

## Henry's First Term

Follow Henry, a fresher at Queens', through the highs and the lows of his first term at Cambridge on **VarsiTV**. This week, Henry meets the neighbours and goes to the freshers' fair. Next week: his first bop...



## Sport p31

Eliot D'Silva considers how our fascination with footballers' sex lives is played out on the pitch

# VARSlTY

FRIDAY 15TH OCTOBER 2010

THE INDEPENDENT STUDENT NEWSPAPER SINCE 1947

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## Browne Report sparks row over funding

Prospect of unlimited fees and higher interest on loans

TRISTAN DUNN & ABTIN SADEGHI

Lord Browne's review on the future of higher education financing was published on Tuesday. The panel, set up by the previous Labour government, was tasked with suggesting alternate funding options for higher education in the UK. After months of speculation, the review has sparked nationwide debate.

The keystone of the review is a controversial scrapping of the current cap on tuition fees (now set at £3,290). Under the proposals, there would be no

### £3,290

The cap on tuition fees which is set to be scrapped

### £12,000

The annual fee which Cambridge could charge

limit on how much universities could charge students. This free market system would lead to a rise in fees to at least £7,000 a year and even higher for institutions such as Cambridge.

Despite the Liberal Democrat's manifesto pledge, Vince Cable endorsed the reports findings on Tuesday morning saying that scrapping fees was "no longer feasible".

The report also predicts an 80% cut in teaching grants

to universities, with only so called "priority" subjects such as medicine, science and engineering having any protection.

As a result universities will be forced to raise fees to £7,000 just to fill the gap in funding. Therefore students are likely to see no additional teaching value for this doubling in fees.

A further controversial suggestion is to increase the interest rate on student loans to incorporate the government's funding costs. This amounts to an extra 2.2% per year on all loans. In order to ease the burden on loan repayments, Lord Browne has suggested students begin repaying once they earn £21,000, up from the current £15,000.

A spokesman for the University said: "We welcome the publication of the Browne Review. We will now consider its recommendations, assess the implications and await the Government's response."

However the report's findings were quickly condemned by both the NUS and CUSU, who are backing the introduction of a graduate tax as a more balanced solution. NUS have stated it "would hand universities a blank cheque and force the next generation to pick up the tab."

The Cambridge Union held a special debate on the Browne review on the eve of the report's release. At the debate, CUSU president Rahul Mansigani stressed that "Cambridge is not immune"

and urged students to join the demonstration in London on 10th November. Susan Nash, vice-president of NUS, emphasised that the review painted a "bleak picture" for the future of higher education with the possible creation of a two-tier system whereby richer institutions become richer whilst poorer ones lose out.

Michael MacNeil, UCU National head of higher education, warned that the possibility of university closures would lead to a "weakening of the UK's position as a centre of knowledge." Matt East from Anglia Ruskin University gave an emotive speech in which he stated "education should be a right, not a privilege".

Speaking to *Varsity* regarding the Lib Dems' "U-turn" on policy Miss Nash said, "we do feel betrayed. Nick Clegg and Vince Cable signed the pledge like all the Lib Dem MPs. They also made a manifesto commitment. They went further than us, calling for a scrapping of tuition fees." She expressed concerns that "poorer students would be priced out" and a "fear of debt" would lead to students choosing courses based on cost.

Vince Cable must now prepare a response to the report with the aim to implement the new fee structure by 2012. With the possibility of a Lib Dem rebellion and a student protest, it is uncertain as to which of the proposals will come into effect.

SEE P5 FOR REACTION TO THE REPORT FROM STUDENTS AND POLITICIANS



A snapshot of Queens' 2010 Matriculation photo

## All the Queens' Men

Queen's College students returned this year to discover a striking gender disparity among the fresher intake. Of the 157 first-year students, 107 are men and only 50 are women. While gender imbalances are common among science-focused Colleges such as Trinity and Churchill, they are an unusual occurrence for Queens', a fact which has led to some unease within the student body. *Varsity* spoke to Queens' freshers, College authorities, and access officers to get to the bottom of the gender imbalance.

SEE FULL STORY ON PAGE 3

## Women's body shape is genetic, scientists find

ELIZABETH BATEMAN

Scientists at the Medical Research Council (MRC) Epidemiology Unit in Cambridge have discovered a link between a woman's genes and her body shape.

The research, conducted with the University of Oxford, has led to the identification of 13 new sets of genes associated with differential fat distribution.

The genes, expressed in both sexes, influence the amount of fat stored either around the abdomen or on one's hips and thighs, leading to the aptly named 'apple' and 'pear' shaped figures. It was found that seven of the genes had greater expression in women than in men.

Dr Ruth Loos of the MRC Epidemiology Unit said: "These two studies are the beginning of new insights into the biology of obesity and body shape, which in turn may lead to more targeted approaches to obesity prevention."

## The Essay p12

A cure for ageing:  
Aubrey de Grey



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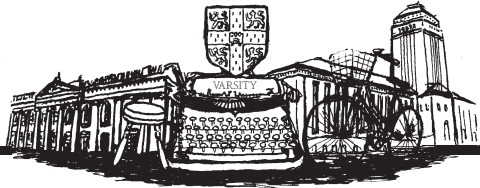
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# Varsity

Established in 1947  
Issue No 725

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## Gender imbalance

The gender imbalance in the Queens’ intake this year is not uncommon. There are similar statistical anomalies in many colleges: in 2008 Churchill accepted twice as many men as it did women and in the same year St John’s and Trinity both accepted fifty more men than women.

These intake statistics would be controversial if they were indicative of institutional prejudice within the admissions procedure, but a perfectly fair process is likely to generate freak imbalances from time to time. However, when there are significant disparities, more often than not they are in favour of men. As a consequence of this, *Varsity* is carrying out a more thorough investigation into admissions figures that will come out in the next few weeks.

Setting aside any potential bias, it is worth considering whether the occasional male-dominated year group is acceptable within small college communities where the impact can be significant. Notionally, a fair process should ignore gender, but if a fair process results in year groups with twice as many men as women, maybe we don’t want a fair process. The difficulty is deciding the criteria by which we decide what we want - the social impact of gender imbalance in small communities is unquestionable but this might be the price we pay for a policy of accepting the best

students irrespective of gender.

The uncomfortable alternative is a Rawlsian policy that sacrifices fair means for fairer ends. This is achieved with quotas and the kind of positive discrimination that makes most liberals’ skin creep, and rightly so: the issue of gender discrimination is as conceptual as it is material and heavy-handed material solutions gain little ground in intellectual debates.

Despite this, the argument for positive discrimination should not be dismissed out of hand. Returning to the question of criteria, we may be concerned that the University’s intellectual life is stifled by gender imbalance and that we should still be addressing the hangover from past prejudices.

At this point it becomes more appropriate to examine subject breakdowns where gender gaps are more persistent. Mathematics and Engineering are consistently male heavy while English literature has the opposite problem with far more women than men.

We ought to be more reluctant than we are to accept these inequalities as inevitable expressions of gender preference and instead be asking why, if the University does have a fair selection process (which is our initial assumption) more men study Mathematics and more women study English literature.

## Letters to the Editor

Dear Sir/Madam

I notice with sadness that *Varsity* seems to have transformed itself into the propaganda wing of the Liberal Democrats. Your decision to create a vomit-inducingly obsequious column detailing the weekly activities of Julian ‘Judas’ Huppert is clearly

designed to give the Lib Dems a long-term advantage in the student press. I recall no such privilege being extended to Anne Campbell when she was Labour MP for Cambridge.

Furthermore, your coverage of spending cuts to education last week contained no mention of the stunning Lib Dem U-turn on the issue from their position of absolute opposition to cuts a few months ago, a luxury that would never be extended to other political parties in Cambridge.

Yours sincerely,

**George Owers**  
MPhil student, Jesus

Dear Sir,

George Owers is standing in a council by-election. Well, good luck to him; but why on earth did *Varsity* think this fact would be of interest to anyone other than Mr Owers and his immediate family? It can only be because of your paper’s slavish adherence to Labour Party orthodoxy. This has long been evident

from *Varsity*’s relentless slugging of government policy; from your snidy mocking of our Lib Dem MP in ‘Huppert’s Diary’; and now from your uncritical puff-piece on Mr Owers, Labour’s next big thing.

You may hold whatever political beliefs you wish, but please stop forcing them down your readers’ throats.

Yours faithfully,

**Robert Jefferson**  
Trinity College

## Online this week

### REVIEWS

Be it theatre, film, or the latest exhibition, *Varsity* brings you the most up-to-date reviews, from our most trusted reviewers.

### 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

Trident is the ultimate deterrent, argues John Watts, but defence cuts put Britain at risk of being unprepared for an unstable future.

### MAGAZINE

The Varsitorialist has taken to the streets of Cambridge, and another postcard has been received from abroad.

### FASHION

Follow the fashion team in this week’s brooding autumnal shoot.

### FEATURES

*Varsity* talks to Cambridge’s homeless and investigates the world of independent literary magazines.

## 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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# Queens' students decry fresher gender imbalance

JONNY ALDRIDGE

Students at Queens' have expressed unease after an unusually high gender imbalance was found amongst the incoming first-years.

As it celebrates 30 years of women being admitted to the College, Queens' male first-years outnumber their female peers by 107 to 50.

According to one female Queens' first-year, the gender imbalance had a noticeable effect on the College dynamic. "You definitely do notice it around College. There are fewer girls about, which I'm not really used to. I wonder how many women applied compared to men," she said.

Another said: "I'm not scared or anything, but it's just pretty weird, especially when we first saw the whole year together."

However, Andrew Thompson, Admissions Tutors for the College, was eager to allay any concerns. "There will always be a variance year on year in the profile of the students admitted to any particular college. Like all Cambridge colleges, Queens' admits the best students, regardless of considerations of race, gender or social background," he said.

Although a gender disparity is a regular occurrence at science-based colleges such as Trinity and Churchill, Queens' students have grown accustomed to the gender-balance of its current third-year



The wide gender disparity among Queens' freshers has influenced College dynamics

student population, of which 79 are female and only 72 are male.

Three years ago, Trinity accepted 169 male students and only 80 female, part of a trend which tutors claim is indicative of a lack of female interest than prejudice in the admissions process.

However, Sarah Peters-Harrison, CUSU Women's Officer, is not

convinced. Speaking to *Varsity*, Peters-Harrison said, "Under new equalities legislation, institutions have an obligation not only to demonstrate that they are not behaving in a sexist manner, individually or institutionally, but that they are actively promoting equal opportunities for both women and men."

"This means that Colleges and

indeed the University have an obligation to begin targeting women in their access programs and to strive towards crafting a women friendly atmosphere in what is perceived by many to be an 800 year old gentleman's club suffering from a bad case of PMS (Pale, Male and Stale)."

Cambridge is used to such criticism. But disapproval shows no

sign of receding, considering that between 2005 and 2008 the University-wide gender disparity rose from 131 to 279. These figures are remarkable in the light of almost 300 women at Cambridge's three female-only colleges.

Charlie Bell, Queens' JCR President, was keen to smooth out any potential tensions between the students and the College.

"This issue has been brought to the attention of the JCR. We have been granted full access and cooperation from College Officers."

"I am sure I speak for the undergraduate body when I say that Queens' members are proud of having had 30 years of female students matriculating at this College (a sentiment, I have no doubt, that is shared by the graduates and Fellows), and we would obviously prefer to have a more equal balance of females and males, if possible, in the future."

"I have been assured, and am convinced, that Queens' has a gender-blind admissions process, and given the recent statistics, the current gender imbalance in the fresher intake seems an anomaly, quite probably driven by applications, with no maleficence or bias on the side of the College."

"I am sure that College, University, and student authorities would prevent any genuine bias against potential female undergraduate students at Queens'."

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**Why Bain?** For me, the thing that most attracted me to Bain was the people. Everyone I met throughout the recruiting process (and continue to meet in new case teams) was extremely down-to-earth and approachable but also highly driven and passionate about their work. The wide variety of work that Bain does and its results-driven attitude further reinforced my belief that Bain was the place for me.



**My Passion at Bain?** There's a lot that goes on in the office outside of work. For example, weekly 'Friday beers' in the office are a great time to relax at the end of the week and catch up with people from around the office and the Bain World Cup, held in Munich this year - an annual football/volleyball tournament with Bain offices sending teams from around the world.

**My personal results story?** This was a case in the security printing industry. Our client was involved in the design and manufacture of identity documents. However, they didn't really know exactly what market they were playing in and didn't have a clearly defined strategy to drive future growth. It was not only extremely interesting to find out about such a technologically advanced industry but also very rewarding to help the company clarify its future strategy.

**What training have you received at Bain?** Having come from a non-business background I was slightly nervous about joining Bain. However, because Bain recruit people from a wide variety of backgrounds the training is perfectly set up to give everyone the skills they need to be successful. In my first year alone, I've had 4 full weeks of training as well as numerous Friday morning sessions. Just as important though is the 10mins chat with whoever it is that who's near me whenever I have a problem. At Bain, you will never be short of people willing to help you out.

**A final thought?** The recruiting process can seem daunting - so many industries, types of jobs, companies etc. My advice would be to start your search broad and speak to as many people as possible. Use company websites, presentations and interviews to get a really good idea of the type of work you'll do and the people you'll work with. Once you decide that you really want to work for a company then go for it!

### Where to find us...

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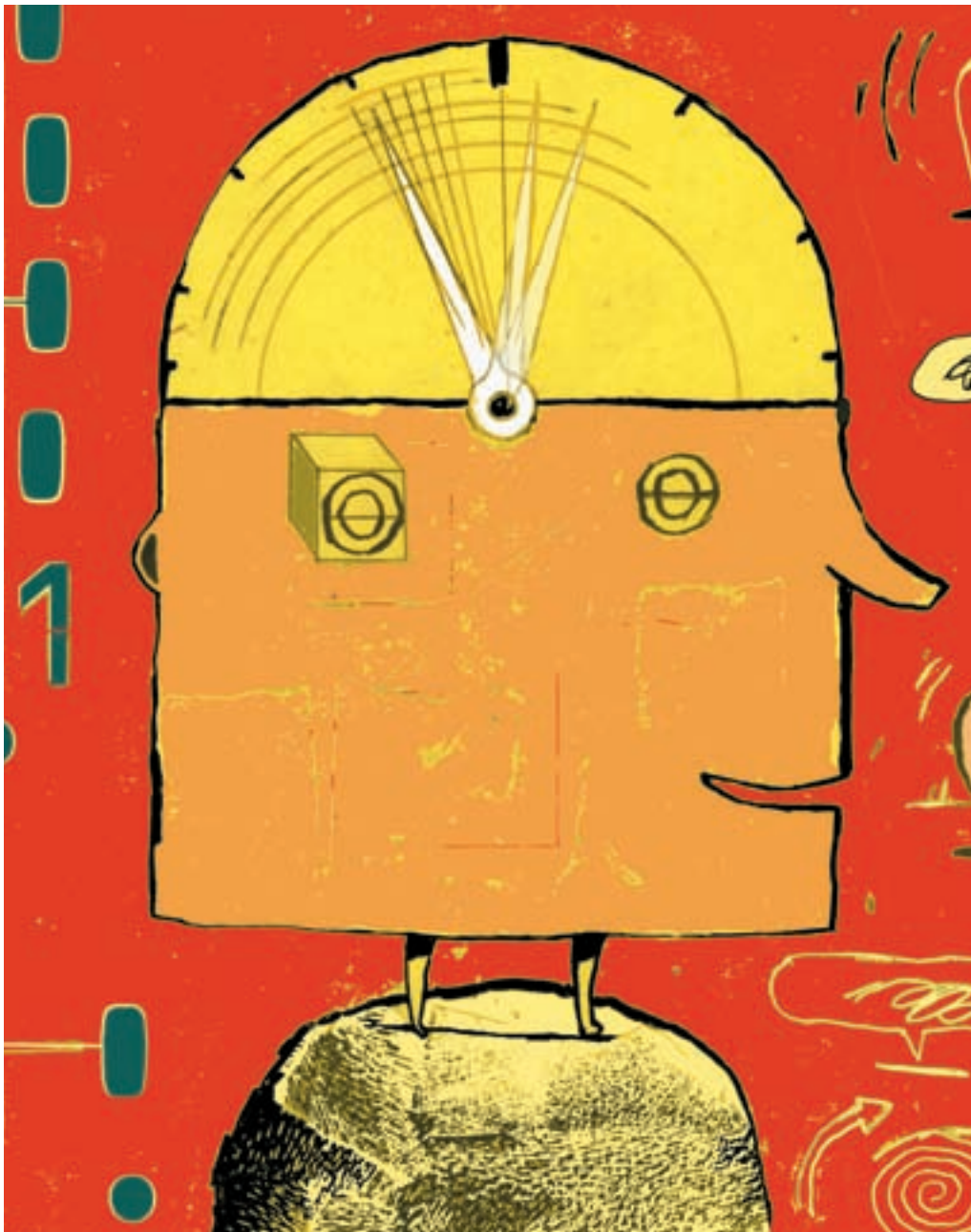
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# Browne Report: the analysis

Varsity speaks to academics, politicians and students to gauge their reactions

STEPHEN TORDOFF

**£50,000**

Debt students could accrue for a degree

**30**

Number of years after which loans should be written off

**2.2%**

Loan repayment interest rate, in addition to inflation

**£60,000**

Upper income threshold to receive maintenance grants



Susan Nash, NUS Vice-President for Society & Citizenship, speaks at the Cambridge Union forum on the Browne Review

## Browne Report: The Fundamentals

- Remove cap on fees (currently, fees are capped at £3,290)
- Increase university places by 10%
- Funding may be reduced for all but priority subjects such as Medicine, Science and Engineering
- Graduates expected to start repaying loans when they begin to earn £21,000 or more
- Provision for increased support for living expenses for students who come from families with incomes of less than £70,000

### Nick Hillman

Cambridge Conservative Party

The broad thrust of the Browne report is right. If Cambridge University is to remain world class, if more people from poor backgrounds are to come here and if we are to retain things like small tutorials, then we need to think creatively about how we pay for that. No one wants to charge graduates more, but the alternatives are far worse: fewer students or less good education.

Cambridge's MP has taken the easy option and come out against Browne. But it is not responsible to oppose things without providing a workable alternative. The question he must answer is what he would do to ensure Cambridge stays as one of the best universities in the world.

### Richard Evans

Regius Professor of History and President of Wolfson

The Browne report is in effect proposing a large-scale privatisation of higher education. He wants the teaching budget which the government provides to universities to be slashed from £3.5 billion a year

to £0.7 billion. Universities at the moment lose money on every undergraduate they teach, so the increase in fees would have to be far more than the current loss to bridge the funding gap.

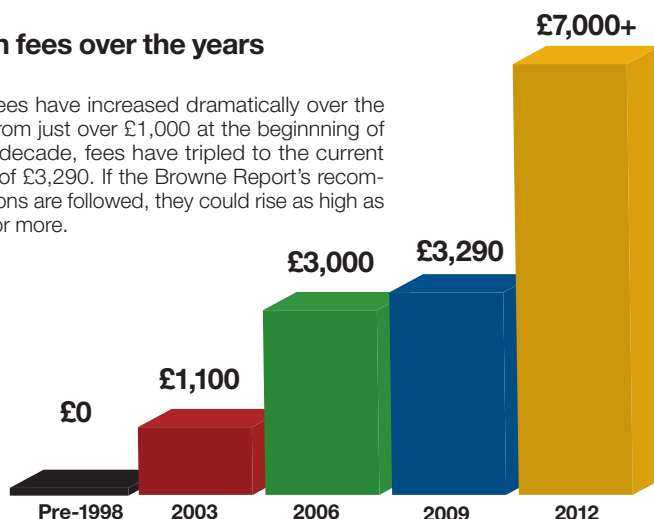
Of course, repayments according to income after graduation are far better than a graduate tax, which would mean that non-British students would get their education free because they will return home after graduating and so won't be paying UK taxes.

The real point of Browne's proposal is that the cost of educating students should be transferred from the taxpayer to the students themselves. Given the benefits society in general derives from higher education, that's surely wrong.

