addressing with irony and cynicism all the taboos of our parents' and grandparents' generations is opening up greater sexual equality. But, nevertheless, its most celebrated forms are thinly-veiled, satirical sexism. Any 'get-back-to-the-kitchen' joke, however sarcastically pitched, still promote chauvinism and permit the perpetuation of the gender stereotypes they claim to mock.

The evolution of new, parodic meanings for the word 'rape' similarly sees the most violent and blatant disregard for a person's rights as a light-hearted prank. From the current 'frape' (Facebook rape) craze, to the tinfoiling, post-it noting 'room rape' vogues – call me a killjoy, but these jokes have no place in a world in which it is estimated that 25 per cent of women will experience some form of rape in her lifetime.

Yes, we should all have a sense of humour regarding our misfortunes. Yes, we should adopt a light-hearted approach to life. But rape is one of the most horrific things that can happen to a person; a fact which offenders ultimately deny by persisting in their day-to-day use of 'harmless' banter.

Banter assumes, prematurely, that the gender stereotypes we mock are already dead – a presumption easily made in the relatively egalitarian bubble that is Cambridge. We cannot allow ourselves to forget the realities of what I must, somewhat ludicrously, refer to as the 'outside world'; nor must we fail to acknowledge how recent the history of the struggle for gender equality is.

As a girl who was once commended for her command of 'lad banter', the fact that this came as a surprise is disconcerting to say the least. Yes, banter is capable of scaling the pure heights of undiminished homosociality. But, Lads of Cambridge, don't think we don't understand why you like to 'watch 4oD' by yourself in the evening, or what 'three o'clock' means. We may not sympathise, but we understand: we speak banter too.

ELLIE CHAN



Operating Theatre

In a couple of weeks, Cambridge's Zoology Museum will be transformed into a space for an offbeat student opera. **Edward Herring** chews the fat with composers Kate Whitley and Joe Snape

“People on the train must have been practically gagging at the sweaty, festering animal stench seeping from my rucksack.”

Joe Snape's anecdote reads more like a butcher complaining about carcass-related faux pas than a musician struggling to carry instruments to a performance. However Snape is describing the summertime journey he made to Essex to perform the prologue to *Bonesong*; a new opera composed jointly with Kate Whitley, which combines orchestral music, electronics, vultures and the sounds of animal meat being torn from the bone.

The project stems from Carmen Elektra: Opera Underground, the brainchild of music student Whitley, director Thom Andrews and conductor Will Gardner who wanted to counter the “formality and sterility of concert halls” by producing performances of opera in the informal setting of Clare Cellars. This attempt to reinvigorate interest in such a seemingly staid form was, Whitley states, a defence method against the way “our generation are [sic.] being alienated by the conservatism, rigidity, and formality of it [concert hall opera]”. Resultantly, the music faculty's outreach programme commissioned an original opera to be performed in the University Museum of Zoology as part of the Festival of Ideas for an education project about opera.

Perhaps the most startling aspect of *Bonesong*'s development is how the composers leapt from producing an

educational, child-friendly piece to haggling for unwanted ribs and dissected cows to use as instruments. Snape told of how he “started spending a lot of time in the zoology museum, with these huge skeletons...and began thinking about what flesh and bones might actually sound like”. “We wanted to find something that would fit the zoology museum setting – hence thinking about animals, vultures, skeletons and carcasses...so this is where *Bonesong* started”.

The story of *Bonesong* uses a strange confluence of ideas to its advantage. A vulture falls in love with a girl, and in order to seduce her he kills her brother and turns his carcass into an instrument. Entrancing her with music from this instrument, he whisks her away to

“We came out smelling disgusting (and I got blood on Joe's glasses) but with lots of lovely sounds”

his roost. She wakes the next morning, discovers what has happened and tries to escape. As they fight he knocks her to the ground and kills her.

It is a plot conceived specifically to exploit the range of animal skeletons on display in the zoology museum, casting a series of warped shadows as the drama unfolds. The eccentricity of this atmospheric plot

finds a correlative in how it was conceived, as recounted by Snape: “I sent Kate a broken text with a sketchy outline of the story at about two in the morning... on a replacement bus service between Manchester and Sheffield”.

It's also interesting to note how Snape and Whitley imitated their fictional bird as they went about recording their grizzly sounds. While each composed separately, both had a hand in the aural manipulation of raw meat. Whitley revealed how they sat in the music faculty recording studio “snapping bones and ripping meat for about an hour.” “We came out smelling disgusting (and I got blood on Joe's glasses) but with lots of lovely sounds”. Similarly, Snape performed an extract with “a laptop and [a] pig's ribcage” much to the chagrin of the Essex promoter who inquired “what the fuck is that smell?” when Snape entered the building. Just as the vulture reforms a lifeless trunk to make his seductive music, Snape and Whitley have constructed a series of sounds from the mangling of inanimate matter. The 20-minute *Bonesong* is being performed alongside H.K. Gruber's *Frankenstein*, another tale of gore and galvanism.

There's a crooked metaphor lurking in all this phonic recharging of dead animals. The experimental nature of *Bonesong*, a result of Whitley's aversion to the fusty practices of mainstream opera and Snape's enthusiasm for all things electronic, seems a world away from the polished formality of classical music. Both composers (along with

various other musicians in Cambridge) seek to re-evaluate how opera can be performed, striving to alter our conceptions of the medium.

Whitley stated how she doesn't “know anyone else [in Cambridge] who has tried this sort of collaboration” and Snape pointed out how “within the University scene there's much less [electronic music] going on” than there should be. Yet they are not working without precedent. They wrote the music to a libretto by St Catharine's student Conrad Steel, rendering this project what librettist-composer dynamic Whitley acknowledges as “tried and tested”. Snape's electronic interludes were also written to poems, penned by fellow student Sarah McKee. This four-way collaboration is a vital example of the benefits of student music – a variety of voices cohering to thread together a set of disparate ideas, ending with something strange and, in *Bonesong*'s case, original. As Whitley puts it, this cooperation “flies in the face of ideas of creative autonomy, individuality, and authorship...the composer struggling with his work alone”.

Snape reiterates this sentiment: “It would be cool if more people made music with electronic [media]...and more music is always a good thing”. As long as Cambridge students are willing to create together, better art will be produced. But for the sake of hygiene, avoid the butcher's approach.

***Bonesong* will be performed on 29th October**

'My opinion is right'

Acerbic film critic Mark Kermode speaks to **Philip Maughan** about owing Cambridge his life

I felt a little like Jason Bourne. After being pursued for ten minutes down the labyrinthine corridors of BBC Television Centre, a tall, suited and quiffed Mark Kermode finally collared me, sat me down in the *5 Live* studios and got straight to the point. "I don't want any other people to agree with me" he explains, and having seen some of his most ferocious critical lampoons unravel, I have no reason to doubt him, "everyone's opinion is different, it just happens my opinion is right".

As anyone who has seen Dr Kermode on the BBC's *Culture Show* or heard him on *5 Live* will testify, he pulls no punches. His approach to film criticism is all out subjectivity, e.g., "*The Exorcist 2: The Heretic* is by far the stupidest film anybody has ever made. Ever." Soon followed up with a second bowlful of hyperbole – "I think *Sex and the City 2* is actually corrosive, hugely offensive and really, genuinely bad".

Yet even in his condemnation, Kermode is inventive, witty and self-aware. It isn't solely his cinematic gag-reflex that provokes the 47-year-old critic to respond as he does, but rather a firm belief in the subjective nature of all criticism, academic or otherwise. "There's a load of people who've read my book or listened to the Mayo show and said that they were entertained, but completely disagreed with almost everything I said. To me, that's perfect. As long as they're entertained and understand that when I say these things, I mean them. I'm not saying *Pirates of the Caribbean* is evil just to be funny. I don't think it is funny, I think it's seriously bad for the world."

Described by the Scotsman as, "a feminist, a near vegetarian (he eats fish), a churchgoer and a straight-arrow spouse who just happens to enjoy seeing people's heads explode across a cinema screen," it seems Kermode is keen to stand by all his choices in life. Unlike other media 'doctors' (Dré, Fox, um ... Robotnik), our critic has a PhD in English. He wrote his thesis on horror fiction at the University of Manchester in the 1980s where he also engaged in the social and political uprisings of the period, committed then as now to making known his views on what is and what is not bad for the world.

Previously he had written books on specific films for the BFI, but never anything that captured the familiar, candid voice of his film reviews, something he has attempted to undo through a new book. "I wanted to write a book like I talk, it's an autobiography written through the films I saw as a kid." The book *It's Only a Movie* takes its title from the original poster of 1972 horror classic *The Last House on the Left* ("to avoid fainting, keep repeating, 'it's only a movie,'" as if

anyone would ever doubt his belief that it's only a movie.) "It's a bit like that footballer who once famously said football isn't a matter of life and death, it's much more than that."

So how did this scholarly, socially-conscious young man ever end up as Britain's best-known and perhaps most feared film critic? "What I did when I was a kid was I went to the cinema. Other people did things like played sport, went to parties and had girlfriends; I didn't." After twenty years of reviewing films, it seemed fitting for him to tell his story through the films as he remembers them – though he tells me he doesn't much bother with the distinction anyway. "I've never really distinguished between films and reality. As you live life it's raw footage; you edit and construct a version of it which is the director's cut of your life. But it's only true for you."

Kermode upset some of our readers recently by knocking the University's dominance in *The Times'* international university rankings. The problem with these tables is that, unlike Mark, they are not prepared to admit the subjective element behind their findings – "don't get me wrong, it's a magnificent University, my mum and dad met at Cambridge, if it wasn't for Cambridge I wouldn't exist. But to say any university is better than all others in all disciplines is just plain stupid."

So what do his Cambridge alumni parents, both medical doctors, think of their son's chosen career path? "The two pieces of advice my dad gave me when I was young were "stop watching all those films" and "learn to speak properly". I've always said I must be a great disappointment to him because I've made a living [by] speaking improperly about all those films."

Mark's wife, Professor Linda Ruth Williams, is also a film buff, lecturing in Film at the University of Southampton. I wonder if having two outspoken film critics in the house ever brings them domestic unrest – "we tend to agree," he says, "but there was one occasion early on, that I felt, was a deal-breaker." The film was Lars Von Trier's *Breaking the Waves*, a film Mark had given a scathing review, but which he was made to rewatch at the behest of his new wife. "We sat separately so my reaction wouldn't bother her. As I saw it, I thought, 'this is hateful, I really, really despise it. What am I going to do if she likes it?'"

In the black-and-white, right-and-wrong Kermodean universe, differences of opinion can be fatal. "We came out and there was silence, I looked at her and said, 'so?' – 'Bollocks' came the reply, and I thought to myself, 'that's my girl'."

Mark Kermode's book, *It's only a Movie* is published on 4th November.

Fashion: don't confuse the art with the industry



CHARLOTTE WU

Until this summer, I wanted to be someone who worked in fashion. I also must have wanted to be someone who sat around reading poetry, seeing as I am now going into my third year as an English student.

My room is crammed with copies of *Vogue* and literary works, but as I'm sure readers of this article will testify, something being in print doesn't mean that it is of focal significance. Ironically I think academia taught me this. An American don impishly sized up the dangers of allowing one discourse to envelop you with his collection of satirical essays: *The Pooh Perplex; In Which It Is Discovered that the True Meaning of the Pooh Stories is Not as Simple as is Usually Believed; But for Proper Elucidation Requires the Combined Efforts of Several Academicians of Varying Critical Persuasions* (New York, 1963).

