

Arts p18

Cambridge student Oly Rees on his nostalgic project *When I Grow Up*



Features p17

A. C. Grayling on not keeping the faith



Fashion p26

Laid-back style on the banks of the River Cam

VARSITY

FRIDAY 29TH OCTOBER 2010

THE INDEPENDENT STUDENT NEWSPAPER SINCE 1947

ISSUE NO 727 | VARSITY.CO.UK

Union member banned for life

- Peterhouse student facing disciplinary action for alleged verbal abuse against Lauren Booth
- Societies question decision to invite Gabriel Latner to speak at the controversial debate

NATASHA PESARAN

The Cambridge Union Society is embroiled in controversy after President James Counsell banned a member for life for allegedly verbally abusing a speaker at a debate.

Gabriel Latner, a second-year Law student at Peterhouse, was handed the ban after he refused to apologise to fellow proposition speaker Lauren Booth for making a comment that was deemed inappropriate last Thursday at the Union debate, "This House believes Israel is a rogue state."

According to Latner's account, the incident began when he told Booth that he was Jewish and had volunteered with the Israeli Army. Latner believes this information contributed to Booth's unease with him speaking for the proposition.

On Booth's request, Latner was moved from first to second speaker for the proposition. Before getting up to speak, he turned to Booth and said, "I am going to nail you to the fucking wall up there."

Booth later complained about Latner's comment to Counsell, who then confronted Latner, and requested that he apologise to Booth. When Latner refused to do so, Counsell had Latner escorted off the premises and told him he was banned for life for disrupting a Union event and verbally abusing a guest on the Society's premises.

Speaking to *Varsity*, Counsell said, "Gabe had ten minutes to address an audience of 800, during which time he was representing the Union and all its membership to our guests

and the wider world watching. His decision to verbally abuse one of our female guests using sexual language has done enormous levels of harm to the reputation of our Union, as well as crossing all boundaries of basic human decency.

"I should remind our members that our speakers participate for free because of our reputation, and that anybody personally connected to Lauren Booth will now almost certainly avoid us like the plague. This includes, amongst many others, Cherie Booth and Tony Blair.

"Any member who behaves in this way will be punished, let alone who does so whilst representing the Union as the President's personal guest."

In response, Latner has decided to appeal Counsell's decision with the Union's Review Committee. The substance of Latner's appeal hinges on his contention that his actions in no way disrupted the event, do not constitute verbal abuse, and were not sufficient grounds for a lifetime ban from the Union.

Moreover, Latner believes that Counsell lacked the authority to ban him and did not follow the procedural requirements for disciplinary action, as laid out in the Union constitution.

In particular, Latner contends that Counsell failed to conduct a "Presidential investigation" before imposing a penalty, as the Union's Constitution stipulates. Counsell, on the other hand, argues that an investigation was conducted, since he spoke to all parties involved in the incident,

CONTINUED ON PAGE 4



Gabriel Latner outside the Cambridge Union Society

Graduate Union nominees announced

CATHY BUEKER

Nominees for the Graduate Union (GU) upcoming elections were announced on Wednesday.

The positions to be filled are Academic Affairs Director, Environmental Director, Events Director, Family Director, International Director, Secretary, Treasurer, and Welfare Director.

The current GU President is Amina Rai, who was elected in the spring.

The nominees for each position are running as joint candidate pairs, with the exception of Environmental Director. The nominee for that position, Fran Boait, is running alone. All candidates are running unopposed.

There were no nominations for the position of Families Director, which entails addressing issues for student parents at the University, and co-ordinating resources for students' children and spouses.

Arash Moavenian and Ankita Kankani, standing for International Director, seek to introduce programs to help international students, who make up half the graduate population, become acclimated to the UK.

They propose a Heathrow and Gatwick pickup scheme for new grads, as well as a bicycle orientation "to help students become familiar with the UK road and traffic rules".

Online voting will begin on 1st November and finish on 3rd November. Paper voting will commence at the Graduate Union the next day. Results are due to be announced at 4pm on 7th November.

Uni development under fire

Plans for a major new development site in North West Cambridge have been criticised as unsafe and unprofitable by Cambridge academics. The site is intended for student and staff accommodation and research facilities. »p3

Luke Hawksbee loses out to RON

Luke Hawksbee has failed to secure sufficient votes in the by-election for the position of CUSU Coordinator, despite running unopposed. The turnout for the election was only 2.6 per cent of the student population, with only 583 votes cast. »p3

News Interview: Three Faiths Forum

Debbie Danon, Education Manager of Three Faiths Forum talks about encouraging dialogue and confronting prejudice between those of Christian, Muslim, and Jewish faiths through educational programs in both faith and non-faith schools. »p8

Ridley Hall denied new accommodation

Ridley Hall fails to receive planning permission to extend its buildings to accommodate a growing community of students. Plans to provide new bedrooms and auditoriums have been rejected following a number of objections from nearby residents. »p4

Protests at funding cuts

Following on the heels of last week's comprehensive spending review, which outlined a 36 per cent cut in the universities' budget, Cambridge students are expressing concern about what the cuts will mean for the University's access schemes. »p7

The Essay p12

Browne changes help Cam: Vernon Bogdanor



VARSITY

Established in 1947
Issue No 727

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



The Union's Israel debate

The Cambridge Union Society exists to provide an open forum for students and experts to exchange ideas. This is an admirable goal; but when controversial issues are discussed, the Union must tread very carefully. There is no issue more controversial than the Israel-Palestine conflict; last week's debate was always going to be difficult to handle. Yet the Union

screwed things up straight away by asking – of all people – an Israeli former soldier to speak for the anti-Israeli proposition. The Union is not guilty of bias, but of folly. If they had performed a rudimentary check, they would quickly have realised that Gabriel Latner was the wrong speaker to invite. The consequences were disastrous but predictable. We hope they will have learned their lesson.

Letters to the Editor

Sir,

Last week *Varsity* published Ben White's 'informed' piece, "Israel's apartheid demands a response", adding to his collection of myopic, anti-Israel diatribes. The complexities of the conflict were reduced into a cosmic battle of good and evil in which he played the type of "inconsistent human rights activist" with the power to ignore anything that doesn't fit into the anti-Israel narrative.

This is the same Ben White who not only endorses an obstructive one-state "solution" but also understood David Ben Gurion, Israel's First Prime Minister, as having said "we must expel Arabs and take their places!" Later, he was forced to accept that he had cynically manipulated Ben Gurion's true quote: "We do not wish and do not need to expel Arabs and take their places."

Thank you for publishing his article. After much careful thought, I, as president of Israel Society, have decided not to heed his well-meaning advice to screw dialogue and moderation.

Ariel Levy
Cambridge University Israel Society President

Sir,

Your editorial on the 22nd of October seemed to miss the point of the King's bar debate. Disappointingly, you failed to grasp the important difference between the bar itself serving alcohol, and the JCR-bar room remaining unlocked and available to students. I wonder if your piece was well-researched; the fact that you got the current bar serving hours wrong suggests that it was not.

Your point that "other colleges have much earlier closing times and their students don't seem to feel deprived by this" demonstrates the root of your confusion. The plans to close the JCR-bar room earlier would not bring King's into line with other colleges, as you claim, because other colleges have separate JCRs. Because we at King's have a joint JCR-bar, locking this up would leave the students with no communal space after 11.30pm on weeknights. Such a situation would, I believe, be unique.

As for your semi-*non sequitur* regarding May Ball decadence, perhaps I should now admit my own confusion. I don't understand the comparison between our dour but well-loved JCR-bar room, and the end-of-term £100-plus black-tie and champagne functions (which, incidentally,

King's has long since stopped hosting). Keeping our only communal space open late gives us somewhere to meet up and relax post-essay crisis. Going to a May Ball gives people somewhere to pretend to be a character in an Evelyn Waugh novel and throw up oysters. The two seem unrelated to me.

Chad Allen
KCSU Welfare and Academic Affairs Officer

Sir,

I am writing this in response to your article about the closure of King's Bar, since I believe the article makes an askew interpretation of a difficult situation we, as a College, are currently trying to deal with.

For starters, the bar stops serving at 11pm on weekdays and at midnight on weekends, not at 11.30pm and 12.30 'pm' as you suggest.

Secondly, I find it unacceptable that you tersely summarise our student bodies' opinion as "the King's students' argument", which, apparently is the view that we "work hard enough to deserve some leeway when it comes to leisure time", and thus bar hours should remain as they are. This was indeed a view expressed in our emergency meeting, but our views are much more diverse, and I for

one don't think this was the strongest argument made.

Finally, I truly doubt that we are "guilty of indulging ourselves too much", as you seem to imply. King's College has formal halls only once a week and drinking societies are strictly forbidden. In any case, how is having our JCR open until 2am a matter of indulgence? I don't get it. I could work all day until 1am and want to socialise for an hour before going to bed. That's not even about leisure; it's more about staying sane.

We are unfortunate enough to have our bar as our JCR, in the same place, which is an unusual problem for a college to have to deal with as far as I know. In response to this issue, King's has formed an action committee which will attempt to co-ordinate student views on this matter and come to a workable solution in co-operation with College Fellows and the Alcohol Licensing Act of 2003.

Please, get your facts right for next time, and don't misrepresent our mature efforts as a college to try and deal with a complicated situation. It doesn't help.

Sho A Sugihara
KCSU Entertainments and Events Officer

Online this week

SPORT

All the latest scores from university as well as college sport.



FASHION

Go behind the scenes with the *Varsity* fashion team.

VARSITY

Bored of *Come Dine With Me*? Let *Cooking Matters* show you how to throw the ultimate dinner party.



Inside this week

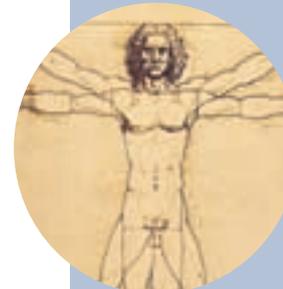
MAGAZINE

Charlotte Runcie on being spooked by Hallowe'en, plus your weekly dose of V Good versus V Bad.



COMMENT

Reuben Binns suggests that Polymathia may be dead, but the need for collaboration across the disciplines is greater than ever.



LISTINGS

Your cultural diary for the week.



REVIEWS

All the latest reviews, including this week's theatre.



Get involved

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

News: Monday 3.30pm, Pembroke College Bar

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

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

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

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PRODUCTION MANAGER Hugo Gye production@varsity.co.uk **SUB-EDITORS** Jonny Aldridge, Olivia Anness, Henry Drummond, Donald Futers, Angela Scarsbrook, Charlotte Sewell & Leonie Taylor subeditor@varsity.co.uk

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For VarsiTV enquiries: vtv@varsity.co.uk



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Major uni development 'unsafe'

LORENZO SANTINELLI

Plans for a major new development site in north-west Cambridge could be unsafe and unprofitable, according to University academics.

The North West Cambridge Project seeks the largest expansion in the University of Cambridge's history, with a 140ha site on the land bordered by Huntingdon and Madingley road identified for university accommodation. The site will contain up to 3,000 homes. The University hopes to receive planning consent by 2011 and begin work a year later.

In a recent Senate House debate, however, these plans were strongly criticised by members of the Cambridge academic community.

There were concerns expressed regarding the accessibility of the land and its potential to increase noise pollution in the Girton area.

There were also health and safety concerns. Dr John Ash argued, "Risk to reputation is a major factor. Nothing would harm the University's reputation more than were it to suffer a serious fire or incident on the site which emergency services were unable to attend in good time."

Professor Ross Anderson argues that the development should be built with a more communal sense, rather than simply being land for the new sciences and technology departments.

"Rather than just building a thousand or two thousand apartments



Map of the North West development

for postdocs to live in, let's create a community," he said. "Let's see if we can create a new kind of college for postdocs and postgrads; the latest financial projections show that we would be better off keeping our money in more traditional investments".

Proponents of the project argue that it could be very beneficial to the University and would exploit an empty patch of land, which is something difficult to find in Cambridge.

The University's Pro-Vice-Chancellor for Institutional Affairs,

Professor Ian White, said that "one of the features of the successful growth of the University in recent years has been the development of new buildings both to enhance established academic activities, and make possible new avenues of study and research.

"The Green Paper sets out a vision for the development of North West Cambridge as a vibrant extension to the City that predominates as a University quarter but one that is also a mixed academic and residential community."

RON beats only candidate in CUSU by-election

OSAMA SIDDIQUI

Luke Hawksbee surprisingly failed to secure sufficient votes in a by-election for the position of CUSU Coordinator, despite running unopposed.

The voting for the sabbatical position began at 8am on 21st October and continued until 5pm on 22nd October. Hawksbee received 275 votes, while the option to re-open nominations (RON) received 286 votes. With only 563 votes being cast, the turnout for the election was only 2.6%, significantly lower than the 13% turnout for the CUSU election in March.

The role of CUSU Coordinator is a full-time paid position which entails organising CUSU's budget, overseeing support for student societies, and ensuring the smooth daily running of the executive.

The by-election was held because the previously elected Coordinator, Chris Lillycrop, resigned in August, only weeks after assuming the position.

Speaking to *Varsity*, Hawksbee expressed disappointment at the result. "I find it both surprising and unfortunate, given my performance in last year's election and the dire situation higher education is in, that many students have chosen to risk having no student representative rather than vote for a candidate known to be an experienced and dedicated student activist," he said.

"However, my performance in both demonstrates that at least a substantial minority of students understand the inadequacy of traditional CUSU politics in dealing with the challenges students and the higher education system face.

"There has even been a noticeable shift to the 'left', for want of a better term, within the current sabb team between their election and now. I take this to be ample demonstration that with greater knowledge and experience, they are coming to many of the same conclusions that activists like myself reached years ago through our own experiences of struggle," he said.

Previously, Hawksbee stood for the position of CUSU Education Officer, but lost to Maria Helmeling, the current Education Officer. Hawksbee is also a Cambridge NUS delegate & drafting officer for 2010 and has served as Education Not for Sale national democracy coordinator for 2009-10.

Rahul Mansigani, CUSU President, told *Varsity*: "I was surprised by the election results, but am glad that those who voted took the election seriously and not as a rubber-stamping exercise.

"While the technical period for nominations was relatively short due to the CUSU Council timetable, we did advertise that the position was up for election over several months and interested candidates did approach us during this period."



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Ridley Hall expansion rejected

CHARLIE WEEKS

Ridley Hall last week had an application to extend its premises rejected following a number of objections.

Ridley Hall, situated next to Newnham College on Sidgwick Avenue, is one of the theological colleges affiliated with the University. It teaches a range of theology and philosophy courses and trains intending ministers.

Although not one of the 31 official colleges, Ridley Hall maintains a close link with the University and many of its students receive qualifications from the University's Faculty of Divinity.

The application was reportedly to gain permission to build more teaching rooms, bedrooms and an auditorium on the site of its principal's garden in order to increase student numbers and raise its national profile.

Rt Rev Graham Dow, previous chairman of the Ridley Council, said that the facilities of the college were designed for 40 students, yet there are now 140 living and working there.



Ridley Hall on Sidgwick Avenue

As Dow told *Cambridge News*, "the proposal will be a worthy successor to the buildings that have helped to establish the character of the whole area."

But plans for expansion were not

well received by the surrounding community.

Fourteen objections were made to the city council, including one from the Residents' Association of Old Newnham who believes the extension to be too big.

Even those that recognise the College's need to expand maintain that plans need refining and that the college is attempting too much in too small an area.

Councillor Sian Reid said that the application was turned down mainly because of the "dominant and intrusive effect it would have on the street."

Upon hearing the expansion proposal Claudia Catachio, a graduate student at Newnham, told *Varsity*, "I would not have been too pleased if Ridley Hall had got planning permission. For the people living here, it would have meant lots of noise pollution".

Ridley Hall's Bursar, Colin MacRae, commented, "We are surprised and disappointed by the decision of the Cambridge City Planning Committee."

Ridley Hall is now expected to appeal against the decision.

Union debate controversy

CONTINUED FROM PAGE 1

and gave Latner the opportunity to comment on and review all evidence brought against him.

According to Latner, "What really bothers me is the way in which Mr Counsell treated the Union's constitution. That is a legal document. It defines very clearly the rights and responsibilities of the members and officers. I think he ignored (or forgot) his responsibilities and he chose to disregard not just my, but every member's rights. I'm not the type of person who will take that lying down."

"I think this is about weighing my (and everyone else's) right to free speech against any indignity Ms Booth suffered. If the Chamber of the Union isn't going to be a sanctuary for free speech I don't want my membership back."

Latner further told *Varsity*, "I'm not saying I acted without fault. Did I offend Ms Booth? I have no doubt that I did. But I don't know if what Ms Booth found offensive was my (private) comment to her, or the fact that I actually 'nailed her to the wall' in my (public) speech. I can guess though."

"As for Mr Counsell's behaviour, I think his actions were rash. In truth, getting 'banned for life' from the Union isn't going to drastically change my life."

Latner has filed a complaint against Counsell for abuse of official position with Union President-Elect Lauren Davidson. According to Union rules, in complaints that involve the President, the President-Elect acts as the President for purposes of investigation.

Counsell has responded, "Whether or not I acted proportionately is for the Review Committee to decide."

Counsell has also offered Latner the opportunity to reduce his penalty to a £30 fine, on the condition that Latner sends a hand-written letter of apology to Booth by Sunday 31st October.

Meanwhile, the Union has also come under criticism for the content of the debate itself, which was

described in pro-Israeli media as "an important PR achievement," and has received complaints that the debate was intentionally pro-Israeli.

In particular, the Union has been criticised for allowing Latner to speak for the proposition, when he was known to have worked for a pro-Israeli think-tank, Foundation for the Defence of Democracies. The Union maintains that it does not vet speakers' speeches.

President of the Palestinian Society, Sohail Jannesari commented, "I think that in such a divisive issue, it is important for a balanced debate to take place. Clearly, inviting Gabriel Latner to speak on behalf of what was essentially the pro-Palestinian position was not going to be conducive to a balanced debate."

"The Union president has said (in an email to one of our members) that they cannot vet the speakers' speeches. While this is true, I am sure that the Union President is more than capable of typing Gabriel Latner into Google."

In a letter to Counsell, members of the CU Palestine society, Black student's campaign, Arab society, and Islamic Society, among others, asked "How can the Union justify inviting a speaker who clearly lacks any credibility to speak on behalf of the proposition?"

Other students, however, applauded Latner's speech. According to President-Elect Davidson, "I think Gabriel's speech was really well-informed. The Union exists to provide a platform for free speech, and so we don't check speeches in advance."

"In almost all our debates, speakers from each side twist the motion and it's usually thought very clever and funny."

Davidson added, "The motion was not asking 'Is this house pro or anti-Israel?' It was asking whether Israel is a rogue state, which Gabriel argued exactly according to the motion. So, he was not arguing for the wrong side."

Queens' holds dinner to celebrate 30 years of female students

OSAMA SIDDIQUI

Queens' College is set to celebrate 30 years of admitting women in the College with a special dinner taking place tonight.

The dinner, which is being organized by College JCR Women's Officer, Lucy Jefferson, will be attended by the College President and his wife, members of the JCR, MCR, and SCR, and College staff, including the College Nurse.

According to Jefferson, "Everyone at Queens' is eager to celebrate the presence and achievements of women at Queen's College over the last thirty years."

She added, "This dinner is the first of many events being held throughout the year to mark this important anniversary, and I hope that each one is as successful as this promises to be."

The dinner, which has been in the works since the summer, comes in the wake of recent reports that

the current year's fresher intake at Queens' had consisted of a striking gender imbalance, with 107 men and only 50 women.

Charlotte Benton, President of Queens' College Feminist Society, commented, "The event itself as a celebration of the landmark of 30 years of women matriculating at Queens' does make an ironic and sad juxtaposition to the gender imbalance of the first year, but there was active help from the Fellows of the College when the JCR were organizing the dinner."

"Indeed, Fellows will be attending the event, and the College by all reports seem to have engaged openly with the JCR about the gender imbalance issue. Though what we've not heard is whether they intend to change anything about it for the next round of admissions, which is disappointing."

Queens' College was founded in 1448 by Margaret of Anjou. The College began admitting women in 1980.