Moreover, whatever state funding remains will be focused on courses 'that are important to the well-being of our society and to our economy', according to Browne. That clearly doesn't include the Arts and Humanities. The paradox is that while Browne says on the one hand that higher education in future will be 'student-led and student-driven', he's proposing to steer student choice towards

## Tuition fees over the years

Tuition fees have increased dramatically over the years. From just over £1,000 at the beginning of the last decade, fees have tripled to the current amount of £3,290. If the Browne Report's recommendations are followed, they could rise as high as £7,000 or more.



'useful' subjects by giving these subjects the money to teach.

I can't help feeling that if these proposals go through, the future for the Arts and Humanities in this country will look very bleak indeed.

### Aaron Porter

NUS President

Lord Browne's dangerous proposals are clearly out of touch with the public mood and would put our future at risk. The Government must now rethink this review to ensure the fair and sustainable funding of students and universities that recognises their central importance to our economy.

### Julian Huppert

Liberal Democrat MP and Fellow of Clare

Lord Browne failed to properly consider an alternative to higher fees but the Government now has the time and responsibility to do so. There is pressure to properly fund universities, but forcing students to take on huge amounts of debt is not the way.

It is a disincentive for people who wish to go to university and it is

inappropriate. I support Vince Cable in his efforts to find a better solution than that which Labour adopted and which the Tories would like.

The Government must now respond to the Browne review and I hope to be able to work with Vince Cable to find a significantly better solution.

### Daniel Zeichner

Cambridge Labour Party

Lord Browne's report is extremely disappointing – if he were a student, he would be asked whether he had actually read the question. The top issue in his terms of reference is to consider how to widen participation, but his report will come as a blow to people in Cambridge who have been working hard to make this happen.

But this is only a recommendation – it is now up to the politicians to decide what to do with it. I was clear ahead of the election that I would not support a rise in fees in this Parliament. The Liberal Democrats went further, saying that they would end tuition fees. They now have the opportunity to hold good to their promise.

## Student Opinions

"I am very impressed by the courage of both governing parties. Universities must be properly funded and I see no reasons why the students themselves should not provide the money."

Edward Turnham, Christ's

"It's a nail in the coffin of social mobility, and if Cambridge has a hard time of recruiting people from 'disadvantaged backgrounds' they'll find it even more difficult once potential students contemplate being at least £36,000 in debt."

Patrick Kane, King's

"An increase in tuition fees will enable our universities to remain on a sustainable financial footing whilst creating a proper, functioning market in higher education. This will allow standards to be driven up across the board, benefiting us all in the long run."

Aaron Schroeder-Willis, Trinity

"This doesn't reduce the deficit – it just parcels it out in smaller sums to individual students who can't afford it. It's the privatisation of someone else's problem."

Doug Johnson, Fitzwilliam

"The Browne review offers a highly realistic plan for UK universities to compete with ones in the US in terms of research and scholarship funding."

Michael Youtsos, Wolfson

"In Browne's vision, education is like oil: a commodity, bought and sold at market prices, prized for its practical utility. It's not supposed to be that way."

Jonathan Birch, Clare

"Obviously the price-hike seems harsh. But your degree should still pay for itself in time, and if it doesn't then maybe you shouldn't be at university in the first place!"

David Holland, Girton

"Cambridge's years of reaching out to state school and low-income families could be very easily undone by huge tuition fees. Cambridge might once again become the province of the rich and powerful alone, should Browne's recommendations be followed."

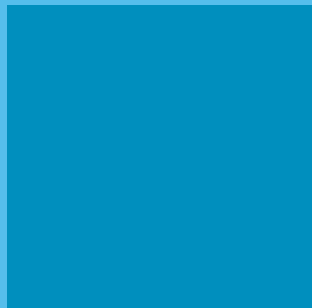
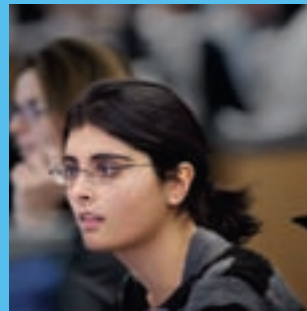
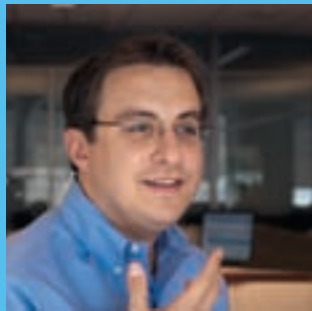
Angus Morrison, Christ's

"The government wants our universities to compete at the top level. For this it needs the most able, not the richest students, as well as adequate funding. Raising tuition fees will hinder, not help."

Laura McDonald, Queens'

It's upsetting that the personal cost of a degree rises with every government, while the market value continues to decline. Only 12 years ago, higher education was completely free – how dare the government lecture us about "fairness" while they strip us of the privileges they enjoyed?

Phil McArthur, St Edmund's



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Our organisation provides sustainable resources which confer a lasting benefit to the school. For example, we ensure enough text-books are provided; this discourages the teacher (often the only one with a copy) dictating to the class and stifling student interaction. This also enables children to be given homework and have the opportunity to learn in their own time. More recently, we have helped set up systems in order to make the best use of school resources – it's no use having books if they are locked away in a library, unable to be read. Or having no science practicals when they form an integral part of the curriculum.

As one of Africa's most corrupt countries, cases of staff embezzlement are not uncommon and we carefully screen schools to make sure that money goes to where it is needed. The teachers themselves are often under-qualified and privately paid; by the end of our part-



A KEP Project Worker at Chibobwi Secondary School, Kenya

nership with a school there is a far higher number of cheaper state-funded and trained teachers.

## Is there much student interaction?

Although we do not teach, providing counselling and careers advice to students is of great importance. Since many children have unrealistic aspirations, often claiming they want to be doctors, we provide more down-to-earth careers advice, with goals they can actively aim towards.

We also help to dispel the often patriarchal nature of Kenyan cul-

ture by reinforcing gender equality, encouraging female learning and providing health education - pregnancy is a common reason for girls leaving school early. Simple methods can reinforce this: for instance, in one school, a boy's netball team was set up with great success.

## Why Kenya and not a different country?

Logistically, Kenya is both easily accessible and politically stable, but Kenyan society can often make the education system available a mess and in need of support. As an example, in order to progress to the next

year, students must pass an exam which many students repeated fail. As a consequence, some students are in their mid-twenties, learning little new material and repeating years up to ten times over.

## Is all the effort worthwhile?

Yes. Living in a Kenyan community with only one other person from a similar background, in fairly basic conditions, may sound daunting, but the warmth and enthusiasm of those around you is unbelievable. Having the chance to return to a school you have previously worked with and seeing improved performance, both academically and in general – largely due to your own efforts – is an incredibly fulfilling experience.

## How do you join?

Our society spans Cambridge, Oxford and UCL and we expect to take roughly eight students from each university every year. After an initial application, shortlisted candidates will be invited to a friendly interview. Successful candidates will travel to Kenya for roughly ten weeks in the summer.

CALUM KINLOCH WAS INTERVIEWED BY  
BEN RICHARDSON

Visit [www.kep.org.uk](http://www.kep.org.uk) for more information. Recruiting starts now and ends at the end of October.

## Cambridge Spies



It's always nice to find out that the sweet, shy and functionally silent girl of Fresher's week is in fact a sapphic succubus. Or is it?

You would think a haberdasher would have more dress sense. Asking too much? But a P-themed Party provides a particularly eye-popping penis...

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# Don criticizes government 'history tsar'

SAMANTHA SHARMAN

Cambridge classicist Mary Beard has criticised the government for their appointment of a new 'history tsar' to advise ministers on the teaching of history in schools.

Professor Beard called it "celebrity culture at its most meretricious" and accused Michael Gove, the Secretary of State for Education, of "playing to the populist gallery".

Gove announced at the Conservative Party Conference last week that Simon Schama, noted historian and professor at Columbia University, will be appointed as the Education Department's new adviser as the government prepares for an overhaul of the curriculum.

Professor Beard stresses that she has "the highest regard for Simon as a historian." In her famous online blog, 'A Don's Life', she writes: "I don't know Professor Schama well, but what I know I like a lot."

Her objection instead is to "the use of high-flying celebs in developing curricular and educational policy."

The Cambridge academic says that Professor Schama may be a

useful person to consult, as he would provide an external perspective on the British system, but that he should not be heading up the new policy.

Professor Beard thinks it would be better to have a panel of "intelligent British school teachers, calling on all kinds of historical talent outside school."

It is her view that the appointment of a single "celebrity" historian is an attempt to save money: it would be less expensive to employ only one person rather than, as she suggests, a panel of fifteen history teachers and a few outside experts.

"Professor Schama is not only glitzy, but also cheap," she says. "And appointing him to whatever 'job' he now has is also an insult to history teachers here."

Gove, however, said the appointment would ensure that no pupil would leave school without learning "narrative British history".

In his speech at the conference in Birmingham, he criticised the current approach to history teaching, which he said denied children the opportunity to learn about "our island story".

"Children are growing up ignorant of one of the most inspiring stories I know – the history of our United Kingdom," he said.

He condemned the cursory nature of history teaching and regretted that many children give up history at fourteen, "without knowing how the vivid episodes of our past become a connected narrative". He added: "This trashing of our past has to stop."

Professor Schama, meanwhile, said he had pushed David Cameron to revise the history curriculum, and hopes to instil "excitement and joy" into its teaching.

He added: "I have the utmost respect for the extraordinary job teachers of history are doing. Whatever help I can give them in making their concerns about the future of history heard where it counts, I will."

A second-year history student agreed with Professor Beard. "Simon Schama is one of the best public historians we have, but that does not mean that he can single-handedly solve all the problems facing the teaching of history in schools," she said.

# Threat to choirs as boys' voices break earlier



KURIEN PAREL

Choirs all over the country have been affected by the increasing number of boy singers (trebles) leaving early, as their voices are breaking earlier. This trend has posed numerous troubles for all-male choirs, which are often forced to do without more experienced choristers. Subsequently some choirs have started to avoid difficult repertoire, and are recruiting boys a year earlier – at age 7-8 rather than 8-9.

This phenomenon could have serious implications for the all-male Cambridge choirs, those at King's, St John's and Jesus, all three of which presently have an international reputation and considerable commercial success.

Mark Williams, the director of Jesus College Chapel Choir, says, "The sound of a choir is characterised by the senior choristers who have the confidence to lead the others after three or four years of regular voice lessons and concerts. They are familiar with the repertoire and have developed acute aural skills during their education in the choir. The great irony is that the fruits of the emotional maturity that comes

as a boy moves from childhood to manhood are of considerable value to the choir, in terms of understanding how to shape a phrase and how to sing with elegance and style, and yet are sadly short-lived before the voice starts to change."

The choristers, however, remain optimistic. As one from Trinity put it: "While I can't speak for them [the all-male Cambridge choirs] with any authority, I'm sure they'll adapt and survive: the tradition of singing with trebles at colleges such as King's or Johns is too iconic, and commercially successful, to be allowed to die out."

St Catharine's has the only girls' choir in Cambridge. Other choirs, such as Trinity's, which consists of undergraduate men and women, would remain unaffected as well.

An earlier onset of puberty and of boys' voices breaking is nothing new and seems to be part of general trend including the generational increase in height. Research suggests that the age of voice-break in the choir directed by Bach in 1727-1749 was around eighteen. Today it can be lower than thirteen. The age of menarche for girls has also been declining, at a rate of almost twelve months per decade.

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# Comment

## Have no doubt, Cambridge will not be immune

The Browne Review will reverse decades of improvement in access and lumber graduates with crippling debts. It is flawed and unjust



**RAHUL MANSIGANI**

On Tuesday this week, Lord Browne of Madingley (near Cambridge, if you'd like to drop by and ask him any questions) recommended that universities be allowed to charge students unlimited tuition fees.

This is an incredibly damaging recommendation: it will reverse decades of Cambridge's work at improving access, as well as saddling graduates with huge levels of debt coupled with higher interest rates. This university cannot go back to being simply a preserve of the privileged: we risk deterring applications from bright

students, especially those from poorer backgrounds, who will be put off by fees.

Cambridge students must urge the government to propose a fair alternative, and we must remind our representatives of their obligations. Earlier this year, Nick Clegg came to Cambridge and promised students that he would vote against any increase in tuition fees. Yesterday, he wrote to Lib Dem MPs announcing that he was going to break this pledge, because he'd re-assessed the situation. This is roughly equivalent to me simply deciding that, with the benefit of hindsight (and on a fairly meagre CUSU salary), I've decided I really don't need to pay back my student loan. I mean, I only signed a pledge to do it, right? Liberal Democrats across the country have students to thank for their seats. All of them signed the pledge. There is no question that this was, and is, a binding commitment.

The approach the Browne

Review suggests is fundamentally flawed: everyone benefits from good quality, accessible universities – they are an investment in the country, both economically and socially. Placing a market fee on university courses turns education into a cold financial transaction, ignoring the rich cultural value of education. Browne's proposals also make this fee entirely arbitrary, based not on how much you earn, but on what course you did and where.



Bursaries at Cambridge are remarkably generous, but they will not plug the gap: students will still graduate with colossal amounts of debt, as no bursaries cover tuition fees. Cambridge will naturally be amongst the most expensive universities in any marketised system, and even the most generous bursaries will not offset the deterrent of higher fees.

Next week, education is going to be attacked again: the Comprehensive Spending Review is likely to increase the cuts (already at £1bn)

being levelled at our education system, bringing it to its knees. Do not be misled: higher fees are not

### Placing a market fee on university courses turns education into a cold financial transaction

going to improve our education – they might just about fill the void. Cambridge, despite its traditions and history, is not immune: Architecture and Portuguese were up for execution only recently, while the supervision system itself is already under threat.

We need to make sure that we preserve what this university stands for, and what a university education means. Even in crude financial terms, investment in higher education is of incalculable value to our economic recovery, so the Government's plans fail on their own principles. But an education is worth so much more

than that. The chairs of the university's three main political clubs have unanimously condemned the Browne Review for its cynicism: you cannot put a market price on Shakespeare. This university exists to advance human knowledge for its own sake, and its resulting contribution to the progress of this country and world is vast.

On the day the review was published, we had a turnout of almost 200 students at a panel event to discuss Browne's findings. Students were active, they were enthusiastic and they were angry. We need to seize on this momentum to carry us forward; Cambridge students must shape this debate, with CUSU and the JCRs/MCRs taking the lead. The NUS and UCU have called a national demonstration on 10th November, and we're organising coaches to take us down to London. We're collecting hundreds of signatures for a letter to our new Vice-Chancellor to demand that he listen to student concerns. We have a chance to make the student voice heard, so get signed up, get involved, and get down to London!

*Rahul Mansigani is the current president of the Cambridge University Students' Union*

## Pole (im)position

Why stripping the Union term card of pole dancing would be the start of a slippery slope. And that's the naked truth



**JESSICA KING**

I was quite delighted, as I leafed through the Union termcard this week, to find that pole-dancing has been restored to their schedule. Their fortitude in resisting feminist pressure is laudable, and we must be thankful that freshers seeking training in this slippery vocation still have somewhere to direct their inquiries.

Presumably the good people who run the Union were strong enough to face the continued outrage of prominent women's-rights campaigners heckling and hassling them. I envisioned eggs being

thrown at the windows during session, or protestors from the rape crisis centre attending a class in burkas, in a deliberate violation of the dress code of fishnets and stilettos. Because, let's face it, there was a disproportionate level of controversy about the classes.

*Varsity* itself became a forum for the debate. People seemed to think it was wrong that an institution like Cambridge, with a reputation for academic excellence, was not also setting a moral and social standard – pole-dancing classes being, I presume, tantamount to prostitution. Yet anyone who has ever spent five minutes in Cindies on a busy night will know this is sheer hypocrisy. Girls and boys not only grind drunk-only – with or without the aid of a pole – they also suck each other's faces off in return for payment, albeit in alcoholic form. Others prefer to strip off on the stage of the ADC in the name of 'art'. I wonder how many of those outraged protestors have ever felt compelled to participate, even against their better judgement?

At least taking a class gives you a new skill-set. It encouraged those

who aspire to their own objectification to practice their abilities in a safe, alcohol-free environment – all the better to show off when you hit the club dance-floor, I suppose. It is an inevitable fact of life that in today's competitive society, 'sex appeal' is still a valuable asset. It may not be fair, or right, but it is fact. 'Good-looking' people have been statistically proven to do better in the workplace, according

### I imagine there were protestors attending classes in burkas, in violation of the dress code of fishnets and stilettos.

to a study by the University of California, and subsequently reported in the *Journal of Economic Psychology*.

Researchers investigated three subject groups according to general perceptions of what is and is not attractive. Their different incomes were also considered in regards to the observations made as to their behaviour. They discovered that those they rated the most attractive make 12% more money than the less good-looking participants. The 'moderately attractive' earn seven per cent less than the beautiful ones.

They deduced that this was because they found it easier to generate co-operation among their co-workers: "Beautiful people tend to be in more successful teams because other team members are more co-operative in the presence of beautiful people." It would be a Californian university. Apparently the panel managed to eliminate the potential explanation that the more successful were just more selfish. It is not entirely clear how.

But wait, there is some

consolation. The researchers concluded: "The good news for those like Ugly Betty is that when the beautiful people are not pulling their weight, their good looks count against them. In those situations, the unattractive invariably come out as the winners." No excuse, then, for slacking in supervisions: undoing those top buttons of your blouse is not going to help if you haven't done your homework.

Anyway, I digress.

To return once more to the abolition of pole-dancing, I say we keep up a vociferous campaign to ensure its continuance in the coming years. Our survival in this social and academic jungle depends on it. Perhaps, to placate the critics, the Union could start an equivalent men's bare-knuckled boxing class or, even better, teach them to move their hips like Ricky Martin. Then at least no one would complain boringly about inequality.







KATE JONES

## Cutting our first line of defence

Trident is the ultimate deterrent, but defence cuts mean Britain risks being unprepared for an unstable future



JOHN WATTS

Of all the ministers who have been tasked with slashing their budgets, perhaps none have faced such impossible dilemmas as Defence Secretary Liam Fox. There is no possible combination of cuts that does not put the lives of our serving men and women, or the future security of Britain, directly at risk.

The Strategic Defence and Security Review would be difficult enough to compile even without the current economic pressures. A recent MoD document, 'The Future Character of Conflict', takes a snapshot of the world's political and military balance in 2014 and 2029. The forecast is a catalogue of exponentials: more fields of conflict, many of them in space and cyber-space; state adversaries that are better adapted and better prepared to exploit the West's weaknesses; greater threats from non-state groups who are increasingly

difficult to differentiate from civilians.

The evidence of this is obvious. The Stuxnet virus that attacked Iranian nuclear facilities over the summer was a cost effective way for an anonymous government to slow the country's progress towards building the bomb. The Iranian government has adapted its military operations to avoid direct competitions of firepower with the West, for example by supplying insurgencies and building a fleet of small attack boats that would 'swarm' larger Western vessels. Non-state adversaries are likely to proliferate as countries such as Somalia and (heaven forbid) nuclear-armed Pakistan face total or partial collapse.

Given the likely increase in non-state threats, some have argued for fewer 'big ticket' items such as aircraft carriers, fighter jets, and a nuclear deterrent, in favour of a greater focus on intelligence and the incisive capabilities of ground forces. Yet, potential wars between states are notoriously difficult to predict, and require such equipment to be at the ready: a major misjudgement of Defence Secretary John Nott was to table drastic cuts to the Navy just before the Falklands War.

Credible nuclear deterrents are essential, not only for preventing nuclear action from particular governments like the increasingly unstable regimes of Iran and North Korea, but also for keeping advanced nations from conventional wars of mass slaughter. America provides a 'nuclear umbrella', but

how much cover this provides depends on an adversary's perception and the US's resolve, which can change with each new Administration. A small percentage of GDP spent ensuring the absence of total

**Credible nuclear deterrents are essential for preventing aggressive action from unstable regimes, and a small percentage of our GDP spent on ensuring this makes our deterrent seem remarkably cheap.**

or nuclear war makes an independent nuclear deterrent seem cheap. Our armed forces need everything they've got.