Fashion is rather like academia in this sense. There's an industry around both which requires them to keep churning out new material, new ideas – or at least new takes on old material and old ideas. There's an element of each which embarrasses the 'true' perpetrators of the discipline. Popular-with-the-public scholars like Stephen Hawking and Alain de Botton reportedly make scientists and philosophers groan with each new book, even as their own manuscripts make their way to the publishers.

There are similar examples to be found in every art. A friend once asked me why fashion needed such a big industry around it, commentating and judging in glossy reams. The answer is that it doesn't – we do. Film as an artistic endeavour doesn't need the critics and the producers and the press junkets – in fact, they are usually a great nuisance to the film makers themselves – but without the film industry, they wouldn't be able to make the film at all. Just as actors would rather talk about their work than their love lives, the designers don't necessarily condone the celebrity endorsements, the facile magazine's must-have-items, or the swarm of high-street copies. Those things are the necessary evils which allow the intricate and exquisite craft of haute couture to happen (often at a loss); like the journalism hack-jobs Evelyn Waugh endured to pay for *Brideshead Revisited*. A kind of reverse patronage system has emerged.

The lowest common denominators of art are not a fair representation of the whole. Is poetry as an art form diminished by greetings-card verses or architecture by a concrete car-park? I'm not saying that because fashion is not trivial, it is consequently vital. But like any art, 'it awakens and enlarges the mind itself by rendering it the receptacle of a thousand unapprehended combinations of thought', and ought to be respected for what it can be, rather than derided for what some make it.

Food and Drink



ALEX LASS

The highlight of touring with CAST's *The Tempest* was not performing the Bard to packed houses of grinning Americans, nor the impromptu after-show parties with hoards of college girls. Yes, you guessed it: the best part without doubt has been the food. OMG!

New York City

The city is a food-lover's paradise. You can eat anything, any time, anywhere. During our all-too-brief stop there I sampled the succulent, market-fresh Italian cooking at Chelsea favourite Tre Dici (the pan-seared Ahi Tuna is to die for, as are the parmesan-encrusted truffle French-fries), authentic Mexican street food in hip Williamsburg and brunch at Norma's in Le Parker Meridien Hotel (luxurious raisin bran overflowing with juicy berries followed by 'Upstream Eggs Benedict'). I left the Big Apple bursting at the seams...

Ashurst, Massachusetts

The 16-strong cast and crew stayed with a lovely couple called Jamie and Ricki Carroll. Ricki is known by all as 'The Cheese Queen', being a nationally renowned expert in home cheese-making. After the show we were treated to some unusual and delicious home-made cheeses: cheddar, hard sheep's milk, and crumbly goat curd made with raspberries, all full of subtle, autumnal flavours.

Hartwick College, Oneonta

This small private college in the northern foothills of the Catskill Mountains gave us our first taste of all-you-can-eat college canteen dining. For \$6.50 we were able to eat our fill and then go back for more. And more. And more. The choice was unbelievable. If only Hall back at Cambridge offered such bespoke dining.

Little Washington, Virginia

Known to residents as 'The Real Washington', this picturesque town boasts one of America's most renowned eating experiences. The Inn at Little Washington is Chef Patrick O'Connell's haute cuisine dining experience. With mouth-watering items like carpaccio of herb-crusted lamb with caesar salad ice cream on the \$135 a la carte menu (there's also a \$240 eight course tasting menu) it is no surprise that DC bigwigs regularly hop over here when they get a bit peckish. Needless to say we ate at the café nearby!

My degree: CompSci

Woke up bang on 11 to my iTunes alarm app on my vintage nokia (yes it can be done, but don't try), so I had loads of time to torrent my reading list. I've got to read 'Paintshop Professional for Amateurs' and/or strictly also 'Excel at EXCEL excellently you XL: a guide for the obese' by Monday, which is roughly today, so you do the arithmetic. Better still, do it on my iPad, not that I'd lend it to you; I don't know you and I haven't bought one yet.

At midnight last night my bedder (European) naively asked, "Why do you have a PC screen sellotaped to your laptop?" Answer? You guessed it: "because it was a silly dare and I regret it". Also it's ideal

for gaming.

I suppose I've never truly moved on from Tetris. I still find myself playing it in the shower, but I've convinced my college (near Corpus, but not Catz or Jesus) to buy me a N64 for my portfolio on 'game x' (complicated stuff but just imagine Diddy Kong Racing, but with Mario and friends).

Holy Damn! My Blackberry just crashed and I lost all of this document except the above. Basically, I went on to predict that Apple will make a laptop that is forbidden to eat a human but does it anyway and so is outcast and causes eternal damnation etc. My DoS is really against it, and so am I, which is annoying.

You're probably wondering which font I'm typing in, which is frankly distracting; it's a mix of Lucinda Handwriting and Stencil, by the way. On weekends I use some Sans Serif shit because sometimes you've got to chill-out and just type.

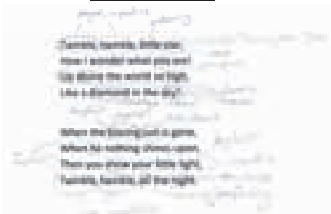


KATE JONES

Few people know this but 2 out of 3 CompScis are either men or women, but it still always feels like a sausage fest in the IT Lab. To be fair I applied to Cambridge thinking it was a course for competent skiers, but it's been a good learning experience. For example, did you know that an electronic mouse was named as such because mice are also small? I did, and yet learning it from an expert really re-enforces it. Right I need to go pick up my new USB stick (2m) from Boots. I've hacked my loyalty card so I get my receipts printed in red ink. Result! Logout.

As told to Ben Ashenden

SUPERVISION NOTES:
PRACTICAL CRITICISM



The glory of the "little star" in this poem is juxtaposed with the glory of the "sun". But far too many critics have failed to notice the common C18th pun on "son". There is no doubt that the poet means "the son of God". The poet essentially equates the

glory of Satan (Lucifer, *Lat: lucem + ferre* - 'light bringer', the morning star) with the glory of God's son.

Satan is elevated ("high", "up above the world"), he is "like a diamond". "Diamond" is an analogue of the Greek word *αδαμαντας* from which

we derive the English word "adamant". In other words, according to the poet, compared with Satan's grandeur 'ADAM' is an 'ANT'. The poet belittles both of God's creations: man and God's son Christ. This rhyme in truth is an imprecation for the return of Satan.



The Varsitorialist

Natasha Footman, 3rd-year Geography student, Jesus

"I like to be playful with fashion, so I'll mix up colours and trends to reflect my own tastes and personality. Most of my outfits are a mix of hard and soft, since I don't like to channel just one look at any time."

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

College Horoscopes

Astrological Adam and Psychic Phil stir your tea leaves...



Your friends mock and jibe you for your persistent attempts to bed your college daughter. But remember: though Cambridge is steeped in odd traditions, just because she's your college daughter, it doesn't stop her being your actual sister. – MAGDALENE



You are so proud to be studying at an institution that's almost a quarter as old as the planet. However, for some reason you feel your beliefs are unwelcome. You didn't expect all these 'facts'. – DARWIN



You will fight on the beaches, you will fight on the landing grounds, you will fight in the fields. Unfortunately what you're fighting is a rather severe case of Chlamydia, and Chlamydia doesn't care about geography. – CHURCHILL



Why are you reading this? We already told you, you're not good enough! Stop trying to be one of us. You're not. Take your two A's and an A and piss off. – DURHAM



It is a truth universally acknowledged, that we have quoted the wrong book. Sorry. This week's on us. – EMMANUEL



Tuesday night will be busy, after you booked in four clients. One might just have to watch. You tell yourself you work too hard, but then Marv does need another rhinestone cane. You'd do it for free if they just told you they loved you. – HOMERTON

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Varsity Listings

Pick of the Week



Clare Cellars: Grum & Piez

CLARE CELLARS, FRIDAY 8TH OCTOBER, 21.00-00.30 (£4/£5)

Electro genius Grum (aka Graeme Shepherd) takes to the decks for the first Cellars of the year. Appearing alongside Cambridge student Piez, expect catchy, feel-good tunes from the versatile DJ and prolific remixer. Think Mylo, only more fresh-faced.



Agamemnon: Cambridge Greek Play 2010

ARTS THEATRE, 13-16TH OCTOBER, 14.30 & 19.45 (£15/£20/£25)

Experience Aeschylus' study in power and betrayal in its most visceral form. Performed in the original Greek, English surtitles might be provided, but there's nowhere to hide from the shattering tragedy of this play. A rare opportunity to hear the powerful rhythms of an ancient piece.

Film

Made in Dagenham

ARTS PICTUREHOUSE, DAILY, 18.50 (EXCEPT THURSDAY, 18.45, SATURDAY, 19.30)

Already tipped by Mark Kermode as one of his top five for 2010, take it back to 1968 with Nigel Cole's new film. A feel-good follow-up to *Calendar Girls*, expect a heady mix of picket lines, chauvinism and beehive haircuts. There's even a sex scene in a Ford Corsair. Juicy.



As You Like It

VUE, MONDAY 11TH OCTOBER, 14.00, TUESDAY 12TH, 18.15.

Groundlings rejoice! See Thea Sharrock's 2009 Globe production without getting rained on or being forced to stand through it all.

They've filmed it, you see, so all you need to do now is head down to Vue.

The Social Network Preview Screening

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

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.

Mr Nice

ARTS PICTUREHOUSE, DAILY, 21.00 (EXCEPT THURSDAY, 21.10)

Everyone's favourite drug smuggler gets his very own biopic. Rhys Ifans stars as Howard Marks, the affable peddler whose extra-curricular hijinks got him seven years of chokey. And now, presumably, some pretty hefty royalties.



Pick of the week Film

Music & Nightlife

Friday 8th October

Rosie Ventriss & Kate Whitley

KETTLE'S YARD, 13.10 (FREE)

A lunchtime viola and piano recital, from Handel to Takemitsu.

Professor Green

J1, THE JUNCTION, 19.00 (£10)

Hackney's battle-MC turned cuddly pop star arrives in Cambridge on the back of a couple of sample-heavy summer hits and some reasonable acclaim.

Clare Cellars: Grum & Piez

CLARE CELLARS, 21.00-00.30 (£4/£5)

See Pick of the Week.

Pick of the week Music

Saturday 9th October

Warning vs. Metalheadz

THE JUNCTION, 22.00-06.00 (£15)

Goldie squares up to Cambridge residents Commix for eight hours of the darkest Drum & Bass. Rude.

Matthew Sandy

JESUS COLLEGE CHAPEL, 20.00 (FREE)

He sang to the Pope; let him sing to you. Dowland, Purcell and Boyce.

Sunday 10th October

Clare Jazz

CLARE CELLARS, 21.00 (£4)

The Get Up and the EllaFunks play pure hammond-organ-led funk with big licks and jazz flute.

The Magic Numbers

J1, THE JUNCTION, 19.00 (£14)

Welcome their incessantly cheerful brand of indie-folk-pop into your lives and wonderful things will happen.



Paula Downes & David Trippett

FITZWILLIAM MUSEUM, 13.15 (FREE)

Promenade concert with soprano Paula Downes and piano accompaniment.

Tuesday 12th October

\$hoplifting

HIDDEN ROOMS, 20.30-00.00 (£2)

With the promise of 'Bargain Basement' drinks deals and entry at only £2 before 10pm, why not try somewhere new for a change?

Theatre

The Alchemist

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

Watch with glee as Jonson's keenly observed characters take to the stage in the Marlowe Society's new production of this painfully funny play. Wince as the chaos unfolds and pray that the cast aren't still infectious.