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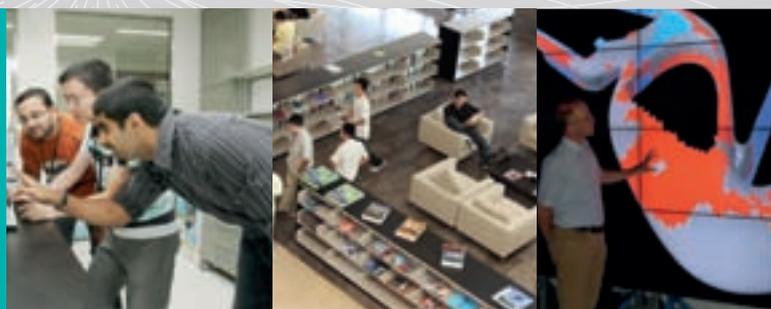
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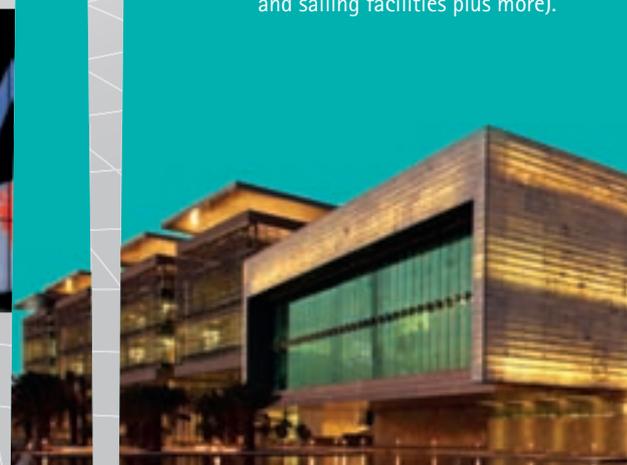
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Department of Genetics, Part II Room G6,
University of Cambridge

3 November, 1pm
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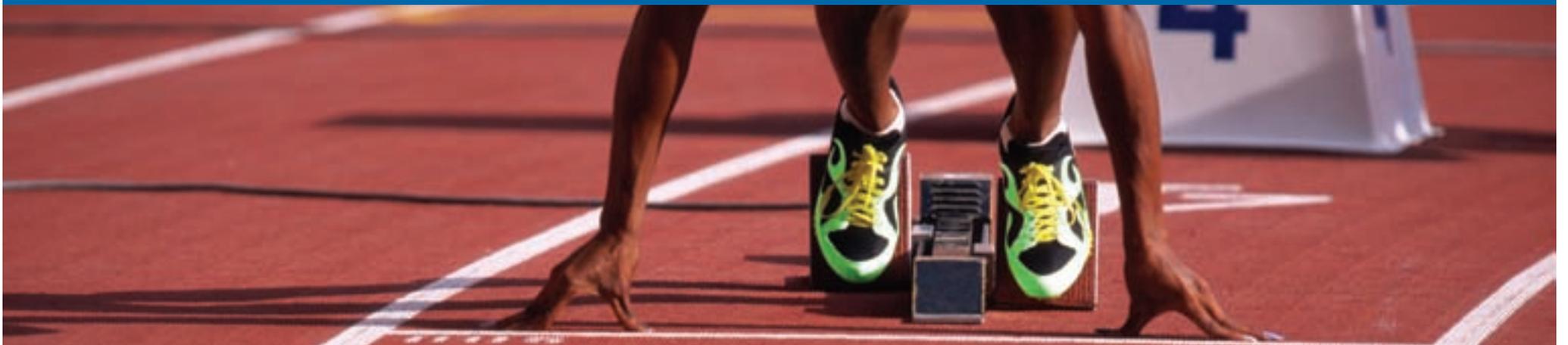
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Cambridge students ready to protest over education cuts

JONNY ALDRIDGE

Students from the University of Cambridge have expressed concerns for the University's future, after £4.2bn in cuts were announced last week in the government's Comprehensive Spending Review.

Currently, the government grants a total of £11.5bn to universities for student tuition, research and infrastructure. This amount is expected to be cut by 36% next year.

To offset these losses, and owing to the Browne Report's recent proposal to lift the tuition fee cap, Cambridge could charge fees of £14,000 a year for some science-based subjects.

Earlier this month, Lord Browne advised to lift the £3,290 tuition fee cap in order to create a freer market in higher education.

With considerably more contact time than other universities, a passion for pioneering research and its prestige to maintain, Cambridge could be forced to charge a minimum of £6,000 to meet costs.

In the face of these daunting figures, students have shown concerns that the University will struggle to continue its access work with underprivileged students.

According to Andy McGowan, Access Officer for Cambridge University Students Union (CUSU), "If Cambridge were to start charging double what other institutions charge for tuition fees, then despite all of the hard work put in to widening participation, the amazing bursaries the University offers and the great facilities available, there is a huge risk that students from the poorest backgrounds would choose to go elsewhere, purely because of financial reasons."

He added, "I spend a lot of my time telling prospective students that despite what some people initially think about the costs involved, studying at Cambridge is actually cheaper than a lot of places and can be financially advantageous. If Browne's proposals come to fruition, this will simply no longer be true."

In addition to this, if Cambridge is forced to raise its fees, it may lose valuable post-graduate students, researchers and tutors.

On the issue of post-graduate funding, National Union of Students (NUS) President, Aaron Porter, said: "I am appalled that Browne has failed to take account of the obvious: that a lack of post-graduate financial support is a barrier to access for students who cannot afford to pay upfront fees. Our research shows that finance is a core consideration in decisions about whether to undertake post-graduate study.

"It is completely unreasonable to require already hard-pressed students and their families to take on the burden of post-graduate study on top of inflated undergraduate student debts."

He added, "This is a spending review that looks an entire generation in the eye and says 'you're on your own'."

As part of the Comprehensive Spending Review's plans, the Higher Education Funding Council for England (HEFCE) will see a 79% reduction in its teachers' funding, from £3.2bn to £700m. The remaining budget will focus on 'priority' subjects such as medicine and engineering.

Rahul Mansigani, President of

CUSU, expressed concerns that this would lead to a bias towards science-based subjects.

According to Mansigani, "£4.2bn in cuts is a disaster for Britain's universities and our students. With funding for arts and social sciences cut to almost zero, even Cambridge will suffer and we need to make sure that our student experience – in terms of supervisions and world-class teaching – is protected."

These concerns have been echoed by many Cambridge students. One

student said: "It's so much money to drain from the education system. Presumably the University will start tightening its purse strings now, even though [the review's proposals] are going to take a couple of years to be implemented."

The same sentiments were on display last Saturday, when over 500 Cambridge students and residents marched in protest against the public spending cuts intended to save Britain £83bn into the next year.

The protests are set to continue.

On 5th November, CUSU will hold a rally in the city centre against the Browne Review's proposal to lift the tuition fee cap.

However, some have expressed concerns about the efficacy of these protests. One student commented: "Sadly, I don't think many people will go, just because they don't think that this is happening."

She added: "We don't see the results of massive decisions like this until it's too late."

In addition to the Cambridge rally,

a national demonstration against education funding cuts, organized by the NUS and the University and College Union (UCU), will be held in London on Wednesday 10th November.

Mansigani emphasised the significance of the event, saying that "the demonstration on 10th November could not come at a more important time. The future of university education in the UK is being threatened, and students must defend it."

The crowd is only average



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News in Brief

Historic Irish documents online

New light is being shed on one of the most controversial areas of British history with the online publication of thousands of witness statements from the Irish rebellion of 1641.

The publication is the product of a three-year collaboration between academics from the University of Cambridge, the University of Aberdeen and Trinity College Dublin, and has involved over 50 people.

The archive brings together over 8,000 eyewitness accounts of the infamous massacre of Protestant settlers by Catholic rebels in Ireland.

The archive will run as an exhibition at Trinity College, Dublin until 3rd April 2011 and the documents are available online at www.1641.tcd.ie ADAM CLARKE

CUP makes record sale

Cambridge University Press (CUP) has made history with the selling of over 35,000 books to the biggest library in South Asia.

The order represents the largest sale the Press has ever undertaken at a value worth £1,275m. This included 35,174 books, 33,409 ISBNs and the generation of the biggest invoice the Press has ever issued at 2,794 pages long.

The academic library that placed the order is the Anna Centenary Library (ACL), located in Chennai, India. It was built in memory of the much-revered politician and avid reader, CM Annadurai (known throughout his career as Anna) who died in 1969. The library boasts room for 1,250 visitors and employs 200 people. ELIZABETH BATEMAN

Cam student gets Countdown best

Jack Hurst, a first-year mathematics student at Pembroke, has become the highest ever scorer on the Channel Four show *Countdown* since the show's inception in 1982. Jack scored a total of 946 points in the eight rounds, overtaking the 930 points of the previous record holder, Andrew Hume, who was an economics student at Warwick. Hurst will appear in the grand finale in December, in which he will compete against other top players of the series, to contest for a twenty-volume gold-leafed Oxford dictionary. However, he has been reported to be aiming for the second place prize of £1000.

NEWS INTERVIEW

Debbie Danon: Three Faiths Forum



Debbie Danon and her colleagues at a North London school

Debbie Danon, Education Manager of Three Faiths Forum, talks to **Sophie Allweis** and **Anna Goldenberg** about starting a dialogue between Christians, Muslims, and Jews

A Christian, a Jew and a Muslim meet to discuss their holy scriptures. It could be the beginning of a joke. The dialogue that develops, however, is not a battle of punch lines, but an attempt to build a relationship. Is this possible? *Varsity* met Debbie Danon from Three Faiths Forum, a London-based organisation that was established in 1997 to work nationwide on encouraging dialogue and confronting prejudice between adherents of the three Abrahamic religions.

Danon read Theology at St John's and was President of the Jewish Society before starting to work as Education Manager at Three Faiths Forum.

"Looking back it seems natural, but at the time it was more accidental. I'd planned to go into advertising and PR, but after many interviews, a friend said that she couldn't see me selling toothpaste for the rest of my life!" she explains.

Instead, she chose to advertise something that can often be quite tricky to sell: dialogue - as it involves "learning to ask and answer tough questions without offending others. You can disagree without falling out."

To achieve this, Danon works on developing educational programs, which are aimed at both faith and non-faith schools, universities, youth groups and individuals.

Funded by the Home Office, "Tools 4 Dialogue" is one of the organization's most popular programs. "It uses religious texts as the basis of discussion. Extracts from Christian, Jewish and Muslim

texts on a particular theme are presented by a member of the faith and participants are encouraged from that to share their own views," Danon says.

Doesn't this inevitably lead to conflict? "We encourage everyone to talk from a personal perspective and explain their own family's beliefs and traditions, rather than simply saying what the holy books of the various religions instruct," Danon explains.

"Dialogue involves learning to ask and answer tough questions without offending others. You can disagree without falling out."

According to Danon, her own family background has had an impact on the work she now does. To some extent, she has her personal three faiths, or rather, cultures. "I was born in London myself, but both my parents are Turkish, so I've always had a great understanding of and respect for the culture. People are sometimes confused that I can be Turkish, British and Jewish all in one. It can work in my favour, though - it's good to challenge stereotypes and presumptions!"

While studying for her Theology

degree at Cambridge, Danon got actively involved in interfaith work. At the Jewish Society, she helped to organise 'HinJew' dance classes, as well as 'MoJow' - "a discussion group for Muslim and Jewish girls that's still going strong today," she proudly admits.

The CU Faiths Forum, which she describes as "an academic studies program on faith, on top of the work that all the religious societies do," was also set up during Danon's time in Cambridge. No wonder, therefore, that their activities bear resemblance to the work that Three Faiths Forum does.

Even though this society is currently undergoing a period of handover and change, they nevertheless organise interfaith concerts and workshops for promoting dialogue and discussion.

A charity day is also planned to happen during Michaelmas term 2010. The NUS sponsors some of these events in Cambridge.

Danon believes in the transformative power of the university experience to change people's perceptions and views. "For many of us, university is the first time in life where we encounter a whole range of people from diverse backgrounds and have the chance to develop new interests and friendships," she says. This is why Three Faiths Forum has a particular interest in reaching university students.

Danon is also involved in running the program Undergraduate ParliaMentors. This initiative gives university students with a special interest in politics the opportunity to work in interfaith trios on

projects fostering social change.

Over the period of one year, the group is being mentored by a member of parliament and, therefore, not only gains an insight into politics, but also develops leadership skills.

"It's about building relationships between people of different faiths, cultures and communities."

Cambridge is currently one of the few participating universities. Past projects included, for example, 'Politics Works' - a project teaching a group of 20 disadvantaged fifteen-year-olds how to effect change in their local area.

Three Faiths Forum has also recently recognised the special challenge posed by the conflict in the Middle East. In 2008, the Three Faiths Forum Middle East was launched at the Hebrew University of Jerusalem.

As part of the project, the organisation used its tried-and-tested approach of using interfaith workshops in which the Jewish, Muslim and Christian holy scriptures are studied, in order to facilitate "encounter, interaction and impact".

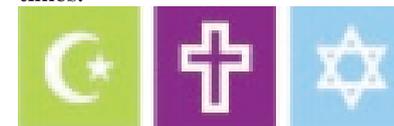
There are special programmes for medicine students as well as for young people who are of university-going age.

Danon sees the problem in the Middle East as being rooted in the "different backgrounds and narratives" people have on the conflict, which is where interfaith work comes in. As she explains, "You can empathise with others without agreeing on everything. Interfaith work is great for encouraging people to socialise together."

She adds, "Once a friendship is there and you have interests in common with someone, disagreeing on an issue is less unpleasant."

The future of initiatives such as Three Faiths Forum sounds promising: A similar organization already exists in Lisbon, while UK staff members are currently supporting the establishment of Three Faiths and Interfaith Forums in Rome, as well as in the Middle East and in Eastern European countries, such as Hungary and Bulgaria. Clearly, this is an idea that is starting to take root and is being seen globally as an important one to foster cross-cultural dialogue.

According to Danon, "It's all about building relationships between people of different faiths, cultures and communities." Hearing Danon describe it in this way, one can see what a vitally necessary undertaking this is for the current times.





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Morgan Stanley

Comment

You do the (poly)math

Polymathia may be dead, but the need for collaboration across the disciplines is greater than ever



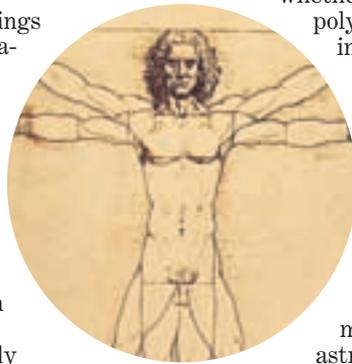
REUBEN BINNS

The eighteenth-century polymath Thomas Young was reputedly the last person alive to have read every book ever published in his day. Young belongs to a host of famous historical thinkers – Galileo, Da Vinci, Newton – who each made major contributions to a wide variety of academic fields. This brand of Renaissance man seems noticeably absent in today's intellectual landscape. Where have they all gone?

There is one obvious reason why nobody has since achieved Young's great feat; the wealth of printed

knowledge has grown several thousand-fold since his day. The comedian Stewart Lee once joked that a modern-day Young would have to read not only all the literary, theological and scientific works past and present, but also every single celebrity hardback – including those by Jeremy Clarkson and Chris Moyles. As a result, he would end up more stupid than a man who had read nothing.

This increase in things known has led inevitably to an increased division of academic labour. One cannot hope to contribute anything until having gone through three years of university education. If a young British person takes A-Levels they have probably already narrowed their academic horizons to just three subjects, with most university courses making them narrower still. By the time university students are sufficiently primed to participate in one discipline, opportunities to take on



another are slim. The pressures of academic life, departmental politics and the changing tides of intellectual fashion entrench disciplinary closed-mindedness. All this means that genuine polymathia is now generally impracticable.

In many ways, this is probably a good thing; after all, no one wants to be a jack of all trades, master of none. But one can't help but wonder

whether the secret to the polymaths' success lay in their ability to make connections across disciplines.

Da Vinci's knack for invention may have been fed by his detailed investigations of human anatomy, while Galileo's dual passion for mathematics and astronomy led him to study the heavenly bodies in a systematic rather than merely descriptive way. How can we create such interdisciplinary cross-pollination in contemporary, specialised education?

Even if individuals cannot get a

foothold in multiple fields, the fruits of interdisciplinary fertilisation can still blossom. As students, we can

If a young person takes A-Levels they will narrow their academic horizons to three subjects, with most university courses making them narrower still

simply engage with friends studying different courses – even inviting each other to attend favourite lectures.

Furthermore, we have never had so much knowledge available at our fingertips with which to educate ourselves outside of institutional boundaries. There is enough online material to learn virtually anything

– virtually! Accessible, academic titles for the general reader grace the shelves of every good bookshop and e-book store. And in contemporary academia more broadly, interdisciplinary research centres are being set up within universities left, right and centre; here in Cambridge, CRASSH (Centre for Research in Arts, Social Sciences and Humanities) is a case in point

As well as enabling that serendipitous, creative transfer of ideas that may have given a Da Vinci or Galileo their 'eureka' moment, such interdisciplinary collaboration has a greater importance. Solutions to the challenges of our century – climate change, economic crisis, an ageing population – will require expertise spanning many disciplines. Fostering a culture for collaboration will thus be key in years to come. There may be no polymaths any more, but we needn't regret their demise; perhaps their place can be taken by newfound collaboration between the disciplines. And all this without anyone having to read even one word of Jeremy Clarkson's *The World According to Jeremy Clarkson: Volume Three*.

Burmese Days

If the appalling situation in Burma has the ability to outrage so many of us, why are Cambridge students prepared to do so little about it?



JONNY SINGER

If you walked along King's Parade this week, and took a moment to look past the tourists, you might have seen a small cage on the lawn in front of King's. Inside, for a short while, sat students, armed with placards and warm clothing, attempting to draw attention to the situation in Burma.

It is a cause widely known, and one which a few clicks from Google can illuminate further, so I won't dwell on the details of their protest. Most students will have some knowledge of the issues and, even if it isn't the simplest message, that

a military rule is repressing democracy and imprisoning the leader of the non-violent protest is enough to provoke almost immediate condemnation from a vast majority. In fact, if you were to ask, as I did, a room of people if they are opposed to what is happening in Burma, I can almost guarantee that the majority of them would answer with an emphatic "yes". Those who wouldn't would almost certainly claim ignorance.

So why was the protest made up of just a few dozen? Why, in a liberal student town, where the Browne Review has caused such a massive stir, where debates on the Middle East attract hundreds, can no-one find the time to speak up for democracy in Burma? There is a sense of helplessness about the situation. What can actually be done by the student body to create any effect on the government in Myanmar? The military dictatorship is not going to hear about a protest in a university town the other side of the world and think, "you know what, we've got this one wrong."

Bringing awareness isn't a problem either. The US, EU, Australia and Canada have all already imposed sanctions. Gordon Brown

spoke out about the current imprisonment of Aung San Suu Kyi, the democratic leader under house arrest. The Amnesty campaign already has tens of thousands of

Why, in a liberal student town, can no-one find the time to speak up for democracy in Burma?

backers, including those much better placed to instigate change than any students in Cambridge, while a military invasion would be impractical as well as morally dubious. There really isn't much change that we, as students, can actually make.

Yet this alone should not deter students to the extent that a student body of almost 20,000 can produce only around 20 activists willing to sit in a cage. Many more made a stand against Chinese actions in

Tibet, which had a similar chance of making a tangible impact. Hundreds, if not thousands, are expected to travel to London to protest about tuition fees, which looks likely to have no effect on the Government's decision to alter the system.

So why does no-one care about Burma? Is it the fact that Burma is such a small country on the other side of the world? Unlikely, given the responses to human and natural disasters in Tibet, Haiti, Pakistan and Sri Lanka. Maybe it's the fact that we feel we've had enough of this issue (after all it was in the public awareness in 2002 to the extent that Amnesty activity on behalf of Burma could be satirised in the film *About a Boy*), or that there are issues closer to home, with cuts on the horizon, which we feel more strongly about.