The most expensive project is also the only one to have been ring-fenced by Fox. The replacement of Britain's Vanguard class

submarines, the current platform for Britain's nuclear deterrent, will have an estimated capital cost of £20 billion (nearly half the annual defence budget), and most alternative deterrents have significant flaws. Both land and air launched deterrents need fixed facilities which could conceivably be neutralised by a pre-emptive nuclear attack, and an attempt to base these weapons abroad would face obvious and immense opposition.

One option would have been to convert the smaller, stealthy Astute class attack submarines still under production to fire Tomahawk cruise missiles tipped with nuclear warheads. Each Astute costs just over £1 billion and the savings would have dwarfed the additional conversion costs. Some of the money saved could have been put towards extending the planned Astute fleet, creating jobs, and more platforms for a greater deterrent. Tomahawks have a shorter range of 1000 miles, and critics argue that there is a greater chance of them being intercepted. However, it seems unlikely that a foreign government would feel confident in making belligerent moves because it only has a chance of eliminating our response, particularly when it doesn't know where that might come from or in what numbers.

Liam Fox has played it safe: he's chosen Trident. But as the release of the Strategic Defence Review nears, we can only wait with trepidation to see how this will affect the future capabilities of the rest of the UK's Armed Forces.

## Our Man in Amman



Stereotypes are tricky little buggers. But sometimes, just sometimes, a stereotype proves its merit. Here in Jordan, there is a stereotype of westerners being promiscuous. As prejudices go, this is actually fairly understandable, given that most Jordanians' impression of western culture comes from MTV. Still, this particular stereotype isn't particularly well founded - I know this because last night I played Arabic Scrabble with myself which, although mildly thrilling, did not propel me to ecstasy.

However, the other night I went to a party hosted by some members of the expatriate community here in Amman. Being someone who doesn't shy away from "fighting for my right to party", I headed immediately to the dance floor where I proceeded to pull some stately and dignified shapes in a single-minded pursuit of "the groove". I watched as my fellow westerners engaged in some intensive "bumping and grinding" to the sounds of bad 90s pop, their brows etched with concentration. I watched as others took shots of vodka through an ice sculpture shaped like a woman's nipples. It was like Cindies with diplomats.

When you experience this sort of thing, it's hard to argue against the ideas people out here sometimes have about western promiscuity. I've got to know a Jordanian couple, both of whom studied at American universities and are in many ways 'westernised'. However, they do not hold hands in public and greet each other with a high-five, nothing more. All too often it's easy to scoff at Jordanian society, and occasionally Islamic society in general, as overly oppressive and conservative. However our 'openness' is a relatively recent development in western society, being the result of several cultural revolutions and some funky, hip-swinging music. It doesn't make sense to dismiss societies such as Jordan's, just because they didn't experience a similar drastic upheaval of social norms.

Maybe in the future things will change here, maybe they won't. Personally I don't think that openly embracing public displays of affection is going to do much for Jordan's crippling lack of natural resources or bring peace to the Middle East. Nonetheless, it's comforting to know that until then, there's still somewhere I can drink spirits through tits made of ice.

TOM CROOKE



# Ageing: the future's right to choose

*"It is not only for what we do that we are held responsible, but also for what we do not do."*

– Molière

By far the most frequent argument I encounter against the wisdom of curing ageing is that it would cause unacceptable global overpopulation. While most other potential drawbacks of indefinite lifespans are generally acknowledged to be speculative, this one is robustly asserted to be inevitable, short of a compulsory sterilisation policy of unprecedented proportions. I therefore feel that it is worth devoting this space to why that particular objection to curing ageing is every bit as wrong-headed as all the others.

If I sound remarkably sure of myself in this, it is not merely because that's how I usually sound. It's because my reasoning is painfully simple. There are plenty of much less simple ways to argue that the threat of overpopulation doesn't justify a pro-ageing policy, but I regard some of those ways as positively flawed and most of the rest as at least somewhat fragile. I will begin, therefore, by clearing some of these altogether less satisfactory arguments out of the way.

First let us dispose of some of the alternative scenarios that some more futuristic than myself have suggested over the years. The most straightforward of these is mass emigration into space. Rather than get into the details of whether we could construct and power enough space stations to get people off the planet at the required rate if the proportion of the terrestrial human race that consists of children were to remain constant, I merely note that the indefinite maintenance of that proportion among the whole of humanity in the context of a hugely

**Future humanity has just as much right to make its own choices as we do.**

increased average lifespan necessitates exponential growth of the human race, whereas the volume of space that we occupy can only increase as the cube of how fast we can travel away from Earth.

Hence, even ignoring more prosaic constraints such as the availability of enough matter, and more controversial ones such as the attractiveness of a non-terrestrial existence, our inability to exceed the speed of light will eventually bring such a state of affairs to a halt.

Estimates of how soon this would happen are, as you may be surprised to learn but can easily verify, in the low thousands of years. A second scenario much beloved of futurists is "uploading" – the transfer of our



EMMA SMITH

Addressing the implications of applying regenerative medicine to ageing, **Aubrey de Grey** uses the language of duty, responsibility and obligation to argue that future populations have the right to utilise rejuvenation technologies to bring about the death of ageing

consciousnesses to alternative hardware on which they would "run" very much as they do now but without the risks associated with being made out of meat. Here again I will not dwell on the practicalities of such a transition, but rather note that its ability to solve the overpopulation problem is very likely to be only marginally less temporary than mass colonisation of the galaxy, because any physical embodiment of complex information inherently takes up space. While we cannot formally exclude the possibility that, perhaps by use of future quantum computation technology, the volume needed by  $N$  non-meat brains could be reduced to a logarithmic function of  $N$  – thence allowing exponential growth of the human race while the space it occupies grows only polynomially – this does not seem like a reliable outcome. Hence, for practical purposes we must work on the basis that exponential growth in the size of the human race is not a permanent option, however ingeniously we may strive to allow it. Ineluctably, therefore, a

permanent departure from today's positive correlation between age and mortality rate will eventually result in a progressively diminish-

**We could restrict fertility by various means. We could discover that there are plenty of things to do with our time that are more fun than having children.**

ing proportion of human beings aged less than 18 – or, for that matter, less than 180.

It is also necessary to bear in mind that we will not be rescued from this predicament by menopause, nor indeed by any other

biologically-based decline in fertility with age. This is simply because such phenomena are part of ageing, and will be every bit as amenable to rejuvenation as anything else. This is not to say that menopause will cease to be an option, of course: just as with every other aspect of ageing, it will be up to the individual to decide whether her menopause should be prevented or reversed. But we cannot rely on women over the age of, say, 60 saving us from Malthus by a permanent sterility impervious to biomedical intervention.

The choice that humanity will face once ageing has become optional is, therefore, every bit as stark as those who raise overpopulation as an objection to curing ageing claim it is. We will have to choose between a high death rate or a low birth rate – it's as simple as that.

Numerous ways to make and implement this choice are easy to imagine, of course. We could restrict access to rejuvenation therapies. We could restrict access to all medical care, for young or

old. We could restrict fertility by various means. We could, let us not forget, discover that there are plenty of things to do with our time that are more fun than having kids and that having hardly any children around is not so terrible after all. And so on, beyond our imagination.

This multiplicity of options brings me to my preferred rebuttal of the overpopulation argument against curing ageing. We have a choice today, too – a much simpler one. We can pursue the cure of ageing with all the resources at

**We have a clear, indisputable duty to give future humanity the opportunity to choose. And the sooner we cure ageing, the more people will have that opportunity.**

our disposal, thus making it a reality as soon as possible; or we can hesitate, thereby delaying the date when ageing becomes optional and humanity needs to make the above choice.

How, then, can we make this present choice? I used the above phrase 'needs to make' advisedly, so as to stress that humanity's future choice will not be an easy one. But is it better to have a hard choice to make, or to have it made for one? In some circumstances one might say that the latter is preferable; but in matters of grave importance, such as one's own life and death, few would opt to be condemned – even those who, given the choice, would condemn themselves.

This is what makes our choice today so simple. Future humanity has just as much right to make its own choices as we do. Just as parents have a duty to give their children guidance in childhood but freedom thereafter, so we have a clear, indisputable duty to give future humanity the opportunity to choose. And the sooner we cure ageing, the more people will have that opportunity. That opportunity, that choice, is their right; conversely, it is our duty to give them it. End of story.

Aubrey D.N.J. de Grey, Ph.D. is Chief Science Officer, SENS Foundation (Strategies for Engineered Negligible Senescence). This article appeared in *Rejuvenation Research* [2004;7(4):237-238].



# VARSITY MAGAZINE

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of *The Big Issue*, on  
homelessness **p17**





# Charlotte Runcie: On clicking 'Like'



**"Oh babe! That is *definitely* one for Facebook!"**

About five summers ago I was walking through a park near my house, and happened upon a group of girls taking photographs of themselves lying on the grass, their hair carefully fanned out around their heads. As I walked past, I overheard one of them squeal, "Oh, babe! That is definitely one for Facebook!"

I thought it was odd, but now it seems that's a phrase I hear any time I go anywhere. Facebook is a key dialect word of students, teenagers and twenty-somethings, just as much a part of our offline lives as studying, going out, and killing time in parks.

*The Social Network* is released in the UK today, a big budget film featuring Justin Timberlake and detailing the rise of Facebook. This doesn't necessarily reflect its significance in the wider world, but it would be difficult to deny that Facebook is a major influence on how our generation works.

Take choosing a profile picture, for instance. It's a crucial, but fraught, process. Do you pick one of you surrounded by your besties in a club, looking popular and only slightly the worse for wear? Or are you alone, perhaps standing shirtless in the bathroom, taking the shot in the mirror

with your phone (classy)?

Facebook has provided us with multiple new ways to define ourselves, but it's also had a significant impact on the way we communicate. The crowning achievement in Facebook's attempt to dictate the way we conduct our lives and relationships comes, surely, in the 'Like' function.



The ability to Like things – links, photographs, comments, status updates, amusing phrases – on Facebook itself wasn't enough for CEO Mark Zuckerberg, so now increasingly by logging into your Facebook account through a third party website you can Like anything at all you come across on the Internet, from YouTube videos of dogs being confused by

escalators, to the rare breed of intelligent, entertaining and thought-provoking journalism available at [varsity.co.uk](http://varsity.co.uk).

The Like button represents a wider trend in pop culture: an obsession with commenting, and with Having Your Say. On Facebook, your friends' ability to Like your photos and status updates has another dimen-

sion. It leads to the slightly creepy footnote of "Four people like this," an addendum that, without clicking on the link to see who those four people are, means that your Wall is littered with silent, anonymous bursts of approval.

Flattering, sure, but weird, because by liking something people don't actually engage with it; they're sort of doing the social network equivalent of a juvenile seal clapping its flippers together and honking with joy. It's cute and you get what it's trying to say, but it doesn't add much to the conversation. But it's simpler and less offensive than its cousin comment culture; Facebook distils an abundance of possible opinions and responses into one single word. And, unnervingly, the chosen word is a positive endorsement of something on Facebook – perhaps implicitly of Facebook itself. But it's so mild, and seems so benign: the word 'like' is as limp and noncommittal as saying something is "nice", and that's exactly why we shouldn't quite trust it. Like's archenemy, the 'Unlike' function, smacks uncomfortably of Orwellian newspeak.

The Like is spreading. Maybe one day it could become sentient. In the next installment of my adventures in overhearing strangers talking about Facebook, I will recount how, the other day, I heard one member of a group of laughing boys in a pub say, "I wish there was a Like button for this conversation!"

I suspect that somehow, in time, there will be.  
*Charlotte Runcie likes this.*

## V GOOD



### Clocky alarm clock:

Gives you one chance to snooze, then revs off your bedside table, careering around your bedroom floor and squealing. The only chance VgVb has of making lectures (and it's only week 2)

### Henry's First Term:

only on VarsTV - follow our hapless fresher as he gets to grips with college life and bops.



Spending the last **student loans** of a soon-to-be bygone era



Spot-on advertising from the Mahal: **'Hot Curries for Cool Students'**...yet another reason to indulge in oily Korma and curry fights. Because we are cool.

### Christine O'Donnell

is "NOT A WITCH". But that makes her rise to power all the more terrifying (Own the doll for only \$39.95 of your loan)



### Fast Fingers:

Varsity Ski Trip sold out within 30 hours. Glastonbury 2011 took just four – three times as fast as last year. Give us a chance!



**Rene la Taupe:** The new mole phenomenon dominating the French pop charts. Mignon? More like agacant...



## V BAD

Dear Varsity,

CARTE POSTALE

It was with slight trepidation that, five minutes into an impromptu Créole lesson, and much to the delight of my teachers, I repeated back to my wide-eyed class the English equivalent of indispensable phrases such as "how are you?", "I'm fine", and "your mother's a cunt". The peculiar situation immediately took me back nine years to a formative moment: clasping hands with my mother and a quasi-lesbian Orthodox Jew in a London theatre, screaming "CUNT!" together at the baffling on-stage duo of Tamara Beckwith and Germaine Greer. That was during *The Vagina Monologues*, although I doubt this had much to do with feminist notions of reclaiming language...

Other pedagogic gems were to be found in students' questions - posed in the earnest pursuit of information and entirely unaware of the gleeful inward derision, including "I am like a dog" (an inspired response to "What are you like?"), the rather open-ended "How many ghosts are there?", as well as the potentially incriminating "Do you like young boys?" The undisputed highlight was one student's enactment of an arm amputation accompanied by insistent muttering of the word "ants", in an ultimately futile, attempt to elucidate a

comprehension passage about Mexican emigration. Hopefully a homework exercise set for 240 Guadeloupian children, titillatingly entitled 'Haxie's Life', will prove a more fruitful task.

My extra-curricular pursuits involve the somewhat perilous quest for paradisiacal beaches, consisting yesterday of scrabbling into the mountainous jungle at the heels of 3 young gangsters-in-waiting. After negotiating such obstacles as burnt-out vine-entangled car shells and sarong-lacerating barbed wire balls, we struggled through a small hole in a security fence and descended a near-vertical cliff face with all the grace of wombats on crack. Only then did we realise that we'd in fact landed clandestinely on the roof of a Club Med restaurant, the powder blue sea glimmering before our imposturous eyes. Maybe I should spend more time around young boys after all...

Haxie x



SOME QUESTIONS FOR:

# Sophie Price, CUADC President

The current ruler of the thesps takes **Alice Hancock** and **Charlotte Wu** backstage into her world

**College:**  
Peterhouse

**School:**  
Edgbaston High School for Girls

**Date of birth:**  
30.03.1989

**Date of death:**  
19.09.2068  
Prove me wrong.

**Ethnicity:**  
Ginger

**Religion:**  
Atheist.

**Emergency contact:**  
*The Life Doctor*

**Smoker:**  
No

**Number of sexual partners?**  
4.48.

**Mental health problems:**  
*Psychosis*

**Favourite book?**  
*Around the World in Eighty Days* by Jules Verne

**Actual favourite book?:**  
That actually is my favourite book! "Oh no, the rail track finishes here." "That's alright, we'll buy an elephant." It's important to think outside the box.

**What are you reading?**  
*The Big Four* by Agatha Christie

**Where do you live?**

A subterranean shoebox with a charming view of brick wall.

**Where do you sleep?**

Embarrassingly often in a theatre auditorium while watching a show. I'd like to say it's rarely a reflection on the performances, but that would be a lie.

**Where will you be on Wednesday night?**

Drinking a scrummy and very reasonably priced Club cocktail at Clubnight in the ADC bar.

**"I'm the only force of nature that's got any chance against a volcano."**

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

I'm yet to realise. I think that's the problem.



**Who's your favourite dictator?**

I feel as though I should choose a female dictator, but I can't think of any. Does Cleopatra count?

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

*The Poison Dwarf.*

**How many copies will it sell?**

I'm planning on using the same ghost-writer as Katie Price, so almost certainly lots.

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

There are a fair few people competing for the title of my arch-nemesis. I wouldn't want to flatter anyone inadvertently by announcing the victor.

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

"Where does a good general keep his army?"  
"Up his sleevey."

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

Iceland. I'm the only force of nature

that's got any chance against a volcano. And Björk's great.

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

The Sophie Price Chair of Andrew Lloyd Webber studies.

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

A Disney Imagineer. This plan has been foiled by my lack of both imagination and an Engineering degree.

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

Over 5ft.

**"A fair few people are competing for the title of my arch-nemesis. I wouldn't want to flatter anyone inadvertently by announcing the victor."**

**What's the key to happiness?**

A combination of solitude, ITV3 *Poirot* re-runs and cross-stitch.

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

I don't want to have a gravestone, I want to be cremated and turned into a diamond.

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

Given that a film of my life is likely to be the greatest gangster film in a generation, Robert de Niro is the only man for the job.

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

Someone sickeningly saccharine. Like Vanessa Hudgens.

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

Slugma.

**What's next for Sophie Price?**

I imagine I'll just continue to lurch from one project to the next. Here's hoping I'll always have something to lurch to.

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

Have you booked for the ADC/Footlights Panto?

The ADC Theatre is Britain's oldest university playhouse, founded in 1855 in the back room of The Hoop Inn, which stood almost exactly where the theatre stands today. The club was founded in response to opposition from University fellows to students partaking in extra-curricular drama, but its theatre is now owned and leased by the University itself. The ADC has launched the careers of many actors and directors including Ian McKellen, Emma Thompson, Hattie Morahan and Trevor Nunn. To find out more or to book tickets, visit [www.adctheatre.com](http://www.adctheatre.com)



# Streethaunting

People without shelter walk the streets of Cambridge every day, and the problem refuses to abate. **Jess Dolby** examines a truth far too easily ignored

**B**ag lady. Hobo. Outcast. Down-and-out. These derogatory labels affix themselves to the people living on our streets, the faces with no names and nowhere to go. The majority of us go about our daily lives trying our best to ignore the calls of “*Big Issue?*” or, “Any spare change?” We bluster with annoyance when our walk to our next class is rudely interrupted. But so rarely do we stop to contemplate the painful reality facing the homeless around us every day.

Cambridge is relatively small when compared to metropolises such as London and Manchester. And yet, a notable proportion of our population is homeless: why is this problem so prevalent in our city?

If I found myself homeless, Cambridge would certainly meet my needs. It’s relatively safe: there’s no existing twenty-four hour party culture; the student population ensures a quick turnover of people. If I were to begin selling *The Big Issue*, imagine the amount of new faces I could attract.

Yesterday, I bought my *Big Issue* from Dave, a new seller on the streets of Cambridge. He has been homeless for 15 years, since the age of 14. He came from Ireland with his pregnant partner to flee the abuse they bore in Belfast that ultimately became too much to bear. They both sleep on the street together and Dave’s typical day involves finding breakfast for his wife, then vending *The Big Issue* in hope of raising around six pounds a day to live off.

After just four weeks of living and sleeping rough, it is likely that a person will remain homeless. Bodies begin to adapt to the harsh outdoor conditions. Often, a newly homeless person forms connections and friendships; this change from a feeling of abandonment and misplacement to finding a welcoming network can be seducing. One man I spoke to told me about his ‘second family’: “they give you money, food, their phones. Nothing is too much to ask.” Nomadic travelling communities often form, some spending half their year in Cambridge and the other half in London. Relationships are essential to survival on the streets.

**C**ambridge City Council’s Street Outreach Team do night counts weekly, going out to find people living on the street and offering them services. The statistics are striking: in summer around five to fifteen people can be found sleeping rough. In winter, that average number drops to zero. This zero is a myth. It’s virtually impossible to keep a tab on the homeless population, as numbers constantly fluctuate. This zero is an ideal. An ideal that excludes many who are in fact



HATTY CARMAN

homeless.

The people one step away from being face-to-face with the pavement are not counted by the Street Outreach team. Homeless people are street-sleepers, sofa-surfers and those living on friends’ floors and in hostels. When these different types of homelessness are taken into account, zero increases massively to around two hundred plus. What, you may well ask, is being done to help these people?

## Wintercomfort

**F**or many homeless people, the winter months are a death sentence. Wintercomfort specialises in learning and development, offering courses, education and recreational activities. Each night in winter, the council assess whether Wintercomfort can open its cold weather shelters. To receive this clearance, it has to be below 0°C.