Agamemnon: Cambridge Greek Play 2010

ARTS THEATRE, 13-16TH OCTOBER, 14.30 & 19.45 (£15/£20/£25)

See Pick of the Week

Pick of the week Theatre

Ajar

CORPUS PLAYROOM, TUES - SAT, 19.00 (£5)

Middle-class angst comes to the fore as a result of a chance encounter with a travelling saleswoman in this new play by Suzanne Burlton.

Naked Stage Festival

ADC BAR, SUNDAY 10TH OCTOBER, 19.00 (£5/£6)

Murder, tedium and how to change a tyre. Scriptwriting forum WriteON take over the ADC bar to present three pieces of new writing, the first in a month-long series of readings.



The Complete Works of William Shakespeare (Abridged)

ADC THEATRE, WEDS - SAT, 23.00 (£5/£7)

Watch the Marlowe Society bastardise the Bard as they romp through 37 plays in 57 minutes, throwing in the odd poem for good measure too.

Arts

Saturday 9th October

John Cage: Every Day is a Good Day - Destiny or Nature

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

This talk by Prof. Adrian Seville accompanies the ongoing exhibition and considers the importance of games of chance to the graphic work of John Cage.

Ongoing exhibitions

Epic of the Persian Kings: The Art of Ferdowsi's Shahnameh

FITZWILLIAM MUSEUM, 11TH SEPTEMBER - 9TH JANUARY



Marvel at the exquisite illuminations in the *Book of Kings*, the most important creation of New Persian Literature. Twice as long as the *Iliad* and *Odyssey* together, it blends myths with historical events to celebrate a culture that began over 7,000 years ago.

Pick of the week Arts

Gauguin: Maker of Myth

TATE MODERN, LONDON, 30TH SEPTEMBER - 16 JANUARY, PRICES VARY

Be moved by the painter of exotic dreams, "symphonies and harmonies that represent nothing in the real sense of the word." Featuring many of his iconic works, this is rapidly proving to be the show of the season.



Talks & Events

Saturday 9th October

The Shop Opening

THE SHOP, 18 JESUS LANE, 13.00 - 17.00

Perennial hangout for some, but unknown entity for most, The Shop reopens on Saturday. Music, art, and a film screening, as well as the chance to get involved yourself.

Pick of the week Events

Thursday 12th October

Poker Night

CAMBRIDGE UNION, WEEKLY, 19.00 (£3 MEMBERS, £6 NON-MEMBERS)

Satisfy your craving for cards and be in with the chance to win a £15 bar tab. Professional staff are on hand to keep the booze flowing and the chips flying.

The Browne Review Forum

CAMBRIDGE UNION, 19.30 - 20.30

Meanwhile in the chamber... A response to the government review on student finance, this joint CUSU/CUS forum will discuss the impact of budget cuts on higher education. Probably best not to piss your loan away in the bar beforehand then.

Thursday 14th October

Chris Mullins

HEFFERS BOOKSHOP, 18.45 (FREE)

A *Journey* wearing you down? Try this instead. The self-deprecating former Labour MP talks about his latest diaries.

This House believes the Work of Feminism is just beginning

CAMBRIDGE UNION, 19.30

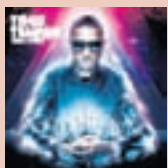
Bonnie Greer shares the floor with Philip Davies, Tory MP and parliamentary spokesman for The Campaign Against Political Corectness.

Too Many People, Not Enough Planet?

MCCRUM LECTURE THEATRE, BEN'ET ST (NEXT TO THE EAGLE), 19.30 (FREE)

A panel debate exploring the issue of overpopulation. Featuring the *Guardian's* Environment Editor, Fred Pearce.

Album Reviews



Disc-covery
TINIE TEMPAH
★★★★★

It's important not to judge an album named *Disc-covery* by high end hip-hop's standards. Illmatic this is not, but as a pop record tuned into today's teenage tastes it's as effective as 'Get Rich or Die Trying' was to the Bebo generation. Cleverly pitched at those who should know better as well as those who shouldn't, *Disc-covery* plays out as a dot-to-dot of fantasy night-time engagements punctuated by ravey synths and dirty tongue twisters. After 'Miami 2 Ibiza', the noise of would-be jetsetters 'surrounded by some bunnies...' has drowned out grumpy old blogger eulogies for UK urban '...and it aint even Easter.' You were having so much fun you barely noticed you ordered a VK. SAM GOULD

Halcyon Digest
DEERHUNTER



★★★★★

Though Deerhunter's output since 2007's violent *Cryptograms* has been consistently engrossing and subtly changing, there's now a confidence to Bradford Cox's playing that makes their music more extroverted. Drummer Moses Archuleta adds a distinct set of textures, whether he's buffeting Cox's vocal outbursts on 'Revival' or bringing tension to a perfectly timed coda on the show-stopping 'Desire Lines'. Lyrically too, each song brims with personality. At this time of year, how cutting are these lines that stand out from the sunlit tones of 'Memory Boy': "That October, she came over every day / The smell of loose leaf joints on jeans and we would play / It's not a house any more." Thematically, as it remembers the bliss and horrors of suburban adolescence, this is a great Freshers' Week record. But Deerhunter are doing more here than hitting teenage sweet-spots; they're taking us through the album of the year. ELIOT D'SILVA

Also Online

Freshers' Guide to Classical Cambridge

Varsity Classical Critics Katya Herman and Elly Brindle with tips on finding your feet in the Cambridge music scene



Making their own tourist history

Julia Carolyn Lichnova and **Nathanael Arnott-Davies** chat to Two Door Cinema Club about America, electro-pop and cockroaches

Slouching on couches in a bare dressing room, they have all the look of a band on the go. Now playing more shows than ever, Two Door Cinema Club are really making their own Tourist History. "Glasto was great. The nights at Shepherd's Bush Empire were amazing – completely sold out", they rave. Benicassim was good too: "They don't just make up these rock'n'roll stories – there really

was a pool backstage," reminisces bassist Kevin Baird. "We heard it was just going to be lots of big sweaty crew guys... but it was really good."

Hailing from Northern Ireland, the band started out on the Belfast music scene. "It's pretty small and pretty contained - quite isolated. There are a lot of very good bands. Belfast in my head was what a music scene was,"

notes Kevin. "Everywhere we went after that, like say London, didn't really feel like there was a music scene, because there were so many bands." "In Belfast everyone is really good friends and helps each other out. But London is very competitive," adds guitarist Sam Halliday. They plan a mini-tour of Ireland in December.

Meanwhile, they're working on the second album. "We're not going to take any time off to make it," says Kevin, spitting in the face of Difficult Second Album syndrome. "We never set ourselves a boundary, we just see how it goes." The band are equally blasé about their album artwork, "the last thing they think about", though Kev loved the Tourist History cat's eyes so much that he had them tattooed under his left collarbone. His comment: "It hurt."

We discuss new directions. Are they moving away from electro pop? "I wouldn't say we were electro-pop," comes the disapproving reply, only to have lead vocalist Alex cut across: "That's pretty much what we are. Yes, there's a lot of pop in the charts. I'd like to see more rock bands." The sounds of the next album remain mysterious.

Rather than taking their cue from current musical trends, the band's main influence is their travels. "The more experiences we have, the more there is to write about," enthuses Alex, "like with America the last time. We had a little van and drove all round the States – one of the best times we've had. It sounds stereotypical but it was amazing. Once I was in a shop in Texas and this bloke came in with a massive bright orange hollow body guitar, proper cowboy boots, flared trousers... you just

wouldn't see that in London."

The band recently gave up their London flat. Kevin explains: "We had a flat in Whitechapel..." "Shitechapel", Alex corrects him – "...we spent most of our time in East London, but we stopped renting a few weeks ago as we were touring so much. And our tour bus is a lot nicer – it doesn't have cockroaches like our flat did." Currently, the band prefers West London, and wonder why they don't live there instead.

You may have seen TDCC in May Week last year. "It's just ridiculous how much money they must spend on balls", they sigh, having played at Christ's, Jesus and Sidney Sussex. "The shows were awful," Alex announces bluntly. "They were all outside, near residential housing. We couldn't make any noise because we couldn't go over 70 decibels which is the volume of us talking. But some of it was good – like in Sidney Sussex ball when they flooded the front lawn. Basically I just got pissed. That's really all that the kids do."

LIVE MUSIC

Two Door Cinema Club

The Junction

★★★★★

"Don't you think the electro-pop genre has become saturated?" I ask Two Door Cinema Club in their rather empty dressing room. Guitarist Kevin's face contorts: "Definitely. But I wouldn't say we're electro-pop". He begins to look a bit pissed off. Thankfully, the otherwise apathetic lead singer Alex comes to my rescue: "that's pretty much exactly what are... I mean, we make pop music, with an electric sound". Phew.

Two Door have been at the forefront of the indie scene for the last year, now, in which time they've charted on the BBC's Sound of 2010 poll as well as played several Cambridge balls, of which they are none too complimentary.

However town and gown can seriously differ. As the gig gets going later, Alex flatters the crowd with the claim that The Junction

was the best gig on their last UK tour. I feel like challenging this most likely calculated claim but refrain from doing so when the potential embarrassment of being beaten up by 40 chequered shirt-wearing 15-year-olds dawns on me. Their reverence is exemplified by the gentle 'Do You Want It All?', which sees most of the crowd swaying hypnotically to Alex's movements. Later in the set, the melancholic 'What You Know' gets the whole venue singing along effortlessly.

Interspersed between these two more tranquil moments, TDCC exhibit their trademark fast paced pop, with 'Something Good Can Work', 'Undercover Martyn' and 'Eat That Up' producing a football fan style reaction from the kids at the front. The crowd are far less boisterous during new track 'This is the Life' and 'You're not Stubborn', both of which lack newsworthiness.

Nevertheless, on the whole 'Two Door' have honed their skills, whether you want to call them electropop or not.

NATHANAEL ARNOTT-DAVIES

Two Door's Top Picks

Northern Irish Bands Kowalski, And So I Watch You From Afar, Not Squares, Cashier No 9

Dream collaboration Daft Punk
New Music Magnetic Man, Wild Nothing (Kev) Fools Gold (Sam) Janelle Monae (Alex)

Desert Island Discs

Alex: My luxury item would be a woman. (They discuss.) So Kev will bring cigarettes, and Sam will bring a lighter cos we'll need a fire and we'll need to smoke the cigarettes and I'll bring the woman, and we can all share.

CLUBNIGHT

Oasis
Fez

★★★★★

For an hour and a half or so last night, Fez didn't warrant its apparent perpetuation in the Cambridge Freshers' Week calendar. The constant reminders in the queue to push up against a wall that was already firmly attached to human buttocks seemed to have a number of harrowing effects on people, ranging from over-emotional departures to Life (not a metaphor) to severe urinary problems, often occurring within seconds of the other. None of this compared to the most harrowing experience of all: the moment of no return when small talk/acceptable humour finally ran dry and the line between offensiveness and inanity was forever blurred.