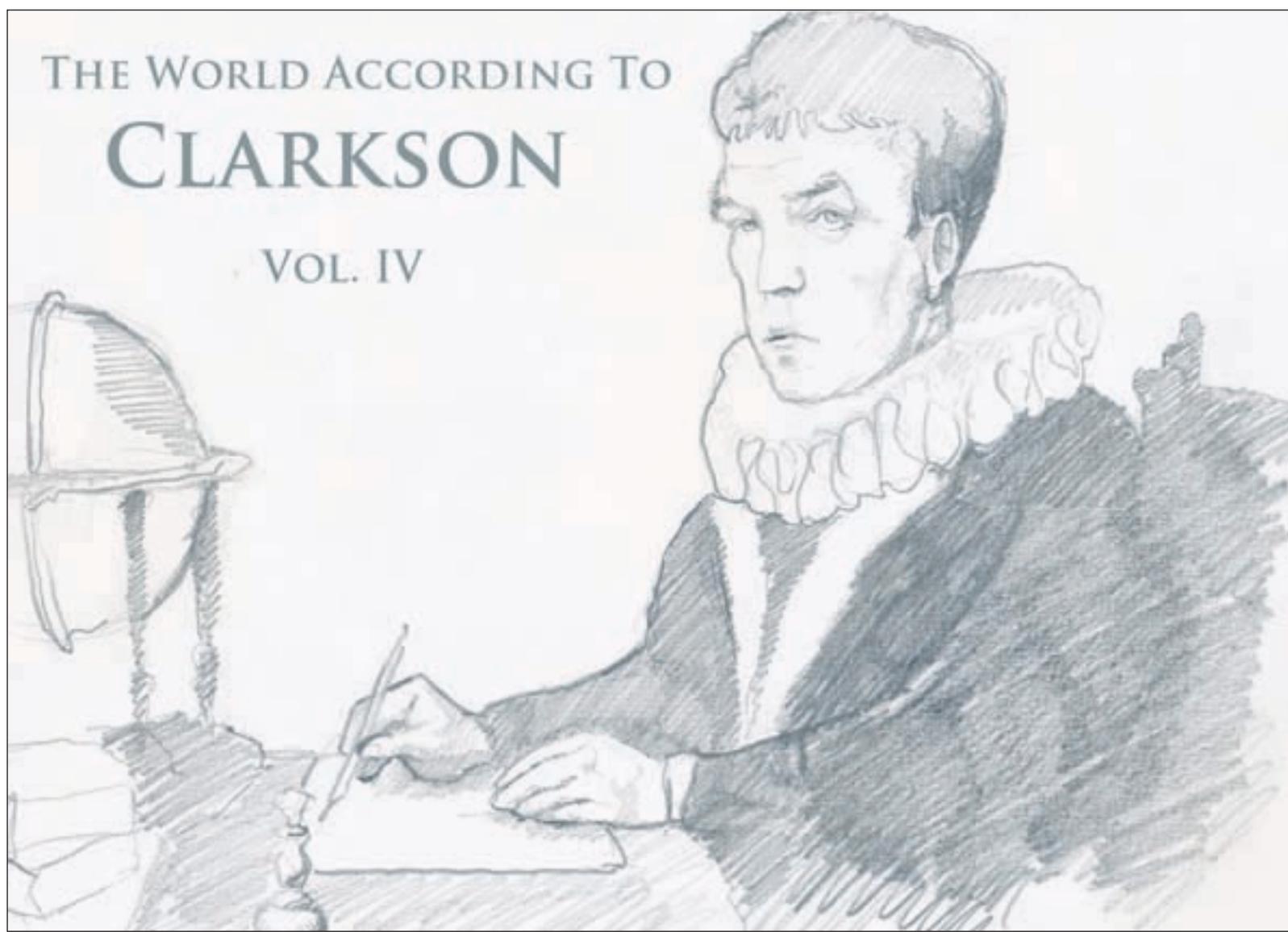
But, to me, none of these can explain the incredible apathy shown by the student community,

evidenced this week, but present throughout the terms here. Few sign up to goodwill causes even fewer actually help out with them. The admirable few who braved the cold are to be commended but, when it comes down to it, the Cambridge student body is not as caring as it would like to think. The Union may decide that the House believes any number of things, but only the tiniest of minorities are prepared to act on these beliefs.

The message to the people of Burma is clear. A couple of people stand by you in your plight, and hope democracy, or at least freedom, will come to you soon. But when there are essays to write, sports matches to be played, debates to attend, and bars to drink in, there just aren't enough hours in the day for most of us to care.

"Protect the Human" reads the sign on the cage. Most of us seem to have more important things to do.





OLLY WATSON

Our Man in Amman



My family is visiting me this week, which neatly coincided with the arrival of information from my intestines telling me that they'd had enough lamb kebabs for a while – thanks. I've been laid low for a few days, but still managed to show my parents and sister around town, as well as exploring more of Jordan beyond the capital. I've found that being in a family group means people see you much more as tourists, which can be both a good and a bad thing. The bad thing is that taxi drivers will be more confident in trying to rip you off, leaving the meter switched off ("it's sleeping") and trying to demand a higher fee. This, I would hasten to add, has only happened a few times to us. The only other notable incident was when my dad was short-changed by a cheerful man selling him a bag of nuts.

Overwhelmingly though, my family has been blown away by the gobsmacking generosity of our host country. On many occasions, restaurants would refuse to let us pay, insisting we were guests and therefore our meal was free. On more than one occasion I have had to force money into people's hands, because we were too embarrassed not to pay at least something.

Last week we took a trip to Jerash, a town that houses the remains of a spectacular Roman city. But the experience was spoiled by a busload of tourists. During the chariot race and gladiator display, we found ourselves sitting behind two American ladies who had voices like Ann Widdecombe's, only more annoying. "Oh my GAWD, what language is THAT?" one of them drawled. "It sounds like Japanese or something," gurned the other. It was Latin. Quite obviously Latin, even to me, and I never went to public school. I yearned for a silent automatic weapon with which I might ice such fools.

However, we still experienced the warm Jordanian welcome. My sister was informed she was "the Queen of Jerash", and presented with a free postcard. I showed off my above-average knowledge of Arabic to a man selling little bamboo whistles and he gave one to each of us as a present. It turned out the whistles he gave us were actually broken, so really he'd actually given us some fancy sticks, but the sentiment was still wonderful. After living here for nearly two months, it's easy to forget just how damn nice everyone is.

TOM CROOKE

Seeking asylum, welcomed with violence

Not only is our detention of asylum seekers brutal, but it is proving both costly and ineffective



JESSE WALDMAN

The recent closure of the Oakington detention centre in Cambridgeshire provoked a mixed response from anti-detention campaigners. Since the death of Kenyan Eliud Nyenze at Oakington in April, the concrete and barbed-wire fortress has been anything but an advert for the British immigration system. Nyenze's inquest declared he died of problems caused by an irregular heartbeat, but allegations suggest that in spite of complaining of chest pain, he was denied access to a doctor.

However, whilst conditions inside Oakington may be unsavoury, closing the centre has meant that applications of those inside were fast-tracked, and quite possibly not dealt with properly. On 12th October, the dark side of UK immigration policy once again hit the headlines. Jimmy Mubenga, an Angolan asylum seeker, died on a British Airways flight to Luanda.

Having lived in England for 14 years with his family, Jimmy died whilst being forcibly returned to his home country. Witnesses on his flight explain how he struggled for breath, as his head was pushed down by three members of the security agency responsible for his return. He was screaming, "I can't breathe, I can't breathe."

This kind of violent restraint has become a worryingly familiar part of the deportation process. I spoke to Mr S (whose name has been protected for his safety), a Libyan asylum seeker who underwent a similar experience: "I was woken in the night, they bound my hands and feet and carried me onto the aeroplane. I was bent down. I could hardly breathe. The handcuffs made my hands bleed."

Private security firm G4S is contracted by the Government to run detention centres and escort asylum seekers back to their home countries. The corporation is notoriously unscrupulous, with an extremely questionable ethical record.

G4S is hardly the ideal first point of contact considering that many of the detainees at Oakington suffered from horrific human rights abuses in their country of origin. I spoke to Mr F (whose name we have also withheld), who was detained there for six months in spite of the fact that his body bore the physical evidence of torture. In Sudan, he had been kept in an underground prison for seven months. For Mr F, conditions at Oakington triggered post-traumatic shock syndrome, which

led to him being placed on suicide watch. His application was initially refused, and he was very nearly deported. Fortunately, Cambridge MP Julian Huppert found out about his case, and stopped the plane at the airport. "I have been a bit lucky," Mr F admits, "but now I can only think of the other people in there." He was helped by Medical

Violent restraint has become a familiar part of the deportation process

Justice, an NGO which supports cases such as that of Mr F by providing independent health advice. Medical Justice describe the role of private companies in the detention system as "outsourcing abuse".

Although centres like Oakington are intended as temporary stop-offs, those with pending applications can be detained for as long as three years. Each asylum seeker kept in detention costs the UK Government £68,000 annually. On first arriving in the UK, many are immediately criminalised because they have no hope of obtaining a passport from a regime from which they are fleeing, and so have been forced to travel on false documents. Farah, an Iranian woman now being supported by Cambridge

Migrant Solidarity, escaped Iran after a fatwa was released, condemning her to be stoned to death. Arriving in England, she was sent to Holloway prison. This kind of arbitrary imprisonment only adds to the overcrowding of UK jails.

Even once an asylum seeker has begun the official process, genuine applications are frequently caught in a mire of bureaucracy. Detainees are entitled to just five hours of legal aid, an insufficient amount of time for such a complicated process. Farah was told she needed to produce the official copy of the fatwa against her. It is an offence punishable by death to remove the document from Iran, so she has been unable to procure the original. She is now released on bail, yet although she and her husband have a small baby, they neither have the right to work, nor are they entitled to any kind of social benefits. Her case continues.

In the UK in the past four years, 28 people are known or suspected to have committed suicide when told that their asylum application failed, and even those who want to return to their home country can often still be detained for months on end.

As victims of international bureaucracy, detainees are in limbo, isolated from friends and family, acquiring mental health problems, often highly educated yet unable to work, and costing our cut-ridden Government a vast sum of money. There has got to be a better alternative to a system which is expensive, inefficient and grossly unjust.

THE ESSAY

'Students at Cambridge are privileged, but not as privileged as they ought to be'

Students at Cambridge are privileged, but not as privileged as they ought to be. They are privileged because, not only are they attending one of the world's great research universities, they are also attending one of the world's great teaching universities. Cambridge seeks to combine the virtues of both Harvard and Amherst.

Teaching at Cambridge is underpinned by the supervision system, whereby undergraduates are taught in small groups, sometimes singly, and often by world authorities in their subjects. Anyone confronting a Cambridge student knows what great advantages this system gives to its students whose written and verbal fluency puts the products of most other universities to shame. After President Eisenhower first met his successor, John Kennedy, he commented that you can tell a Harvard man, but you can't tell him much. The same is true of a Cambridge man – and of course woman.

Why, then, are Cambridge students not as privileged as they ought to be? Anecdotal evidence suggests that the realities of the supervision system are sometimes far from the ideal. Students complain that world-famous figures are too busy with their research, or just not interested in teaching, which is seen as a tiresome interruption. All too often, students are fobbed off with overworked junior lecturers or graduate students. Sometimes the world-famous figures are ill-equipped to convey their knowledge to the young.

Cambridge suffers, as other universities do, from a system of government funding which devalues teaching. Each university receives from the Higher Education Funding Council a teaching grant which is the same for Cambridge as it is for less prestigious universities. For example, the

Students often complain that world-famous dons are too busy with their research, or just not interested in teaching

grant for classics at Cambridge is the same as the grant for media studies at Poppleton.

The Higher Education Funding Council tells Cambridge how many students it can take. If the university takes more, it is fined for each extra student that it takes. The Council also tells Cambridge how much it must charge each student. The level of the fee means that Cambridge makes a loss on each student that it takes. So, although



EMMA SMITH

Deriding the broken system of state-planned higher education, **Vernon Bogdanor** outlines why the Browne Review's proposal of a market-based, consumer-driven university structure is the cure – and why Cambridge students ought to be embracing it with open arms.

Cambridge is not a nationalised industry, the government tells it how many students it can take, and what it must charge them. It is now coming to tell them how students should be selected. This is a system which central planners in the Soviet Union would have envied.

One does not need a degree in economics to appreciate that central planning of universities makes little sense, and, in particular, that it provides little incentive for good teaching. A university with good teachers cannot raise its fees, while a university with bad teachers is protected from competition.

By contrast, the state provides incentives for research, since universities are evaluated, supposedly by the quality of their research, but in practice, one suspects, by its quantity. This has made the lives of young academics, required to publish prematurely in learned journals, a misery, and it has led to far too many publications of questionable worth, which most dons have little time to read. Most of them perhaps are not worth reading. One of my colleagues at Oxford used to argue wryly that his colleagues ought to be most grateful

to him for the large quantity of his unpublished papers!

The Browne Report on higher education funding and student finance, recently published, offers

Cambridge suffers from a system of government funding that devalues teaching. For example, the grant for classics at Cambridge is the same as the grant for media studies at Poppleton

a cure for all this. Instead of the current system of state planning

of higher education, it proposes a market, a regulated market admittedly, but a market, with consumer power being put into the hands of students.

In future, if Browne has his way, universities will be able to charge whatever fees they like. Some universities, like Cambridge, will of course remain prestigious research universities, and will also seek to remain top-class teaching institutions. Others may become liberal arts colleges on the American model, concentrating on teaching, but not research. Some universities may privatise themselves – indeed Cambridge may well be one of them. Some universities may seek to cut costs by providing intensive two-year courses, rather than the Cambridge model of three-year courses, stemming perhaps from days of old, when the long vacations were put aside for gentlemen to pursue their reading.

What is certain, if the Browne proposals go through, is that there will be a greater diversity of higher education institutions. That can only benefit students.

Of course, students do not want to pay for university courses, nor

to be saddled by debt. Under the Browne proposals, as today, no student pays anything upfront. The contribution remains deferred and income-contingent. Indeed, no student pays anything until she is earning at least £21,000 per annum.

The Browne Report, then, proposes to make Cambridge students even more privileged than they are today. Yet most Cambridge students probably oppose it. Why?

Students have a strong social conscience. They believe that higher graduate contributions will deter candidates from poorer families from coming to Cambridge. Yet the old system, the system of central planning, manifestly failed to encourage access. The percentage of Cambridge students from poorer families was not much higher before fees were first introduced in 1998 than it had been thirty years earlier. American experience shows that a high student funding contribution need not damage access. Indeed, the percentage of students from poor families attending universities is higher in America – and in Australia, which also requires large student contributions – than it is in Britain.

In fact, the system of state control of the universities subsidises the middle classes, not the poor. The competition for places at Cambridge between those from independent schools and those from the maintained sector is largely one between different segments of the middle class. In this sense also, Cambridge students are privileged but it is a privilege difficult to defend. It is hard to argue that taxpayers, most of whom have not attended Cambridge, should subsidise those lucky enough to win places there.

Much will be expected of future generations of students. But much also will be offered to them – in particular, the chance to choose a university on the basis of its teaching excellence, and to ensure that the quality of teaching promised in the university prospectus is actually delivered. Cambridge of course has nothing to fear from a competitive market. Indeed, the Browne reforms will probably make Cambridge students even more privileged than they are today, and deservedly so.

Students are trained to be self-critical. Yet their reaction to Browne has been a knee-jerk one. They ought to think again.

Vernon Bogdanor is a Research Professor at King's College, London. He was for many years Professor of Government at Oxford, and has always believed, along with Henry James, that "If Oxford were not the finest thing in England, then Cambridge most certainly would be." His books include *The New British Constitution*, published by Hart in 2009.

UNIVERSITY
VARSITY

MAGAZINE

Faith in Cambridge:
two perspectives **p16**

The Varsitorialist hits
the street again **p18**

This week's theatre
reviewed in full **p22**



Charlotte Runcie: On All Hallow's Scares



'What to do if you like the idea of Hallowe'en but you're not up for watching a film where somebody's eyeball gets snipped off?'

The great American tradition of Hallowe'en pranks has arrived in Europe in grand style. Hats off, then, to Lydia Paillard, who kicked things off last week. According to the *Telegraph*, she confounded doctors by waking up 14 hours after she had been pronounced "very certainly clinically dead", going on to declare, "I had a wonderful sleep!"

Bravo, Mme Paillard! Sure it was a week or two early for Hallowe'en itself, but that just made them suspect the whole thing even less. And the line about having slept well is just so much more original than "Boo!" The whole thing seems like a well-written joke, as even the phrase "very certainly clinically dead" seems suspiciously unmedical. It suggests there are other variations, perhaps "slightly", "might as well be", or "as a doornail". I can almost hear the men in white coats sniggering behind their death certificates.

But as impressed as I absolutely am by the seasonal shock factor of Lydia's reanimation, reading her story made me turn, inevitably, to look with a critical eye at my own Hallowe'en plans.

It's a time of year that lends itself to some complex emotions: for me at least, a childlike

wonder at flickering pumpkins lining residential streets is all very well, but as the evening sets in and the horror movie DVD box sets come out, every year I have to start admitting to myself, and to my friends, all over again, that... well, I almost can't bring myself to say it.



LOUISE LONG

Okay, here goes. I'm too much of a coward for Hallowe'en.

You see? Pathetic. I'm a wimp, a jellyfish, a yellow-bellied, lily-livered poltroon. The Corpus Chronophage gives me the heebie-jeebies after 8pm. I get jumpy if I have to walk back from the ADC alone. I spent most of the *Scream* series burying my face in a cushion and sobbing, and I'm not at all

happy about the bit with the rat in *Lady and the Tramp*.

What to do, then, if you like the idea of Hallowe'en but you're not up for watching a film where somebody's eyeball gets snipped off? Is it possible to enjoy Hallowe'en's scary side without having to invest in some bladder weakness pads and a mug of

hot, sweet tea? Or does the Halloween scaredy-cat deserve everything she gets?

I think this is why so many people turn to a night out on Hallowe'en. Too scared for Japanese horror films, too over-excited to get an early night? Drinking and dressing up is one answer, and I suppose there is something scary about waking up in a torn witch's

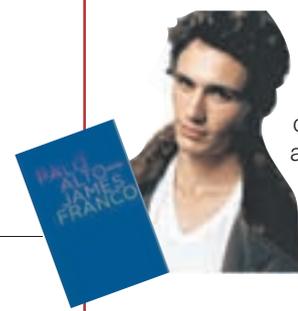
costume and remembering nothing of the night before.

Hallowe'en in Cambridge is especially festive because of all the thousands of like-minded students who are constantly keeping an eye out for any excuse to wear silly clothes and get smashed. If you so much as think about a costumed trip to Cindies around here it only takes five minutes before you're surrounded by eager faces, ripped-up bed sheets and bottles of fake blood. There will be an embarrassment of bops and ents and themed movie nights for the discerning Hallowe'en enthusiast to peruse this weekend, plus rows of lurid green and orange cocktails lined up and glittering along every bar. It just feels a little inauthentic, though. Fun, but maybe a bit of a cop-out?

Nobody's really terrified at Hallowe'en-themed bops. At least, no more than they are at ordinary ones.

So I've got a dilemma: do I party, get over my fears, or stay at home eating pumpkin cupcakes with the door locked? None of those is the perfect way of getting in the Hallowe'en spirit. I don't want to copy Lydia, but coming back from the dead is starting to sound like a pretty great solution...

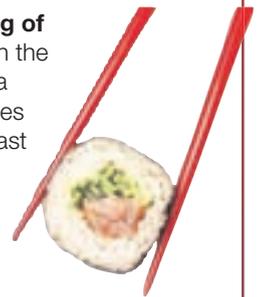
V GOOD



James Franco.

Mmmm. Oops, distracted again - we mean James Franco's new collection of short stories.

The opening of Yo! Sushi. In the absence of a yummy James Franco at least there'll be sushi in the centre of Cambridge



Sleepless in Starbucks in Seattle with the announcement that they are to start serving beer and wine after 4 o'clock. Post work Skinny Grande Bud to go anyone?

The final fall of the Walkman.

Line discontinued. Dust off that one you've been hiding in your undies drawer, the Walkman looks set for a kitsch Polaroid-style comeback.



Christmas in the shops long before Hallowe'en. Surely all those advent

calenders are long past their sell-by. At least **Pot Noodle's** 'festive fusion of turkey and stuffing' might make the distance...



Skins USA the neurotic, screwed-up teens we know and love have been given the American high school cheerleader treatment and gone instantly from nang to naff.



V BAD

Dear *Varsity*,

The island is under siege. While a once-dormant barracuda (think gargantuan, scowling piranha with a penchant for human flesh) terrorises the turquoise waters of Guadalupe's beaches, the country's venomous millipede community is also mobilising its troops. Only yesterday, as I was sipping my 'p'tit punch du rhum', enjoying the cacophony of musical frogs during the downpour that the locals reassuringly referred to as 'un petit cyclone', a new friend suddenly threw himself at my feet and started hacking at the red squirming mass on the floor with the first object to hand. Turns out that an expertly deployed size 8 Birkenstock is a decent counter-millipede implement, although not quite as effective as the scissors that finished off the second multi-legged assailant whose poison had already rendered my friend's arm limp and distinctly blue...