However, this year, Wintercomfort is no longer hosting this night service. A hostel has decided to open its doors during the cold nights, which means Wintercomfort can focus on what it does best: acting as the central hub for the homeless of Cambridge. It offers welfare necessities, from showers and breakfast to health advice. It is here that sellers

of *The Big Issue* buy their copies. The 25 to 45 men who make up the majority of Cambridgeshire’s homeless population can enter catering enterprises and learn willow weaving (the famous eco-willow coffins on Market Square are testament to their hard work). To take away new skills and a wage slip to boot is inestimably empowering.

At Wintercomfort, looking towards the future while promoting education and services to the community is seen as vital to the task of diminishing numbers of homeless people.

## Centre 33

**C**entre 33 gives support and aid to young people ranging from 16 to 25. The charity provides a counselling service, mental health and young carers support networks, and sexual health advice. But it also has an individual purpose to serve: it predominantly caters for the young homeless.

Homeless people aged between 16 and 17 are referred to Cambridge City Council’s social care system. But, those lumped into the 18 to 25 bracket are on their own. These young people, so often forgotten by the public, can find support from Centre 33, whether that’s finding work or housing, or claiming benefits. Being homeless at this age

incurs many difficulties. Many look much older than their age, due to the stresses they experience on the streets. Public assumptions are particularly damaging and ugly prejudices and stereotypes abound. You’ve heard them: lazy, loutish, stupid, ignorant, substance abusers. Such discrimination is gasoline to the fire. There will always be homelessness where there is prejudice.

## Jimmy’s Night Shelter

**T**hanks to £3 million in donations, Jimmy’s Night Shelter is making a fresh start in 2010. In the past, the shelter has offered emergency accommodation for street-sleepers in a non-judgemental and caring way. For anyone at risk of sleeping rough, to have access to a bed and amenities for one or two nights is a luxury – but with such high demand, the shelter is incredibly busy and therefore incredibly competitive.

Short-term shelter provides temporary relief, but perpetuates the problem: individuals cannot be employed as they do not have a fixed address. They cannot get an address because landlords demand a deposit and one month’s rent advance. Housing benefits, which they are eligible for, do not cover deposits and are only paid two months in arrears. The solution many members of the public offer, to simply ‘get a job’, is futile.

Now Jimmy’s will operate an assessment programme: individuals will be referred by the council and will be given one month to stay. Within this month, the shelter aims to find work for and re-house its residents. It might sound ambitious, but with one-to-one support schemes the Government and City Council are determined and optimistic about success.

## How can I help?

**Smile. Acknowledging people tells them they still exist.**

**Buy *The Big Issue*. You won’t miss £1.70.**

**Contact the homeless charities in Cambridge. Offer your time – that essay can wait.**

**Sleep rough. Streetbite Sleepout is a sponsored sleep on Parker’s Piece in aid of local charities. Visit [www.streetbitesleepout.com](http://www.streetbitesleepout.com) to find out more.**



# The Interview: John Bird

**Tanne Spielman** talks to John Bird, founder of *The Big Issue* magazine, which offers employment to thousands of otherwise helpless people



organisations in London and none of them were about giving the homeless an opportunity to make their own money, rather than being given relief.

**Do you feel that the success of *The Big Issue* could be replicated in other countries?**

We're in 50 different countries already, so we have tried to develop an international network. Across the world, though, the principle is always the same: to help the homeless help themselves.

**How have your first-hand experiences of homelessness affected your view on society?**

I think it's made me more tolerant of people who fall. It's made me understand

that anybody can fall and that you have to support people from a position of having fallen before them. More than anything, it's made me more ambitious to create more stepladders for them.

**I want to give people not just the chance of selling on the streets, but of moving on to middle class work...Normally homeless people are given fairly menial jobs. I want to turn the social divide upside down.**

**Do you think that homelessness is adequately addressed in the political domain?**

I think there was a lot of effort by successive governments in the late 1980s and early 1990s, but the true problem is that homelessness keeps reinventing itself. Today a lot of people are homeless because the safety net has holes in it.

**What do governments need to do in order to aid homeless people in the UK?**

I think one of the greatest things that could be done is to never talk about giving people their rights, but more about giving people responsibilities; rights have to go with responsibilities. Responsibility is the key to social mobility.

**What do you think of the benefits system in the UK?**

It is good that the benefits system is there to support people, but I think a small amount is given out and we don't see a vast amount of opportunities for social mobility. I think social mobility can only occur when people aren't treated like refugees, given no help with education and cultural and social change.

**Do you think that our class system has an influence on attitudes to homelessness and social reintegration?**

I think that the class system is the division of society into types and there is always a possibility of homelessness occurring as people move from one type to another. In the last 25 years, a new group of people we call 'the workless' has developed, and they are not from a specific class but do add greatly to homelessness overall.

**How can people who become homeless overcome the burden of re-entering society?**

80 per cent of homeless people come from the same social and economic backgrounds and remain collapsed members of society. I think we need to invest in preventing people from becoming homeless in the first place.

**As students, how can we help the homeless most?**

I think the greatest thing that students can do is try to change the world we live in by changing set attitudes and using higher education to do good in a much more substantial way.

**Do you feel *The Big Issue* has fully served its purpose in helping homeless people off the streets?**

*The Big Issue* is always changing and has yet to reach its full potential. I want to give people not just the chance of selling on the streets, but of moving on to middle class work by developing local magazines run entirely by the homeless. Normally homeless people are given fairly menial jobs. I want to turn the social divide upside down.

**What do you think is the primary cause of homelessness?**

I think homelessness comes from a high-pressured, risk-laden society that is all about consumerism. There is an enormous amount of pressure today, especially upon young people to grow up now. Lots of people get caught up in drink and drugs, which leads to social dislocation.

**What first inspired you to create a publication sold and edited by homeless people?**

There were a lot of homeless people on the streets of London and homelessness seemed to be getting worse. People were given food, but no real support to get them off the streets.

**Do you feel that since the foundation of *The Big Issue* there has been an improvement in the public perception of homelessness?**

I think that we've made people realize that homelessness is what happens when everything else falls apart. But I still think the public need to understand that a lot of homelessness is down to deep-seated neglect and abuse in childhood.

**How is *The Big Issue* different in its approach to aiding homeless people as opposed to other charities?**

When it first started, it was very different – there were 501 homeless



**A Day in My Life**  
We've known each other for ten years on-and-off. Des travels around the country but when he's back in Cambridge we camp together in our tent. We're pretty much the only real 'homeless' people left in Cambridge, and Nukie is the only dog that sleeps on the street; all the others have flats and hostels to stay in, but we sleep rough every night.

Money goes fast if you live on the streets; you have to buy all your food hot so you don't have to worry about cooking it. I carry a harmonica around with me because we're not allowed to beg anymore, only busk. Even then I'm moved on every hour; it feels like we're constantly being shifted around. Sometimes we have to beg almost 24 hours to get the money we need, and when we finally get to sleep, we're soon woken up by someone forcing us to go elsewhere.

When you're begging, people will accuse you of wanting the money for drugs, but for most of us that isn't the case. We drink to pass the time, but only after we've fed ourselves and Nukie for the day. Nights can be dangerous. You get the odd bottling from groups of drunks and a man once kicked Nukie in the stomach, but mainly people just make cutting remarks about us as they pass by.

Before we go to sleep, we try to find pieces of ridged cardboard to sleep on because it acts as a cushion, but the ground is always hard. I wake up cold and stiff in the morning, and Des wakes up throughout the night. Even when I'm asleep, I can smell the stream of cigarette smoke and I know that he's awake. Sometimes there are lights above us which turn on and off automatically; if I move my head slightly the light flicks on again and I'm woken up. We're lucky if we manage to get three or four hours' sleep each night.

The people of the town mostly choose to ignore us. Thousands of people pass us every day. I know it's just guilt; people don't want to accept that we exist. But we do.

The council are trying to get rid of me. They want me to go to Portsmouth because I don't have any Cambridge connections and there are no shelters here that will let Nukie stay as well. They'd rather buy you a ticket out of the city than find you a place to live.

When you're 20 and on the streets, it's easier, but between the ages of 40 and 50 you're no longer important.

Can I see a way out of this? No, I can't. It feels like everyone's forgotten about us.

JOHN-JAMES WAS TALKING TO IMOGEN GOODMAN





# 'We have more ways of saying things

As conventional publishing is commercialised by market pressures, writers and artists are taking matters independent magazines that are showcasing the best of new writing

It's National Poetry Day and outside a pub in New Cross, Rachael Allen is anxious about her poetry, art and music event which is taking place indoors. "It's not very busy, is it? Does it seem busy to you? There were more people here last time." By the time we head back in for the night's second instalment of poetry readings, the room's floor is full of enthusiastic, cross-legged attendees, and Allen, along with fellow members of her poetry outfit, *Clinic Presents*, is reciting her work. Afterwards a band will play downstairs, next to the make-shift 'Zine Workshop'; more poetry follows later.

**"My Mum keeps ringing me and saying 'Why are you still wasting your time on poetry, you need to get a real job.'"**

*Clinic Presents* is one of a host of independent poetry magazines that are helping to shape and record the output of new writing today. Its organisers have only just graduated from Goldsmiths, where they met and decided to establish a publication. Where did they get the money from? "We didn't have any," says Allen, "So we put on loads of poetry nights, one after another and raised £700. Then we put it all into the first publication. We're not making any money. If anything, I'm probably out of pocket a hundred quid". This not-for-profit mentality extends across the whole trend; no one's in it for the money. Jacob Denno who runs and edits *Popshot*, a slick offering of poetry and illustration, admits his task often provokes despair, "When you get printing bills that stretch into the thousands, it can make you question

what on earth you're doing." *Popshot* is sustained by savings and subscriptions, but Denno tells me funding isn't the biggest obstacle: "I believe in the survival of the fittest, if you really want it to work out and last, you'll put in the time and effort to make it happen off your own back."

Indeed, what's most admirable about these publications is that they come from a remarkably laborious, joint labour of love: a small group of (often young) individuals investing their time and enthusiasm in writing and print. Gemma Germaines works for *Mercy*, who describe themselves as a 'Design Agency and Literature and Arts Collective'. Their slogan, "If we don't care, who will?" gives you a clue of just how seriously and personally they take their position. Impressed by their website ([www.mercyonline.co.uk](http://www.mercyonline.co.uk)),

ZELJKA MAROSEVIC



Clinic Presents: Birth, a night of poetry, art and music

which is brimming full of past projects and a new e-zine, I ask Germaines how the agency got to be so big. She admits it's not quite how it looks, "We're not a big agency- we're tiny, and it's been really hard to even get to this stage. Every step up the food chain takes a gargantuan amount of effort. Only a bunch of idiots would work like this." It's a sentiment echoed by Allen, "My Mum keeps ringing me and saying 'Why are you still wasting your time on poetry? You need to get a real job'. It's mad that we're all doing it really."

But independent publishing also has unique and gratifying advantages. It rewards these magazines' creators with the ability to choose what they print and how. When I meet Sam Riviere, one of the poets and architects of *Stop/Sharpening/Your/Knives (S/S/Y/K)*, a publication which is now entering its fourth edition, we spend a long time discussing the magazine's careful design, the typeset of which Riviere personally selected. He relates the agonies of laying out specific poems and the joy of moving from a flimsy pamphlet to a bound book. Did he ever think of just creating an e-zine? He shakes his head, "It wouldn't be the same. A printed publication is more of an event, something you can hold on to." Germaines agrees, "I think print is the tool of the serious publisher now. An investment has to be made when you're dealing with print; publishers have to spend their money. But gorgeous print instantly makes zines more desirable. Publishers should realise that spending a bit more on papers and inks would extend the lifespan of their zines, making it a product their readers want to keep forever."

Illustration and photography are important too: both *S/S/Y/K* and *Popshot* commission artists to illustrate their poetry, while *Clinic Presents*

is interspersed with photography collections and art work. Such a combination can be precarious, detracting from the writing, or, worse still, giving the reader a visual representation of the poetry before the imagination has a chance to summon one. Denno sees things differently: "I think poetry benefits when accompanied by visual representation. It's ignored by a vast number of literary magazines but the relationship between word and image is age-old and works beautifully." Actually, it seems more like a modern progression from an old idea. By placing modern art and photography next to poetry, these magazines are situating poetical writing in a contemporary context, aligning poetry with new forms of art and reinvigorating what a poem can be. It works the other way too. Suddenly, in the middle of *Clinic Presents*, the poetry gives way

**"A printed publication is more of an event, something you can hold on to."**

to 'Bing Bing and Me', a series of black and white photographs capturing the life of one of China's biggest superstars. In one image, a moment's respite from the paparazzi and screaming fans, she is caught in a white dress, dancing among the trees to an unheard elegy.

Yet it's easy to be bowled over by the lustrous aesthetics of these publications and forget the main event: the writing. The form of these magazines is what makes them so suitable to new writing. A zine doesn't suggest the same seriousness as a book, but nor is it as flippant as a pamphlet, allowing the poetry to be a sincere form of experimentation. It's also a chance for emerging poets to get





# than things worth saying'

into their own hands. **Zeljka Marosevic** flicks through the pages of the

their poems out of their heads and into a critical arena, and first they must be judged by the editors themselves. For as Riviere is keen to stress, nothing is simply thrown into his magazine. The editors take their time reading all the submissions and picking a final cut of twenty, and because there are four editors, they prevent the magazine from becoming the embodiment of just one person's taste. So are there poems in the magazine that Riviere doesn't like? "Yes, sometimes, but I understand why they've been chosen. I can appreciate their qualities, even if they're not my kind of thing." This democratic and fastidious approach is refreshing in comparison to the closed-off manner in which established publishing houses are being run, and it's also startling considering that Denno received around 800 hundred submissions for the last edition of *Popshot*. He eventually narrowed it down to a lean twenty. "I can only assume that our next call for submissions will comfortably surpass that" he says, "As a result, there's not really any need to commission poets anymore. I'm very keen not to become one of those editors who just publishes their friends and famous names. The submissions process allows someone's poetry to stand out, rather than their name."

A quick glance through the 'Biographies' section of *S/S/Y/K* shows that the poets featured in these publications are making a name for themselves: you encounter

poets who have also been published by esteemed publications like the *TLS* and *The Poetry Review*; others by classic publishing houses such as *Faber & Faber*; and then there are all the prize-winners. These magazines, then, are not just a starting ground but another and justly applicable way in which to meet new poetry.

The meeting of individual poets with creative communities is another key aspect of these groups, and collaborations have been fruitful and stimulating. *Mercy* and *Clinic Presents* recently teamed up for *Colour*, a show that was part of Liverpool's Biennial Festival. While musicians improvised on stage, poets accompanied them with readings of work themed on primary colours. In front of them, artists drew on huge sheets of acrylic, slowly obscuring the performers with their colourful drawings. The links between poetry and other artistic disciplines are already there within poetry: reading a poem is a performative, visual, oral and aural experience; events such as these are interrogating relationships and pushing at their boundaries. But it's pretty clear that everyone's having a lot of fun too.

I wonder, however, whether happenings like *Colour* might be interpreted by outsiders as a clique activity, off limits to those that aren't personally involved. "It didn't feel like that until you mentioned it," says Germaines, "but yes, you're rightish". Then she adds, "It's much more about friends getting excited about ideas." Denno is more defensive: "I would hope that *Popshot* doesn't have any form of a clique around it as that was one of the main reasons for starting the magazine - to create

a place where anyone and everyone is considered equally. I would be horrified if *Popshot* was ever described as cliquey." Yet at some points during my interaction with these groups, I hesitated over whether they seemed too trendy and at a risk of turning poetry into a symbol of 'cool', the linguistic equivalent of a Holga camera. Sure enough in New Cross, there were enough hip kids in bobble hats to make me suspicious that this was just another art school outpost.

But when you turn back to the magazines themselves, you realise that such appearances are irrelevant, and

**"These magazines are not just a starting ground but another and justly applicable way in which to meet new poetry."**

it's the integrity of their purpose that matters.

In the foreword to the first issue of *Clinic Presents*, the poet Jack Underwood writes what can only be described as a manifesto for the magazine. "In blunt terms, we have more ways of saying things than things worth saying, and in this situation it is unsurprising that as a culture we keep on talking" he begins. It's a perilous way to inaugurate a magazine whose very purpose is to print more words. But he goes on to articulate the relevance and value of *Clinic Presents*, and indeed of all these magazines, "[*Clinic Presents*] is about a collective enterprise and a feeling of responsibility to the reader...a humble knowledge of what offering a poem to the world means; each new poem has a duty to add to the discipline, the tradition of setting reality in new terms."

## The Magazines

### Popshot

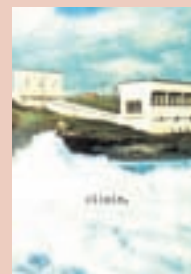


**What:** Poetry and Illustration, a new theme every issue

**Where:** [www.popshotpopshot.com](http://www.popshotpopshot.com)

**What they say:** "Support Your Local Poet"

### Clinic

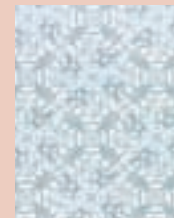


**What:** Poetry, Workshops and Readings

**Where:** [clinicpresents.com](http://clinicpresents.com)

**What they say:** "An ongoing artistic collaboration"

### S/S/Y/K



**What:** Poems and Art

**Where:** [stopsharpeningyourknives.co.uk](http://stopsharpeningyourknives.co.uk)

**What they say:** "The sharpest emerging poets, illustrators and musicians around"



## Food and Drink



LETTICE FRANKLIN

Were I kooky enough to write this, Dodie-Smith-style, sitting in the kitchen sink, I would have a glorious view of my new garden/urban paradise; despite backing onto a tyre factory it is adorned with bronzing leaves and bowing vines of purple grapes (really, grapes!). I am swiftly turning into Nigel Slater, wandering smugly around my unlikely vineyard, caressing my home-grown produce. To embrace this new persona fully one must think non-stop about ‘seasonality’. Regardless of food, we should appreciate autumn’s bright sun lighting Cambridge like a shiningly unreal film set.

Crisp and golden, familiar but beautiful: these clichéd autumnal adjectives I’m resorting to particularly apply to the produce at the heart of this season: the apple. Cambridge’s most hallowed alumni have been inspired by this humble fruit. One could (don’t necessarily do this in an essay...) boil the whole of *Paradise Lost* down to a celebration of apples. Even Satan appreciates their ‘fairest colours mixed, ruddy and gold’ and their odour more pleasant than ‘the teats of ewe or goat dropping with milk.’ DELICIOUS, eh? Apples still have their part to play. The Botanic Gardens boast (take a deep breath, this is pretty exciting) a descendant of the tree from which the apple that may have inspired Isaac Newton’s discovery of gravity, may have fallen.

Great literature and ground-breaking discoveries still pale in comparison beside that simple yet genius human invention: an apple crumble. The perfect treat after a day of academic toil, it can be cooked in your college microwave, requires about 10mins preparation, cheap ingredients, and is really easy to make, even for those of us who still don’t understand gravity.

*Take 4 cooking apples, 2tsp sugar, 1tsp cinnamon, 3 cloves, 6 handfuls of Sainsburys oats*

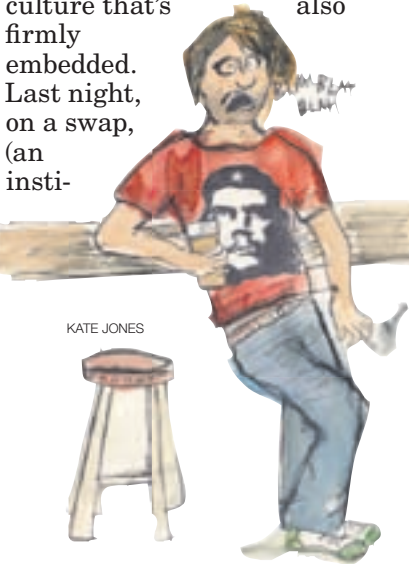
Peel, core and roughly chop apples. Put into a lidded pan with sugar, cinnamon and cloves. Stew on a low heat for 30mins. Preheat oven to 150°C. Top stewed apples with oats, and bake until golden.