Fast forward a couple of hours and queue veterans had become wild, unfettered consumers of £1 tequila shots, Jamie T and the British tendency to dance either like inebriated jellyfish or hammerhead sharks in a small pond. Both jellyfish and sharks were catered for musically. A healthy dose of Ellie Goulding put through the Jakwob machine got jellies wobbling, before '99 Problems' got hammerheads thrusting their fins to Rick Rubin's famous beat. Bizarre metaphors aside, the set pleased the crowd without being too familiar, and the mashups created an air of

anticipation without asking too much of impatient, drunken minds. I remember hearing 'Jus' a Rascal' rather than 'Dance Wiv Me', almost certainly a good sign, and more importantly, a reminder that, despite dipping heavily into pop at times (Iyaz's 'Replay' had played only five minutes ago), Fez is not yet its barely-in-the-closet camp cousin Cindies. For me, the only

The constant reminders to push up against a wall that was already firmly attached to human buttocks seemed to have a number of harrowing effects on people

no-no was a rehashed 'Fuck You', but I'm not the type to complain about the marvellous Cee Lo Green taking up another four minutes of my life.

If I had associated my first outing to Fez as a fresher last year with singing, 'She's an Xbox, and I'm more an Atari' all the way home in my best attempt at outdoing John Legend, (rather than the unhappy reality of Bloc Party tunes I was long bored of and personal space invasion) I would certainly say the £5 entry was worth it. **SAM GOULD**

FILM

The Illusionist
Dir. Jean-Paul Chomet

★★★★★

The winds of change are blowing through *The Illusionist*, the latest animation from the team behind 2003's Oscar-nominated ode to age and eccentricity, *Belleville Rendez-Vous*.

Set in 1950s Edinburgh, this beautiful and quirky film presents a fairytale Britain in which the rise of boy bands, department stores and multiplex cinemas has made life tough for its lead, a lean, fumbling magician named Tatischeff – homage to French comic actor and director Jacques Tati, who penned the original screenplay.

Arriving in Edinburgh, real-life home to the film's director, Jean-Paul Chomet, Tatischeff checks into 'Little Joe's Hotel' – occupied exclusively by defunct entertainers, making a go of life in the then cutting-edge world of PR and advertising.

Trapeze artists painting billboards, destitute ventriloquists, suicidal clowns and shop-front shamans bring colour and fellowship to the film, though its key relationship is that of Tatischeff and Alice, a naïve country lass astounded by the magician's ability to produce rabbits, flowers and even hard cash, out of thin air.

There is little dialogue in the film, only a few spare exclamations.

The narrative, comedy and subtle social commentary that propels the film is found in the drawings alone – from the physically caricatured musicians and artistes that share the stage with Tatischeff, to the Edinburgh shops Alice gazes longingly towards. 'Blair and Brown's Pawnbroker's Shop' provides yet another signal of an approaching economic upheaval, one in which art of illusion is used to sell designer handbags and transformative beauty products and little else.



Tatischeff, in his role of surrogate father, takes to moonlighting as a mechanic, hoping to uphold Alice's faith in his powers for as long as possible. However, for a tale that threatens disenchantment, *The Illusionist* is not morose – it is a story about growing up, led by a patriarchal conjuror who must learn, like Shakespeare's most famous magician, to give up his magic. It is a smooth, affectionate and charming film – the perfect way to welcome in the coming cold months. **PHILIP MAUGHAN**

John Cage: Every Day Is a Good Day

Yates Norton on the first major retrospective of John Cage's work and poet Drew Milne's accompanying lecture

I had the choice. I could annoy *Varsity* and submit a blank article entitled '4'33"', but I did not (as you can see), because I realised that John Cage's seminal silent composition was not about annoying the audience or a result of musical ineptitude. It was born out of a genuine feeling for the integrity of his philosophy and his artistic practices and methods, something which the recent exhibition at Kettle's Yard only confirms.

As well as footage and recordings of his performances, poems and lectures, the exhibition shows his lesser known prints and watercolours, the placing of these is

altogether.

Although this method of exhibiting vitalises the display, one could not help but feel that it distracted from the rather conventional quality of these pieces. While they can be beautiful and serene, I did not leave thinking that they were particularly remarkable as individual works. There was, however, the undeniable sense of having been exposed to a particularly satisfying philosophy expounded in a merging of images, sounds and words, 'a mosaic of remarks, the juxtaposition of which is free of intentions', echoing the words Cage used to describe one of his writings.

Cage invites us into the scope of his open-minded philosophy and beliefs, encouraging, though not prescribing, an anarcho-democratic response. The phrase 'anarcho-democracy', chosen by poet Drew Milne in his talk about the exhibition, is apt; though radical, Cage was not polemical or exclusive. Taking his inspiration from Zen philosophies, he wanted to 'remove the ego from the artist', encouraging life and art, audience and artwork to engage in meaningful



John Cage, *River, Rocks and Smoke*, 1990

and ultimately 'self-altering' ways: his art was not, he said, about self expression.

Milne argued that Cage's determined rejection of the self and its choices is often over-emphasised. Instead of the word 'chance', he put forward the case for 'indeterminacy', a word which allows for paradoxes and contradictions in Cage's methods to be assimilated. Even rigorous parameters controlled by external chance processes made room for individuality: 'The only thing I can't ask [the I-Ching] is the movement of

the brush. I have to accept what I do'. Similarly, Cage's 'Mesostics' – poems which use a central 'spine' word around which material is arranged – are only partly determined by chance procedures, as Cage's aesthetic decisions cause the inclusion of literary devices such as modified negatives ('it Not'), as well as assonance and internal rhyme ('Shaggy nag').

Cage could not remove himself from his works, as this exhibition and talk confirm. But why should he, when we are glad to have such a fascinating figure behind them?

Classics From the Crypt

Häxan: Witchcraft Through the Ages (1922)



You could be forgiven for thinking *Häxan* esoteric. The film opens with a prosaic slideshow of diabolical images, evenly pitched between Foxe's *Book of Martyrs* and the *Malleus Maleficarum*. Yet director Benjamin Christensen exhumes some surprisingly modern touches from this primitivism. Not least of these is the film's ambitious four-act structure, which transports the viewer from interminable vignettes of monastic intrigue to the present day. Quite fitting for a film about the devil's own, the shock value endures; *Häxan* admirably holds its own against *The Exorcist*'s potpourri of spider-walks, pea-soup vomit and strategically deployed crucifixes. So, expect infants being hurled into steaming cauldrons, demon births with befeathered monstrosities, and (by far the worst for springing from fact) the medieval church inflicting tortures on a harmless old woman. The devil's appearance in the monastery is one of the earliest jump scares in cinema – and plays out, quite naturally, in total silence... **JAMES SWANTON**

Back to Basics

Sainsbury's Basics Noodles
★★★★★

Invented in 1958 by Momofuku Ando, instant noodles were voted the most important Japanese invention of the 20th century, yet Sainsbury's Basics Instant Chicken Noodles are a relative underdog in the instant noodle game. From the moment I saw them nestled on the shelf, I knew I had best cancel my dinner plans. Their orange-and-white packaging called out to me, promising that the contents would be "savoury and quick, just the trick!" There are two flavours to choose from- Chicken and Chicken Curry (although this may just be rumour and/or a labelling accident). Believe me when I say that this is far from Michelin Star dining- the noodles were a touch bland and the broth alarmingly salty, providing 22% of my RDA of sodium. However, with the infamous price of 10p per pack, these noodles smack of good value. In conclusion, if you get what you pay for, at this price you can't go wrong!

ANDREW TINDALL

View from the Groundlings



EDWARD HERRING

Recently I suffered the corrective (and deserved) sucker-punch of Cambridge's Emma Hogan, who took me to task on the inaccuracy of Adam Lawrence's opening line in last week's 'Incoming' column. Lawrence asserted that 'Hatch' was Cambridge's "first ever showcase for new writing". Hogan argued that Lawrence was "taking the need to plug his new project too far" and pointed to the variety of other showcases for new writing, including the *24 Hour Plays*, the *Miscellaneous Theatre Festival*, *Unheard Of* and *The Mays*.

As I rub my editorial jaw from this much needed slap I would like to apologise for the grave oversight. 'Hatch' is one in a long, varied line of forums for new writing in Cambridge and will hopefully find its niche within this niche, rather than claim itself to be *the* niche. (The banality of this iterance comes from having such a sore, knocked-about head at present thanks to the meaty paws of The Hoganator).

In other news theatre@varsity.co.uk received a sack-full of suggestions for the alteration of the ADC's moniker. The entries varied from the lukewarm "Always Delivering Crap" to the utterly cruel "Apezoids Decimating Culture". However, it would be selective to the point of bullying if you simply picked on the poor, limping ADC simply because it continues to fling off a taxidermist's load of theatrical stuffed animals from its seasonal gerbil wheel. You're a cruel bunch.

This week offers a number of misshapen curiosities for all you Freshers to gawp at. If you've never been inflicted by the delights of a *Smoker* (Tues 12th) then strap yourself in for an evening of high-octane laughs and, crucially, cast a steely critical eye over the japes of tomorrow's panelshow contestants and fame-fetishists.

Ben Jonson's grifter's masterpiece *The Alchemist* (12th-16th) gets a re-launch after it glumly failed to materialize last term. Hopefully, Joey Batey and Nick Ricketts won't manage to chivvy that pre-show dinner from your gut as the fluorescent garishness of the poster did to my close friend Auberón Jones. Friday's production will be preceded by the booming baritone of London's own SIMON HAINES, Sir Ian McKellen (minus ballclenching effect).

Now I must go spit out my loose teeth and soak my cheek.

Good For You

ADC Lateshow
(until Sat 9th)

★★★★★



Performing a sketch show in Cambridge at the end of last term, and then taking it out on tour to London and then to Edinburgh, and then back to Cambridge again, is obviously something of a double-edged sword. On the one hand, sketches can be refined and rewritten, the actors can perfect their parts and the show's structure can be tinkered with until it resembles a finely oiled machine. On the other, actors can have performed a sketch one too many times, and boredom with material may be more damaging to a sketch show than perhaps any other kind of theatre performance. Fortunately, however, very rarely do these actors seem bored of their old material.

Last term I saw roughly three quarters of these sketches. A lot of dead wood has been cut from the show, though one great sketch has been cut, one about a widow hearing the lascivious ranting of her dead pilot husband's dying words on a black box recorder. In a way, feeling deprived of this sketch is testament to how good the show is. A surviving and weirdly moreish sketch is that about business efficiency expert Chad Schlesinger. Chad comes into offices and optimises the hell out of everything in sight, but not very well. Alexander Owen played Chad with verve somewhere between the psychopathically gleeful Patrick Bateman, the jargon-saturated Johnson from Peep Show and whoever that slimeball is who advertises Cash My Gold. Owen is great at playing these shit-eating characters; the sheer obnoxiousness and odiousness of most of them endears one

to him, and encourages the audience to anticipate his next sleazy creation.

Elsewhere, compared to the previous incarnation last June, Ben Ashenden's acting wins the 'Most Improved' award. It's rather one-note, but is a very good note. His mannerisms are sometimes overly similar to Tim Key's, but

Owen is great at playing these shit-eating chatacters... and encourages the audience to anticipate his next sleazy creation.

is not stigmatic or restricting but liberating. There are innumerable possibilities open to amateurs that are closed to professionals.

But Cambridge theatre, in love with pretending to be professional, is obsessed with playing it safe and there is a dearth of artistic ambition. If you leaf through one of those glossy ADC brochures, the same names will reappear again and again, Arthur Miller, Tennessee Williams, Noel Coward, and, of course, Shakespeare. (Also, I see *Journey's End* is returning next month.) Equally, the three touring shows, ETG, CAST and PPJT, have never dared stray from the hallowed territory of the Bard.

Restoration or Eighteenth Century plays are rarely considered, there is scarce little writing from playwrights writing in the last ten years, hardly anything written outside of the U.K or U.S, very little new writing, almost no devised, verbatim or physical theatre. There also is no political theatre in Cambridge.