An impressive selection of unidentifiable crustaceans was also found whilst cleaning my new apartment in preparation for moving in tomorrow, although there are many housing-related issues that need to be dealt with before insect battles become first priority. The lack of internet, for example (hence me writing now in the middle of the night in this Wifi-blessed house to ensure it

CARTE POSTALE

gets sent before *Varsity's* timezone-hostile deadline tomorrow). Or indeed the fact that the place is as yet entirely unfurnished. In

an attempt to remedy this last one I've taken to demanding undeserved favours from my new colleagues, and have been pleasantly surprised by the eclectic selection of kitchen tools and glasses that they've benevolently sent my way. In fact, I recently turned up to a lesson (one that somehow became centred upon the example sentence of mine "Eat the pig, don't hit the pig!" which, I thought, nicely combined practice of both the imperative mood and general pronunciation) clutching a decrepit plastic bag of bequeathed teaspoons, which elicited a certain amount of intrigue among my students. A perfect opportunity to open my plight out to a wider audience, I reasoned. So there now exists a sort of illicit crockery trade at my school between myself and countless fork-bestowing children. I wonder if they'll be as forthcoming with shelving...

Haxie x

(Ali MacKinnon is online)

SOME QUESTIONS FOR:

Fergus McGhee, CUCA Chairman

Alice Hancock and **Charlotte Wu** dig into the self-declared “embarrassingly lavish” life of Cambridge’s premier purveyor of port and cheese parties

College:
Trinity

School:
Dollar Academy

Date of birth:
15th October 1990. You’re out of the maternity ward and into the classroom in Scotland.

Date of death:
Distant, but not too distant, I hope.

Sexuality:
How very dare you.

Ethnicity:
Mainly Celtic. Check out the green eyes.

Religion:
Christianity is fascinating.

Emergency contact:
My unflappable Diary Secretary. I do her diary, she does mine. Works surprisingly well.

Smoker:
Cigars are pretty mandatory.

Number of sexual partners?
Far fewer than Nick Clegg.

Mental health problems:
I call them eccentricities.

Favourite book?
Fear and Trembling by Kierkegaard.

Actual favourite book?:
The complete works of my literary hero, John Donne.

What are you reading?
A collection of essays by Forster, an amazing man.

Where do you live?
Peterhouse.

Where do you sleep?
My embarrassingly lavish set in Trinity, mostly.

**“Wednesday Cindies?
I can get my cheese
elsewhere, thank you.”**

Where will you be on Wednesday night?
Cindies? I can get my cheese elsewhere, thank you. Probably Catz formal, they have a whole extra course of it there.



ADAM HINES-GREEN

When did you first realise that you wanted to be a megalomaniac?
In the womb. I was a Caesarian.

Who’s your favourite dictator?
King David. Brave, magnificent, sensitive, cultured, passionate, imperfect.

What’s the working title for your spill-all memoirs?
Outrageous Fortune (that’s a *Hamlet* reference, not some sort of *Forbes*

headline).

How many copies will it sell?
Well my mother’s certainly not getting one, so probably none.

Who’s your Cambridge arch-nemesis?
The proprietor of the Cambridge Cheese Company. I want his shop. All of it.

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

The Chairmanship of CUCA is a political role.

If you could rule any country (UK and USA aside) which would it be?
I couldn’t think of anything more dreadful than ruling a country.

When you’re rich and powerful and the University is offering to name something after you, what will you request?
Cambridge doesn’t need anything new. I’d request a mass demolition of everything ugly.

What did you want to be when you grew up?

“Cambridge doesn’t need anything new. I’d request a mass demolition of everything ugly.”

A particularly vindictive Headmaster.

What do you want to be when you grow up?
Cheerful and sympathetic.

What’s the key to happiness?
Sauternes and good company.

What will be written on your gravestone?
“Yesternight the sun went hence/And yet is here today” (Donne)

Who would play you in the film of your life?
Rupert Everett. Definitely.

Who will play your arch-nemesis in the film of your life?
Rupert Everett. I can’t get enough of that chap.

Which Pokémon would play you in the cartoon of your life?
Poke-who?

What’s next for Fergus McGhee?
A catch up with John Major.

Do you have anything you’d like to ask us?
Fancy some port and cheese?

The Cambridge University Conservative Association was officially established in 1921 with roots going back to the 1880s Cambridge University Carlton Club. It is Cambridge’s largest political association and was set up as forum for discussion of political activity and discussion of Conservative policy. According to wikipedia it is seen by the Conservative Party as a training ground for future Conservative politicians. CUCA has a busy schedule of speaker meetings and a lively social timetable including their famous port and cheese parties. For further information see www.cuca.org.uk.



The Interview: A.C. Grayling

Rhys Treharne talks to the best-selling philosopher about losing faith while keeping hope

A.C. Grayling is not an atheist. Nor is he an a-goblinist, an a-fairiest, or an a-pixieist. He recognises no label that describes his lack of belief in the Loch Ness Monster, or his scepticism about the existence of the Tooth Fairy. “Terms like atheist”, he laments, “are meaningless; they’re usually employed by theists to collectivise those who disagree with them.” Grayling, the current Professor of Philosophy at Birkbeck, University of London and Fellow of both the Royal Society of Literature and of the Arts, much prefers the term “free-thinker”. “I did once describe myself as a naturalist, as opposed to a super-naturalist, but people kept on getting it confused with naturist and began casting aspersions on what I did with my weekends.”

Interviews with Professor Grayling often begin with categorisations: the public intellectual, the lion-maned philosopher, the outspoken critic of religion. I began by asking him about the source of that final description. Did his lack of faith appear to him, so to speak, as an epiphany, or did he feel, to paraphrase Pascal’s Wager, “so made as not to believe”?

“I certainly wasn’t born a non-believer, but I think I can trace its starting point.” As a young pupil at an Anglican boys’ boarding school, each morning Grayling would find himself being marched along to chapel for prayers. “None of us used to take any notice, we’d usually spend most of

the time flicking scrunched up balls of paper at each another. But then one day we had a new chaplain who, rather unlike the meek gentleman he had replaced, read out the collect of the day by affecting all these revivalist, evangelical hollers and shouts.” The stress this new preacher placed, in particular, upon the vowels of the word ‘inspiration’ seemed to grab the attention of the young Grayling. “By the sheerest coincidence, just the preceding week I’d been reading about the Greek view of inspiration and how the muses supposedly breathed into you the poetry, like they did Homer. So I approached this chaplain and said, ‘Inspiration, that’s a very interesting concept, can you give me something to read about this Christianity business?’ He did and as a studious little chap I went off and read it.” Upon his return, Grayling proudly announced that he had completed his reading, but he had a query: “My question was simple, ‘how can you possibly believe all this stuff?’” The response was a simply one. “He said to me that ‘every morning I wake up and I pray, ‘Oh Lord, I believe, but help thou mine unbelief,’” to which I replied, ‘Ah, so you don’t believe this stuff either!’”

Professor Grayling was a colonial baby. Having been born in Zambia, a colony in which he says the only two entertainments were adultery and golf, he spent much of his childhood in a curious local library. “It consisted

mostly of books that had been left behind by British expats, most of whom had died of awful tropical diseases. But amongst the books was a complete set of Plato’s dialogues, and at the age of twelve I very randomly picked out the *Charmides*. I was bowled over by it, I thought it was absolutely wonderful.” Soon Grayling would return to Britain and to the University of Sussex and later Magdalen College, Oxford to read philosophy.

Today, Grayling is the author of a library of books and countless articles, ranging from the theory of knowledge to the impact of faith schools on social cohesion. But he remains best known for his anti-religious writings, and doesn’t seem too perturbed by that. I asked him whether he ever becomes frustrated by the seemingly endless debate between the faithful and the faithless. “The trick is not to get angry with the individual, but rather with the idea. Whenever I’m speaking at a conference, I often find myself placed on a panel of some sort next to a Catholic, a Muslim, a Jew and an Anglican. Combined, these people represent about eight per cent of the worshipping population of this country. I’m there, ostensibly, to represent the atheist, secular, and humanist tradition. I often tell the audience that the only reason there’s only one of me, and four of them, is that none of them can get along with each other.”

Grayling reclines and smiles at

this. For a renowned academic he seems surprisingly laid-back – almost avuncular. And yet, behind those professorial rimless glasses there lies a serious and reflective philosopher; the self-deprecation may be disarming but that’s only because, more often than not, it’s followed up by some profound, aphoristic quip. And what about the corollary, what makes A.C. Grayling happy? “I believe in the good life – and by ‘good’ I don’t mean to sound like a goody-two-shoes. After all there as many ‘good lives’ as there are people to live them. But for me, having fun, forming productive relationships, and searching for meaning in life are the most important parts to our great enterprise. Our lives are less than a thousand months long, and we spend at least a third of that in the shower or in Tesco. We must make the most it.”

Grayling is a contented soul, but he worries for those who waste their lives seeking to make the right propitiations, and to the right God, in the hope that the party of life will continue long after the lights have been switched off. “The ‘good’ is too various for anyone to offer a defining vision of it, but that, I suppose, is the great beauty of secularism. A pluralist, secularist society offers us freedom of choice and has replaced the totality of the religious and absolutist states of the past. To my mind, it’s the only form of society that offers us the chance of true individual happiness.”

'Everyone shares the same fundamental worries and dreams'

Ceci Mourkogiannis talks to student Olly Rees about his new nostalgic project *When I Grow Up*

Olly Rees doesn't want to be an artist. "In fact," he says, "I was so rubbish at art back in school that I dropped it as soon as I could. I really can't draw at all." True as that may be, Olly's self-proclaimed lack of hand-eye co-ordination certainly hasn't stopped him from livening up the Cambridge visual arts scene with a series of quirky, interactive art initiatives. Over the past year, Olly has treated Cambridge residents to a variety of user-friendly projects, which have included a breakfast delivery service, an outdoor Memory Tent filled with contributors' personal memorabilia, and an exhibition featuring anonymously submitted photos taken on free disposable cameras.

"I like working with contributions from the public," Olly explains, "because it stops me from looking pretentious." Olly needn't worry. To be honest, he probably wouldn't come off as pretentious even if he stuck a Parisian beret in formaldehyde and exhibited it at the Saatchi gallery under a pseudonym. Whilst found-object art and user-generated installation pieces are liable to induce unfavourable associations with Emin overkill and herds of American Apparel-ed foundation-art-schoolers, Olly's insistence that art should engage people, not isolate them, is characteristic of the welcoming atmosphere his projects create. To some extent, Olly's work is a product of his concern that people see modern art as "too dangerous and too self-indulgent". Olly continues, "Cambridge is full of unbelievably intelligent, focused people. But when people are too focused on just one thing, it sometimes means they tend to view art as a luxury. It is, I guess, but an important one." As secretary of The Shop on Jesus Lane, one of Cambridge's only public art spaces, Olly is keen to raise the profile of the visual arts in a city where theatre and literature have traditionally been given pride of place.

For his latest project, *When I Grow Up*, Olly is compiling a physical archive of people's memories, images, stories, fears and dreams on the subject of coming of age, which will be exhibited in The Shop later this term. Anyone who wants to be

involved will be given a nifty little *When I Grow Up Kit* – a charming packet filled with enough envelopes, tracing paper and stationery-based goodies to thrill even the most over-eager Ryman's enthusiast. Participants in the project are asked to doodle, snap and write about their past, in an attempt to capture what exactly it is that has made them who they are, or who they'd like to be.

A psychology student at Jesus, Olly acknowledges that the concept of *When I Grow Up* stems from his interests in mental development and personal identity: "I find it amazing that we're all so similar, at this base level. By asking people the same questions, you see that everyone shares the same fundamental worries and dreams. I was talking to a medic the other day, who told me that scientists can more or less locate the precise part of the brain where memories are made and stored. The idea that you could hold something physical in your hands that partially defines who someone is, well...that's definitely something, isn't it?"

If you're interested in getting involved with *When I Grow Up* contact Olly at or244@cam.ac.uk.



Elizabeth Donnelly and Susie Cronin record their experiences of the When I Grow Up preproject

Inside a *When I Grow Up Kit* are the instructions 'DRAW' and 'DREAM'. When presenting influences on my life in a visual way, I found I really had to ignore the 'adult' urge to pick up a pen and describe my path to maturity. However, in creating my collage of seven unrelated images I realised that this simple, unsophisticated way of remembering is far more effective – and enjoyable! – than scribbling a mini-memoir. It is a reminder of a time when, many years ago, colouring pencils and make-believe were my central mode of expression. My collection of pictures includes Peter Pan, the childhood hero, Lionel Shriver and Isabel Allende, my favourite writers, and other images of places and faces I loved when growing up.

Next comes the selection of memories that make "you the person you are today". I chose my earliest memory: Singing 'Twinkle Twinkle, Little Star' for my hospitalised grandmother when I was two and a half might not have had the most profound effect on my development, but it is certainly something I think about

often, especially because I never really knew that grandmother. Perhaps it will influence how I bond with my own grandchildren.

And then there is the most interesting facet of this project: identifying your biggest fear about becoming an adult. As Bette Davis said, "Old age ain't no place for sissies," and it was refreshing to find that the project does not seek to completely romanticise the concept of growing up, but rather reminds you that nobody finds it easy. I dread the possibility that one day, when I'm an old woman, I might look back and realise I let my younger self down in some way. When I wrote this on a piece of card, placed it alongside my scrawl of memories and cluster of pictures, and thought a bit, I concluded that this project really is quite useful. It won't unlock the secret to growing old gracefully, or reveal exactly why you turned out the way you have, but it's nevertheless a charming reminder of what you have lived and learnt, and what you are still aiming to achieve, during your time as a 'grown-up'. **ED**

'Old age ain't no place for sissies'

The *When I Grow Up Kit* sounds a little bit like it's been designed especially for distribution to a gaggle of nine-year-olds, wide of eye and scabby of knee, by an exhausted school-teacher who's in no mood for drawing whiteboard diagrams. And, just like a wet playtime activity, I was delighted to discover that the pack is charmingly small, all tight and brown-enveloped and ready to stuff, red-faced,

underneath your lunchbox.

Alas, that is not what the kit is for. It's miniature, delicate sheets are intended for childhood scribbles, hopes, dreams and fears. Resurrecting the past and dispersing it via pigeon-hole: so far, so lovely. But if there's one thing that's apparent in this world, it's that you can't rush nostalgia. That's why I saved my reminiscences for late at night, in the library. So there I was amid the rows of books and dust with a smile spread across my face in blissful remembrance of the happier-than-I'd-ever-like-to-admit proportion of my childhood.

Growing up was, for a born and bred Culchie (a person from rural Ireland) an experience riddled with muck, 20p pick 'n' mix and catholic supervillains. You weren't to stick your head out the car window because Valerie said it'd get chopped off. Uncle Pat could lift a ram by the horns as if it were a

cumulus cloud: the kit has raked all this up from under leafy layers of Cambridge, and I'll be stuck in a state of nostalgia until the next time I say "Is wild mushroom, Red Leicester and chutney the only panini you have?"

sc

Time to face the music



CALLUM HOLMES WILLIAMS

We often hear stories of TV and film "marathons", where groups of over-enthusiastic teenagers spend hours – indeed, days – watching every episode of *Lost*, *Star Wars*, or whatever Emmy or Oscar-winning production is currently in vogue. Yet, while recently bedridden with flu, I wondered why we cannot pursue the same obsessive activity when engaging with music.

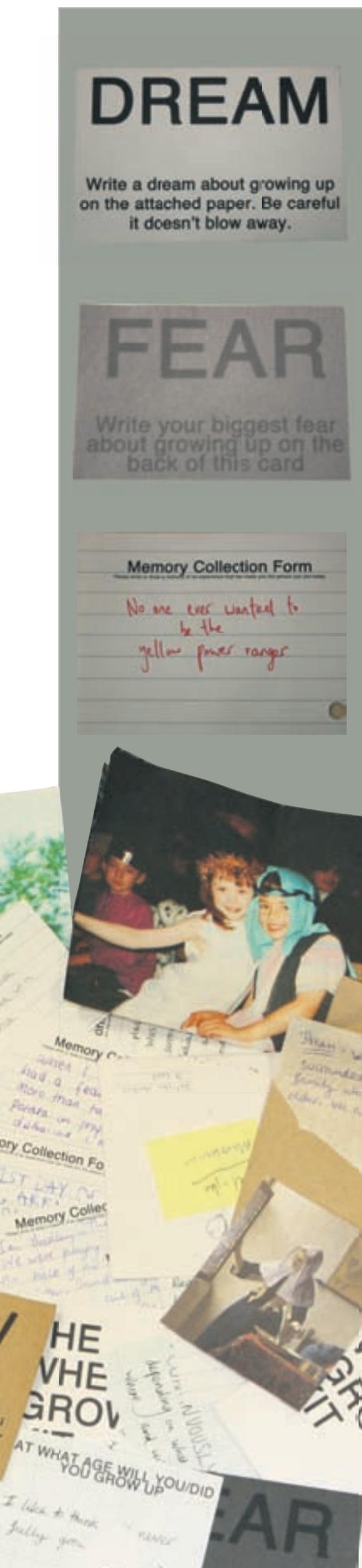
Mahler's nine (completed) symphonies presented themselves as an ideal candidate for such an experiment; 13 hours of dense, stylistically varied orchestral music for which I had never ascribed any conceptual unity.

I listened to the Israeli conductor Gary Bertini's version in chronological order – without break – and in so doing a number of things struck me. We live in a fragmentary world in which 'the death of the album' is frequently proclaimed, the three-minute single is reified, and sound has now become so sanitised that we can hardly believe that humans were responsible for its creation in the first place.

Listening to Mahler's symphonies in their marathon form, by contrast, forcefully illustrated that we can resist and move beyond this depersonalised commodification of music. For instance, try as we might, we cannot – nor should we – remove the imprint of the author from their art. Taking pleasure in the similar major-minor change in both the 6th and 7th symphonies, or in the distinctive waltzes of the 1st, 2nd and 9th symphonies, may seem frivolous and academic, yet it helps us to view Mahler's music as an ongoing process of organic creation, not merely as the 'end product' that can be found on Kiss or Capital FM.

Likewise, the tired brass players towards the end of the sprawling 90-minute 2nd symphony, who come in earlier and earlier as the final movement progresses, as well as the woodblock player who isn't quite syncopated enough in the third movement of the 5th, show that we should not try to remove flawed humanity from the act of musical creation.

We should instead be encouraged to celebrate mistakes, inconsistencies and stylistic progression, rather than viewing music as something to be consumed and then forgotten about instantly. Noone needs to be reminded of the insecurity and messiness of day-to-day life; we should, however, celebrate this, rather than hiding behind a façade of drum machines, auto-tuning and all those 79p downloads. With the last, barely audible D-minor of the 9th, Mahler's symphony cycle demonstrated this perfectly.



Food and Drink



LETTICE FRANKLIN

I am an egg-nostic. I am not at all sure whether I believe in God. I do, however, believe wholeheartedly in the goodness of eggs. An egg makes me seriously consider the existence of some higher force. I mean, they are just egg-cellent – please egg-scuse me if I get overly hen-thusiastic, I'm passionate about this.

Enclosed within a perfect geometrical shape and that fun film, like a present from a really worthwhile godparent, wrapped not only in beautiful thick wrapping paper but also a layer of tissue paper, eggs offer so much, including the possibility to crack some seriously good yokes, even when you're not the best comedi-hen.

"An egg is always an adventure; the next one may be different," said Oscar Wilde. Wilde's legacy is continued and, I'd say, outdone, by another far from medi-yolk-re figure a.k.a. Remy of 'Remy Eats Balut' YouTube fame. Remy, a blonde cherub who looks about 3, introduces us to "the most adventurous food [he's] ever eaten," which is, you've guessed it, an egg, but one with, um, a partially-developed embryo inside. The camera zooms in on Remy's slowly tearing blue eyes, his pouting mouth trembling with fear, and then pans down to his gastronomic treat: complete with membranes, veins, bones, eyes and, as Remy gleefully exclaims while I retch quietly to myself and look up the RSPCC's number, "blood EVERYWHERE".

Someone can feed me balut ovum-y dead body. Give me instead the humble boiled egg, providing a soothing start to the day, a firm friend, the proverbial good egg, with a heart of gold. I do, however, frequently embrace adventure when it comes to soldiers. Exchange toast for asparagus and you have yourself a really egg-citing combination, appropriate for any time of day:

1. Cut the ends of six stalks of asparagus
2. Boil asparagus for 5 minutes
3. Pour a kettle of boiled water into a sauce pan then lower one egg (because un oeuf is enough) into it
4. Boil for 4.5 minutes (true and tested)
5. Take off the egg's top and dip each spear in.