If using a microwave: Slice apples, sprinkle with sugar, cinnamon and cloves, top with oats and microwave on high for 10 to 12 minutes.

If you’re feeling adventurous add berries, or plums, or home-grown grapes (hair-flick).

## My degree: PPSIS

Most Cambridge students would rather do literally anything than talk about politics. It’s a deep-rooted problem of our social culture that’s also firmly embedded. Last night, on a swap, (an insti-



tution I’m obviously opposed to ideologically and idiomatically, but for health and safety reasons I’m not going to go into it now,) I tried to engage a fellow human student in some gentle brain-sprints. She just looked at me as if I’d dribbled soup onto her lap, which in fairness, I had. She was more interested in asking about which club we were going to afterwards and how a third year had been allowed into the freshers’ drinking society (it’s a constitutional loop-hole, I could explain it but then we’d both be accessories to some very serious legal charges). Still, I love a challenge (you don’t do door-to-door canvassing for the Labour Party in Kensington and Chelsea, in the

middle of the night, without any flyers, blacked up, wearing nothing but confidence and a desire to shift perceptions, one week after the general election, unless you’re made of some pretty stern stuff as well as all the usual cells, hydrogen, oxygen etc.). So I decided to ask her some impressively basic questions about our local council: “What do you think about the new dustbins affiliation policy?” Amazingly, she had never heard of it. It was genuinely like she’d never been to a ‘Council Connects’ afternoon breakfast. I quickly told her about how the council’s dustbins affiliation committee had elected a new sub-committee at the start of this year (academic year, not University year) to take command of the

3 intra-committee divisions that the previous committee had created. Because of their inspirational work, all students are now able to put dust, fire, rocket-debris, swords, and spare change into any local (but NOT council-controlled) bin. Sadly she was clearly uninterested - the boy next to her was doing an impression of the Corpus clock.

In a final bid for success I told a joke about recycling policy that involved Boris Johnson trying to put a lettuce into a B52 machine (!). Either she didn’t know who Boris Johnson was or her recycling vocabulary required serious expansion because that material killed it at the Council Connects breakfast.

*As told to Alex Owen*

### SUPERVISION NOTES: CHARLES DICKENS



Lots of titular characters in Dickens: Twist, Nickleby, and obviously Dickens himself. Importance of names a recurrent theme. E.g. “Who are you?” “I’m Oliver Twist.” People need to know who you are. Some names are better fitted to people than others. E.g. Scrooge, obvs sounds selfish,

whereas Pecksniff isn’t a bird but a human. Interesting that Dickens only turned one of his novels into a musical. Apparently he wrote a score for *Bleak House* which Eminem samples in ‘Stan.’ Both about sad stuff so possible. It’s telling that he preferred Christmas Carols. Is ‘Once in Royal

David’s City’ his work? Would make sense to re-use a character like Copperfield. Who’d be Dickens’ ideal dinner companion? Maybe someone like Keats, or another of the best ones. Imagine if they’d worked together! Wonder if he’d get on with my mates? (Maybe George, George is funny shit.)




## The Varsitorialist


Alex Peringer, 2nd-year Music student, Emma


“The jacket and jumper I found in a charity shop in London. Jeans were Urban Outfitters, boots Doc Marten and the shirt was a find in one of the vintage fairs that came to Cambridge last year.”


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


## Faculty Horoscopes


- If “What are you reading?” has always seemed a loaded question, our prophetic pair can now reveal why...
- 

An exciting opportunity came your way. The girl of your dreams asked you out, but did you seize the moment? No. Get over it. Stop living in the past. – HISTORY
- 

It's your third year and you STILL haven't learnt all of the words. You're not cut out for this. – ENGLISH
- 

Your supervisor set you too much colouring this week. How are you supposed to find time to suck off the Boat Club Treasurer? – ENGLISH, DRAMA AND EDUCATION
- 

‘Algeria’s connected to - Tunisia! Tunisia’s connected to - Libya!’ You’re finally starting to get your head around the song. If only you knew how to read maps. Or words. – GEOGRAPHY
- 

Oh look at all your friends finally caring about what you think. So NOW they think you’re interesting. Dickheads. – CHILEAN STUDIES
- 

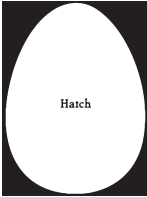
You finally realise: no matter how many times you equate  $f$  of  $x$  to zero, she isn’t coming back. – MATHS

FOLLOW @VARSITYUK ON TWITTER AND LOOK OUT FOR #FACULTYHOROSCOPES



# Varsity Listings

## Pick of the Week



### Hatch

CORPUS PLAYROOM, MON 18TH OCTOBER, 21.30-22.30 (£5)

Adam Lawrence and Ellie Kendrick present the first evening of *Hatch*, a new night showcasing brand new student writing. Expect poems, prose, monologues, short plays and works in progress, all fresh from the inky pens of Cambridge students. A promising evening for writers and actors alike. More info over on [www.hatchwriting.com](http://www.hatchwriting.com)



### Pole Fitness

CAMBRIDGE UNION, SUNDAYS, 14.00, 15.00, 16.00 (FREE)

Infamous single-sex pole-dancing fitness sessions that promise to be “one of the most effective work-outs, guaranteed to build core strength and improve overall fitness levels”. Brought to you by Juan “dickishly flippant” de Francisco (as described by David Mitchell in *The Observer*, 18th April). Come along, rub yourself against a pole, and join the debate.

## Film

### A Town Called Panic

ARTS PICTUREHOUSE, 12.00, 21.30 (FRI-SUN), 19.00 (MON), 12.00 (TUES), 13.00 (THURS)

It's Belgian, it's stop motion, and it stars a horse, a cowboy and an Indian. What's more, it's completely mad. Imagine Dali had made *Wallace and Gromit*. Now back to me. Prepare to be amazed, dazzled and without a doubt bemused.

**Pick of the week Film**



### Wall Street: Money Never Sleeps

VUE, 12.10, 15.20, 18.20, 21.20 DAILY (PRICES VARY)

Michael Douglas reprises his role as Gordon Gekko in Oliver Stone's 1987 financial drama *Wall Street*.

### Round Ireland with a Fridge

ARTS PICTUREHOUSE, 12.00 (MON & FRI), ADDITIONALLY 16.45 (FRI), 14.15 (SAT), 14.30 (SUN), 16.30 (MON), 18.45 (THURS)

For fans of the Dave Gorman / Danny Wallace phenomenon. Film version of Tony Hawks's (*not* the skateboarder) best-selling book in which he hitch-hikes around the Emerald Isle with a fridge. It was for a dare, guys, I promise.

### The Social Network

ARTS PICTUREHOUSE, 13.30, 16.00, 18.30, 21.00 (DAILY)

Facebook won't be around forever. Nor will this film, currently riding high on the popularity of everybody's favourite distraction.



Fun fact of the day

A highly credible team of film-makers probe the mysteries behind the creation of Zuckerberg's monster. Oh, and Justin Timberlake is in it.

## Music & Nightlife

Friday 15th October

### Logistics

CLARE CELLARS, 21.30-12.30

Nu:Tone's brother takes to the decks. Recommended for those with a liking for soulful drum'n'bass and sweaty private-school kids in white t-shirts.

Wednesday 20th October

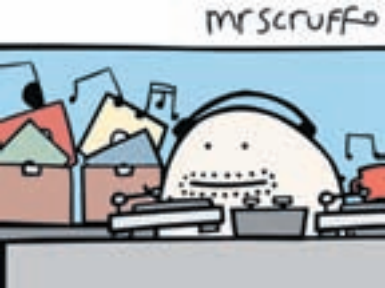
### Endellion String Quartet

WEST ROAD CONCERT HALL, 19.30 (£21/£19/12)

“Arguably the finest quartet in Britain” (*BBC Music Magazine*), West Road Concert Hall's resident ensemble present a Russian-themed programme. Shostakovich's *String Quartet No. 8* is dedicated “to the victims of war and fascism”. A musical valedictory, combining ferocity, compassion and despair.

Saturday 16th October

### Mr Scruff



JUNCTION, 22.00-3.00 (£10)

Cartoonist, tea-drinker and, did we mention, DJ – Mr Scruff returns to Cambridge with venerable tunes to broaden your minds and move your feet. Epic six-hour set of Hip-Hop / Latin / Afrobeat / Reggae / Jazz / Dubstep / Funk & many things besides.

**Pick of the week Music**

Sunday 17th October

### Songs in the Dark

CLOWNS CAFE, 20.00 (FREE)

“Elemental” fortnightly evening claiming to offer candlelit music, comedy, poetry, art and more. Intriguing.

Thursday 21st October

### Bass Box ft. CASPA

FEZ, 22.00-3.00 (£6 BEFORE 23.00, £7 AFTER)

Cambridge's only dubstep night returns with the crowd-friendly Caspa headlining.

## Theatre

### The Fire Within

ADC THEATRE, TUES 19TH - SAT 23RD OCTOBER, 19.45 (£10/£8/£6)



New student writing set in the dying days of colonial India. Everything happens in a single evening, and fire will probably be involved in literal,

as well as metaphorical, ways. See last week's *Incoming* (Iss. 724, p.25).

### 4.48 Psychosis

ADC THEATRE, WED 20TH - SAT 23RD OCTOBER, 23.30 (£6/£4)

Sarah Kane's most experimental play examines the relationship between depression and love with painful honesty. Prepare for a raw, naturalistic performance.

### Cherry & Blossom: A Night at the Movies

ADC THEATRE, TUES 19TH OCTOBER, 23.00, & SAT 23RD, OCTOBER 17.00 (£6/£5)

Cambridge's own burlesque doubleact present movie-inspired frolics and frivolity, taking you on a tour of Hollywood life through song, dance and laughs.

### The Actor's Nightmare

CORPUS PLAYROOM, TUES 19TH - SAT 23RD OCTOBER, 19.30-21.00



Sweet dream, or a beautiful nightmare?

Not quite sure what this is about – too confused and bedazzled by the strange, sexy promotional images. I'm starting to think Dannish Babar might be in it.

### The King's Jest

KEYNES HALL, KING'S COLLEGE, SAT 16TH OCTOBER, 21.00-23.00 (£2)

Comedy night hosted by Jenna Corderoy & Phil Wang. Comedians old and new, with a dash of Footlights. Grab a drink at King's Bar and laugh in a friendly, relaxed way.

**Pick of the week Theatre**

### Hatch

CORPUS PLAYROOM, MON 18TH OCTOBER, 21.30-22.30 (£5)

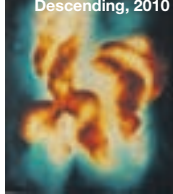
See Pick of the Week, above.

## Arts

Ongoing exhibitions

### Ineke van der Wal

MURRAY EDWARDS COLLEGE, 2 - 31 OCT, 10.00-18.00 DAILY



Wal creates conceptual work which explores the idea of the body as a nameless, rather than conventional, identity.

### Venice: Canaletto and his Rivals

THE NATIONAL GALLERY, LONDON, 13 OCT - 16 JAN (PRICES VARY)

The watery city seen through renowned landscape artist Canaletto's sharp eye, and his rivals' competing gazes, in the finest assembly of Venetian paintings since 1967.

### Louise Bourgeois:

### The Fabric Works

HAUSER & WIRTH LONDON, 23 SAVILE ROW, 15 OCT-18 DEC

The artist with the ironic surname shows how textiles can be anything

**Pick of the week Arts**

but bourgeois. This exhibition features over seventy abstract fabric drawings (2002-2008) and sculptures

made from napkins, tablecloths and clothes, and traces the artist's personal psychological journey.

Untitled, 2008  
Fabric and paper collage



## Talks & Events

Ongoing Events

### Friday Lunchtime Concerts

KETTLE'S YARD, FRIDAYS, 13.10-13.50 (FREE, DONATIONS WELCOME)

Passionate playing from rising student talent. Come and have some short but sweet bites of classical music during your lunchtime. See p.23 for a detailed review of the first night and launch party.

**Pick of the week Events**

Saturday 16th October

### Idyll and Abyss: Reflections on Schubert

CLARE HALL DINING HALL, 19.30 (£15/£10/£5)

Shai Wosner presents a programme of pieces by and relating to Schubert, works which inspired and were inspired by the composer.

Sunday 17th October

### Pole Fitness

See Pick of the Week, above.

Tuesday 19th October

### Socialism vs. Stalinism: In defense of Marxism

MUNBY ROOM, KING'S COLLEGE, 19.00-21.00 (FREE)

Discussion about the failure of Stalinist dystopias to reflect Marxist definitions, and the relevance of Marxist analysis to society today. Hosted by our most 'communist' college.

### Life Drawing @ The Shop

THE SHOP XVIII JESUS LANE, TUESDAYS 17.00-19.00 AND FRIDAYS 14.00-16.00 (£4/£2 FOR SHOP MEMBERS)

A relaxed, welcoming drawing class open to all abilities, complete with biscuits, tea and music. Materials will be provided, and we encourage you to bring your own.

Wednesday 20th October

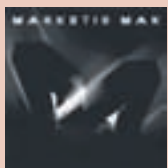
### Ha-Joon Chang & Jonathan Aldred

HEFFERS BOOKSTORE, 20 TRINITY ST, 18.45 (FREE WITH TICKET, WHILE TICKETS LAST)

Two leading Cambridge economists discuss their latest books, *23 Things They Don't Tell You About Capitalism* and *The Skeptical Economist* respectively. Tickets are free from the Heffers ground floor cash desk, or call 01223 568 568 for enquiries.



## Album Reviews



**Magnetic Man**  
MAGNETIC MAN  
★★★★★

Too much has been made of Magnetic Man (a.k.a. Dubstep trio Skream, Benga and Artwork) signing to Sony as their search for ‘thirty pieces of silver’. Admittedly first single ‘I Need Air’ made the top 10, and tracks including the suitably named ‘Crossover’ and ‘Getting Nowhere’ (featuring John Legend) have chart potential and even, dare I say it, Cindies playlist potential. But to the annoyance of a few well-paid execs, the album is not going to be overtaking ‘The Saturdays’ anytime soon, with layers of techno, jungle and garage embellishing the whole album. For some this may sound awful, but I’d urge you to give it a go. Standouts tracks are the elegant ‘Flying into Tokyo’, and ambient ‘Ping Pong’.

NATHANAEL ARNOTT-DAVIES



**Essex Arms**  
DARREN HAYMAN  
★★★★★

*Essex Arms* follows Hayman’s 2009 album *Pram Town* as part of a proposed musical trilogy in dedication to his home county of Essex. Contributors Emmy the Great and Wave Pictures front-man David Tattersall complement Essex Arms’ effortlessly jangly warmth. With songs such as ‘Drive Too Fast’ (which takes as its subject a fatal car crash), Hayman continues to practice his skilful coupling of the mundane with the deeply melancholy. Yet he never fails to employ his unassuming lyrical wit, as heard in the album’s upbeat first single, ‘Nothing You Can Do About It’: “The Scrabble tiles spelled out ‘ennui’ / Landed on a triple word and spelled eighteen / but you cheated by looking in the dictionary.” Enriching listening; even makes you want to visit Essex.

SOPHIE PEACOCK

## Also Online

### This week in Reviews:

Jo Brand at the Union – *Mad Men* series four – Stephen Hawking’s *The Grand Design* – Bombay Bicycle Club DJ Set – and much, much more

# Ellroy Confidential

**Decca Muldowney** speaks to James Ellroy, one of America’s most successful crime writers

The first thing James Ellroy asks me is, “Have you read my book? Do you hate me yet?”

It’s hard to say.

Known for his bestsellers *L.A. Confidential* and *The Black Dahlia*, Ellroy has been called “the demon dog of America crime fiction”. His latest autobiographical work, *The Hilliker Curse*, takes as its starting point the events leading up to his mother’s murder in 1958. Ellroy issued the curse of the title when he wished his mother dead during an argument three months before she was killed. Her murderer was never found and he has been haunted by guilt ever since.

As a young man Ellroy turned to drugs, drink and petty crime, breaking into women’s houses in his native Los Angeles and stealing their underwear. It was not until he was in his thirties, sober and working as a golf-caddy that he wrote his first novel *Brown’s Requiem*. His work often returns to 1950s and 60s Los Angeles at the height of noir. He tells me his



male protagonists are “men who want things and who become so utterly exhausted with their own essential maleness that they are only teachable by women. And I’ve been that way my entire life.”

*The Hilliker Curse* is a departure from fiction and a companion

piece to Ellroy’s 1995 memoir *My Dark Places*, which details his inconclusive attempt, with the help of a detective, to solve his mother’s murder. *Curse* was written following the dissolution of his marriage and a nervous breakdown.

Realising that he and his mother

“comprised a love story rather than a crime story,” he saw at last that the “‘primary journey’ of his life had been women.”

Ellroy has been a life-long, self-proclaimed obsessive pursuer of women. He claims that the new book attempts to grant each of the major women in his life a “separate and distinct selfhood, whilst acknowledging that this drive has rendered all of them a blur,” adding, “There are faces that I can recall of women glimpsed in train stations fifty years ago who I think of on a daily basis.”

Is *Curse* really about women at all? It reads more like an exploration of Ellroy’s own psyche. He admits that this might be the case, telling me, “It’s about the notion in the abstract of formative trauma as progenitor of sexuality and romantic ardour. I am formed in trauma.”

Don’t read *The Hilliker Curse* looking for a love story: more than a romance, it is a dark and disturbing chronicle of one man’s fixation.

JAMES ELLROY SPOKE AT THE CAMBRIDGE UNION LAST TUESDAY.

### FILM

## The Social Network

Arts Picturehouse

★★★★★

Last Monday a group of enthusiastic *Varsity* readers and I went along to an advanced preview of *The Social Network*, aka “the Facebook film”.

How a movie about computer programming ever came to contain so many smooth one-liners, thumping bass tracks and booty shaking scenes, I will never know. Lauded director David Fincher has produced a racing, chic, sexy reconstruction of the Zuckerberg story; lawsuits, lost loves and all.

Structurally, the film plays out as a courtroom drama. It retells



Why not? They’re not your real friends, anyway

the invention and rise of Facebook from the differing perspectives of Zuckerberg, his CFO (and former best friend) Eduardo Saverin and the Winklevoss

twins, whose website idea they claim spawned Facebook to begin with. Supposedly the flashbacks were intended as homage to classic 1950s Japanese drama *Rashomon*. Yet meditation on the philosophical nature of truth this ain’t. Frenetic

update on a done-to-death genre however, it is.

*The Social Network* is a teen movie. It’s *American Pie*-Space, or *Ten Things I Hate About You* (Tube). Nobody should be fooled by the creepy a cappella rendition of Radiohead’s ‘Creep’ on the trailer into thinking otherwise. These are jocks and nerds, sorority girls and cool kids, all flinging around witty banter like *The West Wing* if it were written on a sugar high.

The pace, however, is what keeps the movie alive. Anyone expecting gritty drama or an insight into what really happened will inevitably be let down, but just so long as you know it’s OK to laugh both with and at the film, it makes for an pretty decent 90 minutes of cinema fun.

**“This is a teen movie. It’s *American Pie*-Space, or *Ten Things I Hate About You* (Tube).”**

It was recently revealed that Zuckerberg himself has passed judgement on the film, currently enjoying its second week at the top of the US box office. Taking out everyone at Facebook’s California-based HQ, a staff member soon enough revealed that “he really loved all the parts he agreed with.” I doubt, however, that there were all that many.

Much like Facebook itself, this film is best suited to teenagers and twentysomethings. If you fall outside these boundaries, you’re still welcome to have a go, but chances are you just won’t get it.

PHILIP MAUGHAN

## Classical VS Clubnight

We asked classical connoisseur **Elly Brindle**, not a typical ‘clubber’, to give her account of the popular Kambar night



**National Rail Disco**  
KAMBAR  
MON 13TH  
SEPTEMBER  
★★★★★

Whilst I may not be an authority of all things clubbing, the few times I have visited these underground establishments I’ve followed the general flow of: queuing, buying a drink, dancing, accompanying smoker friends outside, returning to the a) bar or b) dance-floor, before repeating the cycle over and over again. However, National Rail Disco, the Cambridge scenesters’ midweek institution (spotted last Michelmas: Simon Amstell – he didn’t queue) doesn’t seem to follow this pattern. Everyone stays outside. I say everyone, and I really mean about two-thirds of Kambar’s Wednesday population, but this still strikes me as bizarre considering that having paid their £4 entry fee these loiterers then appear to spend the majority of the evening sitting on Jamie Oliver’s windowsills.