The same is true of the Marlowe Society's annual show which, succumbing to the commercial anxieties of the Cambridge Art's Theatre, has begun churning out

Tim Key has kind of cornered the market in anxiousness so this may be forgiven from a current Footlights team attempting to follow in the shadow of performers such as Key, Johnny Sweet and Nick Mohammed.

This group do a good line in infomercial mockery and bizarre powerpoints, and Ashenden's bird-enthusiast character, in all its twitching oddness, is like the flipside of Owen's Schlesinger. I'm sure he adds a lot in scriptwriting room, but Lucien Young's acting is often a bit flat: his timing is fine, but his accents are often pretty poor and his voice is inexpressive for some of the parts he plays.

Good for You has been on the road a long time, but occasionally lines fall flat because of the actors' boredom and possible frustration with having to endlessly repeat them. I detected, for example, a look of real desperation and ennui as Owen delivered the punchline

of the football team sketch. Elsewhere, a sketch about a hip young gunslinger of a math teacher lacks the crackling energy it had in its original run. This time, however, I think I detected the sketch's parody of the touching but pretty cheesy denouement of *The History Boys*, particularly in the 'heart-on-sleeve the teacher's dead but the memory and the math lives on' monologues from the pupils, which was a nice and accurate touch.

Ultimately, though, the road has been kind to this show: it has become slick and finely lubricated with repeated polishing and refining. A well-oiled comedic juggernaut, you might say. And if you want to see this generation of footlights really firing on all cylinders, you can't really go wrong with a show which, though at times struggling under the tiredness of its performers, still delivers great comedy.

MICHAEL CHRISTIE



View from the Graduate

James Lewis



The big wigs in Cambridge theatre are seriously uneasy about being referred to as Amateurs. Professionals-in-waiting would be more appropriate. If you lean on the ADC bar it won't be long before you hear an actor or a play dismissed as 'unprofessional' or 'Am-Dram.' It's fostered by this newspaper too. I've read plenty of reviewers quipping unoriginally about such-and-such really putting the A in the ADC. Indeed, that A must be rather irksome to its professionals-in-waiting. The enemy is in the name.

I found Cambridge theatre to be stuck between a noun and an adjective, between what it is and how it likes to be viewed. What it needs to realise is that amateur status

the kind of dreary Shakespeare that look a bit like the RSC on a low budget. When Rupert Goold came to talk to the Marlowe Society last year he cited acting in the society's shows as a formative experience. Irina Brown directed him in *Peer Gynt* and a young Tim Supple in *Tamburlaine the Great* – both pretty insane undertakings, especially *Tamburlaine* (it was the first time Part II had been staged since the Eighteenth Century).

Tamburlaine is exactly the sort of thing a professional theatre would find impossible to justify – it's obscure, it requires loads of actors and it wouldn't put the bums on the

seats. But in Cambridge's amateur world, *Tamburlaine* could work. Hundreds of students would be willing to get involved for free and there is a large enough body of people (friends of actors, curious intellectuals) for the theatre to break even. The blessing of student theatre is that it is free from the commercial pressures of the professional world. But there is an ugly trend developing in Cambridge of students investing their own money in populist projects designed to make massive personal profits. Amateurs, true amateurs, do it for love.

An ADC friend of mine recently described Cambridge as "a training ground for the real thing." A forum in which Britain's best young theatrical talent can "cut their teeth" before embarking on the "real world". But that's exactly the problem. If we see it as a some kind of preface for the "real world", then the theatre, in turn, becomes unreal, dead, irrelevant. If we see it as real, important in itself, and as an antagonist to the professional world, then it can come alive again.

James directed the 2009 Pembroke Players' Japanese tour (pictured). He is currently working for Talk-back Thames television company.



GUIDE TO STAR RATINGS: ★★★★★ Gutrenching for You ★★★★★ Tearjerking for You ★★★★★ Alright for You
★★★★★ Good for You ★★★★★ Alexander Owen for You

The Tempest

ADC Mainshow

(until Sat 9th)

★★★★★



The first mainshow offering of the term from the ADC didn't disappoint. Actually, perhaps it did since the fact that CAST have been touring *The Tempest* around America for the past month suggests that it should be of a substantially higher quality than your average under-rehearsed in-term show. Yet, acting that was for the most part highly commendable, was let down by poor direction and production.

The bizarre combination of umbrellas, developing photos, and an overlapping fabric screen made for a set that barely helped plot progression. If anything, it detracted from the narrative, as one was left wondering what on earth it was doing there instead of following the dialogue. Similarly, more could have been done with costumes to give characters a clearer identity. The use of electronically produced music combined with live singing by actors on stage was ambitious and

potentially intriguing, but all too often fell flat and felt gratuitous.

The casting of two clearly male parts with female actors was also unnecessary. The proverbial problem of a 'lack of male actors in Cambridge' could prove troublesome for a less grandiose production. But for the CAST tour there really shouldn't be a shortage of men for the roles. Eleanor Massie is evidently a talented actress but didn't succeed in bringing an awful lot of menace or presence to the unscrupulous Antonio. That said, Emma Sidi and Adam Hollingworth, as the drunk servants Stephano and Trinculo respectively, proved a formidable comic team and easily pulled-off the most entertaining scene of the evening upon meeting Caliban. Sidi's Jack Sparrow-esque swagger when inebriated was especially entertaining and Hollingworth should be additionally commended for his entertaining portrayal of the councillor Gonzalo. Caliban himself was played with gripping, almost frightening physicality by Mark Fiddaman who managed to give a realistic sense of the torment and spite that dwell in such a character.

All the actors have a commendable command of the language, so

co-director Finn Beames's desire to tell a story that 'pierces with crystal clarity' has, at least in this area, been broadly achieved. Despite my plus-one's reservations, I would maintain that Oliver Soden, who plays Propsero with a remarkable sense of age and world-weariness, excels at making Shakespeare's



Much Ado About Nothing

Howard Theatre

(until Sat 9th)

★★★★★

The Howard Theatre, the newly built college drama space situated in Downing College, is ridiculously and unapologetically camp. Draped in lurid red velvet and doodled by faux-classical murals, it falls tragically short of plush grandeur, and instead plumps for a kitsch but fun atmosphere. These lacquered surroundings lend themselves well to the returning tour of *Much Ado About Nothing*, which sets itself in the early twentieth century amidst



frilly umbrellas, games of croquet and a vague undertone of female insurgence. The exuberant interior of the theatre negates any need for ornate set design, and the stage is left quite clear, aside from one very silly string of Cath Kidston bunting which hangs stubbornly and pointlessly throughout. A subtle palette of purple, red and cream unites tasteful costume design in an attentive production that, on the whole, has some of the best Cambridge has to offer.

An easy and comfortable chemistry simmers amongst the cast: however the actors can be roughly divided between those who were outstanding, and those who fell

way short. Holly Braine as Beatrice towers above her fellow cast members, both physically and theatrically. She is exceptional in sweeping between fresh hilarity and touching softness that is impressive and rare. Okey Nzelu was underused as a comic talent in this production, providing excellent farcical relief, whilst Johan Munir showers the stage in a steady stream of spittle in his attempt to achieve comic heights by screaming all his lines. Niall Wilson reprises his go-to role as a crippled geriatric, cantankerous and embittered when required. It's a part he plays with aplomb, but one that needs no repetition.

Director Alice Malin makes some surprising blunders in this production. Her participation in last year's Chekhov promised an understanding of comedy that is not fully delivered in *Much Ado*. What could have been a bright, intelligent wit is substituted for an inflated, forced silliness that is yelled at the audience at a finch-worthy volume. The positives far outweigh the negatives, however, particularly in the musical score and choreography, which transform what are often the least legible aspects of Shakespeare into an enjoyable and important part of the play. Rarely does one witness such a successful incorporation of music and dance within Cambridge theatre, but this performance boasts self-assured inclusion of both.

That the number of cast members outnumbered the crowd was an unfortunate and undeserved reception for such a lively, assertive interpretation that accomplishes an undeniable degree of professionalism. Following *The Relapse*, this is the second in what appears to be an emerging theme of comedic frivolity for the Howard Theatre, in which a more modest production would be drowned in a red sea of leather. Despite the predictability of such an occurrence, Downing College does boast a unique and welcome new space in Cambridge, which continues to deliver. **SIOBHAN FORSHAW**

Darwin's Tree

Preview

Charles Darwin was a man misunderstood. Or so goes the central premise of Murray Watts's new play, Mr Darwin's Tree, which will be performed at Corpus' McCrum lecture theatre later this term.

It is an interesting starting point. Exploring Darwin's relationship with his wife, who remained a committed Christian despite his increasing agnosticism, the play promises to 'reclaim' the man from the intractable arguments that have grown up around his work.

Our familiarity with Darwin is challenged in this one-man show, which seeks to unearth the complex and engaging story behind the author of The Origin of the Species. We are, Watts suggests, all too ready to call upon his work in service of the debates surrounding faith and science but know little of the man himself and of the doubts that plagued his personal life.

Accompanied only by a stepladder and a few branches, Andrew Harrison adopts a variety of roles to present the man's life through his relationships with those closest to him. His wife Emily features prominently, whilst Darwin himself is presented at several stages of his life. Harrison's earlier performances have earned him standing ovations and critical acclaim, whilst the play itself was well received by critics when toured in 2009.

The theatre space is an interesting one and worth seeing. Situated by The Eagle pub the play offers the chance for many to explore a theatre space which is rarely used. Of course there are other examples of this, including the barely frequented Judith E Wilson Drama Studio below the English Faculty, the Pembroke New Cellars and many other small, quirky spaces that are under-used. In the case of this play, the one man show

language easily understandable to a modern audience. Soden's Prospero, however, often lacks the intensity of emotion that such a part requires and his slightly monotone acting occasional clashed with lines from other characters such as "your father's in some passion that works him strongly".

Chris Nelson is evidently miscast as both Ferdinand and Sebastian. Firstly the similarity between the characters, and their almost consecutive appearances on stage, makes having one actor play both needlessly confusing. Secondly Nelson does far better as Sebastian than Ferdinand, lacking any real sense of romantic attachment in the latter role. It was almost as if he'd been hurriedly brought in after a last minute drop-out.

If you want to go see some of the finest actors in Cambridge do what they do best then go see this show. However, this isn't a particularly accomplished or effective take on one of the Bard's most popular plays. Struggling to find a word with which to describe them, I should simply refer to the characters wearing what looked like mosquito nets over their faces and torsos, which was a low point in such a mixed production.

GEORGE JOHNSTON

performance should be well suited to the McCrum theatre.

Perhaps it is also interesting to note that a play about science and religion should be in the proximity of The Eagle (where Crick and Watson announced the discovery of DNA) and St Benet's Church.

Reclamation is, of course, a messy business; it is undeniably problematic that the piece was originally commissioned by a Christian think-tank. It appears, however, as part of the Univer-

Accompanied only by a stepladder and a few branches, Andrew Harrison presents the man's life through his relationships.

sity's Festival of Ideas and, for all that it might tacitly regret Darwin's inability to resolve his faith with his theories, it promises to be a celebration of the vitality of those ideas.

This production proves to be a quirky, interesting piece which should provide a forum for discussion concerning current issues of misplaced Darwinism and the battle against religious fundamentalism.

Though this may ring as hollow as the routine firing of another empty salvo into a familiar rhetorical battlefield, it is nevertheless an interesting project. Indeed, for those put off by the deadening regularity with which Darwin is invoked, claimed and reworked to meet the demands of various stale arguments, this could serve as a timely reminder of his own complicated beliefs and of the engaging beauty of his work. **DAVID SHONE**

Incoming



Every writer has their own 'process'. For me, it's all about reacting against something, so I try to keep my eyes open for anything that sparks a response.