My degree: Engineering

I woke up today at 08:00 hours (8 hours ago) and had breakfast – I've recently built a machine that turns toast back into bread. My housemates said it couldn't (and shouldn't) be done, but I was tucking into the business end of a piece of bread this morning so who's laughing now? I am, but in fairness that's only because I'm watching *You've Been Framed*. I walked to lectures on my Segway and started thinking out loud (talking) with a friend about how great engineering is. Because it's all very well writing a book, but when did a book actually change anything? Engineering is bloody useful. Like what do you use to get across water? A bridge. And who

builds bridges? Me. Well not me specifically, not yet anyway, but my genre of person.

You can have all your Shakespeares and your other poetwrights, but they're no use if they can't get from A to B are they? It'd be no use being Shakespeare and going, "Ooh, I need to get across that river to buy a pencil case so I can keep my pens/pencils safely in a case," and then not being able to because there's no bridge. So he'd drop all his pencils or misplace them, and not have one to hand when a good idea popped into his head. Luckily London Bridge was there in Shakespeare's day, so he always had the pencils he needed.

Yesterday I had to go to

London so I got to have a drive with the vintage carburetor redux engine I've ironically (and, in reality, very stupidly) put into my Ford Fiesta. 0-60 we're talking four seconds flat, six seconds on a slope, and just one second if you're already at 50. The only problem is the engine's now much bigger than the car itself so I can't get insurance because officially it is "genuinely very dangerous".

Wait a second, my mum's phoning me. "What Mum? No...why? OK,OK. Well, can I call you back in a bit? I'm writing an article." OK, I'm back. God, I definitely shouldn't have written that



KATE JONES

stuff down. Anyway, that was mum with some quite annoying news actually. She's demanding that I remove the lattice suspension frigate I put on our roof. To be fair, it has crushed the house. I should point out that I'm writing this on a computer I've made out of yoghurt. That means I'll have to type it up on a normal one later, so I hope you appreciate my efforts.

As told to Alex Owen

SOCIAL NETWORKING:
(NEXT) TOP THREE
NEW APPS**Shakes-FEAR 2.0**
(£2.99)

Fear the beats. No.1 bestselling app in Japan, Norway, Asia.

Put your favourite Shakespearean speeches to some dramatic dub-step beats. To be or not to beat. Feel the beat. Beat.

**iColour (buy 1 get 1 free)**

OI! Grey-boy! Liven yourself up with iColour. Just take a photo of a colour and this world-wide best-selling app will tell you what it's called, even if it's a rare one. [Get iColour pro for the blue and green expansion pack.]

**Chiller-Twitter 10 £/\$**

Want to tweet like your mates but haven't got time? This app randomly selects from 3 possible tweets every hour. 1) That was such a good lunch! 2) Can't wait for tonight. 3) www.youporn/raven(haired) milf-seeks-redemption.com



The Varsitorialist

Cottia Thorowgood, 3rd-year Anthropologist, Sidney

"Everything I'm wearing is both home-made and vintage. I can assure you that the working conditions were extremely ethical."

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

YouTube Horrors

Trick or treat? Most of these Hallowe'en videos are a mixture of both – fun for you, worrying for humanity



LEGUMAN

If you're looking for a way to use your pumpkin once the holiday season is over, take some tips from Leguman as the French man of vegetables saves *le jour encore une fois*.

MARY POPPINS RECUT TRAILER

Was Mary Poppins that favourite childhood rainy Sunday afternoon film? Not anymore it's not...



HALLOWE'EN CAT

Self styled comedy-man Mark Day pushes his relationship with his cat to the limits of indignity.

'HALLOWEEN' - HELLOWEEN

The band is Helloween, the song is 'Halloween', and Leguman makes a cameo appearance – yeah, we have literally no idea what's going on.



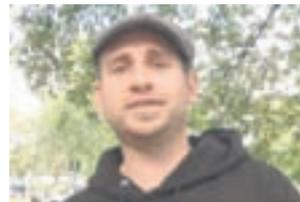
Varsity Listings

Pick of the Week



Carmen Elektra: Opera Underground

UNIVERSITY MUSEUM OF ZOOLOGY, FRIDAY 29TH OCTOBER, 20.00 (FREE, SUGGESTED DONATION £3)
Taxidermy takes on a new tune with Cambridge's underground opera night, staged in the Museum of Zoology. Featuring a live performance of new electro-acoustic opera *Bonesong* as well as film projections, light installations, DJ sets, and a staging of Gruber's *Frankenstein!!*, it'll make you shiver to the bone.



Cambridge's Got Talent

CAMBRIDGE UNION CHAMBER, SUNDAY 31ST OCTOBER, 20.00 (£3)
If the promotional video is to be believed, this could involve *anything*. Remember, these kids are trying for the top prize – free entry FOR LIFE into any Big Fish event (and some other things). That's crazy, and hopefully entertaining. Also, there will be free pizza.

Film

Third Annual Cambridge Festival of Ukrainian Film

ARTS PICTUREHOUSE, 19.00 (FRIDAY 5TH)
WINSTANLEY THEATRE, TRINITY COLLEGE, 7PM (SATURDAY 6TH)

Showcase of Ukrainian films old and new. Two 1920s films by Oleksandr Dovzhenko are accompanied by a live piano performance on the Friday, and a UK premiere of acclaimed new Ukrainian shorts *Jerks – Arabesques* will be shown on the Saturday.

The Kids Are All Right

ARTS PICTUREHOUSE, 14.10, 18.50, 21.15 (MON-SAT), 11.45 (MON-TUES, THURS-SAT), 16.20, 18.50, 21.15 SUN

The lives of two suburban siblings are changed forever when their mums reveal that they are, unsurprisingly, lesbians, and that the sperm used to create them is back on the scene. Not to be confused with *The Kids are Alright*, a film about The Who.

Paranormal Activity 2

VUE, 12.00, 14.10, 16.25, 18.40, 21.00 (EVERY DAY), 23.20 (FRI-SUN, WED)

"Makes you scared to go home alone." Second installment in spooky house series that became an international sensation last year, only this time – with money. Will it go where the second *Blair Witch* could not, and not be bloody awful? Only one way to find out...

Burke and Hare

VUE, 14.20, 16.40, 19.00, 21.20 (DAILY), 23.30 (FRI-SUN, WED)

Two Irish guys (Simon Pegg and Andy Serkis with incredibly dodgy accents) make a 'business opportunity' out of a cadaver shortage.



"Gee, Brain, what do you wanna do tonight?"

Music & Nightlife

Friday 29th October

Carmen Elektra: Opera Underground

UNIVERSITY MUSEUM OF ZOOLOGY, FRIDAY 29TH OCTOBER, 20.00 (FREE, SUGGESTED DONATION £3)
See Pick of the Week.

Saturday 30th October

Music with Something to Say

THE CAFE PROJECT, 22 JESUS LANE, 19.00 (FREE, SUGGESTED DONATION £3)

Acoustic 'DIY' night with free tea and food. Involves hippies, anarchists and lots of folk.

Martin Yates conducts CUMS I

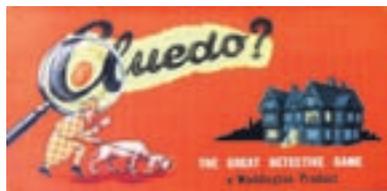
WEST ROAD CONCERT HALL, 20.00 (£5 STUDENTS)

The University's most fortunately titled symphony orchestra performs Bax, Walton, Rachmaninov. Featuring Robbie Stanley Smith.

Halloween Murder Mystery Party

CAMBRIDGE UNION, 20.00 (FREE TO UNION MEMBERS)

A spooky and Cluedo-like evening where you will attempt to unravel the mystery of a murder in the Union while drunk and wearing an unforgivable outfit. Like Cluedo, surprisingly fun.



Sunday 31st October

Cambridge's Got Talent

CAMBRIDGE UNION CHAMBER, SUNDAY 31ST OCTOBER, 20.00 (£3)
See Pick of the Week.

Tuesday 2nd November

Cambridge University Lunchtime Concerts

WEST ROAD CONCERT HALL, 13.10 (FREE)
Part of a series showcasing the University's top musical talent. This week: Harry Ogg conducts Schoenberg's *Verklärte Nacht Op. 4*, in association with CUMS.

Theatre

Journey's End

ADC THEATRE MAINSHOW, 19.45, TUES 2ND - SAT 6TH NOVEMBER (£10-£6)



Set in 1918 in the French trenches, this classic play comments on the personal changes brought about by the terrible conditions of war, exploring them through vivid characterisation. "The nature of war never changes, but war always changes the natures of those who have to wage it." One to watch.

Hatch II

CORPUS PLAYROOM, MON 1ST NOVEMBER, 21.30 (£5)



Second installment of very successful new student writing showcase. Plays, monologues and poetry readings in a warm, cosy setting.

Naked Stage

ADC THEATRE, SUN 31ST OCTOBER, 19.00 (£6/£5)

The sellout staged reading series from Cambridge's open scriptwriting forum, WRiTEON. Short plays in development, lightly staged, in a near-bare studio.

The Birthday Party

CORPUS PLAYROOM, 19.30, TUES 2ND - SATURDAY 6TH NOVEMBER

Pinter's first play explores the horrors that lie beneath the mundane surface of everyday life. If you have ever found a dead mouse under your toaster, this is the play for you. No, really – this play almost ended Pinter's career, then became a classic. Intriguing.



Arts

Specialist Art Talks

On Japanese Gardens

KETTLE'S YARD, SAT 30TH OCTOBER, 16.00 (FREE)

Dr Raggett, Reader in Gardens and Designed Landscapes, is an expert on the development of Japanese gardens and their influence on Western landscape design.



There will be an opportunity to make a Japanese tea-house at the end of her talk.

Ongoing exhibitions Art Jamaica



MURRAY EDWARDS COLLEGE, THE JOCELYN BELL BURNELL ROOM, 22 OCT - 18 NOV

The first exhibition in the UK devoted to a female Jamaican artist. The works are concerned with Jamaican identity and its culture, the place of women and the female body.

Thomas Lawrence: Regency Power and Brilliance

NATIONAL PORTRAIT GALLERY, 21 OCT - 23 JAN

See the glossy works of the Regency painter who made Byron Byronic, actors and actresses theatrical, and Queens and Kings decidedly royal and elegant. "The greatest British portrait painter of his generation." – NPG



Elizabeth Farren, Later Countess of Derby (1790)

Talks & Events

Friday 29th October

Emma SAFE Pumpkin Carving Competition

FRI 29TH OCT - SUN 31ST OCT (£4 TO ENTER)

The prize: four free formal places. To enter, just sign up (on your own or in a pair) for a pumpkin on one of the sheets around the College, by Friday evening. You will receive your pumpkin on Sunday morning, and judging will take place on Sunday evening. All profits will go to SAFE, the Southern African Fund for Education. Any questions, email lgs33@cam.ac.uk.



Saturday 30th October Fungal Foray

CAMBRIDGE BOTANIC GARDEN, 14.00 - 17.00 (SMALL CHARGE)

Organised by the Cambridge Natural History Society, this is an opportunity to



Gotta love those Shaggy Ink Caps

Pick of the week Events

explore and record the fungal flora with local experts. Meet at 2pm at the Brookside Gate.

Tuesday 2nd November

Artspeak

FITZWILLIAM MUSEUM, 13.15

Just turn up and enjoy half an hour of looking at and talking about art. Meet in the Courtyard Entrance, 2pm.



Thursday 4th November

Meditation Class

GODWIN ROOM, OLD COURT, CLARE COLLEGE, 19.30

An introduction to meditation and mindfulness. These weekly classes have been held in the University since 1963, teaching a meditation based on attention to the breath. All are welcome. Bring a cushion.

Album Reviews



North
DARKSTAR
★★★★★

Darkstar's full-length debut is bleak. Besides the well-worn jokes about it being "grim up north", Aiden Whalley and James Young have recaptured a melancholia that the region seems to excel in. 'Deadness' and 'Gold' (itself a Human League cover) convey a lassitude and frailty that unmistakably allude to Joy Division. But *North* is much more than a piss-poor attempt at Ian Curtis hero-worship. Distorted synths on tracks such as 'Ostkreuz' deliberately create images of sci-fi cinema.

'Dear Heartbeat', 'Under One Roof' and 'North' use prominent drum loops to offer catchiness in an album that seems to consciously shy away from this asset. *North* would be hard to sell as a pleasurable experience, but it undeniably exudes quality.

NATHANAEL ARNOTT-DAVIES



Come Around Sundown
KINGS OF LEON
★★★★★

'Radioactive' fuelled expectations that the band was returning to raw, south-eastern sounds. Sadly, these hopes are extinguished in a formulaic, overly emotional fifth album. Drearily slow-paced first track 'The End' sums up the album perfectly: mellow stadium rock blighted by unsatisfactory tributes to the likes of the Eagles and Don Healey, as heard in 'Beach Side', inspired by 'Boys of Summer'. Caleb's tiresome vocals spill over complacent lyrics in 'Pyro', not forgetting that cringeworthy guitar solo in 'Mary'. Good tracks include nostalgia-ridden 'Back Down South', breaking up the monotony with its sing-along chorus accompanied by a barn dance fiddle, and 'Radioactive', which provides much-needed joy to the overall melancholy. But it's not enough, and disappointingly, the album falls flat. JENNA CORDEROY

Also Online

Online highlights:

CUCO Season Launch concert

Annual New Cambridge Writers' Poetry Reading

Randomness & Risk

54th BFI London Film Festival

13th-28th October

In a time of uncertainty for British film, the nation's premier cinema showcase sends a reminder that the UK film industry is not yet dead



"Hilariously posh swearing": *The King's Speech*



Not Happy: *The Arbor*



PHIL MAUGHAN

Kicking off with *Never Let Me Go*, Mark Romanek's star-studded counterpart to Kazuo Ishiguro's hit novel of the same name, the diverse and overwhelming 54th BFI London Film Festival went from strength to strength this year, screening 137 films and 112 shorts across 20 screens throughout October.

Major international films included Darren Aronofsky's *The Black Swan*, starring Natalie Portman as a bloody-minded dedicatee of the New York Ballet; *Another Year*, the latest humanising suburban drama from Mike Leigh; and the Palme d'Or winner from Cannes 2010, *Uncle Boonmee Who Can Recall His Past Lives*, definitely one to watch.

Another much-touted offering, *The King's Speech*, featuring Colin Firth as a stammering, uncooperative George VI sent media Twitterers a-Tweeting when it premiered midway through the Festival.

It's a British period drama, the likes of which I tend to avoid:

one of those films that caters exclusively to the American imagination and its impressions of the English elite, cramming more vowels into the word 'here' than should be legally allowed. Having said that, King Firth's sensitivity, bravery and bouts of hilariously posh swearing, complemented by his unorthodox Australian speech therapist (Geoffrey Rush), make the film a funny and genuinely moving exposé on a very personal battle with disability. It is, understandably, one of the highlights of the festival.

One of the best things about a festival of such scale is the possibility for experimentation: getting lost, going for a wander and turning up with cinematic gems. In what appeared to be a private members' club in Soho (but not that kind of club), I watched the prolific French actress Isabelle Huppert's *Copacabana* in a tiny, but oh-so-comfy, cinema. Not her best work, but nonetheless a quaint tale of urban disenchantment certainly worthy of a lazy Sunday afternoon.

Back across the Channel, British films reminded the audience that it's not all pomp and circumstance.

The Arbor focuses on Bradford-born playwright Andrea Dunbar and her life growing up on the notoriously deprived Buttershaw Estate, recreating scenes from her plays in the streets where they were written to produce a creepy and moving literary biopic.

Richard Ayoade, best known as the nerdy, incompetent Moss

Dark, experimental and introspective: full of stories about individuals and their personal crises

from Channel 4's *The IT Crowd*, made his directorial debut with *Submarine*: an idiosyncratic coming-of-age comedy about a boy from Swansea determined to save his parents' marriage armed only with an extensive vocabulary and absolute self-confidence. Staying with the Welsh theme, Duffy

appears on the big screen for the first time in *Patagonia*, a Welsh-language drama about the much romanticised Welsh settlement in Latin America, which turns out not to be the Utopia for which the emigrants had originally hoped.

The London Film Festival is just so huge there's no way anyone can see everything they'd like to. Two intriguing films I missed include *Howl*, the story of America's most notorious poem, with scholar-starlet James Franco playing Allen Ginsberg, and *Chongqing Blues*, in which a middle-aged man must return home to find out why his son has been gunned down by local police, confronting the new market-driven cultural revolution spreading through modern China.

What with masterclasses, talks, workshops and (to fit the regal flavour) film-maker afternoon teas, I could have easily whiled away October doing little else. The bottom line, it seems, is that the coming year in film looks dark, experimental and introspective: full of stories about individuals and their personal crises. Bring it on, I say.

CLASSICAL

Endellion String Quartet

West Road Concert Hall

★★★★★

Everyone who writes about the Endellion String Quartet will mention the fact that they have been playing together for thirty years. I wasn't going to mention it, but then I changed my mind, not only because it is important and remarkable (indeed here I am, remarking it), but also because it is so blissfully apparent when you hear – and see – them play together. This "intense menage-a-quatre" (as cellist David Waterman called it) has been going on for three decades. For a quartet to still be playing together, in its original formation, is almost

unheard of. Ralph de Souza, the second violinist, is still teasingly referred to as the newbie; he only joined 28 years ago.

So how does this affect their playing, or what we see of it? Their intonation, fluidity of phrasing and sensitivity to one another is certainly unimpeachable. But what gave me real joy was to watch them



communicate; given that they made musical conversation seem as natural as breathing, perhaps it was more just watching them co-exist. Ordinarily I am a big fan of eye contact in chamber music, but the Endellions barely looked at each other. And they didn't need to. There were together at every moment; I don't mean the same place on the page, but together in the infinitesimal glimmers of detail.

They were as one through the gasping stillness, to the chin-shaking, bow-flying conclusions. The Quartet is known to be one of the finest in the world. They are now in their 19th year of residency in Cambridge, and

to hear them refer fondly to the sold-out West Road Concert Hall as their "home audience" gave me a

The second violinist is still teasingly referred to as 'The Newbie' – he only joined 28 years ago

secret thrill. A look from someone on my left told me that they, along with the other 494 people in the audience, were thinking the same thing. What a pleasure to see one of the best quartets in the world play a programme that couldn't have been better: Shostakovich's eighth string quartet (Op. 110) and Beethoven's Op. 59 No. 1? Why thank you, kind Endellions, you are too generous. KATYA HERMAN

CLASSICAL

Cantata evensong

St John's College Chapel

★★★★★



Tourists filing past Wilberforce's feet to St John's College Chapel last Saturday were met with two welcome surprises. Not only were their Euro-puffa jackets unnecessary (unlike an impoverished parish church, John's can afford central heating), but the music presented to enhance the evening's worship was a cut above the usual, slightly under-rehearsed Cambridge choral evensong. This was no litany of Herbert Howells.

Choral evensong is an Anglican creation, not entirely reflective of the lengthy Sunday masses to which Bach's Leipzig congregations would have been accustomed. Yet the integration of a Bach cantata as the evening's anthem enabled Andrew Nethsinga, Director of Music at John's, to include what is arguably some of the best choral music ever written in the Chapel's musical diary.

Many choirs would have fallen at the first hurdle of *Es erhub sich ein Streit* (BWV 19), "one of the most monumental opening choruses in all Bach's cantatas" (Alfred Dürr), but not the choir of John's. They tackled Bach's constant stream of fiddly runs with gusto, summoning musical images of raging biblical beasts. The treatment of Picander's poetry, both by soloists and choir, was sensitive and well-considered.

Tenor soloist Bradley Smith

shone among the soloists, with an impressively secure coloratura in his aria proving the highlight of the cantata. Basil McDonald's oaky bass did indeed make the listener feel safe and secure; a vocal talent to watch. Soprano soloist Elizabeth Joyce was less steady in both her recitative and aria, perhaps lacking the intensity of voice necessary to impart Picander's reassuring words.

Instrumentalists from the world-class Baroque ensemble, the Orchestra of the Age of Enlighten-

The cantata was performed just as it would have been in 1726, as part of a church service.

ment, provided a sensitive underlay for the singers, later showcasing their virtuosic skill. Their rendition of the Air from the third Orchestral Suite (BWV 1068), made famous from its use in *The Spy who Loved Me* in a gory shark attack scene, bristled with life, unlike the dragged-out renditions usually heard.