Granted this was the first NRD of term and people had lots of catching-up to do. But inside some of the better music you’ll hear in terms of Cambridge nightlife was agogo and most people seemed to be missing out. Big moments included

Leyendecker’s garage reworking of Cheryl Cole’s ‘Fight for this Love’ and Breach’s dubsteppy-esque ‘Fatherless’. From the pangs of familial trauma to ‘future garage’ soul, George Fitzgerald, the headliner of the evening, fed us a textually well-crafted set of juicy house-warmed melody. Though it began perhaps too down-tempo for a dance-til-you-drop evening, by the end this didn’t matter at all. Those there to appreciate Fitzgerald’s music did a bit of dancing and acknowledging of his finesse with the decks from Kambar’s tudor-beamed dance-floor whilst the majority remained outside. In the cold.

National Rail Disco’s founders, Jesuans Neil Amin-Smith and Grace Chatto, have created what is arguably, as their Facebook group says, “Cambridge’s best dance party”, serving up forward-thinking dance music for those not content with ABBA medleys and Cotton-Eye-Joe on a loop. Judging by the sheer numbers who tried to push past the bouncer to get stamped on Wednesday, there is indeed a demand in Cambridge for a night serving up decent music for non-paralytically drunk smurfs.

LOOK OUT FOR THE NEXT INSTALLMENT OF CLASSICAL VS CLUBNIGHT, IN WHICH WE SEND MUSIC CRITIC SAM GOULD, WHOSE MUSICAL INTERESTS INCLUDE HIP HOP, GRIME AND R&B, TO A CLASSICAL CONCERT.



CLASSICAL

# Lunchtime Concerts

Kettle's Yard

★★★★★



Last Friday at Kettle's Yard saw the launch of Cambridge's New Music Ensemble. The evening included a mini concert, an introductory chat and a very jovial and mixy mingling party. Student composers Kate Whitley, Joel Rust and Joe Snape gave us a taste of things to come this year, with performances of their compositions for violin and piano, solo cello and laptop (respectively). Stephen Montague, the venue's New Music Associate, had prepared a closing talk for what he had expected to be an audience of composers.

But since the packed gallery housed a mixed crowd of musicians and non-musicians, his talk 'Young Composer's Guide to Fame & Fortune, With a Double-Your-Money-Back Guarantee' was not entirely relevant. So he improvised. Soon the entire audience found themselves singing 'Happy Birthday', which developed into a captivating rendition unlike any I'd heard before. Each beat was extended to the length of an entire breath, so the audience's assorted lung capacity and diaphragm control created a canon (it didn't take long before the choral scholars and the athletes overtook the smokers), and the unexpected harmonies were, quite literally, breathtakingly beautiful. The whole audience sang together

with unembarrassed care and enthusiasm. Everyone seemed surprised and delighted to be part of something so simple, and yet utterly mesmerizing. As the very last 'yoooo' evaporated into giggling applause, Montague reminded us that "Cambridge, of all places, should be a place where one can do something different". The founder of Kettle's Yard, Jim Ede, wanted to offer "a home and a welcome, a refuge of peace and order, of the visual arts

**“Everyone seemed surprised and delighted to be part of something so simple, and yet utterly mesmerising”**

and of music,” and it has succeeded. Coming to listen to new music is hardly signing up for seven-day sentence of Wagner's Ring Cycle. It is a chance to hear some excellent performances (for up to an hour), within spitting distance of your college room. And, as with so many of the most awesome things in life, it's free.

KATYA HERMAN

## Coming up at Kettle's Yard

**This week:** Stephanie Dyer (Trombone), Rudland, Britten.

**Look out for:** The John Cage circus on 10th November.

LITERATURE

# Living in the End Times

Slavoj Žižek

★★★★★

There is little doubt that Slavoj Žižek's place in the universe of celebrity philosophers is secured. His prolific writing activity reflects his frantic and flamboyant speaking style; this is the last of 40 books that he has written or edited since his magnum opus *The Sublime Object of Ideology* in 1989.

*End Times* does not surprise its reader. Žižek employs his signature cocktail of provocation, cultural criticism and psychoanalytic theory to unveil the symbolic texture of our current political predicament: is the Left able to articulate our discontent with capitalism into a truly alternative vision? Here Žižek makes his usual long rounds around the question, and

often returns to a point that has been consistently iterated by the Marxist thinker Alain Badiou: it is through stepping out of the politically correct discourse of liberalism and through "openness to the unexpected" that we become aware of the prevailing cynicism of our modern, post-political 'end times'.

The seeds of Hegelian and Lacanian thought are omnipresent in the book, and they are



poignantly intertwined with analyses of literary texts, from Brecht to Sophocles, the films of Brian de Palma and Bernardo Bertolucci, and the music of Wagner and Eric Satie. This time, Žižek attempts to dress his exuberant and unorthodox writing with a hint of structure. He develops his argument in five stages that follow the psychological model of grief proposed by Kubler-Ross (a controversial populist thanatologist). Societies, he argues, are going progressively through denial, anger, bargaining, depression and finally acceptance of capitalism's fundamental disorders

**“Žižek's works have offered a thorough and refreshing critique of liberal politics”**

and its looming "apocalyptic zero point". Each of the stages provides the backdrop for some eloquent deconstructions of common 'liberal truths', showing for instance how today's patronising tolerance of Islam is a form of "reflexive" racism at its purest.

No doubt these are grim times for radical thinkers and activists alike, and Žižek's works have offered a thorough and refreshing critique of liberal politics and its wholesale endorsement of the death of ideology. Yet *Living in the End Times* seems to ultimately avoid engaging with the question it begs: how can, to use Žižek's own words, today's "resigned and silent majority" of citizens realize its emancipatory potential? How can our 'end times' come to an end?

ARIS KOMPOROZOS-ATHANASIOU

ARTS

# Objects of Affection: Pre-Raphaelite Portraits by John Brett

Fitzwilliam Museum

★★★★★



appear, giving the exhibition a satisfying personal touch. In addition, there is the surprising inclusion of a selection of Brett's photographs.

A pioneer of early photography, Brett used the medium much as we do today: to record his family on holiday. The photographs feature stills of his daughter painting and his children running around in the sea. Yet amazingly, these run directly against the Victorian tradition of stiff, posed family portraits. The exhibition is also worth a look solely on the basis of his three-year-old son Alfred, who appears in almost every photograph with a distinctly sour expression, wearing a dress.

The Fitz deserves a pat on the figurative back for showcasing the work of this undervalued artist, and for displaying such a range of his works. The only criticism is minor: though most of the works are in the Shiba Gallery, Brett's most famous portrait (*Lady with a Dove*, 1864) is in fact displayed through a side door, along with some lovely paintings of his wife. It would be a shame to miss these delicate and beautiful works simply because of their placement, so if you visit – and I recommend you do – then be sure to have a look.

REBECCA HALLETT

CLUBNIGHT

# Skream

Fez

★★★★★

The ubiquitous Skream (a.k.a. Oliver Jones) rocked up to Cambridge with the promise of giving students something more to remember of their Freshers' Week than being bossed about by an overexcited Ents rep, and boy did he deliver.

Fez's oppressively hot dance floor witnessed a ninety-minute set that tore the place apart, quite literally, with ceiling decorations floating down on a sweat-drenched crowd. For Jones this must now be regular occurrence, but Cambridge hadn't seen such a reaction since Bradley from S Club graced Soul Tree last year. This manic enthusiasm was surely evidence not only of Skream's name (and his association with that remix), but also the escalating profile of dubstep outside of its traditional dwellings in recent years.

The two most raucous moments of the night arrived in the form of Skream's own reworking of P Money's 'Left the Room' and Ms Dynamite's catchy 'What You Talkin' About', both inducing crowd shout-alongs and both testing Fez's rather shoddy sound system to the max.

There were some inevitable lulls

in proceedings, however. Towards the end Jones dropped 'Flying into Tokyo', an ethereal Ryuichi Sakamoto-inspired soundtrack piece, newly released on Magnetic Man's album. Its grace didn't sit well with a crowd yearning for more sub-bass but you got the sense from Jones (by now looking rather sober and sweaty) that he didn't care; "fuck 'em", he probably thought, as he played the track in its entirety.

**“a ninety-minute set that tore the place apart, quite literally”**

Towards the end the promo guys must have given Jones a little nudge, as every other song became a recent or soon to be released Skream production. The aggressive 'Mad', straight off the Magnetic Man album, galvanised the dancefloor, yet the more ravey 'Anthemic' (off that same record) didn't receive such affection. Equally Jones's two-step-inspired 'How Real' and ambitiously named rave-revival track 'Epic Last Song' (with which he finished) were unable to capture the imagination of a crowd that, with the stifling heat, were probably just about ready for a time-out.

NATHANAEL ARNOTT-DAVIES

# Classics From the Crypt

Dr Jekyll and Mr Hyde (1931)



To say that early horror cinema was restrained is to lie. Between the perverted screams of a mid-vivisection Charles Laughton in *Island of Lost Souls* and Karloff's expressionist flaying in *The Black Cat*, the screen played host to all manner of abominations. This bodes well for an unrepentantly horrific and surprisingly steamy rendition of Stevenson's novella, two strands that reach an unforgettable climax in the agonising boudoir scene between Hyde and his mistress. Director Rouben Mamoulian offers technical innovation and theatrical splendour well in excess of the film's eighty years, from his pioneering use of subjective camera to a flamboyant celebration of Bach. This would of course count for nothing without strong acting, which this production certainly contains – particularly from Bette Davis's arch-rival Miriam Hopkins as the streetwalker Ivy and Oscar-winning Fredric March as the eponymous double act. A shame that it was suppressed for the high-gloss MGM remake.

JAMES SWANTON

# Back to Basics

Sainsbury's Basics  
Onion Chutney

★★★★★

Along with having no friends and being naked in public, one of my greatest fears about



going to university was that I'd have to give up some of my favorite middle class quasi-luxuries. Among these was good old chutney. Fortunately my fears were unfounded (about chutney – I have since been naked in public). Sainsbury's Basics Onion Chutney comes in at recession price (90p), while 'normal' brands can set you back a few quid. It's a basic onion condiment, without cosmopolitan touches such as chili and mango, with a hint of mustard – a more than worthy substitute for brand names, and, like a precocious eight year old at his parents' dinner party, it can hold a conversation very well in company of even the most mature chedders. Against it is the alcoholic aftertaste; nail polish remover alcoholic, not Sailor Jerry's Rum. In moderation though, it definitely deserves its place on a student's shelf.

ANGUS MACDONALD



## View from the Groundlings



EDWARD HERRING

Every week I am usually approached by some pale, nervy figure in the street who asks “Who is SIMON HAINES and why is he so genitalwincing?” But every other week someone stops with the query: “Know anything good that’s on this week?” Usually I direct these lost souls to the train station. This week, however, I was gorging on some pathetically wilting specimen of a sandwich when the question was directed at me. I leapt up and let out the thundering, rhapsodic line: “YOU – SHALL NOT – PASS!” and thrust my impoverished lunch into their hands. I did not get a chance to bound off after them and explain that the punning, allusive quality of my canon-vocals was in reference to the arrival of one Sir Ian McKellen. He graces the ADC this Friday to tutor the ork-like members of Cambridge theatre and you should expect to see *this* small hairy creature sat front row with my blue-glowing pen.

The ADC gets firebombed this week. But (heaven forbid!) it will not be yours truly crouching outside in the bushes with a bottle of paraffin, some matches and a toothy, maniacal grin. *The Fire Within* (Tues 19th – Sat 23rd), a play about the last days of the Raj in India, has been commissioned to stir up a fiery gulf within Aches, Delirium and Cramps. If you fail to get your claws on a ticket, then buy a drink at the Maypole and watch the glows of the monstrous conflagration from a safe distance. If, however, you’re more of a gloomy, in-the-shadows-kind-of-theatre-psycho like me then *4.48 Psychosis*, the Lateshow, looks potentially therapeutic.

Who are Cherry and Blossom and what in the name of Shakespeare are they doing performing in Cambridge this week? If someone could go and watch their show at Aimless, Directionless and Clueless on Tuesday 19th then report back to me at theatre@varsity.co.uk, I’d be very grateful to be rid of my ignorance. Also, go see *The Actor’s Nightmare* at Corpus Playroom (beginning on Tuesday, as per) because I say so.

Finally, for all those readers who bother to glance at these lines and find them a set of scathing, bellicose, honeyed, clotted, witty, witless, quarrelsome, obdurate, tongue-tied, impish, obscurantist, congealed, compound-mad, maladroitness, frothing-at-the-mouth mouthfuls, I promise next week’s column will create an austere monosyllabic and gentle persona for myself.

## The Alchemist

ADC Mainshow

(until Sat 16th)

★★★★★



Ben Jonson’s *The Alchemist* reveals the foolish beliefs of a few hopeless cases who allow themselves to be gulled by Subtle (Nick Ricketts) and Face (Joey Batey), two con men, and their collaborator, Doll Common (Victoria Ball). That the play continues to be performed centuries after it was first staged in 1610 is testament to the wonders of its mischievous humour, which lends a seamy glamour and hard-edged geniality to the otherwise depressing glimpse it offers into the nature of Elizabethan, and our own, society.

A Marlowe Society production of

**The action of the first scene was incredibly rushed, making it difficult to understand exactly what was happening.**

*The Alchemist* was meant to have been performed last Easter term, but was unable to materialize due to the academic pressures of exams and other small catastrophies. This production, however, arrives with a slightly altered cast and brand spanking – if somewhat overly fluorescent – press images to herald its arrival, or revival, back on the Cambridge theatre scene.

While reading through the cast list and programme there were high hopes for this performance,



starring some of the excellent actors from last year’s *Black Comedy*. Unfortunately, the first scene proved disappointingly frenetic. Whether first night nerves or just plain excitement to get the show started, the action and speech was incredibly rushed, making it difficult to understand exactly what was happening until around ten minutes in when the action had established a steadier, clearer pace. In spite of a shaky start, Nick Ricketts and Joey Batey did an excellent job of playing their

roles as the con men. Most actors have trouble playing one character in a play; these two were switching roles from doctor to alchemist to matchmaker and so on for the entirety of the play and did so with astounding zeal and skill. Due to the rocky start the first half seemed a little nerve-racked and, as such, failed to invoke many laughs from the audience. Yet, after a deserved interval, the second half felt much more comfortable for the actors and as such was more enjoyable for the

spectators.

The set design team really went to town and created something which, given the space limitations on the ADC stage, was magnificent. However they were let down by the lighting team who in spite of the amount of action taking place downstage centre failed to provide any light for the actors there, leaving them, at points, clouded in darkness. There was some confusion in the costume department too. Many of the characters were portrayed in typical twentieth-century clothing while some, such as Epicure Mammon (Will Seaward), were sporting some rather more

**There were some definite flashes of comic genius which helped keep the energy high.**

classical costume, creating an odd clash of styles which, while working in some instances, didn’t overall do the play much justice. It could be argued that these few errors came down to the directorial debut of John Haidar. In an undertaking as pressuring as *The Alchemist*, it’s not surprising that they would crop up. Yet, there were some definite flashes of comic genius from his hand in the play which helped to keep the energy high.

If you want to see a play which in content is unlike any other, then *The Alchemist* is certainly a production I would recommend to anyone with an interest in Renaissance drama. However, in spite of the few moments which really stood out in this performance, it was average at best and didn’t quite manage to the live up to the play’s reputation.

LORENZO SANTINELLI

## View from the Graduate

Sam Pallis



Since graduating from Cambridge I have had some time to reflect on my experiences of theatre here: the strengths and the things which I believe can be furthered.

One of the best pieces of advice that I was given is that there is no single course to achieve your chosen destination in theatre, and often the destination which you choose to follow will lead to another, even one you perhaps never even envisioned. This was my experience of drama in Cambridge, where I started out primarily as an actor and ended my time as a director. The Cambridge theatre ‘scene’, with its unprecedented resources, offers an environment which facilitates these transitions between diverse occupations in theatre. I would say where

possible embrace this exploration to find out what works for you as the ability to try out different positions is much more restricted in the professional world. Thus, my advice is to seize as many opportunities as possible, as obtaining things such as funding and space is much harder outside Cambridge theatre.

To do this I believe that an attitude that is more accepting towards taking risks and making mistakes need to be fostered among the students involved with Cambridge theatre. University is the time to experiment and to play with how you make theatre and tell stories. I believe that the words of the founder of the Royal Court, George Devine, should be heeded more by our amateur dramatists: that with all productions you should have the “right to fail”.

What I found that often prevents this experimentation to proliferate through the ‘scene’ is the rhetoric of popularism which often prevents productions from being staged if they are not seen as ‘popular’. This is rhetoric, as it is more exaggerated than true, as audiences are often underestimated for what they may find compelling. Likewise just because something is considered to be ‘popular’ doesn’t

necessarily mean that it will work. For example, too regularly classics are staged on the assumption that they are classics and, therefore, are automatically relevant to the present and will work. Perhaps instead its relevance should be being questioned and vigorously investigated. I am not advocating that all productions must strive for something radical. What I am calling for is for producers, directors and anyone

who wants to stage a production to fight for your intuition and vision and for this not to be hindered by what is perceived as ‘popular’, for there to be a more malleable and less fixed conception of what is popular, and for the people that participate in productions to be open to new blood. One thing which I regretted not doing was having an assistant director on my productions: I would recommend this, as it gives young directors an invaluable insight into what is, frequently, a very daunting and lonesome pursuit.

Cambridge, I believe, offers anyone interested in theatre a fantastic training ground, but more needs to be done to build an open inclusive forum which puts an emphasis upon the constructive, rather than just the supposedly popular, and where young artists feel free to experiment and develop.

*In his time at Cambridge Sam directed the highly acclaimed production of Ionesco’s The Chairs in 2009 at the ADC. He recently directed Games (For Two) at the King’s Head Theatre, Islington and has just completed the Trainee Assistant Director Programme.*



GUIDE TO STAR RATINGS: ★★★★★ Turning Gold into Shit ★★★★★ Turning Shit into Dogshit ★★★★★ Turning Dogshit into Base Metal  
★★★★★ Turning Base Metal into Heavy Metal ★★★★★ Turning Heavy Metal into Something Acceptable



## Wolfson Howler

### Wolfson College Bar

★★★★★



The Wolfson Howler sprawls across a full evening of fresh, vibrant, raucous stand-up that encompasses both amateur and professional comedy. On Monday night, Ed Gamble hosted what is often referred to as the alternative to the Footlights' Smokers, but what is quickly and confidently raising the standard by which Cambridge comedy nights should be judged. Set in the sizable bar of Wolfson College, the atmosphere is innately convivial; the stage an informal platform at a proximity that tests the performers' abilities to respond to the various interruptions that can puncture a stand-up set. Gamble himself was a brilliant asset to the Howler, proving to be a jovial and booming charisma striding about the stage and mercilessly teasing those regretting their decision to sit in the front row. He is a natural comic, immediately tuning in to the

mood of the crowd and limbering up our smiles for a night of unrivalled merriment. His exuberant and reactive wit represented the holes in the Footlights' repertoire of rehearsed, labored sketches that dominate the fortnightly Smokers.

Phil Wang – the Footlights stalwart and Smoker regular – returns triumphantly to the Cambridge

### Gamble is a natural comic, immediately tuning into the mood of the crowd.

stage in a blaze of recycled glory, as he delivered the exact set that he perfected in Cambridge last year, and which secured him the recent Chortle Student Award. The material is undoubtedly very funny, but hearing practiced intonation and delivery for the third, fourth and fifth time destroys the illusion, and Wang is now so relaxed with these jokes he appears to deliver them in an almost bored state.