With *The Fire Within*, a play about the last days of the Raj in India and national identity, I took inspiration from the naturalistic, character-driven dramatic form borrowed from playwrights such as Ibsen and Eugene O'Neill. The rest is just distorted autobiography. As an Irishman born and raised in South Africa, educated in England and now living in Brussels and Dublin at once, feeling out of place is something I'm no stranger to. So putting quintessentially British characters in a setting quite unlike their norm was an efficient way to set up immediate tensions, and to highlight certain aspects of character before the action even begins. Furthermore, from Shaw to Synge to Wilde, Irish writers (if I may humbly acknowledge myself as one among them) have characterised the English far better than they've yet managed themselves.

Set in the dying days of colonial India, the action of the play takes place during a single evening – there is, if you will, a unity of time and space. This isn't ideological; it's just the way I best saw the story being told, and that's something I tried not to lose sight of.

It is a shame that a premiere play can't generate the same audience numbers that sketch shows and the old classics can. As Yeats observed, education can sometimes seem too much like filling a bucket instead of lighting a fire. Being an audience member isn't simply about being entertained; by buying your ticket you purchase the authority to love or to loathe, and with that comes great responsibility. Audiences have a duty to engage, critically. There can be no better opportunity to do this than with something new, where a young playwright, a young cast, and a young production team all come together in an attempt to present something fresh, something brave, something wonderfully vulnerable.

The Fire Within is on as an ADC Mainshow Tuesday 19th to Saturday 23rd. Visit our Facebook events page for more details.

PATRICK GARETY

Zara, Siobhán, Coco, Molly, and Emma

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*Photographed by Louise Benson
Styled by Jess Kwong and Louise Benson*

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Clockwise from top left: Bodysuits AMERICAN APPAREL. Shorts FRED PERRY. Skirt VINTAGE. Bikini top LASCIVIOUS. Bikini bottom BCBG. White swimsuit RASUREL. Black swimsuit CHLOE. Dress VINTAGE. Cap NEW ERA. Bra T BY ALEXANDER WANG. Skirt AMERICAN APPAREL. Cardigan RALPH LAUREN. Top TNA. Shorts ALEXANDER WANG. Dress HELMUT LANG.



Clockwise from bottom right: T-shirt CHANEL. Shorts CHAMPION. Shoes MARKS & SPENCER. Top BUDWEISER. Skirt AMERICAN APPAREL. Shoes RUSSELL & BROMLEY. T-shirt ADIDAS. Shorts AMERICAN APPAREL. Bowling shoes VINTAGE. Socks (worn throughout) MARKS & SPENCER. Tops AMERICAN APPAREL. Red shorts AMERICAN APPAREL. Denim shorts VINTAGE. Leather shorts ALEXANDER WANG. Patchwork shorts VINTAGE. Suede shorts MARZO.

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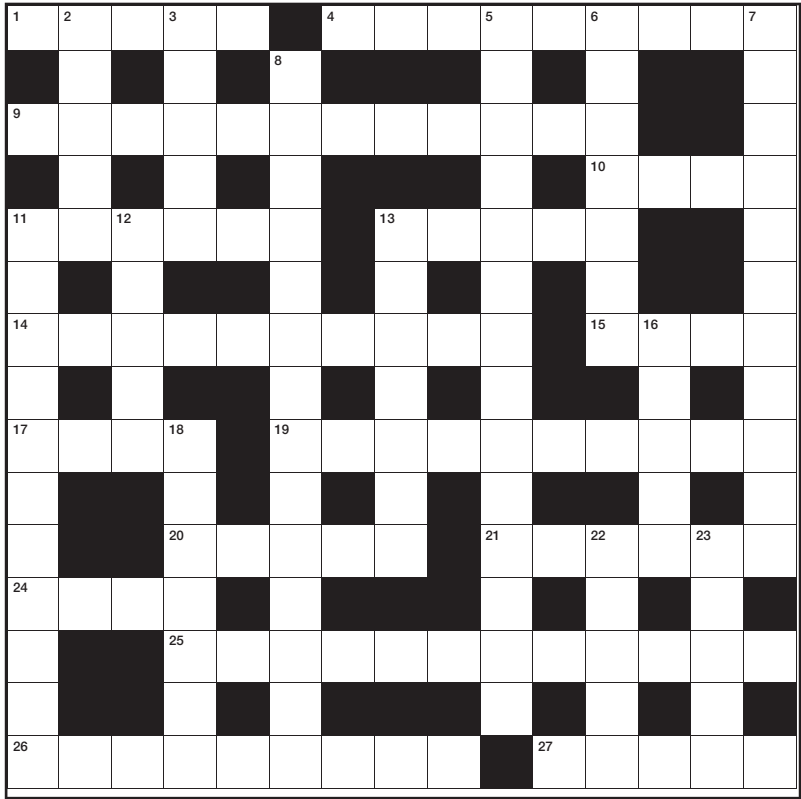
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Varsity

Games & puzzles

Varsity Crossword

no. 530



- 20 Quick, knock me dead (5)
21 Vast quantity of medium cheese taken back (6)
24 City mail redirected (4)
25 Almost sentient creation comes after genuine medical pioneer (12)
26 Bitter, mixed-up teen in sordid clips (9)
27 Druggie gets husband an escort (5)
- Down
- 2 Chairman takes credit for the big picture (5)
3 Hidden in secret exotic island (5)
5 Fairy-tale hero nicer about being apprehended by constable for causing damage (6, 8)
6 Books show example of elderly citizens heading to receive student discount (7)
7 Hide man by commercial town (11)
8 He mauls parents viciously at that time of the month (9, 5)
11 Likely lads modelled around real casanovas (4, 7)
12 Disciple's typical behaviour shrouded in wickedness (5)
13 Program taped on whim (7)
16 Muslim of cheerful disposition, so to speak (5)
18 Embarrassing mistake about Iranian animal (7)
22 See 10
23 Live bear (5)

- Across
- 1 Hit by Scotsman in South Korea (5)
4 Damage to hull panel: infinity (5, 4)
9 Get in a car going recklessly, about a hundred and fifty, taking drugs and speeding up (12)
10, 22 Girl hosting unoriginal closing ceremony (4, 5)
11 Switching roles with second runners-

- up (5)
13 Heroin found in Pleasant Hollow (5)
14 Egalitarian modern Greek gets new car (10)
15 Second informant sent back to ensnare emperor (4)
17 Royal family goes first (4)
19 Looks at weird canape containing fruit (10)

Crossword set by Hapax.

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.

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

The Varsity Scribblepad

Last issue's solutions

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

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

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

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

Kakuro

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

	12	24		23	10	
9			16			
32			20			
13					22	14
		24				
		17				
	19					
	13			16		

Hitori

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

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

College Sport

Men’s Rugby

ALEX KENNEDY

The rugby first division fixtures have been decided with new boys Magdalene and Queens’ facing each other in a critical first game. With the near invincibility of St John’s and Jesus to come in Rounds 5 and 6, it will be critical for the two weakest teams in the division to win these early season games in their desperate struggle to avoid relegation. St John’s, meanwhile, begin their defence of their title away at home against Downing and are confident of a strong start to the season. Redboy Paul Grethe has told *Varsity* that confidence in the St John’s camp is high and that their already impressive squad has only been improved by a talented new fresher intake. St John’s are understandably bullish about their chances of defeating Downing in their first game, believing themselves to have the stronger squad. However, their squad will be severely depleted by nine of their Blues being unavailable because of university commitments and so Downing will have an excellent chance of causing an upset in first game of the new academic year, Trinity take on Jesus in the other game of the opening week of the season, but it will take a lot to defeat last year’s Cuppers’ runners up.

College Athletics

VARSITY SPORT

The first college silverware of the new year will be handed out in under a fortnight. The inter-collegiate Athletics Cup, traditionally the first college cup to be awarded in the Cambridge sporting calendar, will be contested at Wilberforce Road on Sunday 17th October. This is a chance for the traditionally less impressive Colleges to shine. While unfortunately this paper will repeatedly emphasise the Johnian dominance of the rugby field, Trinity’s, Jesus’ and Caius’ superiority on the river and Jesus’ and Caius’ mastery over bat and ball, college athletics has had a history of throwing up lesser Colleges and bringing perennially weak outfits onto the sporting scene. Last year’s men’s competition involved strong performances from Selwyn, Peterhouse and Clare who are often ignored when it comes to the back pages of the university newspapers, while Peterhouse and Selwyn also appeared in the women’s top five. And it can seldom be said that King’s are favourites for any type of sporting competition. Yet it was King’s who won last year’s men’s competiton with St Catharine’s winning the female competition and both Colleges

will be confident of retaining their crowns. Josh Mouland, last year’s King’s captain, will no doubt be looking to repeat his superb performance in the decathlon and will be anticipating a revival of his competitive rivalry with Selwyn’s Ed Moyse. Moyse put in an excellent shift last year, coming first in the discus and 100m and second in the long jump, 110m hurdles and shot put. His 11.7 seconds in the 100m was comfortably the quickest effort in the field. Having performed so strongly last year the St Catharine’s team only need to shake off the competition from their closest rivals Jesus to retain their place as the best athletics college in the women’s competition. Jesus, however, remain strong. Last year’s Blues captain Kate Laidlow will be looking to compete again in the 100m race that she won last year with an excellent time of 13.5 seconds, and will be striving to inspire impressive Jesuans to victory. This is an excellent opportunity for budding athletes to impress the Blues captains before the Freshers’ Varsity later this term. Last year’s competition threw up talented freshers such as Amanda Smolinsky who impressed in the pole vault and the high jump, and Ismail Akram, who won the triple

jump with an impressive 12.68 metres. The college Cuppers competition has proven in recent years to be a superb testing ground for new Cambridge talent. Its position early in the year introduces rookies to the sports and gives vital competitive experience before the Fresher’s Varsity match in November. Last season’s results verify this: Cambridge dominated The Old Enemy, winning the men’s meet 114 to 76 and the women’s 110 to 75. The captains will be hopeful that this year’s competition is of as high a standard as last year’s. If the intake of this year is as good, Cambridge could be looking at another year of Varsity domination.

Last year’s results

- Men
- 1) King’s: 171
2) Selwyn: 164
3) Peterhouse: 118
4) Clare: 107
5) Queens’: 95
- Women
- 1) St Catharine’s: 164
2) Jesus: 141
3) Peterhouse: 78
4) Fitzwilliam: 72
5) Selwyn: 67

View from the Bottom Division – Caius IVs

ANTHONY MARTINELLI

Whilst captains of other college sports teams in Cambridge will be starting this year aiming for the glory of a Cuppers victory or a Bumps headship, there will be no such aspirations for the Caius AFC 4th XI. Certainly, some might question the point of playing sport for so little a prize, especially given that the potential health benefit tends to be somewhat negated by the inevitable pre-match fry-up brunch and post-match pint. The matches are undeniably village, with our motley assortment of unfit individuals staggering onto the pitch wearing a wide variety of blue clothing. With half the midfield panting after a warm up which involves taking pot shots at whoever is unlucky enough to be elected to go in goal, we tend to begin the game in less than prime physical shape. Without the rabble of substitutes that litter the touchline we would undoubtedly struggle to complete a game with eleven players.