The best thing about the evening? Being back on the Bach cantata's home turf. The cantata was performed just as it would have been in 1726, as part of a church service, only we were spoilt by the voices of a 32-strong choir. In Bach's day, if we are to believe Parrott and Rifkin, there might have been just four singers on Sunday morning. Perhaps twelve. It would have been a lot chillier, too.

ELLY BRINDLE

Classical v. Clubnight

We asked **Sam Gould**, whose musical interests include hip-hop, grime and R&B, to sit through a concert of classical music. Here is the result

Lunchtime concert

Kettle's Yard

★★★★★

Before going to Kettle's Yard my only encounter with the word symphony had been when grime MC Ghetts rapped, "I make the gyaldem sing for me/ It sounds sick like a symphony." If someone whose last hit was called 'Artillery' could find time for some strings then I should be able to listen to a couple of hours of Bartók, Webern, Schumann and Schubert, the latest on the European scene c.1850-1950.

There were some interesting features: when talking at length about the music that was about to be performed (not something many non-classical artists could easily do) the geeky-looking head of the quartet informed us that Bartók sampled folk melodies from little Hungarian villages to give his compositions a distinct sound. I don't know what Hungarian folk melodies sound like, but I'll take his word for it. Nor could I say that any of the pieces seemed "purely lyrical" or "very funny", as one audience member remarked, but there were certainly sections which the quartet made thought provoking and emotional.

As a newcomer and a poor musician myself, it was difficult not to be too overwhelmed by the

sheer skill exhibited, especially in the more dizzying, rapid sections. It seemed to be a standard experience for the regulars, shutting their eyes and nodding softly like trance fans tripping on Tiësto, and they were completely sober!

What held me back from this immersion were the structures and timings, silent features which make a genre comprehensible. If

"I make the gyaldem sing for me/It sounds sick like a symphony."

one beautifully jarred violin riff (pardon the non-classical terminology) was the centrepiece of the excellent final quartet by Schubert, I couldn't understand why the rest of the long-drawn-out composition was so eager to escape it on some rather tiring tangents. Why did the music keep stopping and starting off somewhere else, and why did the quartet keep walking off? Cheeky bastards.

I was disorientated and although the performers themselves seemed fantastic I couldn't be sure whether it was true brilliance or mere *Blitzkrieg*. Classical music had thrown its own awesome artillery of strings at me, and I was simply shellshocked.

Classics from The Crypt

The Body Snatcher (1945)



The studio system certainly had its merits. Hopelessly compromised budgets meant that an unheralded character player could be given the chance to shine. Neglected Henry Daniell, previously responsible for a terrifying Brocklehurst in *Jane Eyre* and a reptilian Moriarty in *The Woman in Green* emerges triumphant here. This is Daniell's finest hour in the movies, and he enacts the tragedy of Dr MacFarlane with incisive, malignant brilliance. Roy Webb's musical score, a haze of moody Scottish ballads, marks this out as an unusually emotional horror story. Such melancholy is fitting for the final screen confrontation of Karloff and Lugosi: Karloff, ablaze with Hogarthian glory and exalting in the skin-crawling malevolence of Cabman Gray, and Lugosi, wasted by morphine but never less than effective as the caretaker Joseph. So literate is the script that it would work perfectly on stage; a fine testament to a haunting character study. **JAMES SWANTON**

MUSIC

Kate Nash

Cambridge Junction

★★★★★

Kate Nash likes bouncing around a lot when she plays her bubble piano. She also likes noises that aren't words, but are like words. I don't like either of these things.

In her performance of her latest single, 'Do-Wah-Doo', she sings: "Ba bom ba bom ba bom/Well I think she's a bitch." Now I'm no philanthropist, and I'm certainly no expert on Kate Nash lyrics, but I feel I have a duty to reassure any confused youngsters that the semi-verbal diarrhoea they were listening to was exactly that: semi-verbal diarrhoea. Please kids: don't waste your time on Googling it, there's nothing wrong with your hearing. Those were merely random words and a bunch of noises that could redefine fruit machine music if they were given the right platform. Hell, pool them together with one of Lily Allen's tracks and you could have yourself a monopoly on nursery rhymes, or inanity for that matter.

Surprisingly, I'm talking about a singer who's actually doing quite well for herself. In a genre where gestures speak stronger than sense, stamping on your piano as Kate did to close her encore is the equivalent of a memory wipe, and

snippets of rhetoric like "You don't need to be hungry to be happy" end up sounding like something from Confucius. Even when Kate was simply bashing away on her piano to some miscellaneous musing named 'Foggy for Froggy' I was susceptible to at least a smile and not a little controlled foot tapping. I might have whipped out an energetic head nod if I hadn't been

Random words and a bunch of noises that could redefine fruit machine music

so worried by the overgrown man next to me singing along a little too enthusiastically to "I Want Your Kiss Boy".

As long as the tone and themes (yes, there were a few) were pretty well intentioned (the touch of self parody in Kate's 'Mariella' and her own take on the teenage love song, 'Birds' made her seem more approachable than Miss Allen), Kate came across more Sarah Cox than Jo Whiley on the interesting and likeable scales. When *Foundations* finally came on at the end of Kate's set, "That voice that you find annoying" was still a bit annoying, but I didn't hate it. That's a compliment, I think. **SAM GOULD**

ART

Rolf Harris: A Life in Art

Artique Gallery

★★★★★

Maybe it was the unreasonably long queue, the liberal distribution of free champagne or even the three-inch square pencil sketches selling for over £2,000. Whatever it was, Artique's new premises on Bridge Street was hosting something special. Having opened a few weeks ago after moving from their cosy spot on Rose Crescent, the gallery was already enjoying a surge of attention even before Rolf Harris's exhibition came to town. This collection was a baptism for the new gallery and all that extra wall space was put to good use hanging a broad range of original work by Harris, while the man himself perched in a room at the back signing, chatting and occasionally getting up to stretch his legs.

The wide variety of subject matter, medium and even price felt like an apt reflection on the broad range of Harris's career. Concise and casually pencilled life models hung next to broad vistas of Machu Picchu, which hung above Venetian sunsets, which in turn shouldered portraits of animals. The

Gallery's eclectic selecting process helped to present the display as a masterclass in Rolf Harris's work throughout his career.

Alas, I didn't get to speak to the big man. I did stand near him while he came out to tell us that sitting down for too long gave him a bad back; pretty much an interview. I was, however, able to speak to Richard Colley, the 'boss man' of

Venetian sunsets, portraits of animals...a bit of Rolf DNA

the Gallery. Amid clear excitement for the popularity of not just Rolf's exhibition but also their new venue he spoke about the incredible value (in every sense of the word) of some of the pieces displayed, describing some as "a bit of Rolf DNA".

At the age of 80 a degree of self-reflection from Harris is inevitable, and this is mirrored in his more recent liking of self-portraiture. Personally I feel that, despite being 100% polymath, Harris would rather be seen as an artist. Undoubtedly he will be, and this exhibition demonstrates that the public's conception of Harris and his own vision of how he wants to be remembered are close to becoming one and the same. **ANGUS MACDONALD**

Back to Basics

Sainsbury's Basics Apples

★★★★★

Sainsbury's Basics Apples are awesome. The poor little things, they haven't quite made the high-grade 'Class 1' standards that their fatter, pricier, better-packaged brothers have reached. But man, are they versatile. One week 'Granny Smith', the next 'Red Delicious'. They know how to keep me guessing. What is it that attracts me so? At £0.97 a bag, they are cheaper than chips, even if the odd one is bruised or malformed. But more than the price, it's a class issue. Do I feel like a crusader, beating the big man by my budget choice? Far more than I have the right to. I relish the slight inadequacies of my 'Class 2' comrades. Even if I

relish them with my organic bread and cheese. It's that bit of frugality that makes my snack just a little bit sweeter. **GAVIN RUTTER**



View from the Groundlings



EDWARD HERRING

I was sat in the UL groping for obscure adjectives when I was grieved with the faint sensation of my bladder filling. I promptly arose and shuffled my way toward the toilets. On my return, however, I found a laminated note lay eerily on top of my dishevelled papers which read: "Mr Herring, if you are interested in theatre then seek out the book under this classmark: 415.d.97.84. Yours, An Admirer." I looked around the Reading Room but saw nothing except the usual tweed-fitted, belletristic bunch threaded out along the infinity-spanning desks. After an age of dithering and indecision, coupled with some fearful shivers, I summoned up the courage to obtain the mysterious volume that this anonymous laminator had suggested for me.

To my fevered chagrin I discovered the tome was to be located within the unnerving, chilly stacks of the austere South Front, the most troubling limb of the UL. Skimming along the spines I hesitated over the number 84, which was oddly titled *Improvisation*. I opened it and from it fell a second laminated slip: "Mr Herring, if you like surprise and suspense then improvise yourself up a press ticket for *The Birthday Party* at Corpus Playroom (Tues 2nd-Sat 6th). If not, then see if you can find this little number: L727.c.372."

I rushed on, stirred and unsatisfied, to the overly-lit West Room, filled out my ticket in a shaky, nervous scrawl and bit my nails for the half hour it took for the text to be retrieved. With a cheerless smile the attendant gruffly thrust it into the clammy crevices of my palms. This time the book was entitled *Cacophony* but sticking from one of its leaves was yet another plasticised sheet: "Mr Herring, if you want a sonic thrill for your crude ears then listen in to *Soundtrack to Your Life* at the ADC (Weds 3rd - Sat 6th). If not then go back to your desk."

At this I let out a ghastly yelp and was swiftly shushed by an ovalescent woman with bent bifocals. Humming with nerves I moved towards my desk. On it I found a copy of *Appleton's Medical Dictionary*. In the page-entry "Testicular Contraction" was jammed a picture of SIMON HAINES.

To that elusive spectre who excessively laminated a forest on my behalf, I impel you to email theatre@varsity.co.uk and meet me at dawn to duel for our aforementioned mutual obsession.

Cat on a Hot Tin Roof

ADC Mainshow
(until Sat 30th)

★★★★★



It is never easy to stage a Tennessee Williams script. All those lines, all that domestic rage, and that southern drawl. This production of *Cat On A Hot Tin Roof* is successful at meeting these challenges and at telling this captivating story.

The play is about the Pollitts, a troubled, wealthy Southern family, meeting at their vast cotton plantation in Mississippi. They are ostensibly there to celebrate the 65th birthday of the family's patriarch, Big Daddy (Simon Haines), but all of the characters

This production keeps Williams' fascinating considerations of humanity admirably to the fore.

except for Big Daddy and his wife, Big Mama (Tamara Astor, playing to type as well as ever), know that Big Daddy is about to die from cancer. Oldest son Gooper (Oskar McCarthy) and his wife Mae (Charlotte Reid) are determined that the plantation will be passed on to them after Big Daddy's death.

The first act focuses entirely on Big Daddy's younger son, Brick (Ben Kavanagh), an injured former American football player, and his



wife Maggie (Josephine Starte), the 'cat' of the play's title. Through their intense interaction, the audience learns of their respective dissatisfactions within their marriage: Maggie's desire for sexual intimacy and children and for her affections to be returned, and Brick's alcoholism and grief over the death of his sexually ambiguous friend Skipper.

This first scene wasn't quite on par with the rest of the production, with Starte throwing out a few of her lines too quickly, but it was watchable enough; perhaps this discrepancy was just down to first night nerves. Far greater tension was effectively created as the play progressed. Haines was the most impressive at facilitating this; he was convincing as an aging redneck patriarch with diminishing health and diminishing power over his family and business. His rage over and then acceptance of his fate at the end of the play was impressively controlled. Kavanagh was also vital at creating the play's

tension, playing a wonderfully understated yet visibly at-a-loss Brick, moving believably from meek and laconic as he listens to his wife in the first act, to revelatory and tragic by the end of the production.

All of the acting was of a very high standard: little fault can be found with Reid's snide Mae, or Starte's determined Maggie. And it's always a risk bringing kids on stage, but the five young actors playing Mae and Gooper's boisterous and grating children deserve praise.

Taking on a main part, Maggie and Big Daddy in particular, means hefty monologues to deliver. That there were only a few minor slip-ups over lines in this show should be applauded. The American accents were a bit better than standard Cambridge efforts – the production's own dialect coach (Marina Tyndall) must have been instrumental in this. Costumes were good, and the set was well throughout out, allowing the actors

Haines was the most impressive as an aging redneck patriarch with diminishing health.

ample room for movement. The blocking was flawless, often visually highlighting various fault lines between different members of the family, and it was also sparing (and therefore effective) in physical tussles alongside the characters' verbally expressed frustrations.

The script of *Cat On A Hot Tin Roof* can no longer be as excitingly shocking as it was upon its debut. Bearing this in mind, this production keeps Williams' fascinating considerations of humanity, compassion and mendacity admirably to the fore.

HELEN YOUNG

View from the Graduate

Imogen Tedbury



If I had written this column a couple of years ago, it would probably express those sentiments uttered by many a misunderstood Cambridge opera buff, namely that the opera in Cambridge is underrated by the majority of the student population, that audience attendance is poor, that the relevance of opera is so far unrecognised. But the last few years in Cambridge have rendered these well-worn arguments obsolete. Shadwell Opera's maxim, "accessible, affordable opera... in English", transformed the face of opera in Cambridge and brought many students to their first opera, Benjamin Britten's *A Midsummer Night's Dream*, which sold out – twice. Since Shadwell's foundation, new opera club night group Carmen Elektra have pushed the boundaries

in a different direction. Any readers dedicated to these pages cannot have failed to notice *Bonesong*, the new electronic opera by Kate Whitley and Joe Snape which is being performed beside the skeletons in the zoological museum.

A Midsummer Night's Dream was performed in St Giles' Church. In my time at Cambridge I have never worked on a show performed in a theatre. I have worked on shows performed in, among other venues, the Cambridge Union and Clare Cellars. I have done productions in traverse, productions in thrust, productions in the round, and more problematically, productions in venues with no backstage. Part of the appeal of the CUOS main show is the once-in-a-Cambridge-opera-lifetime chance of working in the only performance space with an orchestra pit.

Without an institution like the ADC to provide a regular venue, opera productions are forced to be more inventive – their directors must be creative, and their conductors compromising. As a result operatic stagings are arguably far more imaginative than a lot of theatre in Cambridge.

Opera in Cambridge is dominated by the chapel choir scene, and

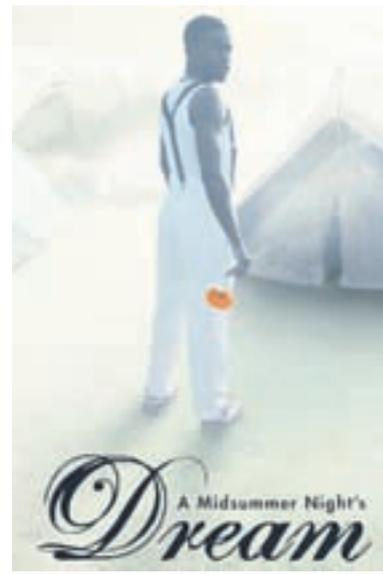
quite naturally so, given the necessary ability and training of the singers. I found it difficult to break into opera that was happening in Cambridge, studying English not Music and being a string player not a singer. Determination and good fortune helped me on my way – a conversation about my interest in transferring from theatre to opera was overheard by Dan Hill of the Beethoven Ensemble, a fortuitous

connection with Shadwell Opera producer Elly Brindle, who was seeking an assistant director for their Edinburgh show.

I did not direct my own opera until the end of my second year: aspiring first-year directors at the ADC are given a freshers' show, but when I arrived in Cambridge the opera scene was limited to CUOS, and wholly dominated by fourth- and fifth-years. We aren't just talking singers, whose voices understandably need time to develop; the average age of a CUOS production team is 23 (this includes *The Marriage of Figaro*).

The students behind Shadwell Opera and Carmen Elektra are now third-years, fourth-years and graduates. Both groups are slowly shifting from Cambridge to London. CUOS is being run by fourth-years. Unless operationally inclined first- and second-years step up to the mark, the next person to attempt a similar column will be writing what I would have written two years ago.

In Cambridge Imogen directed four operas and assisted on four more. She is staying on for a fourth year to direct The Marriage of Figaro, the CUOS main show.



GUIDE TO STAR RATINGS: ★★★★★ Cat in a Hot Tin Thong ★★★★★ Cat in a Hot Zinc Coffin ★★★★★ Cat Hair in a KitKat
★★★★★ Cat Catatonic with a Hot Flush ★★★★★ Feline Hot

The Revenger's Tragedy

Corpus Playroom
(until Sat 30th)

★★★★★



The source of the stench that will invade your nostrils throughout this performance is the coffee-stained lab coats contributed by Rosy Wiseman's costuming. Her design seemed to want to provoke some kind of subversive challenge but, like the rest of the production, her ideas were in fact hackneyed, immature, and seemingly empty. She did not, unfortunately, redeem herself as an actor. As one part of a sizeable creative team that includes a 'movement emeritus', you would be forgiven for expecting a performance of considerable artistic worth; the reality is not so. Toby Parker-Rees' interpretation of *The Revenger's Tragedy* was an overblown, tacky presentation of a play that should demand an intense performance expressed through concentrated stylistics. Incredibly, embarrassingly, aggressively bad, this production was barely

redeemed by its mercifully short running time.

The performance clearly wishes to approach complex notions of lust and betrayal within the play, but these ideas are never satisfactorily executed. Decisions made by the director remain unjustified by the performance; the choice to replace the Duke's sons with daughters, for example, may have represented some lame social commentary, but merely added confusion to this histrionic ensemble.

Attempts at black comedy were similarly unsuccessful; the audible sniggers from the audience derived instead from the escalating lunacy of the performances. Any genuine humour within the play was delivered by Ben Blyth, whose eye-bulging, nervy weirdness as Vindice earns him the one star. Volatile yet controlled, his performance gives

This was an overblown, tacky presentation of a play that demands an intense performance.

lucidity and some credibility to an otherwise totally hopeless production. He was assisted somewhat by Leo Parker-Rees as Hippolito, his potassium-deficient associate, who munches nonchalantly and perpetually on a series of inexplicable bananas. Whilst his performance was commendable, the constant presence of fruit in his mouth hindered even the simple enunciation of his lines.

The remainder of the cast delivered blow upon blow of unimaginative, insubstantial melodrama that in truth makes a tasteless mockery of Middleton's (or Tournneur's, as you like) script.



The Beginner's Guide to Opera

Corpus Playroom
(until Sat 30th)

★★★★★

It's often said that opera is inaccessible, elitist and boring. Whether or not that's true is open to debate, but this show certainly goes some way to trampling that assumption under an hour of slick, exciting comedy that to my mind is rarely seen in Cambridge. Rosie Corner – both writer and performer of this affectionate and witty rattle through several cen-

history, complete with a brief look at the odd vagaries of the Welsh language.

The script as a whole was comically brilliant, and Corner's delivery matched it in quality – she slipped from composer to composer and through centuries of traditions with incredible ease, bringing us with her almost every step of the way.

Chris Pilgrim, the show's pianist, was also fantastic, creating humour just with his playing, and there was clearly a dedicated team backstage as well, adding some wonderful extra elements, like the pastoral and Japanese shadow-play. There were so many little touches to this production that made it really exciting, such as the programme art, which is beautiful if a little faint.

Unfortunately, there were certain elements of the show which didn't quite live up to the extremely high standards of the script and most of the performance: there were technical issues involving scene-changes which needed to be a lot quicker, and occasionally (although I put this down to first-night nerves) some lines seemed to have slipped. Had these little hitches been ironed out, and everything made that little bit more polished, the show would have been flawless.

That said, Rosie Corner's excellent ad lib. acting when costume-changes were going a little too slowly was wonderful, and it was that sort of thing which gave the audience a feeling of rapport and intimacy with the whole production that was down to a little more than the cosy interior of the Corpus Playroom.

In all, this was a wonderful performance, and one that you definitely shouldn't miss if possible. Even if you don't like opera you should certainly give it a try; it's one of the funniest things I've seen for a while.

CLARE MOHAN

There were so many little touches to this production that made it really exciting.

turies of opera – has constructed a fast-moving, elegant and intelligent show that will amuse opera buffs and opera novices alike.