Leo Davidson presented a similar conundrum, being both hugely entertaining but somehow stale. A kind of nervous energy is a vital aspect of successful stand-up,

keeping it on its toes; responsive and engaged, and after a luxurious three-month summer, it's disappointing that they both chose a safe guarantee over new material.

Stefan Arridge is a welcome newcomer to the Cambridge comedy scene; his rambling observations were perhaps a little timid, and contrasted the sharp, clipped style of Phil Wang, but he certainly benefited from the encouragement of an amused and amiable crowd. It was Liam Williams who absolutely stole the show from the rest of the supporting acts. His set carried a self-possessed air of professionalism, his humour being magnetic and universal, and his jokes were just much funnier than everyone



else's. The headliner of the night, Jason Cook, absolutely surpassed all anticipation roused prior to the Howler. Eyes sparkling, he

### With aching faces, a satiated crowd trickled out of the bar from a class of comedy seldom recognised

delivered an excitable yet focused set that was a thorough delight to watch. Revelling in the natural charm of his own Geordie accent, Cook dispensed consistent solid Northern humour rarely translatable to Southern tastes, and concluded the night on a euphoric high.

Faces aching, a satiated crowd trickled out of the bar. The first of the three Howlers this term was a hysterical encounter with a class of comedy seldom recognised in Cambridge, a varied and inclusive experience that I vigorously urge you to sample. **SIOBHAN FORSHAW**

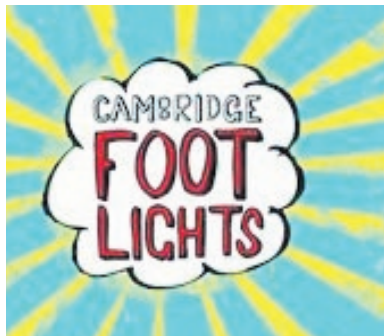
## Committee Smoker

### ADC

★★★★★

They say the secret of good comedy is timing. Tuesday night's Smoker started quarter of an hour late, but the show was of a consistently high enough quality for that to be excusable.

And whilst the Footlights committee all demonstrated excellent comic timing in their performances, it was the length of their sketches that sometimes meant their ideas weren't as successful as they could have been. The committee's numerous short skits were excellent, but could have been more evenly distributed, being kept only as brief interludes between longer pieces, rather than remaining bunched together.



It's these shorts that were mostly clearly showcasing the many ideas that had undoubtedly come to the performers over the lengthy summer holiday. Consolidated comedy tends to have the biggest impact; some of these short pieces got the biggest laughs.

But some other sketches went on for too long. The idea behind a sketch about 'shoe tricks' (a parody

of the kinds of lame crazes only kids on adverts dead behind the eyes deem cool) was one of the best ones in the show and featured very good performances from James Moran and Alex Owen, yet lost impact due to its duration.

Sketches were very much the primary fare. Phil Wang was, as ever, a highly accomplished performer, and was the one of the few bringers of stand-up to the night's proceedings. The only other stand up performance came from fellow committee member Dannish Babar who proved good, adding a deft touch to the proceedings with the always risky inclusion of audience participation. Wang's set was a justified and improved variation of material that served him so well at this year's Chortle Student Comedy Award.

Top character comedy came from one of only two acts not to feature the same identical Footlights crew. One sketch showing an Italian mother beaming with pride for her – at least in her eyes – lothario son, getting the biggest crowd reaction of the night. Abi Tedder excelled in a sketch based on *Come Dine With Me*. And the show finale – a song about the Footlights' favourite episode titles of *Friends* – is worth a mention in print, simply for its sweetly surreal feel.

It is an inevitability that a Cambridge crowd is going to be more receptive to Footlights comedy than any other. But an exciting, youthful abundance of ideas make a good show work anywhere, and this *Smoker* had just that going for it. The execution of these ideas seems to be currently at a high standard in the Cambridge comedy community, though perhaps still *in utero* in comparison with Footlights past.

It is a factor that students here remain a reasonably discerning crowd. Everyone in this Smoker was getting most of their writing and performance right.

**HELEN YOUNG**

## Ajar

### Corpus Playroom

(until Sat 16th)

★★★★★

The opening phrase of the programme for *Ajar*, a play by Suzanne Burlton, reads: 'At the heart of this tense piece of new writing is Silence'. This must be a misprint. For Silence (note brooding capitalisation) did not lie at the centre of this play; it bookended its performance. When I arrived the five shamefaced members of the audience sat in glum, awkward noiselessness under the deadening flicker of the house lights. When it ended and the lights returned, no applause was heard.

The plot statically focused on suburban housewife Lottie (Patricia Snell) whose suicide attempt is botched by the jangly entrance of makeup saleswoman Rachel (Sophie Peacock). Rachel then attempts repeatedly over the course of one tortuous hour to reassure Lottie that life with husband Michael (Jagveen Tyndall) is worth living.

Cue a hackneyed purge of vain indulgences uttered with the pretence of despair, outfitted in aching teenage pseudo-nihilism. Patricia Snell was horribly miscast as the wholly unsympathetic Lottie, her American inflections making the character's petulant, pimply rant all the more cringe-worthy, while her only moments of empathy still managed to come across as mockingly indignant. This was not helped by the stultifying effect of the linguistically joyless script, with lines reminiscent of those used in porno movies to contextualise the onset of some grotesque sexual payoff.

The writing was nothing compared to the bizarre direction,

which mostly constituted a heinously wasteful use of the theatrical techniques on offer. Yet when it crudely attempted some dramatic, flourishing effect it unfortunately floundered in embarrassment. In the case of one dream sequence I was forced to stifle my laughter as a New Orleans-feel light design enfolded the Boris Karloff galumph of Tyndall, brandishing a blade while his fictional wife recounted this threatening yet

### A hackneyed purge of vain indulgence uttered with the pretence of despair, outfitted in aching teenage pseudo-nihilism.

inadvertently funny dream in inadvertently funny speech. The fact that Lottie presented this dream as a root of her depression reveals a criminally naive understanding of depressive tendencies.

The one star, however, goes to Sophie Peacock who managed to charge a semblance of vitality into this awfully stale production. The canorousness of her voice and the wonderfully wry arch of her eyebrow made me wonder throughout why she was wasting her time on such a misinformed project.

The reason why this play is so dislikeable is its offensive treatment of suicide. Depression, if dramatised, should be done so with some care, yet *Ajar* crafts a flip-pant disregard for facing up to the realities of psychological disruption, instead opting for bland, banal explanations that lead, somehow inevitably, to lazy exit music – in this case, *The Sound of Silence*.

**JACK KNAVE**

## Incoming



On 2nd November, R.C. Sherriff's great anti-war classic returns to the ADC in a manner suited to the month's theme of Remembrance.

It is March 1918, and Captain Stanhope and his men wait in the trenches before St Quentin for the German onslaught. The conditions are horrific, the atmosphere strained. The fragile spirits of the soldiers are held together by their faith in one man, a man whose sanity rests on the friendship of his second-in-command, Osborne, and the contents of a whisky bottle.

Into the mix is thrown young Raleigh, fresh out of school and overjoyed to be serving with his old friend, but, with tensions running high in the trenches, is his presence more of a threat to Stanhope's mental state than a comfort? And with the German offensive expected in a matter of days, will there be time left for any of them?

This production is set deep in the trenches, where the smell of cigarette smoke, the distant rumbling of the guns and the uneasy chatter of the men will bring you right back to the early years of the twentieth century.

As historians, both directors felt strongly about the importance of such an iconic play, recognising its significance not just in highlighting the horrors of what has passed, but also serving as a reminder of the unchanging nature of war.

Written in 1928, only ten years after Sherriff himself had fought in the trenches and received the Military Cross, the play pushes humanity to breaking point and asks questions of us all. The beauty of the script lies in its intimacy, its quiet moments and its realism, qualities we both hope to bring to life and pay tribute to.

*Journey's End* explores the actions of ordinary men forced into extraordinary circumstances, watching over them as they struggle to find the courage to carry on. Our characters, indeed our heroes, are pushed to the brink and we, the audience, can only will them on. *Journey's End* is not just a play about war; it is one of the greatest tributes to the human spirit ever written.

**KATIE ALCOCK & CHRIS POEL**



# THE RIDDLE OF LUMEN

*Photographed by Letty Schmitterlow  
Styled by Jess Kwong*



*With special thanks to Obakki.*

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**This page:** Coat COMPTOIR DES COTONNIERS. Silk shirt, dress OBAKKI. Scarf, jewelry as before. **That page, clockwise from top left:** Dress OBAKKI. Scarf, jewelry model's own. Beaded dress ALL SAINTS. Black dress, worn underneath OBAKKI. Silver dress, suede jacket OBAKKI. Coat as before. Boots GUESS.



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(excerpt from Vacancies & Opportunities entry)



#### Carrie Raynham Girton College, History

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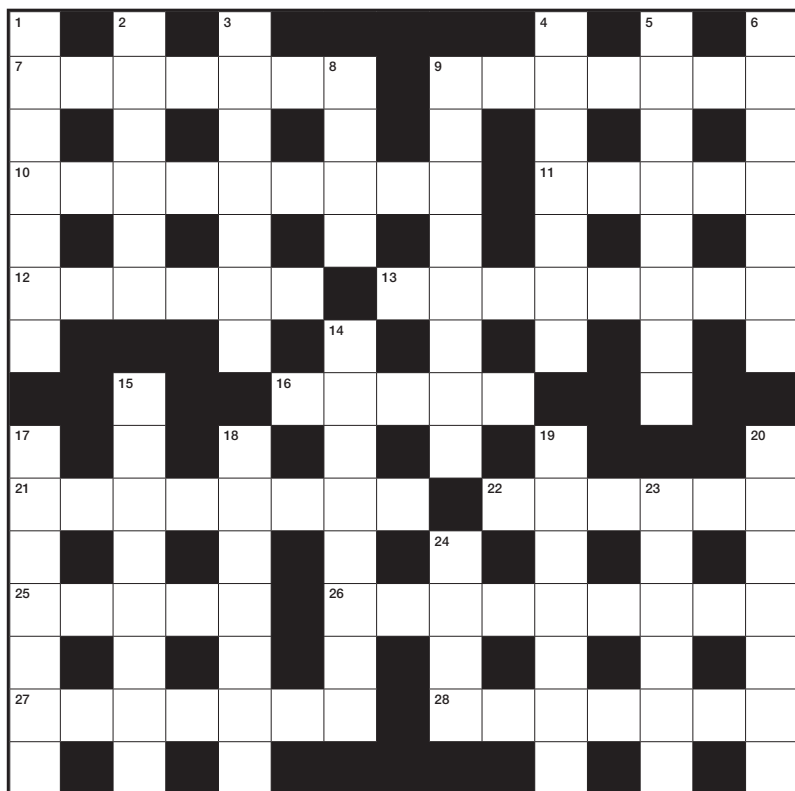
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## Games & puzzles



### Varsity Crossword

no. 532



#### Across

- 7 Capture beast losing its tail at lake (7)  
9 Robot with alternative reversed identity (7)  
10 Importance hardly even clear (9)  
11 Spirit guide encountered books written backwards (5)  
12, 21 Bamboozling Ugly Mitch and entering extreme fun boat (6, 8)

- 13 See House in the morning on Spice (8)  
16 Team scores first on playing field (5)  
21 See 12  
22 Muppet hesitating to get into uniform (6)  
25 Style of loud outrageous liar (5)  
26 Run around, joyous and impertinent (9)  
27 Reassuring that student at least

- wears raincoat (7)  
28 Alien mother gets wrong train (7)

#### Down

- 1 cop has woman on a hook (7)  
2 Cover girl's counterpart entertains royal and two apprentices (6)  
3 Hail amongst birds of paradise in the sky (7)  
4 Almost get indie rock magazine job (7)  
5 Price for you and me to get top of the range dresser (8)  
6 Stubborn number one meets worker (7)  
8 Descend to wickedness with king (4)  
9 Statesman pauses during morning affirmation of ability (8)  
14 A game I leave with broken gun and breathing apparatus (8)  
15 Traps Victoria under a stone (8)  
17 Building lessons provided for one these days (7)  
18 Gland misbehaving? Oh, dirty! (7)  
19 Salesmen plead insanity with extreme rashness (7)  
20 Setback surrounding German undergraduate (7)  
23 Tram derailed on ninth grid (6)  
24 Haircut raises endless laughter (4)

### 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.

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

#### The Varsity Scribblepad

#### Last issue's solutions

12	24	25	26	31	2	3	6	8	5	2	1	9	4	7	3	6	8	8		
1	8	9	7	5	6	5	7	4	3	2	5	3	8	9	2	6	7	1	4	
8	9	5	7	3	6	4	3	6	7	6	1	8	2	6	7	5	9	1	4	3
3	7	1	2	4	7	4	6	4	4	5	7	9	7	1	3	4	2	5	8	6
7	4	8	5	6	3	2	2	5	2	4	4	5	3	1	6	8	2	7	9	
8	3	1	5	2	1	4	4	5	3	7	6	1	8	2	5	3	4	9	6	7
9	4		9	7	2	5	7	1	1	1	3	3	9	7	6	8	1	4	2	5

### 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).

			26	4	19			
		7						
	6					22		
29								
					7			
6					17			6
			4			10		
					14			
		27						
			24					

### 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.

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



# College Sport

## Men's Rugby

### St John's fail to win opening game of the season

OLI WITHERS AND ALEX KENNEDY

This is a special season for the Redboys. If they win the league, they will have stood unbeaten in college rugby for a decade. They have also celebrated nine years on top by sending nine players to the Blues squad. The remaining Redboys who could not quite make the cut are clearly nervous about the coming season, for playing in the top division without their best players will be a struggle for the depleted squad. After last week's bullish comments in Varsity, everyone was looking at St John's to perform in their first game of the season. They didn't.

The champions looked distinctly nervous. Passes were going awry, and the kicking from the Downing fly-half Steve Townsend put the John's back three under pressure. Play stagnated as the Downing forwards slowed down the ball at the breakdown and were resolute in defence the few times the red backs did get the ball. In turn, Downing lacked penetration and never really threatened the John's line.

Indeed, the whole match was characterised by slow rucking and a lack

of running. Despite the whey-loving Redboy's pack's clear physical superiority, their poor technique and some dubious refereeing decisions slowed the breakdown down to a glacial mess. All credit must be given to a highly committed Downing pack who managed to take all momentum out of their formidable opposition.

John's usual arrogance was missing at the end of the game. For them a 0-0 draw must feel like a loss. One Redboy commented that "Downing were a really well-drilled side, and the score line reflects the game." Another blurted out that "the game has really exposed our technical flaws and we are going to have to put more effort in training to ensure we can fix that." Such a statement is a real sea-change from last week when the Redboys were claiming to be supremely confident of their ability to win the league even without their University players. Things aren't so simple now.

While John's were struggling away against Downing, their nearest rivals Jesus ran riot against Trinity. This was certainly not the start to the season that Trinity needed as

they began their fight to stay in the top division. The Jesus wingers, by contrast, certainly enjoyed their first run outscoring try after try. Trinity were simply unable to keep up with the pace and the skill of the Jesus back line who continued to show the skills they displayed in the Sevens tournament on Saturday by offloading and creating space. Dominant in the forwards and vastly superior in the backs, Jesus looked like a really strong outfit on Tuesday, yet it must be remembered they were playing arguably the weakest team in the top division.

With John's failing to win on the opening day, and Jesus displaying such superiority, this may be the most open season in years.

### Men's Rugby Results

#### First Division

Downing	0 - 0	St John's
Queen's	25 - 5	Magdalene
Jesus	74 - 5	Trinity

#### Third Division

Selywn	10 - 0	Caius
--------	--------	-------

## Football

### Men's Football Results

#### Friendlies - First Teams

Homerton	8 - 0	St Catz
A. Childs (6)		
B. Mayles		
N. Khwaja		
Jesus	5 - 0	Pembroke
M. Gerrett (2)		
W. Sheldon (2)		
U. Gabbai		
Caius	2 - 1	Emmanuel
J.Green		D.Brown
D. Wellbelove		
Christ's	1 - 0	Fitzwilliam
S. Harrison		

Homerton laid down a marker of intent in their first pre-season fixture against fellow top division team St Catharine's. Six goals from Anthony Childs set up a very comfortable victory for Homerton who will be hopeful that the rest of their season follows suit. Elsewhere, Caius won their first game against top flight opposition by beating Emmanuel by two goals to one. Captain Daniel Wellbelove scored a 45-yard free kick to win the game late on.

## Sport in Brief

### College Sports

I read with interest Daniel Wellbelove's comments on the persistent ascendancy of certain colleges in sport over the last decade. If he had looked back further a very different pattern would have emerged. In the 1960s, before the menace of the Tompkins table, the principal qualification for admission to Christ's was a talent for football or rugby, as a result of which both the Blues teams and the college competitions were dominated by that college. Before that Catz were dominant and in the inter-war years it was Pembroke. Moreover Daniel has overlooked the ladies. Otherwise he would have noticed that Pembroke's ladies have headed the Mays for 4 of the last 5 years and the Pembroke men nearly joined them this year, finishing second.

*Dr Steven Halliday, Pembroke*

### Korfball

The Cambridge University Korfball Club has started its early season training as the club aims to repeat its 18-7 thrashing of Oxford in the Varsity match last year. Training at Kelsey Kerridge every Wednesday between 9 and 11, the Korfball club are looking to recruit new members to fill out what is undeniably a minority sport. It has, to the surprise of some, recently been granted half-blue status. While there are concerns that the status of half blue is becoming diluted with extremely minority sports such as Korfball being given the honour, the Korfball Club are pointing to their success against Oxford and their competing in the physically tough and strenuous Cambridgeshire Leagues against 23 local teams as being demonstrative of their serious nature.

### BMC

Botswana Meat Commission F.C brought their recent run of defeats to an end on Saturday, as they achieved a credible 1-1 draw against a free-scoring Centre Chiefs team. Now sitting in 10th, manager Kaizer Kalambo and his team have a crucial week ahead. First they play TASC F.C, who are currently second bottom with only one win all season. However, BMC's woeful away record means that this game promises to be more difficult than it appears. Later in the week, BMC travel to play a strong Botswana Defense Force XI, that few would expect a result from. This week's big story has been off the field again, as the Botswanan F.A and its president Daniel Fani came under fire for withdrawing their bid for the 2015 African Cup of Nations and a series of calamitous administrative errors.

### Athletics Cuppers

Wilberforce Road Athletics Track  
Sunday 17th October

10.30	Hammer Pole Vault
11.15	Long Jump
11.30	200m Hurdles (m&w)
12.00	800m Discus
12.30	100m (time trial)
13.00	1500m steeplechase (w)
13.20	2000m steeplechase (m) High Jump Javelin
14.00	200m
14.30	1500m Triple-Jump (m)
15.00	100m Hurdles (w) Shot Put
15.15	110m Hurdles (m) Triple-Jump (w)
15.35	400m
16.00	3000m (m&w)
16.20	4x100m



JAMIE GIBSON

Fitzwilliam College is proud to have a few football blues and a pretty competitive first and second team. The thirds, resplendent in the sort of orange that you only wish to see on EasyJet, is for those who 'just want a kick around'. From the heady heights of Division 6 football two years ago (in which we promptly lost every game bar one), our greatest moment was the Vase cup final last year, which we lost to a bunch of sixth formers because we were hungover (well, that's the official excuse anyway). This year we're hoping to yet again be 'the most exciting team in the league'; i.e. we score a lot but also let a hell of a lot in too. Failing that, just beating our bogey team (Caius IV, to whom we gifted their only points of last season) this Saturday will be the highlight of the year. And finding a Goalkeeper!

In previous seasons the captain's job involved 'persuading' friends to play; we now have roughly eleven players every week. That

is progress in Division 7. With fitness levels at a nasty nadir in the first couple of weeks of the season we will need all eleven to turn out on Saturday. So far we have not been able to find a replacement for our mascot 'psycho', whose endless energy and pure love for

the game, regardless of skill, was the epitome of Division 7 football. Let's hope that one of the Freshers (as yet there is only one) shows all the enthusiasm that we love in the dingy depths of Division 7.