However, although the quality of football in Division 7 is undeniably low, it is still more competitive than a kick-about on Parker’s Piece with your friends and a (rare) win is still hugely satisfying. Even though the ultimate goal for the season is only promotion to a slightly better league, I still leave the field elated in victory and crestfallen in defeat, as do my teammates. This is the emotional rollercoaster which is at the heart of all that is good about sport. As a pursuit, it is both social and relatively non-judgemental. I would certainly encourage freshers (especially those who have never played before) to



Captain Martinelli foolishly decides to try and beat a man

get involved in some low level college sport for enjoyment, the opportunity to meet and bond with others who share your enthusiasm, and, maybe, the chance to improve a little bit. As a team we are certainly aiming to improve on last season – we can’t do worse!

Women’s Hockey Cuppers

Last season’s women’s hockey champions Murray Edwards were handed a relatively kind draw in the first round of this year’s Cuppers competition, having been asked to face Second Division outfit Emmanuel. New Hall will be extremely confident of victory having had an excellent season last year, narrowly missing out on the Division 1 title and winning Cuppers scoring eight goals in the last three rounds. Last year’s

runners up St John’s have been handed a tougher tie against Division 1 team Robinson. The tie of the first round, however, will be played between last year’s Division 1 champions Pembroke and fifth-placed Jesus. Whilst Pembroke should enter the game favourites, their poor performance in last year’s competition where they did not even make the quarter finals will be a cause for concern. Elsewhere, Caius will be facing

the team that knocked them out last year in St Catharine’s. St Catharine’s narrowly missed out on the title on goal difference last year and will be confident of reaching the second round. Meanwhile Trinity, last year’s worst team who completed the entire season in Division 3 without notching up one victory, will be relieved to have received a bye through to a second round tie with either Corpus or Downing.

Sport in Brief

Cross-Country

Hoping to improve upon last year’s finish of second in the annual charity ‘Chariots of Fire’ race, the part-sports-part-social Cambridge Cross Country Club began their training with a trip to Devon. The Hare and Hounds’ pre-season training camp, seemingly involving more beer-swilling fun than serious sporting endeavours, will still be seen as a useful introduction for new members into the culture of Cambridge cross country running. After a disappointing Varsity race last year, with the women’s race going to Oxford by 17 to 21, and the men’s by 28 to 52, the club will be hoping that these early season events will help in gaining valuable experience and fitness. No doubt the beer and kebabs enjoyed in their training weekend were important in this regard.

Rugby 7s

Grange road will host the first games of competitive college rugby of the season in the annual Rugby 7s tournament. Arranged as a knockout tournament, 16 Cambridge Colleges will play each other in the first round before the victors compete against guest teams in the second round. This year’s guests include Loughborough, Imperial and United Hospitals, Bristol, Pembroke College, Oxford, Edinburgh, the Blues and the CURFC LX. The tournament kicks off with the first games of the college first round at 10:00, with the final due to be played at 18:15. Most importantly, the bars will be open all day, as will the various food outlets that will offer delightfully greasy fare to soak up those pints. Tickets are available both on the gate and through rugby captains for the price of £1.

BMC

A last-gasp penalty from Joel Mogorosi proved the difference as Botswana Meat Commission F.C. lost 2-1 against league leaders Township Rollers. The away side almost came away with an unexpected point, as substitute Ofana Motsumi caught the Rollers defence napping in the 83rd minute, cancelling out the earlier goal by Mweuka Musonda. BMC have proven to be a bogey team for the Rollers in recent years, and for long periods that tradition seemed set to continue as resolute defending continued to frustrate the home side. However, there was relief in Gaborone as the Rollers captain converted the penalty against his former team. The BMC are at home this Saturday, when they play the Centre Chiefs. Their opponents will be full of confidence, despite a shaky start to the season, as they won the corresponding fixture 4-1 last year.

Men’s Football Fixtures

Division 1 - Week 1
Caius v Christ’s St Catharine’s v Downing Jesus v Emmanuel Homerton v Fitzwilliam Trinity v Girton
Division 2
Churchill v Corpus St John’s v Darwin Selwyn v Jesus II Pembroke v Long Road Trinity Hall v Queens’
Division 3
Churchill II v Clare Sidney v Emmanuel II Magdalene v King’s Robinson v Homerton St Catharine’s v Long Road II
Division 4
Caius II v CCCC Trinity II v Darwin II St Catharine’s III v Downing II Jesus III v Fitzwilliam II Trinity Hall II v Homerton II

Water Polo Fixtures

Division 1 - Week 1
Queens v Trinity Addenbrokes v St John’s
Division 2
Homerton v Peterhouse St Catharine’s v Clare/Trinity Hall

ENDURANCE RUNNING

Cambridge students compete in first British Spartan race

BECCA LANGTON

Bruised, battered, soaking wet and growing blisters on top of blisters, I dragged myself across the finishing line of the inaugural British Spartan Race, shortly to be taken out by two enormous men sporting little but loin cloths and giant red pugil sticks.

As my first, and only, competitive running event, the Spartan Race had seemed an ideal way of branching out from team sports towards a more personal challenge. It had been with a cavalier confidence in my sporting ability that I had signed up to the race, designed 'to test...resilience, strength, stamina and ability to laugh in the face of adversity.' My team, 'the Rebel Lions' consisted of a handful of fellow hockey players, a couple of marathon runners, a rugby player, and an all-round sports fanatic, all of whom readily admitted that the Spartan Race really had demanded 'every ounce of [our] strength and ingenuity.'

The course stretched over and around a purpose built army barracks, and inspired by Navy Seals and created by ex-Royal Marine Commando Richard Lee, encompassed lake swims, rope climbs, fire jumps and fitness tests.

Hannah Rickman, a Pembroke medic described the race as "incredibly enjoyable, but hugely demanding" and whilst our finishing times of just under an hour were respectable, Caughlin Butler, a second-year Caius economist, finished as the fastest female with the winning time of 34



Competitors struggle across a tricky water traverse

minutes, taking home the prize of an authentic Spartan sword and respect of the entire Sparta community. Her male equivalent, Matthew Grabecki, a non-Cambridge Student, finished in 27.51 minutes.

The back log of 'Spartan warriors' waiting to enter into the river swim and tunnel crawl prevented most of us from finishing with a competitive time, however once the queues had died down, runners were free to test their stamina, endurance and physical ability to the limit.

The Spartan Race has clear

similarities to the longer 'Tough Guy' race. Many of the obstacles were similar and the lay out and principle were familiar. However, the Spartan Race remained thoroughly tongue in cheek: amidst the burning hay bales, competitors were required to prove their spear throwing skills, and the numbers of air-brushed six packs and Spartan capes were impressive.

Although the Spartan Race was a real test of my mental and physical ability, it pales in comparison to its big-brother event, the appropriately named 'Death Race'. So called

because competitors sign a three-word waiver, simply acknowledging 'I may die'. The ultimate endurance test has been dubbed the hardest race on earth. Taking place in the US state of Vermont and commonly taking between 24 and 36 hours to complete, the 'Death Race' requires participants to push themselves to their mental and physical limit. Past tasks have involved chopping trees, translating Greek and eating two-pounds of onions, all whilst carrying a bicycle and a bucket of gravel.

For those not quite up to the

challenge of the 'Death Race', (of the hundred participants, fewer than 15 usually finish) there are many races in and around Cambridge that both the experienced and the amateur can enter. The Cambridge Boundary Marathon takes place in March each year, and can be completed as a full or half marathon. If you are willing to look a little further afield, the East London 'Run to the Beat' Half Marathon is an alternative way to see yourself around a challenging course, all the while listening to live music designed to enhance your performance and your enjoyment of the race.

For many Cambridge students their sole sporting exposure will be getting demolished by St John's in Cuppers, or more likely becoming increasingly frustrated as the opposition repeatedly cancel the women's rugby fixtures. For the casual runner these races offer a rewarding, if challenging long-term goal, for the more serious an enjoyable alternative to the usual straight running events.

As the racing season draws to a close in the winter months, now is the time to start thinking ahead to the spring. Pick a race, choose a route, grab a running buddy and a new pair of trainers and intersperse those long library sessions (and sweaty nights in Cindies) with brain-boosting (and hang-over-mending) runs that will get your grades up, and your abs in shape.

The next Spartan Race meanwhile will take place in the summer of 2011... only the toughest need apply.

Nice to meet Blue...

Matthew Ingrams, St Catherine's, Water Polo



When did you start playing?

I started playing Water Polo with Cardiff Juniors in February 2004 when I was 13.

Why did you choose Water Polo?

I'd been swimming for a few years, but was getting bored with just swimming up and down, and wasn't particularly interested in

swimming competitively at a higher level. Then the Cardiff Water Polo coach sent letters around to all the local swimming clubs. I went with a mate along for an introductory session, loved it, and was hooked from then on. Water Polo's a great, relaxed and sociable sport at all levels. Also with it being quite a minority sport there's a nice sense of community which you don't tend to get as much with other sports.

What is your favourite personal sporting memory?

I guess that would have to be my first Welsh Juniors cup in October 2006 against Scotland. It was the first really big game I'd played, and we lined up and sang the anthem. It was a fantastic experience. We went on to lose the match fairly badly, but it was still a great experience.

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

My first games for the University were at a small tournament in Bishop's Stortford. I was pretty relaxed going in really, but we didn't do very well in the tournament, lost 2 and won 1 in our group I think. I did manage to pick up my first university goal though,

which I was pleased with!

Who is the best player you have played with?

That's a tough one, probably Dan Laxton, he used to play for Cardiff University and with me at Welsh Wanderers, but has now gone over to the Netherlands to play professionally.

What is the changing room like before a game?

It's usually fairly relaxed, although the mood becomes much more serious when we get out onto poolside to warm up. The only difference was before Varsity in February when the atmosphere was very tense beforehand, and during the whole match. Both teams tend to change in the same area, but there's no aggression or hostility or anything, everything stays (ideally...) in the pool.

Who are the characters in the changing room?

They're all good lads, but I think last year our Russian Bear, Mikhail and current Tadpoles President Conrad were almost

always on good form. Though of course the top banter always comes from Matt Schabas.

What motivates you to get out of bed and go to training?

For me I think it's just a constant desire to improve, both as an individual and as a team. We only have a very short period of time to train together at Cambridge, so we really need to take all the opportunities we get.

What are you hoping for in the coming season?

A serious, committed squad, with a good team spirit and top performances in BUCS, Upolo and of course Varsity.

Will you beat The Other Place?

Definitely. I do not want to lose two in a row, and playing with the home crowd behind us as well, we've got a great opportunity to win.

Sport Comment

Cambridge groans as history repeats itself

Some Colleges are just better at sport than others – and it's not about to change



DANIEL WELLBELOVE

The St John's rugby team were left empty-handed despite emerging victorious against Jesus in last year's Cuppers final. Following an unfortunate case of forgetfulness, or perhaps a display of unabashed arrogance, the trophy remained sitting neatly on top of John's collective mantelpiece. The team could easily be forgiven if the latter explanation contains any truth. After all, the trophy has been gathering dust there for the past six years. However, this persistent level of domination enjoyed by the Redboys does not appear anomalous when examining the entirety of

inter-collegiate sport – they are not alone in their achievements. Despite the continual turnover of personnel which accompanies university sport, most Colleges are able to maintain their status as powerhouses in a particular activity.