There were some jokes pitched at those who perhaps have a deeper knowledge of the works of Wagner than you'd expect from your average guy in the street, and a slightly odd dip into Japanese theatrical traditions, which involved a rather unexpected *Pokémon* reference. There were also moments that will appeal particularly to a Cambridge audience ('O Sole Mio' performed as part of a punting tour of Cambridge is delightful) whilst one part really tickled my Welsh friend, who loved the retelling of a lovely, little-known nugget of Welsh

The Life Doctor

ADC Lateshow
(until Sat 30th)

★★★★★

The *Life Doctor* is a multimedia comic production from the minds of Adam Lawrence and Phil Wang. The premise is that Lawrence plays a makeover show host called The Life Doctor, and during the course of his show he 'fixes' all of the problems in his guests' lives.

The comedy itself isn't particularly sophisticated or original, but is very often endearing and laugh-out-loud funny. The sheer silliness of the execution makes up for some of the potential shortcomings of the concept: there are countless quasi-totalitarian chat show parodies, but one forgets this when watching *The Life Doctor* thanks to an almost constant bombardment of both daft puns and silly physical comedy. For example, The Life Doctor comes onstage in increasingly bizarre ways, and Lawrence and Wang have the knack for really good visual jokes. The flipside of this, however, is that there are some pig-awful puns every now and again and one feels disappointed that the comedians even expected you to laugh at them, and sometimes Lawrence's wild gesticulating goes from humorously vacuous to simply over-egging.

In terms of the ensemble performances, Joe Bannister is absolutely wonderful at conveying the awkwardness and romantic desperation of his character. One protracted film section includes Bannister's character walking around London and Cambridge, accidentally terrorising bemused women with his clumsy romantic advances. Elsewhere, George

Any genuine humour within the play was delivered by Ben Blyth, whose eye-bulging nervy weirdness earns him the one star.

Bizarrely angry in parts and oddly excitable in others, all textual subtlety is lost in the heavy hands of director Toby Parker-Rees. So much of the play is cut, so much left unexplained that the tone of this production is never fully established, and as the bodies and banana skins pile up, it becomes literally incomprehensible. Highly-strung and uncomfortable to watch, this bipolar production completely lacks any sense of dramaturgical maturity. Efforts to produce a raw, visceral performance are a transparent failure; in reality the play epitomised every pitfall of student theatre.

SIOBHÁN FORSHAW



Potts does a good turn as a failing scriptwriter, and Mairin O'Hagan was immensely likeable the moment she came onstage. Jason Forbes was generally good and had plenty of energy, but sometimes the energy went from funny to showing him up as a bit of try-hard. Furthermore, there were multiple instances in which he delivered lines over laughter, which is a big contrast to George Potts, who expertly navigated multiple waves of laughter near the absurd finale.

As a final note, the multimedia aspects generally worked very well. They were well shot, professional, and the mock commercial breaks in particular were wonderfully absurd. As a cautionary note, however, it's easy to get carried away with films and newfangled gadgets, and I wouldn't want a comedy that was over-reliant on such things. For starters, once something is recorded, one can't gauge the laughter of the audience and adapt accordingly. At the end of the production, there is a blooper reel, which struck me as incredibly vain. They're okay if you've just seen a serious film with Robert De Niro, and want to see him pulling funny faces out of character afterwards, but no-one really wants to see any Tom, Dick or Harry corpsing through a take. On the whole, however, this is a very good production, and it should be seen and cherished for doing something different to the usual Cambridge comedy fare.

MICHAEL CHRISTIE

Incoming



The real attraction of *The Misanthrope* is that its timeless characters resonate as accurately with society today as they did when they were first created 350 years ago.

Indeed, arguably our misanthrope's anger at a world where elitism is rife, where connections are worth more than talent.

But *The Misanthrope* is more than just a bitter attack on nepotism. Alceste, the protagonist, delivers many diatribes that often set him up as a comic figure. When he rails against friendship to his best friend, Philinte, he reveals one of frequent contradictions in his character.

The play then, is perhaps best described as a satire, where even the satirist himself cannot escape ridicule. Set in the under-used, and even more under-appreciated, Fitzpatrick Hall in Queens', the curtain opens on a decadent 1960s Paris, politically dominated by de Gaulle in a similar fashion to Louis XIV in Molière's time.

Tony Harrison's translation, written entirely in rhyming couplets, is a difficult feat in English (French lending itself much easier to rhyme), but it is the couplets that give the play its characteristic dramatic pace. Blank verse will not do, as was shown in the recent Crimp adaptation, starring Keira Knightley, where the relentless rhythm was lost, and with it the almost Chekhovian tension between farce and anguish.

"I cannot improve on it, and assuredly never shall," said Molière of his most famous play. But his contemporary French public did not like it much, preferring the dramatists more farcical *The Doctor In Spite Of Himself* – a play that, according to tradition was written two months after *The Misanthrope's* premiere to make up for the latter's lack of success.

However, while *The Doctor* has since lapsed into obscurity, *The Misanthrope* has become a theatrical classic. So, if you want to see a comedy that also makes you think, that makes you react, then come and see the first production of *The Misanthrope* in English to take place in Cambridge.

GEORGE JOHNSTON

THAT OBSCURE OBJECT OF DESIRE

Photographed and styled by
Louise Benson and Jess Kwong



Clockwise from top: Shearling jacket SANCTUARY. Cardigan ESCADA. Green dress FEI. Tights, worn throughout, ALEXANDER MCQUEEN. Brown jacket GLENHUSKY OF SCOTLAND. Cardigan MARC BY MARC JACOBS. Tartan dress EDME & ESYLTE. Tights, worn throughout, FOGAL. Floral blouse BURBERRY. Skirt HOBBS. Belt VINTAGE. Cream blouse VINTAGE. Trousers LIBERTY. Heart jacket MOSCHINO. Dress JAMES COVIELLO. Shoes, worn throughout, MARC BY MARC JACOBS.

FOR MORE IMAGES GO TO VARSITYFASHION.TUMBLR.COM

With special thanks to Anthropologie.



Clockwise from top: Capelet LOWIE. Orange dress, worn as top, ISABELLA SINCLAIR. Skirt PLENTY x TRACY REESE. Coat MADCHEN. Dress RALPH LAUREN. Shoes, worn throughout, MARC JACOBS. Floral blouse BURBERRY. Skirt HOBBS. Belt VINTAGE. Cream blouse VINTAGE. Trousers LIBERTY. Dress MARC BY MARC JACOBS. Green blouse FEI. Tartan skirt CARTONNIER. Blue cardigan MARC BY MARC JACOBS. Skirt ANTONELLE.

MAYS 2011

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Artist-in-residence,
Christ's College.
For more information please
email
ik254@cam.ac.uk

Applications are invited to edit the 2011 Mays Anthology, the collection of the best student writing and artwork from Cambridge and Oxford. Interested candidates should email president@varsity.co.uk by Friday 12th November.

The Mays, formerly the May Anthologies, are published annually by *Varsity*.

The editor or editors will assemble a committee of students to invite submissions of fiction and non-fiction writing including prose, poetry and drama, as well as illustration and photography. The committee also appoints a 'guest editor' from the literary world.

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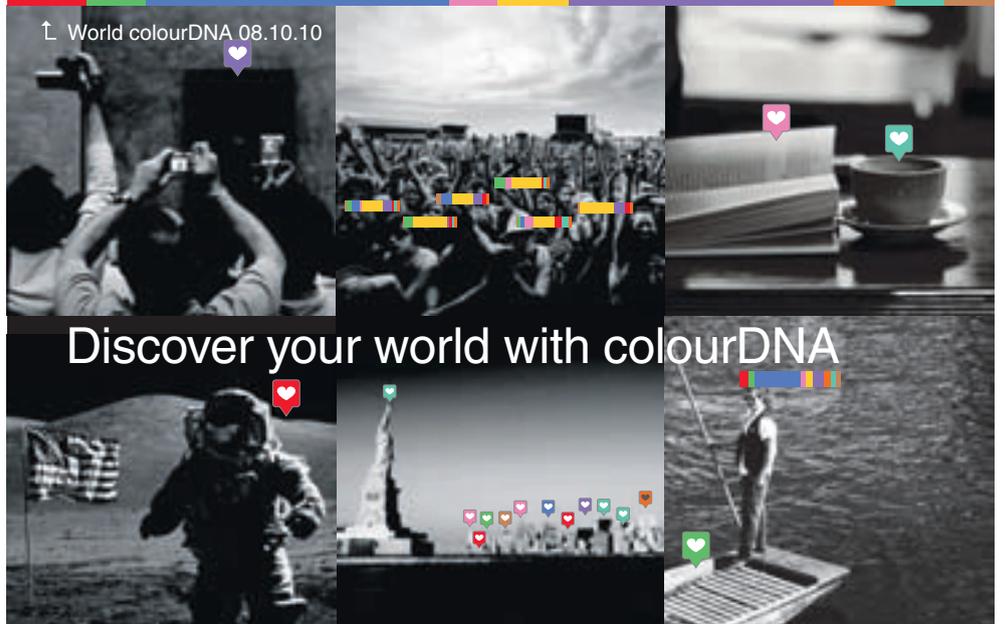
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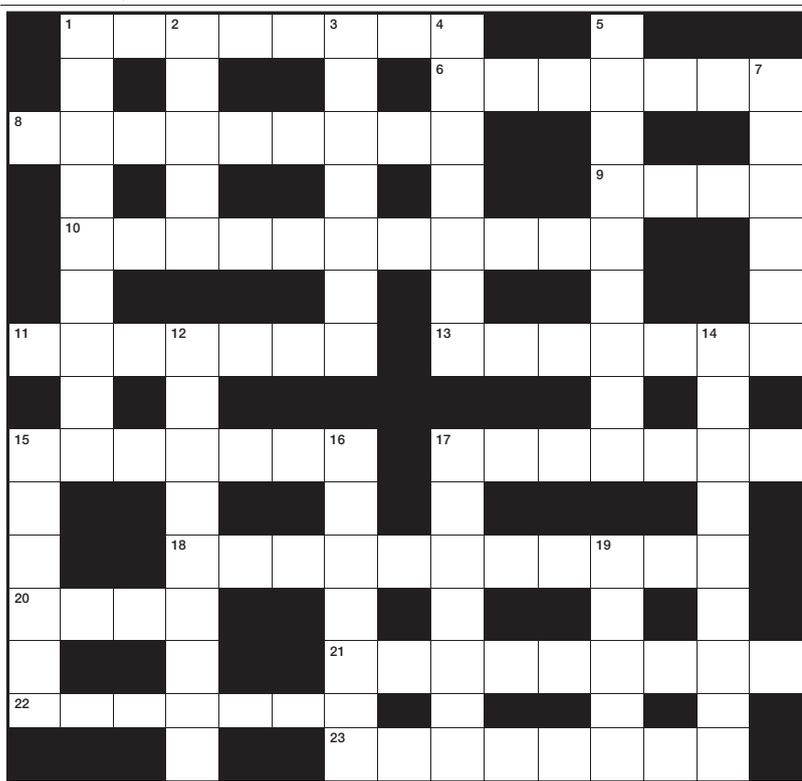
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Games & puzzles



Varsity Crossword

no. 533



disappointment (7)
23 Record of a Cambridge student with perfect grades taken in by regressive tutoring (8)

Down

- 1 Leave bream swimming in a circle (9)
- 2 Brought back smell of crafts (5)
- 3 Listeners in the grass gossip (7)
- 4 Community force is going around, to be exact (7)
- 5 Able to take spin around city displaying speed sign (9)
- 7 Granny determined to return to French town (6)
- 12 Mountain of meat and beer for top dog (5, 4)
- 14 State of nervous energy, almost sent back inside (9)
- 15 Get away from south-eastern snob (3, 3)
- 16 Longed for a man after a long time (7)
- 17 Authoritarian science involved in abstinence (7)
- 19 Vessel stowed in Formosa (or Taiwan) (5)

Across

- 1 His grace finds many instruments groovy (8)
- 6 Armada blown up north fast (6)
- 8 Let social maverick go swinging (9)
- 9 Destroy me in race (4)
- 10 River maiden is to drink magnum (11)
- 11 A long way and a short time to become a scientist (7)
- 13 Call girls in fancy corsets (7)
- 15 Russian sect elects to enter heaven (7)
- 17 Obsequious tone gets shelter (7)
- 18 Two bums' utterly natural murder (11)
- 20 Egg on mediocre beginners appearing around fifth turn (4)
- 21 Take pleasure hiding the Italian manicurist's tool (9)
- 22 "I love you" after note about

Crossword set by Hapax.

Answers to last issue's crossword (no. 532):
Across: 7 Harness, 9 Android, 10 Relevance, 11 Totem, 12, 21 Flying Dutchman, 13 Cinnamon, 16 Squad, 22 Kermit, 25 Flair, 26 Unrelated, 27 Calming, 28 Martian
Down: 1 Sheriff, 2 Broly, 3 Heavens, 4 Editing, 5 Costumer, 6 Adamant, 8 Sink, 9 American, 14 Aqualung, 15 Pitfalls, 17 Edifice, 18 Thyroid, 19 Pedlars, 20 Student, 23 Matrix, 24 Trim

Sudoku

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

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

The Varsity Scribblepad

Last issue's solutions

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

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).

	8	28			24	25
11				16		
			19			
16				4		
		3			17	
		4			7	
				4		
	21					
			9			

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

Varsity takes a look at the implications of John's loss

MIKE ALHADEFF

Schumacher, Woods, Federer; all recent sporting champions have had an ability to create an aura of invincibility. As time goes by, the image of being undefeatable grows in magnitude. The same can be said of St John's rugby. Their feat of remaining undefeated for five seasons has helped to create a sense of inevitability about Cambridge rugby. At the beginning of this term, this paper ran a story arguing it would be difficult to look further than John's for the

Division 1 title. This judgment must have been made partly on the weight of the last few seasons.

There is something special about invincibility in the sporting world. Successful sporting teams, and in this I include John's rugby team, undoubtedly have great skill in their chosen disciplines. This is what marks them out and propels them to the top of their game.

Nevertheless, it is what they do which really lies behind their success. In continually winning, they create a persona of being untouchable. It boosts their game as they

ride a wave of confidence. It undoubtedly has a bigger effect on opponents as only a loss seems inevitable. Top players and teams can win even without their A-game. It can also have a negative effect as the burden of such feats weighs ever greater with every game. John's have now

lost and the post mortems have started. Members of the John's camp have suggested that a loss is unsurprising with the team missing nine first team players due to university commitments. Such a response is predictable: no one wants to be part of the first team in the last five years to lose, especially in a college that takes itself as seriously as John's does.

Yet they have lost. The question is: what will be the wider effects for college rugby? It certainly throws the Division 1 title wide-open, especially considering the results achieved by Queens' and Magdalene. It would be reckless to write John's off. It is worth remembering that should they so wish, the Red Boys could call upon Cherezov, Burdon, Reid and the others who are currently performing so well for the Blues.

The long-term view poses more interesting questions. The image of John's will have changed yet they will still be favourites for their next game against Queens', and they will certainly come out

all guns blazing but now without the confidence that they had before. Indeed, given Queens' unlikely victory against Downing on Tuesday, there are no gimmes in the first division this year. The Red Boys are not as good as they thought they were. It will be interesting to see how they respond.

Men's Rugby Results

First Division

Downing 0 - 5 Queens'
St John's 10 - 21 Jesus
Trinity 0 - 31 Magdalene

Second Division

Catz 0 - 78 Robinson
Pembroke 22 - 17 Girton
Clare 50 - 0 Trinity Hall

Third Division A

Caius 20 - 0 Christ's

Third Division B

Churchill 60 - 7 Sidney
Homerton 17 - 17 Fitzwilliam



Fixture List

Men's Rugby

First Division

Magdalene v Downing
Trinity v St John's
Jesus v Queen's

Second Division

Robinson v Pembroke
Trinity Hall v Girton
Catz v Clare

Third Division A

Emmanuel v Caius's
Selwyn v Christ's

Third Division B

Sidney v Fitz
Churchill v Homerton

Men's Football

First Division

Caius v Emma
Christ's v Downing
Catz v Fitz
Jesus v Girton
Homerton v Trinity

First Division

Churchill v Jesus II
Corpus v Downing
St John's v Long Road
Selwyn v Queens
Pembroke v Trinity Hall

View from the Bottom Division – Emma IIIs

PEDRO WATERTON

Our view from the bottom division this week is a view from the top. Following a 10-3 destruction of Trinity Hall IIIs the past weekend, Emma IIIs are topping the division, with things looking seriously rosy for the season ahead.

It has been an outstanding couple of years for Emmanuel football, moving from a middling first team and understaffed seconds three years ago, to a thriving club, with the first team fighting at the very top of Division 1 and the seconds recently promoted to Division 3. A proliferation of footballers in college led to the creation of a third team two years ago, and our first league season last year, finishing a creditable 5th despite not playing all our games. A 4th team was also started up last season, playing a couple of friendlies and taking part in the recent tradition of a game against the girl's team, the Pink Panthers.

Emmanuel IIIs are a committed group of (surprisingly) talented

footballers, some of whom (occasionally) make the weekly training session on Wednesdays in which all the college teams take part, and who (usually) field a full team to matches. We take a relaxed attitude to football, playing for fun and occasionally with hangovers; games the day after bar extensions are usually disastrous.

The 7th division can be a dangerous place, with newly created teams springing up into the league, and some college teams padding out a lack of players with players from the higher divisions. There is nothing more humiliating than having a team of 16-year-olds put 12 goals past you.

We hope to avoid any similar embarrassment this year, and are pushing for promotion in the league to allow a fourth team the



Emma III's are confident of defeating the other riff raff in Division 7

opportunity to enter if we have enough players next season. Emma III's team of stalwart players, some who are playing college football for the fourth year running, have been reinforced by a couple of bright-eyed freshers and some recent finds from the older years and are looking to be a real force in the bottom division this year. The only way is up.

Men's Football - Downing 2 - 1 Caius

A late-headed goal saw last season's champions Downing scrape past a spirited Gonville and Caius side. Despite dominating possession throughout the match, it took a contentious effort near the end to finally see off their newly-promoted opponents, who had worked tirelessly and threatened on the break.

Downing had the better of the opening exchanges, creating two early chances that brought sharp saves out of the Caius goalkeeper, Livingstone. Caius struggled to keep hold of the ball, and the resulting pressure led to the opening goal. A long throw

into the box was met by the head of a Downing striker, as he took advantage of a breakdown in communication in defence. Caius grew in confidence as the half drew to a close, but were unable to fashion any opportunities, and Downing went in at the break fully deserving of their lead.

The second half started much the same. Downing continued to apply pressure, although Caius also began to look dangerous when the ball was placed in behind the Downing defence. This resulted in an attempted lob drifting agonisingly wide, and a credible shout for a penalty, before the Caius

striker was first to a rebounding shot to score an opportunistic effort with twenty minutes left.

Downing came back furiously, making tactical adjustments in the search for a winner. However, excellent tackling and organisation from Wellbelove and Hines-Green in the Caius defence limited them to largely half-chances. With only a few minutes left, a free kick from deep was lofted in the Caius box, and met by a Downing head. Claims of a foul were turned down by the referee, and Downing held on to claim a narrow victory as they maintained their 100% record.

Men's Football Results

First Division

Emma 8 - 1 Catz

Girton 0 - 2 Homerton

Downing 1 - 1 Caius

Fitz 2 - 2 Jesus

Trinity 3 - 1 Christ's

Sport in Brief

Rowing

The Cambridge and Oxford boat squads for the 2011 Xchanging Boat Race have been announced. The Cambridge squad is packed with experience with four returning Blues: President Derek Rasmussen from Maryland, Canadian Geoff Roth, George Nash from Guildford and Australian Hardy Cubasch from the 2009 boat. Oxford by comparison only have one returning Blue – the President and last year's bow in the Dark Blue boat, Ben Myers. The Cambridge squad also has five returning Goldie Boat members while Oxford have four members of last year's Isis Boat. Next year's race will have the largest contingent of British born rowers in years. Indeed, Oxford only have one American in their squad – the last time that occurred was over 25 years ago in 1984.

Lacrosse

The Cambridge women's lacrosse team continued their impressive start to the season by defeating the University of Bristol by 15 goals to 4. Despite a diminished squad, the Blues started the game strongly, scoring within the first two minutes of the game. Cambridge dominated possession and looked strong going forward. Leah Schabas was particularly impressive in midfield, constantly winning ball and setting up attacks and ex-captain Ellie Walshe meant that the Blues were never in danger of losing. This was a confident and impressive performance from the Lacrosse Blues who will no doubt have taken confidence from last week's 24-2 against the University of Bath. They will be hoping their form continues against the University of Southampton next week.