We have wisely opted to avoid any form of training (well, unless our largely science-based team all happen to have Wednesdays



Fitz III's motley crew assemble for games in lurid orange T-shirts

## Women's Hockey

The women's hockey league competition gets started this Sunday with four of last season's top 5 all playing each other in the crucial opening matches. Last year's second and third-place finishers, St Catharine's and New Hall, will square up in the last game of the day, with this game preceded by another important game between John's and Jesus. With last season's league-winners Pembroke not playing for another fortnight, this

will be an excellent opportunity for this season's main challengers to put early pressure on the champions come their first game against Jesus later this month. In the day's other important fixture the two newly-promoted teams Clare and Robinson play each other. With both teams likely to be going straight back down to Division 2, it will be especially important to win points off their nearest rivals early in the season.

#### Sunday 17th October Fixtures

##### Division 1

Clare v Robinson  
Churchill v Downing  
John's v Jesus  
St Catharine's v New Hall

##### Division 2

Emmanuel v Fitzwilliam  
Selwyn v Trinity Hall  
Girton v Homerton



RUGBY SEVENS

# Colleges fail to match the excellence of Loughborough

SAM OAKLEY

Saturday saw Grange Road host the inaugural Varsity Sevens competition sponsored by Barclay's Capital. The knockout tournament gave some of Cambridge's top Colleges the chance to compete against the likes of Loughborough and Edinburgh Universities as well as our very own Blues first VII.

In front of a perhaps disappointing crowd given the food stalls and beer tents that had been set up by the rugby club, the early rounds threw up few surprises with Jesus, Fitzwilliam, Homerton, CCK and St John's all overcoming weaker college opposition to earn their chance to take on the invitational sides.

Jesus walked to an impressive victory over the LX's Club and Fitzwilliam's pace was far too much for Robinson as they both moved on towards the quarter-finals. The might of CURUFC, as expected, crushed CCK 54-0, but the biggest surprise of the second round was the ease with which Loughborough University overcame the powerhouse of college rugby that is St John's. A thumping 50-0 victory sent the Red boys packing and alarm bells ringing for every other side remaining in the competition upon witnessing such a clinical display.

The tournament finally burst into life in the first of the quarter-finals with Jesus and United Hospitals London playing out a 26-26 draw in regulation time which lead to a 'golden score' period of extra time to



Guest team Loughborough's defense was far too strong for even other university sides

decide a winner. Jesus was left to rue some costly handling errors as their mistakes in both extra and normal time cost them what should have been a certain place in the semis.

Normal service was resumed in the remaining quarters however, with Loughborough romping to victory over a spirited Fitzwilliam side that was unlucky not to score. Homerton put a similarly brave fight against the Blues, at times playing some very ambitious sevens rugby metres behind their own try line. However, much like Fitzwilliam, they

were punished for their admirably expansive and attacking style with Blues captain Jimmy Richards dancing through their defence to score a hat trick and send the Blues through to face Edinburgh in the semi, who had overcome a far too deferential Queens' side to earn their place.

With all of the college sides now out of the competition and nursing their free crate of beer, it was left to the big four to fight it out for the trophy. In the first semi, United Hospitals were completely annihilated by Loughborough and despite their captain's

half-time attempt to rouse his troops by somewhat optimistically arguing that "we've got them in the scrums", they never threatened. The Blues got out to a fast start against Edinburgh with Greg Cushing waltzing in for a brace of tries and Fred Burdon scoring a wonderful try in the wake of a monstrous tackle from Richards.

As the gloom descended on Grange Road, eight hours of thoroughly entertaining rugby culminated in the final that everyone was expecting, having seen the conveniently arranged draw. As soon as the game

kicked off it was quickly evident that Loughborough had not even moved out of second gear in their earlier matches. The Blues gathered the ball and desperately tried to get into the game but the sheer organisation and pressure of the Loughborough defence meant that penetration was sorely lacking. The pressure soon told as Loughborough capitalised on a penalty awarded at the break-down and ruthlessly put the Blues to the sword. The quality of their handling and the raw pace of their players meant defence could be turned into a try-scoring opportunity in a matter of seconds. Loughborough were soon three tries clear and with the pinpoint accuracy of their restart depriving Cambridge of any effective possession, they cantered home 47-0 victors and the overwhelmingly deserved winners of the invitational shield. The fact that this was only their development squad and they never really looked like conceding a point shows just how dominant a university with such a talent pool can be.

This is an event with brilliant potential and perhaps, with a greater deal of promotion beforehand, is one that could become a permanent event to round off Freshers' Week. The performances from Fitzwilliam and Homerton in particular demonstrate that there is definite strength in college rugby, and as this standard improves one can hope that there will be fewer drubbings handed out from the invitational guests in future.

## Nice to meet Blue...

### Ilia Cherezov, Blues Rugby, St John's



**When did you start playing rugby?**

I didn't know much about rugby until I saw Jonah Lomu star in the 1999 World Cup. I joined a local club soon after and fell in love with the game from that moment on.

**Why did you choose rugby as your sport – what is it that attracts you about the game?**

I rowed a lot at school – then it became apparent that I had a scintilla of co-ordination. I chose rugby due to its physicality and freedom to fully express yourself on the pitch without being limited to just kicking, like in football. You get to spend your afternoons running around with your mates and sharing some great moments on and off the field. The Cindies queue-jump is also a nice perk.

**What is your favourite personal sporting memory?**

I support Northampton Saints, so playing a club final at Franklin's Gardens was a memorable experience and running out at Twickenham is always special. The moment that stands out is winning my first Cuppers Final with the Redboys. Eddies had 8 Blues in their squad and we came into the game as underdogs. It was a real show of the kind of team spirit and commitment that embodies John's rugby - despite what the Redboy Reports may lead you to believe on the back page.

**How did you feel before your first**

**University game and how did the game go?**

We played the Army away. It was a step up in the level of rugby and their team was filled with experienced Fijians, so there were some nerves knocking about. The coach journey, weather and outcome of the game resulted in a very bleak experience. Fortunately, the games have gone a lot better and been far more enjoyable since then.

**Who is the best player you have played with?**

Quite a few of the guys I played with at school are now playing for premiership sides but it has to be Dan Vickerman. He's pretty good.

**What is the dressing room like before a game?**

It's quite chilled out. Each person gets ready in their own way: listening to music, reading the match programme, seeing the physio. It's not the cave-man ritual of shouting and head-butting that people might think it is. Captain Jimmy will then have a few words and we'll go out to get ready for kick-off making sure everyone is switched on to perform.

**Who are the characters in the dressing room?**

We have just been on a tour to New York where, as you can imagine, some big characters made themselves known. I won't bore you with the stories but there can never be a dull moment when Tom "Jungle" Harris is around.

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

The sound of the Hallam. Whoop whoop.

**What are you hoping for in the coming season?**

There is a great balance to the squad and now it's all about gelling as a unit and reaching our high potential. Some tough fixtures are lined up with strong teams like Northampton Saints and Cardiff Blues visiting Grange Road, which should provide a real test. We are obviously aiming to win every game, but ultimately the success of the season is judged by what happens on December 9th.

**Will you beat The Other Place?**

Yes.



# Sport Comment

## ‘The beautiful game’

We’re learning more and more about the private lives of footballers. Eliot D’Silva discusses the seven-year-itch, on and off the pitch



ELIOT D’SILVA

Every holiday it’s the same: against my better judgment, I rekindle my obsession with Premier League football and its surrounding culture. Scorelines, league tables and transfer windows come and go but modern football achieves a certain permanence from its accompanying gossip, a discourse rich with insights into how people’s beliefs function in today’s society.

This summer, following the national team’s ponderous display at the World Cup, it was Wayne Rooney who became the subject of the latest media witch-hunt, despite having taken pains to alter his image in recent years.

However, when news of the Manchester United striker’s infidelity broke in early September (he had squandered £1000 to sleep with a prostitute during his wife’s pregnancy), the coverage revealed more about the public’s tendency to be whipped into a frenzy of prurience than it did about the ramifications and specificity of Rooney’s behaviour.

There is a growing history of the use and abuse of prostitutes by footballers and, as usual, the *Oxford English Dictionary* has an interesting tale to tell about it. In 1958, the BBC television presenter and sports commentator Stuart Hall claimed to have coined the phrase ‘The Beautiful Game’ as an affectionate, enthusiastic description of football. Soon after, in that same year, the writer Frank Norman published his memoir *Bang to Rights: an account of prison life* where he described ‘His old woman who was a brass on the game’, playing more euphemistically with ‘game’ as a new slang term for prostitution.

But now that these definitions are beginning to mingle, the media’s reaction has lead only to an impoverished understanding of the questions their intersection poses.

To already simple moral issues, further tabloid reductions have been made, provoking the usual name-calling and indignation, giving this urgent affair a distinctly cranky look. When *The Sun* first reported on Rooney’s particular case they went with the headline “I don’t need you any more” augmented by an elegiac portrait of a “Betrayed

**There is a growing history of the use and abuse of prostitutes and, as usual, the *OED* has an interesting tale to tell about it.**

Coleen [who] looked stony faced as she finally emerged from her parents’ home”, confining themselves and their readers to threadbare notions of our famous Family Values. Worse still, Roy Greenslade would summarise the debate in his *Guardian* media blog by confirming,

“Mostly though, it is vulgar entertainment for the masses.” Yet, these two different opinions are missing the same basic point: Rooney’s conduct deserves attention less for the marital betrayal it obviously constitutes than the employment of a sex-worker it entails.

To be candid, given the same opportunities and temptations available to the professional sportsman, there isn’t stable evidence that many men wouldn’t act with similar indifference to the taboo. Indeed, in the decade spanning 1995-2005, a recent legal study projected that the number of men paying for sex had doubled. By fixing on the conventionalised celebrity narrative of a marriage under threat, the media are normalising this knotty and ambiguous phenomenon, which needs to be more tenderly explored as a social rather than personal problem.

Perhaps the strangest interpretation of this dilemma came in February from the wife of Portsmouth manager Avram Grant who, faced with complaints that her husband had visited a Thai brothel, defended his actions on the grounds that “He needs a massage not from one woman but two. Morning and

night. He’s a great manager with amazing potential who is stuck in a shitty team”. In this hilarious analysis, a negative correlation is sketched between the quality of one’s team and the acceptability of their sexual promiscuity. Nevertheless, the question of how this promiscuity connects with actual sporting performance is an intriguing one.

During the aftermath of the Rooney scandal, Nike, one of the player’s central sponsors, commented simply, “This is a private matter for Wayne and his family.” But where can the modern footballer seek privacy, when the news has been so full of ‘private acts’ that carry dismaying public resonances about our attitudes towards sex? Our familiar divide between public and private no longer works in assessing controversy, as John Terry proved in March when, in a cup match that immediately followed reports of his secret affair, he celebrated a headed goal as if it were a reprieve from sin. So even the pitch itself, where Hall’s vision of a beautiful game finds its embodiment, has become a place where personal and sporting scores are being simultaneously settled.

### MODERN PENTATHLON

## Cambridge successful at Sandhurst

The modern pentathlon team begins its season with a convincing win

DANAE MERCER

Neither Oxford nor the English Army could keep the Cambridge University Modern Pentathlon Club (CUMPC) from another victory. The Cambridge team emerged from the day of competition as the victors of the Sandhurst Pentathlon Competition, held late September.

CUMPC secured first place overall after two intense days competing and training. Incoming fresher Josh Radvan took first place in men’s, closely followed by Tom Barber in second place. Laura Plant, a student at John’s, took second place in women’s. Plant had previously made her name known by setting a fencing record at the Varsity Match in early 2010.

The Modern Pentathlon was first conceived of in the nineteenth century, with five events modelled after the five skills of an ideal soldier: pistol shooting, epee fencing, 200m free style swimming, show jumping over 12-15 obstacles and finally a gruelling 3km cross country run. Except in the fencing, the competitors do not directly compete against each other. In a similar way to the decathlon, better absolute performances are



rewarded with higher points and the order for the cross country run is determined by performances in the previous events.

Held at Sandhurst, the competitors ran through beautiful green grounds, shot in the clean range, swam in an unusually long 33.3-meter pool, fenced beside a rock-climbing wall, and rode horses in the cold September sun.

Two days of pentathlon (one for training, and one for competition) ended with a bit of fun. The competitors socialized the night away

and awarded friendly prizes. Brad Dixon, a GB pentathlete, took home the rubber duck award for complaining about his “slow” swim time.

CUMPC are delighted to have launched their season with a victory. It will put them in good stead ahead of the next competition – the critical Novice Varsity, held in November against Oxford. Cambridge will be hoping that this year’s intake will be able to match last year’s senior Varsity performances. The Light Blues ladies’ team won the event for the fourth year in a row.

## Blues Football

The Blues have hit back at last week’s *Varsity* criticism of their training schedule and pre-season performances. While accepting that fitness is an important part of early season training, the Blues squad reject the accusation that they have been negligent of stamina improving exercises in the build up to their season. Pointing to the fact that the Blues equalised in the 88th minute against United Hospitals, one member of the squad claimed that “fitness is not the immediate concern”. The first half performance against Nottingham University, currently a division higher than Cambridge, was highly commended by senior members of the Blues set up. Going in 2-0 up at half time certainly does represent a good performance, and the Cambridge camp stress that the second half capitulation was not the cause of a lack of fitness. Injuries and the bleeding of new players were the cited reasons for poorer second half performance. Indeed, captain James Day and the rest of the management are reputed to be extremely pleased with how things are progressing pointing to simple sloppy errors as the cause of most of the conceded goals. They maintain that, despite recent criticism, the Blues are on course for a successful season.

## Sports Facilities

CONTINUED FROM BACK PAGE

At the very least, plans are in place for a development in West Cambridge to address many of these needs. Incorporating a 50m swimming pool, a multi-purpose sports hall, ten tennis courts, other racket courts and sports science facilities, this sports centre would fulfil the requirements for Cambridge sports facilities to come into line with its academic equivalent.

However, we must temper our excitement, given the University’s seemingly reticent attitude. Despite securing close to £1 billion in a recent fund-raising campaign, the University has not been able to commit the £50 million required to build the centre. Meanwhile, there has been no specific fund-raising drive to collect the money needed, even though similar campaigns have been launched for other academic ventures. Indeed, in April, rumours arose that the University was scrapping its initial plans in favour for a cheaper and smaller centre. It dismissed the allegations, but very little has been heard since to back up their denials.

The University should be more open about its commitment to the new sporting facilities, currently it seems unfair that poorer colleges have to compensate for the lack of progress in this area.

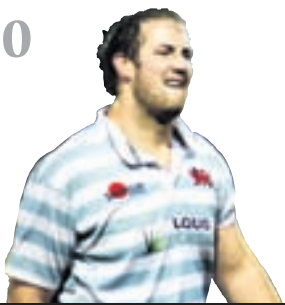
# VARSITY

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## Rugby p30

Loughborough University win inaugural 7s competition



## SPORT

## Modern Pentathlon p31

Cambridge dominate Sandhurst meet



## Cambridge competitor in India

25-year-old Harry Leitch represents Scotland in squash at the Commonwealth Games



Medical graduate Harry Leitch was playing Squash players ranked in the top 10 in the world

ALEX KENNEDY

Squash player and Cambridge student Harry Leitch narrowly missed out on a Commonwealth Games bronze medal on Wednesday as he, along with men's doubles partner Scottish number one Alan Clyne, lost to Australian pair Pilley and Cuskelly 11-5, 11-7 in the Bronze Medal match. Leitch, a medical postgraduate from Cambridge, and seven-time Blue, has been competing in the squash men's doubles and mixed doubles for Scotland this week in India and has punched well above his weight in the international arena.

Earlier in the week the Scottish pairing pulled off a major upset in the men's doubles knocking out the English third seeds Peter Barker

and Daryl Selby. Barker and Selby were regarded as potential medalists, being ranked eighth and tenth in the world respectively. By contrast, Leitch is unable to train fully due to the fact he is currently studying for a PhD in developmental and embryonic stem cell biology. Such inexperience and lack of conditioning did not show, however, as the Scottish pair took only 69 minutes to claim victory 11-7, 11-7.

Despite losing 2-0 in the semi-finals to an Australian pairing on Tuesday, Leitch is extremely proud of what he and his partner, who is ranked fiftieth in the world, have achieved in India this week. "This is it," he told the world's press. "The highlight before was making the quarter-finals with John White in 2006, so this surpasses that."

Having come so close to a medal marks a huge achievement for Leitch, but it could have been very different. At 8-6 down in the first set of the semi-final, the referee made a 'no let' call which had most of the Siri Fort Sports Complex groaning and cat-calling. One of the Australian pairing interfered with the Scotsman's swing meaning he was unable to play the shot. The referee, however, decided that the interference was not enough to call a let and replay the point, meaning that the Scottish pair went down to 9-6 from which they were unable to recover. Leitch stormed out of the court to confront the referee, but her decision remained final despite the crowds and the BBC commentator's protests.

His chances of a medal are not

gone yet, however, as he and partner Lisa Aitken have reached the quarter-final stage of the mixed doubles competition after making short work of the Canadian pairing of Stephanie Edminson and Andrew McDougall 11-7, 11-2 in just 29 minutes. They received a bye through the last sixteen round and will play their quarter-final later this week.

He claims that his experience as a medical student has helped him through the competition so far. "We fight for each other," he concluded, "and as I don't play full time maybe I just want it more than the others."

Cambridge will be hoping that such drive helps Leitch to reach a second semi-final in the mixed doubles later in the week.

## Redboy Reports

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



So according to my DoS I've been studying 'Economic Lands', or something like that, for the last two years. I don't know what he's banging on about and if he brings it up again he's going to get a boot right in his puny little walking stick.

Honestly, I'm so wound up after the Downing match. We obviously smashed them but it was such a bloody bore. We were missing Mitch, Doyley, Burger, Abercrombie and Zorro because they had to don the blue shirt, so that was five scrum-halves out of action. Left with our sixth option Victor, who's only played for England twice, delivery from the scrum was piss-poor. He hit the target every time, but not once did he have the sportsmanship to give the finger whilst doing so. Cretin.

That fresher I laid into last week about stash infringements is actually pretty decent: he scored twice and did this quite jokes gargling celebration with the ref's blood; I'll admit as well that he's got some genuinely impressive boots (cowboy).

Libby was on the sidelines with her lovely flags at the match again. I tell you, the things I would do to her make me sick and alarmingly broke. She's still going out with that shithead CompSci from King's but it won't last long. I saw the way she was looking at me, with that suggestive squint and sexy sneer. I definitely heard her sort of moan a bit when I eye-gouged the linesman (technically her).

I wasn't thinking about her much after she left. I had to focus on the line-outs this week anyway; we've got this grad second-row who's 6ft 2 (sitting) so we had to use the entire pack for the lifts. Downing looked properly bozzed out by it all; I even caught their flanker weeping into a little bag he'd brought along.

All credit to Downing though, they had a long trip over from Park and Ride, or wherever it is they're from, and by the end they still had some chaps limping and flailing about- which is more than Jesus will be able to say come Week 5.

Anyway, calf training now. Got to make them grow up big and strong so we can have decent steak at the end of season dinner.

## Colleges forced to compensate for lack of satisfactory sporting facilities

VARSITY SPORT

It will not have escaped the attention of many of our new first years that Cambridge's communal sports facilities are severely lacking compared with many of its contemporaries. The burden of sports provision is almost solely the responsibility of the individual colleges. This is a barrier to participation and improvement

in more niche sports, as colleges struggle to provide facilities for sports other than football, rugby and cricket.

Richer colleges such as Trinity and St John's are able to cope with this demand. St John's in particular has an excellent gym and colleges such as Gonville and Caius have superb cricket and football facilities. However, smaller and poorer colleges are

unable to maintain top quality sporting facilities.

The University's communal facilities at Fenner's are designed to fill this gap, but with the indoor cricket school, for instance, being rented out to local schools throughout term, colleges are being forced to fill the gap.

Incredibly, this is not a new concern. As far back as 1892, *The Cambridge Review* identified the

necessity of centralised university facilities. The '800 Years with No Sports Centre' campaign, backed by CUSU, the Hawks' club and the Ospreys, has taken up the baton in recent years. It has repeatedly petitioned the University to commit to a project that would satisfy the needs of its student body, thousands of whom are weekly participants in at least one sport.

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