Digging into the *Varsity* archives, I uncovered a range of articles and tables from ten years ago which make for some very familiar reading today. There were ten teams in football's First Division in 2001, of whom seven still competed at that level last season. Of the other three, ARU dropped out of the league, making their return this season, whilst Queens' and Long Road only very narrowly missed out on promotion back to the top flight. Similarly, the pre-eminent boats during the May Bumps seem to have changed very little since 2000: the Caius, Trinity First and Thirds, LMBC, Downing and Jesus boats all remained in the 2010 top six, with Trinity and Caius taking nine out of the ten men's headships available in the past decade. Meanwhile Jesus and Caius have looked after cricket Cuppers for the past three seasons and with both teams enjoying a number of university players this trend looks set to continue.

Equally, there are certain Colleges that appear perennially weak. Peterhouse failed to win a Cuppers cricket match last season and play their first team football in the Sixth Division. Sidney Sussex were the lowest placed non-grad College in this year's May Bumps (30th overall), but this is scarcely worse than their result in 2000 where they were third

Despite the continual turnover of personnel, Colleges are able to maintain their status as powerhouses

lowest (23rd). We can only assume that there are institutional factors which limit their ability to match their more successful peers.

Possibly the most important explanation is that the size of the College limits the number of keen and talented sportsmen willing to participate. St John's has a combined pool of approximately 830 students

to choose from; this is close to double that of Peterhouse and 300 more than Sidney. Certain Colleges also benefit from a supportive reputation. Talented sportsmen will apply to the College which best enables them to win, improve, and provide a stepping-stone from which they can break into the university set-up. Very nearly all of the promising rugby players that apply to Cambridge would be expected to apply to John's. Success breeds a reputation for excellence, which in turn breeds success, thus ensuring a certain College's standing is perpetual.

The same group of ardent participants may likewise be enticed by the facilities on offer. There are numerous sports grounds around Cambridge of an exceptional quality: amongst them are those owned by the aforementioned successful teams. Caius may offer some insight as to the importance of facilities to the quality of the college teams. They possess excellent pitches and equipment for football, cricket and rowing, which is reflected in the relative success of their teams in these areas. However, the College does not own any rugby facilities, which may help to explain their current situation as they languish in the Third Division.

However, this long standing excellence may be accompanied by sacrifices in other areas. Commitment to sport may result in less time to pursue other interests and activities. Unfortunately, as a sports reporter, I feel unqualified to comment on the potential shortcomings of the cultural awareness of those personable Redboys. Nevertheless, we can question the validity of the old stereotype that sportsmen aren't the brightest. For this regrettably hackneyed idea to hold, we would anticipate that the traditional sporting Colleges find themselves lower down the academic league tables than their peers. In some cases, an examination the Tompkins table would appear to show just that. Jesus and John's were both placed in the bottom half this year, while Hughes Hall, which attracts many of the graduate sportsmen, came in at number 27. On the other hand, Trinity do their best to dispel the notion by coming second.

While it is never wise to make judgements so early on in the year, if history has taught us anything, it is that the safe money is on John's, Caius, Jesus and Trinity to dominate the sporting calendar, as they have done for the past decade.

ROWING

Boaties are hitting the Cam already

Varsity attempts to decodify the infinite mysteries of the boatie lifestyle

LUCY PARKER

There is no doubt about it, of all the sports available here at Cambridge, rowing would win the claim to a dictionary of its own. Every virgin boatie should be supplied with a fully comprehensive English-Boatie dictionary in order to understand the new language being spouted by that six-foot tall, probably six-foot-wide giant who accosted you at the freshers' fair full of promises of cut-price 'lycra', exotic 'training camps', flexible 'outings', and state-of-the-art 'ergs' (rowing-machines) and 'shells' (boats). Before you know it, rowing is beginning to sound more like some kind of twisted, military fetish than an enjoyable and apparently legendary pastime of the thousands of students who pass through Cambridge every decade.

Suddenly, rowing is no longer just a sport, but a full-blown examination in some form of mechanical engineering. If you manage to stick it out until mid-term, you will find that terms such as 'sit-backs', 'knees down', 'checking' and perhaps worst of all 'high-rate pieces' or 'rate pyramids' will be shouted at you by coxes and coaches alike. These all

represent examples of 'calls', used in order to improve your stroke and the speed of the boat. You will be expected to make changes to each component part of the stroke; from the drive phase, to the 'finish' with arms and backs, and the 'catch' when you place the blade in the water. Everyone breathes a sigh of relief when they hear the word 'recovery', but be warned – this only functions as yet another mode of criticism about your stroke, not as permission to take a break.

Boaties are a unique breed of mankind, in possession of their own language, and totally misunderstood by all non-boaties. They choose, yes choose, to get up before the sun rises to get onto a freezing cold river in the driving rain in mid-November; they shamelessly opt to jump into the communal showers afterwards giggling like schoolgirls at the resulting dubious banter, and they strive to crash their prized boats into the boats of other Colleges in a tame-sounding round of 'bumps' – the major inter-collegiate rowing competition which rounds off exam term and in 2010 saw both Trinity and Pembroke retaining the 'head of the river' (top-boat position). However,



even lower boats can gain the enviable accolade of 'blades', marking triumphs in the equally fierce and exciting lower divisions. Homerton M1 and Christ's W2 both won their blades back in June, but it was the daily battle between Emmanuel M3 and Caius M3 which astounded spectators, leaving the former six places up, and the latter, an incredible nine places up the charts, confidently securing their place in boathouse history books.

Needless to say, however, boating is a magnificent sport, and

impossible to explain fully here. Tens, if not hundreds, of thousands of students have rowed for Cambridge over the course of the last 200 years and athletes from across the world vie desperately to gain a chance to row for this prestigious University in one of the most famous sporting events of all time, the Oxford-Cambridge Boat Race, once an amateur clash between rival universities, and now a national institution. Boatie life is certainly both infectious and addictive, a mystery, and a sport like no other.

Blues Rugby

CONTINUED FROM BACK PAGE

The second half began much as the first ended. To a chorus of indecipherable football chants from a group of German schoolchildren, Ilia Cherezov put the Blues immediately on the front foot, breaking through some weak Engineers tackling to offload to fellow Johnian Fred Burdon who crossed to score. Ten minutes later Cambridge scored again, this time with Burdon breaking the line before passing it to winger Loudon who trotted over.

The Blues looked set, yet disappointingly they seemed to back off once victory had been assured and the last twenty minutes were characterised by some sloppy tackling in midfield and some needless handling errors. The Engineers got a try back ten minutes from the end, but the game had effectively been ended by Loudon's score in the 60th minute.

Whilst not a perfect performance from the Blues, this was an extremely comfortable victory. On occasions it may be better to play more conservatively and the execution of the backs' moves needs to become sharper, yet these are things that will no doubt come with time and practice. Such a strong performance in the first game of the new season bodes well for another excellent season for Cambridge.

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SPORT

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Blues dominate in season opener

Excellent performances from Cushing and Maidment help Cambridge to comfortable victory



Captain Jimmy Richards prepares to end a rare Engineers attack

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ALEX KENNEDY

Any holiday poundage and Freshers' week hangovers knocking around the Blue's Grange Road changing room were not visible on Wednesday night as Cambridge produced a very confident display to brush aside a competitive, but ultimately inferior, Royal Engineers side. The pack dominated in both the loose and the scrums with Maidment and Kururangi producing

strong performances, while out in the backs the individual talent of Richards, Burton and especially Cushing ensured that Cambridge always looked as though they would finish the game victorious.

Yet this was not an infallible performance. Cambridge may have displayed an admirable ambition to play from deep but they should only do it when the situation allows. Their occasionally unprudent playing style allowed the Engineers to take an early lead when the otherwise excellent outside half Cushing was caught with the ball inside his own 22. The Engineer's forwards piled in, winning the turn over so that winger Ash could canter in for an easy score.

It did not take long for Cambridge to strike back, however, with

Cushing making amends for his earlier error by dancing through two tackles and offloading to lock forward Tom Harrington, who crossed for an easy score. The quick feet and skillful offloading of Cambridge's new number 10 was at the heart of everything that Cambridge did well in this game. Number 8 Ben Maidment was unlucky not to score from another one of Cushing's breaks. After gliding through a gap in the Engineers' relatively porous defensive line, the fly half gave an inside ball to the forward. He looked to have scored before the referee inexplicably called the game to halt only offering the Blues an attacking scrum rather than a try.

The pressure put on by the Light Blues at scrum time eventually

resulted in a penalty which Cushing duly converted, justly giving Cambridge the lead for the first time.

However captain Jimmy Richards and the Blues' management will not have been completely happy with the first half performance. Despite their clear superiority, Cambridge struggled to get away from the opposition. Their indiscipline at the break down allowed the Engineers to stay in the game with Lance Corporal Slade-Jones converting the penalty shots at goal. It took a Richards try just before half time, once again created by a Cushings break, to give the Blues a bit of breathing space and they went into half time with a 5 point lead.

CONTINUED INSIDE

Football Blues fitness regime comes under scrutiny in early season

VARSITY SPORT

It is understandable that having lost a large number of senior players from last year's squad, the men's football Blues have been looking to bond as a new team and as a new unit in the first few weeks of term. To that end, their training schedule has been focused around 'playing' sessions rather than fitness, as the squad aim

to get used to playing together.

Yet this has been at the expense of specific stamina training work-outs. With only one training session dedicated to a circuits set at Fenners, and only one given to fitness and ball work-outs, new captain James Day and the Blues management were largely relying on players to improve their own playing stamina. Having opted for five to six practices they

seem to have been hoping that fitness will come through playing rather than through specific work outs.

It has, however, been a slightly inauspicious start for the University squad. In their first friendly fixture against Nottingham, the Blues lost 4-2 and the Falcons 4-1. The Blues' lack of fitness really began to tell midway through the second half when they were not able to cope

with the stronger and better drilled opposition midfield.

It remains to be seen whether Day and the management will regret not putting more fitness sessions into the opening week training schedule, for whilst it is beneficial to have the team playing together, in the early season, the inability to run for 90 minutes could cause them problems.

Redboy Reports

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



Right, that is it. I've literally had it up to here, and when I say 'here', I'm indicating something genuinely quite a long way above my head. Today at fast sprints training, this fresher kid, Montague, turned up wearing Redboy under armour stash. Now, I'm all for giving freshers a chance, especially if they readily contribute vomit to the communal bucket. In my first year I was a fresher, and I remember that it can be difficult to come to terms with the massive headfuck of uni. However, no amount of goodwill can excuse such a monumental (as in, monumental,) fo pa. You simply do not pre-empt the handing out of club stash. It is a ritual written on the very paper of the official Redboys ritual list. In week one you get your stash shorts, which are like normal shorts but so short that the shops actually can't classify them as 'shorts,' just 'thicker underwear.' If you fuck a fresher in the Cindies toilets or anywhere else you get a stash condom, which is obviously ironic. In week three you get your stash reggings (running leggings.) Week five brings with it the stash stash (a small crock of gold) and then in week six, if you've genuinely proved yourself to be fucking jjoques, you get stash under armour. To turn up in week one with stash under armour is like rocking up on your first day at NASA and being all like "er hey, can I go in one of these space ships now please?" NO! Of course you can't. I bet NASA don't hand out under armour until people have at least been to Mars or something. I don't know what action is going to be taken against this Montague jerk-tool. Official club stance on infringements of this nature is to condemn the offender as "genuinely pretty off-key actually," but I hope we'll take things further because this is the most un-banter Redboy behaviour since Greg refused to get with Hannah, even though she was clearly up for it and fucking disgusting. Looking forward to this Sunday is cheering me up a bit though. We've got a swap with the Tit Hall Tits Out, who are apparently up for it, and when I say 'it,' I'm not talking about sex (I am).