BMC

Since the last update, Botswana Meat Commission F.C. have played two winnable games, but have been unable to come away with three points on either occasion. A young Botswana Defence Force XI edged the first match 1-0, thanks to a goal on the hour by Mabina, who capitalised on some poor defending to slot home. BMC looked to recover from this loss on Sunday against newly-promoted, and homeless, Miscellaneous F.C. However, a scrappy game was only drawn 1-1, leaving BMC in ninth, with only three points from their last five matches. A tough match awaits this weekend, as they travel to face Gaborone United. Their opponents have the best defensive record in the league and sit third, but BMC can take heart from the fact they came away with two draws in this fixture last year.

CAMBRIDGE HOCKEY

Hockey Blues fall 5-3 to high quality opposition

BECCA LANGTON

Cambridge greeted Beeston 1st XI at Wilberforce Road as the out and out underdogs. Their opposition, readying themselves for the next round of the European Hockey League, sat three leagues above the Blues as the second best team in the National Premier League. Arriving with a manager, a physio, and a host of players recently returned from the Commonwealth games, the Blues' opposition were undaunted.

The same might not be said for the home side. A nervous start suggested that the occasion might have got to the young Cambridge team. A short corner was converted into an early lead within the first minute, and Beeston capitalised on their lead, winning, and scoring a penalty flick after Dan Balding's off-the-line clearance was deemed a back-of-the-stick foul by the umpire.

Two goals down within five minutes, the hundred-strong crowd that had come to cheer on the Blues braced themselves for a battering. However, the shaky start was soon forgotten as Balding's surging run through the middle resulted in a light-blue penalty corner. A diving keeper saved David Madden's drag but Cambridge, with increasing confidence, were able to build on their possession



The Blues defended well against superior opposition

in order to pressure the Beeston defence. Vice-Captain Nick Parkes was commanding in the mid-field, making a number of decisive tackles that kept the score-line unchanged for a further twenty minutes. But the Cambridge defence were unable to keep out the Beeston offensive indefinitely. After conceding a short

corner, was converted with a right slip, 360 degrees spin, and flick that verged on the sublime, Beeston proved their pedigree by taking the score line to 4-0 as they buried a loose ball in the circle.

Once again, the Blues looked like they might go under as the Beeston pressure mounted. Against the run

of play, however, Oliver Salveson used his pace against a slow-paced back line and gave Cambridge a well-earned goal after slipping wide to Bastiaan Leerkotte who deflected the ball from the slightest of angles. Narrowing the gap, Cambridge mounted pressure on the Beeston defence. The opposition seemed ill prepared for

the acceleration of the game and conceded a number of corners. The hard work of the Blues was eventually rewarded as David Madden finished a simple but precisely-worked short corner with a low and fast drag from the top of the circle. Cambridge did well to preserve their two goal deficit, however, as keeper Graham Morrison faced the second flick of the game, making a dramatic save that kept the crowds cheering for a Cambridge comeback.

The second half saw Cambridge making a determined effort at overturning the Beeston advantage. The opposition were able to take their lead to a 5-2 advantage with a diving deflection that saw Morrison stranded but the final third was Cambridge's game. Linking up passes across the pitch, the Blues finally found their stride and pressed on the Beeston goal but were unlucky not to take advantage of their pressure on a number of occasions. With the clock ticking down it was Cambridge who had the final say as Scottish international Nick Parkes collected a well placed cross from second-year Salveson, and scored with a pacy reverse stick shot that resounded off the backboard. The final whistle blew on a 5-3 defeat for the Blues, a score line to be proud of against an opposition of such depth and calibre.



Nice to meet an ex-Blue...

Ruel Braithwaite, former Blues cricketer, has signed a professional contract with Durham CCC

It was not for long, but it was a majestic sight: the wicket-keeper and slips beyond the ring; the batsman cowering near square-leg; at the top of his mark, Ruel Braithwaite. A Queens' engineer and Blue in 2008/9, 'Brath' has become the latest Cambridge cricketer to enter the professional game. Last week, he signed a two-year contract with Durham that will see him join Steve Harmison, Liam Plunkett, and Graham Onions in the most potent pace battery in county cricket. This week, he talks to *Varsity Sport*.

"The facilities at Fenner's are better than at most county second XI grounds"

He begins, naturally enough, with his forthcoming north-eastern adventure. "It is definitely exciting. I see [Durham] as a great place to learn, because there is a great wealth of knowledge, experience and success within their fast-bowling fleet. This is possibly a reflection of the quality of coaching there, but I know it will be a challenge, and one that I embrace."

Not that Braithwaite will forget his cricket at Cambridge. "It was a great experience to play there," he recalls. "The facilities at Fenner's are better than at most county second XI grounds. I also got to play with a competitive and highly motivated bunch of lads, and the ardent supporters always made it as warm and as welcoming a place as any to play cricket."

Those who remain at Fenner's remember Braithwaite's time with fondness. As



Braithwaite's skill with the ball has been rewarded with a contract at the best bowling side in England

Cambridge coach Chris Scott – himself a former professional with Durham – told *Varsity Sport*: "It was a massive boost when Ruel decided on a Master's here. Not only was he a very popular member of the squad who gave everything in matches and training, but to have a bowler of his pace and quality gave our team real credibility against the county sides and helped us to go far in our inter-MCCU and Varsity games."

Just how far is evident. Though Braithwaite's 3 for 38 could not prevent defeat at Lord's, his 8 for 130 in 2009's four-day Varsity Match was instrumental in Cambridge's ten-wicket victory, a margin of victory unparalleled in the fixture's history and something Braithwaite describes as "one

of [his] most memorable experiences at Cambridge".

In spite of those magnificent achievements, Braithwaite's contribution to University sport was more than a Varsity victory. His Cambridge career has demonstrated that talented sportsmen can embark on a serious academic career without jeopardising their sporting development.

Braithwaite regards Cambridge as crucial to his progress: "The time I spent in pre-season with Chris [Scott] allowed me to fine-tune my skills and to improve my fitness as well. On the field, the first-class allowed me to showcase my abilities against some of the finest cricketers in the country and the

world." The South African Test batsman Jacques Rudolph, dismissed by Braithwaite on his debut for Cambridge, would probably agree.

And what of the problems of balancing work with cricket? "I can't speak for other cricketers," Braithwaite answers, "but I find that when it comes to stress cricket and academics have a synergistic relationship. Having a sound academic background complemented the discipline with which I approached my cricket."

Given that MCC funds cricket at both Cambridge and Loughborough, where Braithwaite completed his undergrad, it is fitting that the venerable club should have the last word here. Garri Jones (Caius,

"His 8 for 130 in 2009's four-day Varsity Match was instrumental in Cambridge's ten-wicket victory"

1989), who chairs MCC's sub-committee on youth cricket, has only praise for Braithwaite. "As soon as Ruel arrived at Dulwich College," he commented, "it was clear that he was a talented cricketer. But it soon became clear he was a talented academic as well, and CUCC was delighted when he was offered a place for his MPhil. Top sportsmen who also happen to be bright must have the opportunity to pursue both sport and academia at the highest level."

And when we next see 'Brath' charge in for Durham, we'll know it can be done.

MICHAEL TAYLOR

Sport Comment

It's not just a rubbish version of men's rugby

The president of CUWRFC explains why women's rugby deserves to be judged on its own merits



JESSICA TAYENJAM

The final of the IRB Women's Rugby World Cup was witnessed by a sell-out crowd of over 13,000 people at Twickenham Stoop last month. Over 30,000 supporters attended the 30 matches of the tournament, which saw England Ladies battle their way through to the end, conceding only three tries in five matches and just missing out on the trophy with 10 points to New Zealand's 13. Yet there are still many who question the status of women's rugby; despite the clear root support for the sport, persistent destructive attitudes around the game remain.

Although women's rugby may not display the physicality of the men's game, it is still engaging in its own right. Female rugby players demonstrate high levels of skill, fitness and game sense; matches are clinical, disciplined and genuinely enjoyable to watch for the level of technique. Women must be seen as more than just poor versions of their male counterparts and instead be judged on their own merits. Female athletes train and compete with just as much dedication as men and make just as many sacrifices for their sport, though often for less recognition. For the game to continue progressing to a higher standard, women's players must be recognised for the talent and commitment they display.

Last season Cambridge University Women's Rugby Football Club took 15 of their 22 victories with no points on the board for the opposition, scoring as high as 92 points in one match. This would be an impressive statistic for any club but is even more so for Cambridge, competing against far more experienced players and universities that provide greater support to their sports teams. Somehow, though, achievements like these are often overlooked or seen as less remarkable because they come from a

women's club. The accomplishments of St John's rugby in the college league are well-known across the university, but how many people know CUWRFC was placed fourth in the country in BUCS last year?

Women must be seen as more than just poor versions of their male counterparts

Men's rugby has an advantage over the women's game in being far more established. Whereas the Six Nations tournament for men began in the 188's, the women's tournament did not begin until the mid 1990s. Having had over a century longer to develop, it is not surprising that at the present time men are able to play to a higher standard. Furthermore, the women's game is not yet professional, so players are not at liberty to dedicate their time to the sport in the same way their professional male counterparts are. At the university level, women's

rugby faces greater recruitment challenges due to the fact that very few girls have played before. There is not a group of players actively seeking a club and already possessing a solid base of skills. Competing to a high standard is, then, a bigger test given the pressure to bring girls who have never touched a rugby ball before up to a level where they can compete against women who have been playing for five or ten years or more in a club side league.

Perhaps one of the attitudes most detrimental to women's rugby is the stereotypes surrounding players. Somewhere along the way, the idea has come about that all women's rugby players are butch lesbians, fat and unattractive. As a full contact sport, rugby is 'supposed' to be for boys, thus the idea that girls who want to play must be masculine and aggressive. Based on the discussions that come about while trying to recruit at freshers' fairs, it is clear that many women are put off by these stereotypes. The reality of the situation is that the pretty, petite blonde sat next to you on a swap is just as likely to be a rugby player as the girl in the powerlifting gym at Fenner's. Rugby is a diverse and inclusive sport that accepts

women of all sizes.

Women's rugby has so much potential. To fulfill this potential, however, female players must not be boxed into negative stereotypes and must be appreciated for the athletic prowess they possess. The game must be viewed on its own merits. At Cambridge, women's rugby is fortunate enough to have the support of the prominent men's club, but attitudes on a wider level must change. In order to continue progressing, women's rugby needs to go on building its base of players, coaches, referees and supporters. To this end, the Rugby Football Union's efforts to publicise women's rugby off the back of next year's World Cup are commendable. Providing people better and more information about the sport is the first step towards breaking down the negative attitudes and unfounded stereotypes that would lead the sport to stagnate if left unchecked.

Seeing is believing, and the best way to prove the strength out there in women's rugby is to see it; with CUWRFC's twice-weekly matches, there are plenty of chances to do so. I can't promise another 92-0 victory, but I guarantee it will make you reconsider what you thought you knew about the sport.

COLLEGE RUGBY

John's suffer first loss in 5 years

Jesus defeat St John's in one of the most controversial fixtures in years

ALEX KENNEDY

Any thought that this year's college rugby competition would be the same procession as the last five seasons were comprehensively put to bed on Tuesday. The cracks that began to open in the Red Boys' first game – a draw with Downing – were clearly in evidence as Jesus became the first team to defeat John's in five years. The 21-10 victory sparked jubilant scenes among the Jesus supporters as the non-playing Red Boys watched on stony faced at their teammates who had just lost one of the proudest sporting records in Cambridge.

Yet, for many of the John's players, the fact that the fixture was played at all is a wonder. Last weekend John's captain, Mathonwy Thomas emailed the league chairman, Ian Minto, asking for the game to be suspended because Jesus had a lack of prop forwards. Because of the dangers of playing in the front row, a team without trained specialised props must ask for uncontested scrums. This means there is no competition at scrum time and one of the weapons of a superior pack – something John's believe that they



Jesus celebrate their historic victory

possess – is removed. This is often used as a tactical ploy by teams with weaker and less skilled forwards.

The referee for the game on Tuesday stated that "Any side with a strong pack of forwards is at a disadvantage when they occur. It is my personal view that a game that starts with scrums that are not contested is not really proper rugby." Minto disagreed and the game went ahead.

Almost inevitably, John's were superior and more powerful in the forwards, and members of the team

complained to *Varsity* afterwards that they could not fully use this advantage. The Jesus backs however were quicker and stronger with Chris Bluke particularly impressive at full back. The match was characterised by sloppy handling and distinctly average kicking and the scoreline was slightly flattered as a Jesus side who lacks firepower upfront.

Jesus may be fortunate to be playing at all – a lack of props is something for League of Shame rugby – but we are all still grateful that John's lost.

Blues Football

CONTINUED FROM BACK PAGE

Such a platform gave the midfield of Paul Hartley and Ross Broadway a chance to reassert their authority and launch an attacking onslaught. The defining moment came when a surging run from O'Halloran was picked out by a pinpoint Baxter pass; a move which saw the former brought down in the box for a clear penalty. Baxter duly converted, sending the keeper the wrong way, and the Blues closed out the remaining ten minutes on the front foot. Only an unfortunate miss from the dominant Sherif, and a rasping left-footed drive from Broadway which somehow stayed out, prevented Cambridge from sealing the win.

The result sees the Blues enter the BUCS campaign against the University of Bedfordshire next week on the back of an impressive performance against a fit and strong Navy XI, with a handful of key players still to return to the Cambridge squad. Captain James Day reflected enthusiastically on his sides display, saying "I am really proud of the boys battling spirit today against a physical side, and I can't wait to get stuck into the league fixtures".

The Blues will be looking for a similarly strong performance in their first league fixture this week.

Blues Rugby

CONTINUED FROM BACK PAGE

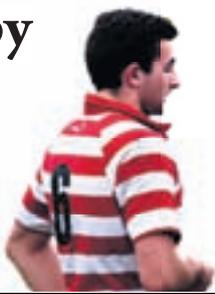
The last ten minutes saw the game completely open up with both sides throwing caution to the wind and tries aplenty, the pick of which arguably coming as Fred Burdon completed a great team move to take Cambridge's total up to an impressive 34 points. A last-gasp effort from Cardiff saw the final score at 49-34 and brought a thoroughly entertaining game to a close and one which acts as a fantastic advert for running rugby.

Despite the loss, there are once again many positives to be taken from this Cambridge performance. The Blues continue to punch above their weight, dictating play against some of the biggest academy sides in the country.

If the forwards can transform the platform they create at the set-piece into the breakdown at open play, with the speed of Sam Hunt's distribution at the base and the agility, pace and skill of a consistently threatening backline, things could begin to look very promising. Cardiff travel to the Other Place next week to take on the dark Blues which should act as a good barometer as to where each team is at with a date at Twickenham only six weeks away.

College Rugby p31

John's suffer first defeat in five years



SPORT

Blues Hockey p30

Cambridge lose 5-3 to a high-quality Beeston XI



Cardiff sneak past Blues at Grange Rd

Cambridge provide some stiff opposition for Cardiff Blues academy side



The Cambridge scrum dominated their professional opposition all evening

SAM OAKLEY

	CAMBRIDGE	34
	CARDIFF BLUES	49

On a chilly Monday evening, Cambridge welcomed Cardiff Blues to Grange Road on the back of last week's impressive effort against the Saints. A young light Blues side full of running rugby and confidence took on the academy side of one of Welsh rugby's giants in what looked set to be a mouth-watering clash. The bumper crowd was not disappointed.

In much the same vein as last week, Cambridge got off to a bad start; a spilled catch from the kick-

off led to a quick turnover for Cardiff resulting in Corey Allen scoring under the posts. Cambridge were trailing 7-0 before the first minute had ticked over on the scoreboard.

Cambridge had to quickly look to get a foothold in the game and the experienced centre partnership of John's boys Sandy Reid and Fred Burdon looked like their best option, both looking lively and breaking through the Cardiff line. However, a handling error was quickly capitalised on and within seconds Cambridge found themselves once again behind their own posts.

Despite a shaky start, the light Blues did not crumble and instead considerably upped their game. They began to dominate possession as well as the set-piece with William Briggs single-handedly

taking apart the Cardiff scrum on numerous occasions. Cambridge were rewarded for their persistent pressure with captain Jimmy Richards knocking over a penalty which was quickly followed by a textbook catch and drive from a line-out with Tom Stanton crossing over to score. Suddenly the score was 14-10.

Cambridge continued to dictate proceedings with ease as our very own Sebastien Chabal, Tom Harrington, bossed the line-out and Rob Stevens looked continually threatening on the left wing. Yet persistent spoiling from Cardiff thwarted any opportunity to play the free, running rugby which has thrilled spectators so far this season. As half time approached, Cardiff's ruthless exploitation of a simple overlap meant the score,

perhaps harshly, at half-time was 27-13 in favour of the Welsh.

Cambridge came out after the break still reeling from the smash and grab way in which the first period had ended and conceded a very soft try from a speculative chip and chase and with the gap growing to 26 points after 55 minutes the game was threatening to run away from them.

Yet once again to their credit they fought back. With Sam Hunt coming on at 9 and Richards moving to fly half quick ball was finally coming quickly to the backs, Cambridge were able to utilise the pace of Ilia Chezerov to make some useful ground and once again a superb catch and drive try from the forwards, quickly followed by a great solo effort from Matt Guinness-King brought them right back into the game. CONTINUED INSIDE

Football Blues beat Navy in last warm-up game before league starts

VARSIITY SPORT

CUAFC rounded off their pre-season with a hard-fought 1-0 win against the Navy at the Victory Stadium, Portsmouth.

A Mark Baxter penalty secured a thoroughly deserved win in the 80th minute for the Blues, who were able to grind out the win whilst giving debuts to several new faces.

The Blues started brightly and, having settled quickly, began to impose themselves on the game with a handful of neat passing moves. With fresher Haitham Sherif holding the ball up superbly against a physical backline, the Navy found themselves under early pressure with forward Ryan McCrickerd and wingers Rick Totten and Rory Griffiths spinning off the frontman. A lack of finesse in

the final third prevented the early dominance from translating into goals, but Cambridge remained comfortable with a solid foundation being provided by the two James', Revell and Captain Day, who was playing his first game since April's Varsity after an ankle operation.

Having closed out the first half the better side, the Blues emerged buoyant from the dressing room

only to be pegged back by a Navy bombardment. Cambridge weathered the 15-minute storm in which a Dimitar Berbatov-esque overhead kick was scramble to safety having rebounded off the crossbar. Day subsequently made way for debutant Harry Dempsey, a Corpus fresher, who successfully marshalled a Blues defence which was rarely troubled

CONTINUED INSIDE

Redboy Reports

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



Right. Facebook is INCREDIBLE. How did I not know about this? Christ, I've been falling behind so much this week after Monday's swap. I slept in past training today (7pm) so you can imagine the state of the Mahal last night.

The swap was so much better than last week's with the Murray Edwards Shepherds (turned out the name was literal and all they did was bang on about flocks and tethering). Luckily The Tit Hall Tits were much more slutty. To give you an idea: their leader, Samantha, only wore a necklace and a pair of shoes; and she didn't wear any shoes. The rest tended to follow suit, although one did actually wear a suit, which was a shame because I know she's got a shit-hot tattoo of Razorlight on her ankle (thank you, Facebook!).

Things started as they meant to go on in the Redboy bar when Doyley and Abercrombie downed a fish through a bottle of vodka. Zorro and Mitch weren't to be beaten though and proceeded to kill three locals with their 'chunder-dragon' (standard chunder: nostrils only), after which the police were seriously brutal with us but also clearly impressed. I think one officer actually said, "fucking fair play, boys".

We got a fresher to carry us to the Mahal and upon arrival things got nasty, quickly. At the other swap-table were some pricks called 'the Legend Squad' who were the most pathetic bunch. When I heard that they were from the ADC I positively vommed in my wine-bucket. They thought they were so special, with their bow ties and hygiene and their kindness. To be fair, they had some solid individual titles: I overheard 'Chancellor of the Sexchequer', 'Dalai Laughter', and the 'Bishop of Banterbury'. But, after the RedBoy opening chant (*souvent me bois*) we duly started hurling our naan, chutterz and tables at them. Again, the police were firm about it all but also honestly we were only interested in which club we might hit next. I'd like to tell you where we chose, but all I can remember was stripping naked actually inside the corpus clock, playing a decent DJ set in Revs and cooking a vast number of burgers inside the trailer. What a night; that's what happens when I stay sober.